



Neo-Babylonia to Persia

AP ART HISTORY



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Cultural Contexts of Ancient Mediterranean Arts

ENDURING UNDERSTANDING

CUL-1

Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE

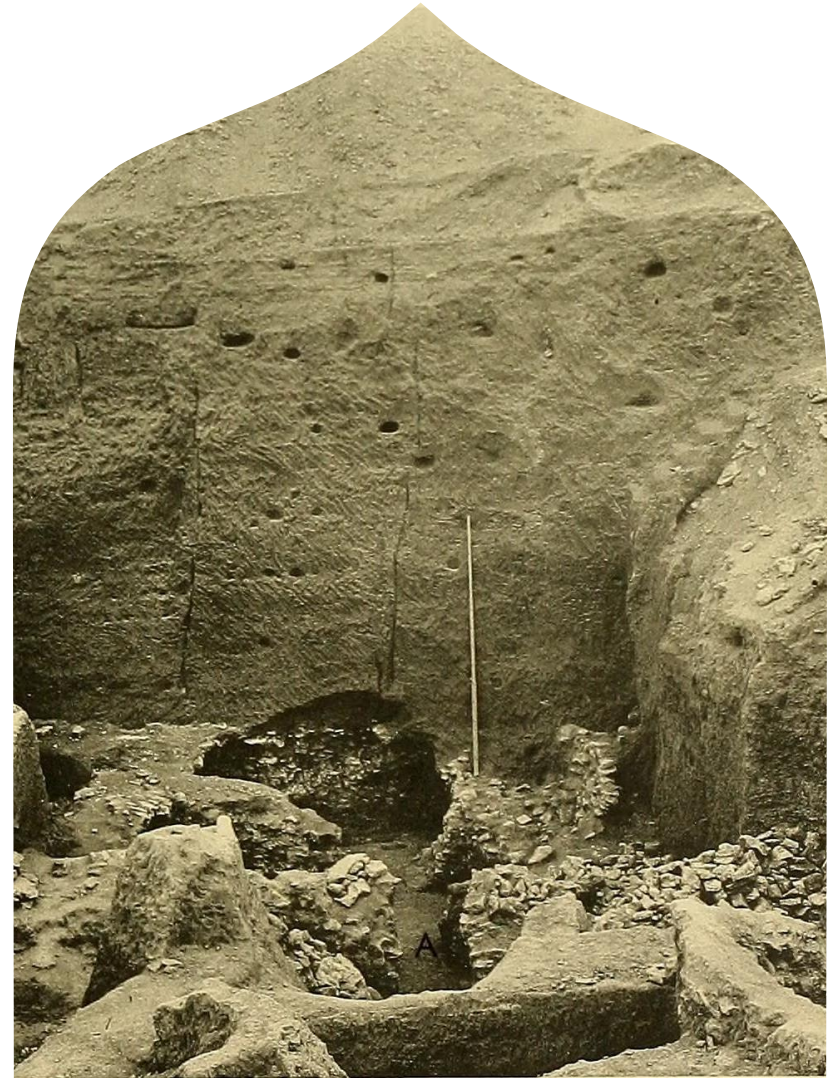
CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.5

The art of the ancient Near East (present-day Iraq, Syria, Iran, Turkey, Lebanon, Israel, Palestine, Jordan, and Cyprus, from 3500 to 330 BCE) is associated with successive city-states and cultural powers—Sumerian, Akkadian, Neo-Sumerian and Babylonian, Assyrian, Neo-Babylonian, and Persian. Religion plays a significant role in the art and architecture of the ancient Near East, with cosmology guiding representation of deities and kings who themselves assume divine attributes.

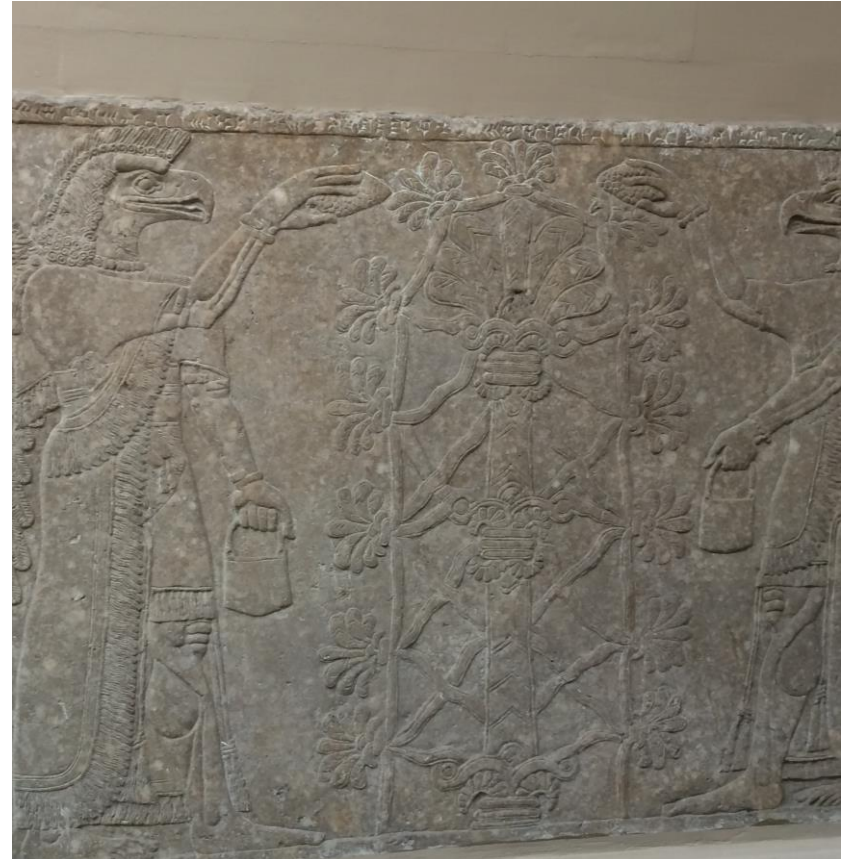


The Fall of the Assyrians

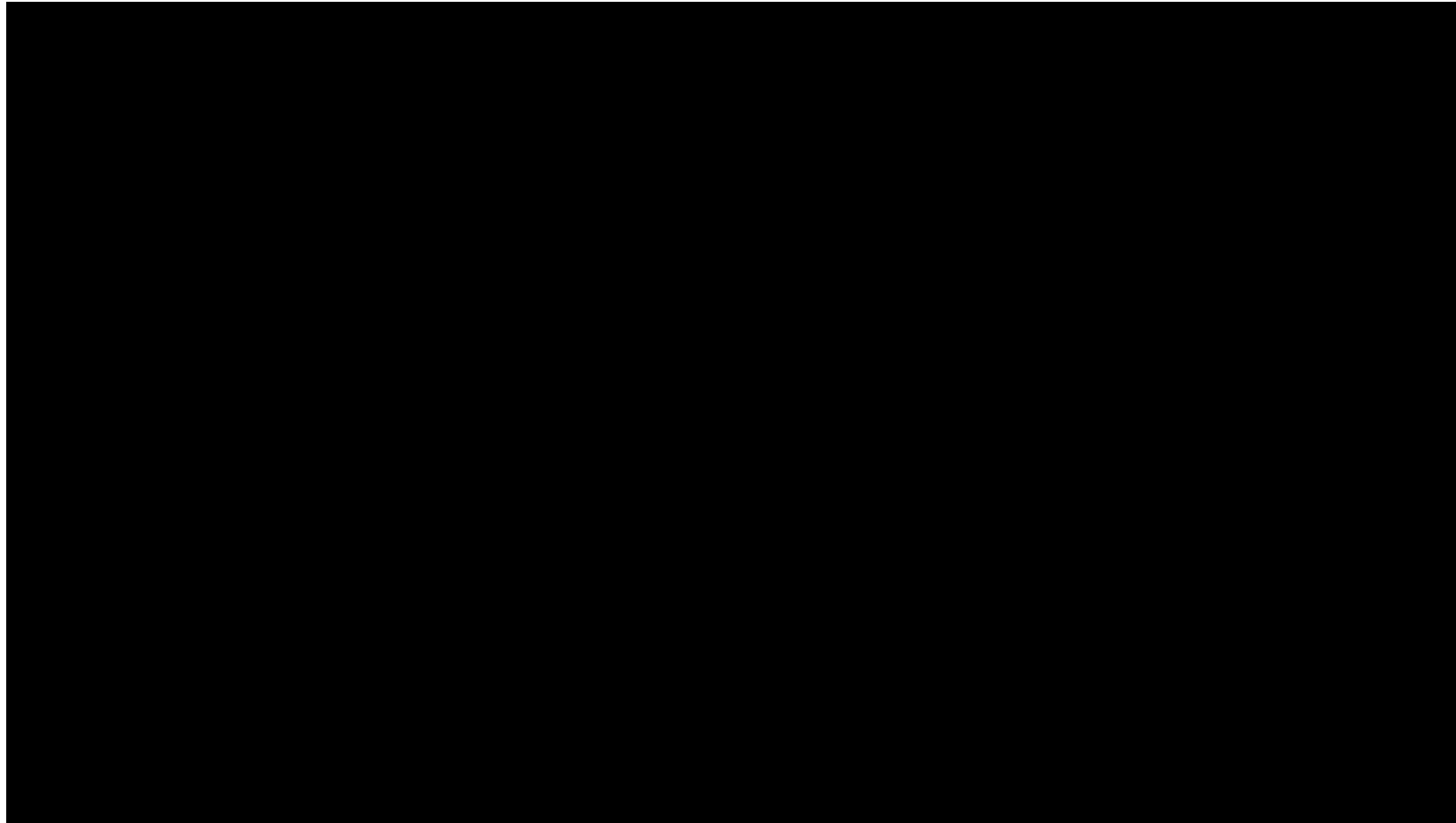
- WHICH CIVILIZATIONS CONQUERED THE ASSYRIAN EMPIRE? THE MEDES AND THE BABYLONIANS
- HOW LONG WOULD THESE KINGDOMS RULE THIS REGION? UNTIL THE PERSIAN CONQUEST
- WHO IS THE MOST FAMOUS KING DURING THIS HISTORIC ERA? NEBUCHADNEZZAR II

WHAT ARE SOME NOTABLE ACCOMPLISHMENTS OF NEBUCHADNEZZAR II?

- DEFEATING THE EGYPTIAN PHAROAH NECHO II
- CONQUERING THE KINGDOM OF JUDAH
- CONSTRUCTION OF ONE OF THE SEVEN WONDERS OF THE ANCIENT WORLD: THE HANGING GARDENS OF BABYLON
- CONSTRUCTION OF THE “TOWER OF BABEL”



Nebuchadnezzar II and Babylon: Ishtar Gate



PLEASE READ PG. 49 WRITTEN SOURCES: BABYLON, CITY OF WONDERS

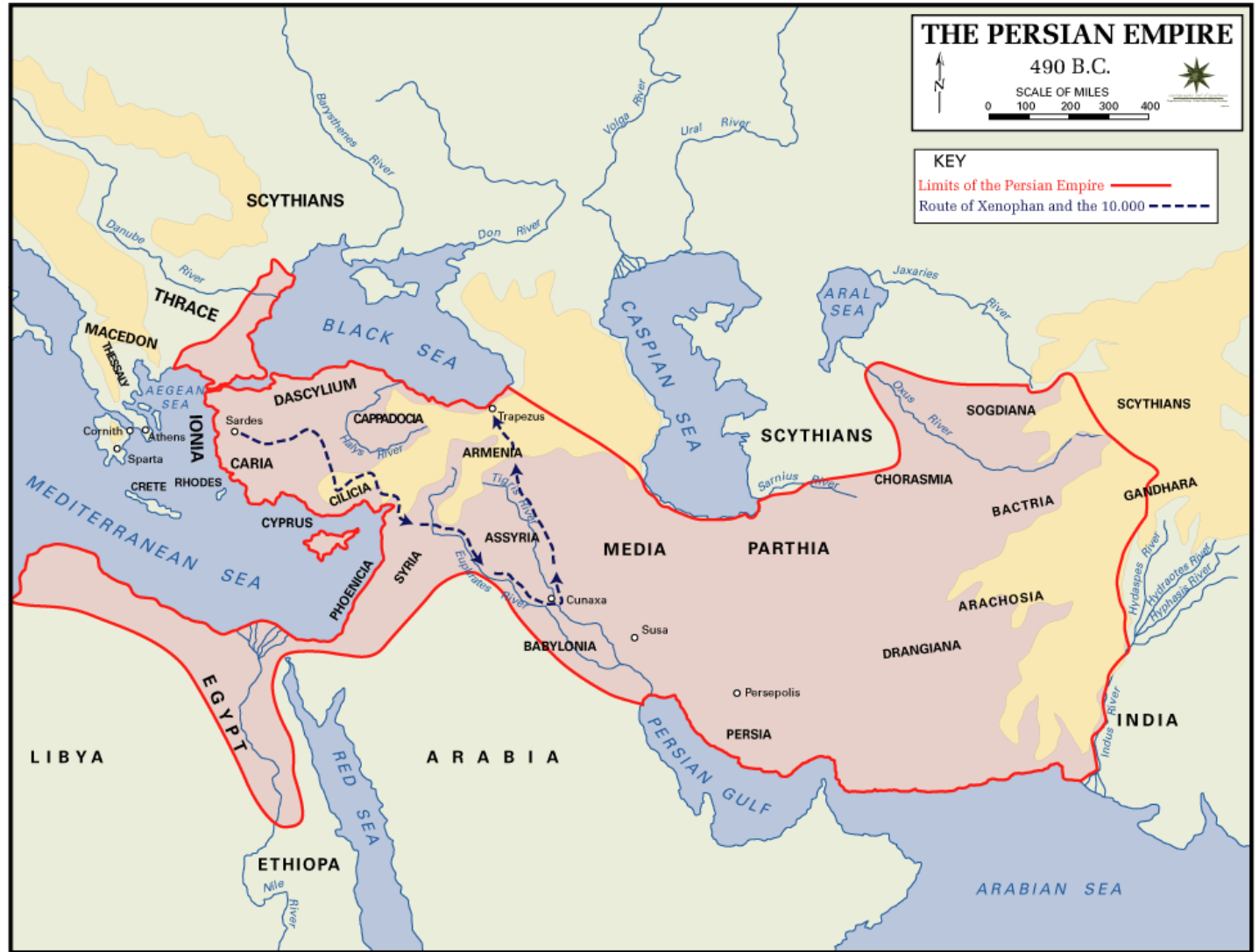
The Defeat of the Neo-Babylonian Empire

- MEDES AND PERSIANS MIGRATED FROM CENTRAL ASIA TO PERSIA BEFORE 1000 B.C.
- THE MEDES AND PERSIANS WERE CONSIDERABLE MILITARY POWERS
- THE MEDIAN EMPIRE WAS OVERTHROWN BY CYRUS II (THE GREAT).
 - THIS WAS A FAMILIAL REVOLT (CYRUS DEFEATED HIS GRANDFATHER)
 - LITTLE PERSIA DEFEATED MIGHTY MEDE (MADA)
 - BEGINS THE ACHAEMENID DYNASTY
- CYRUS THE GREAT (CYRUS II OF THE ACHAEMENID DYNASTY) RULED FROM 558–530 BCE AND LAUNCHED THE PERSIANS' FIRST IMPERIAL VENTURE
- DARIUS REIGNED FROM 521 TO 486 BCE AND EXPANDED THE EMPIRE EAST AND WEST.



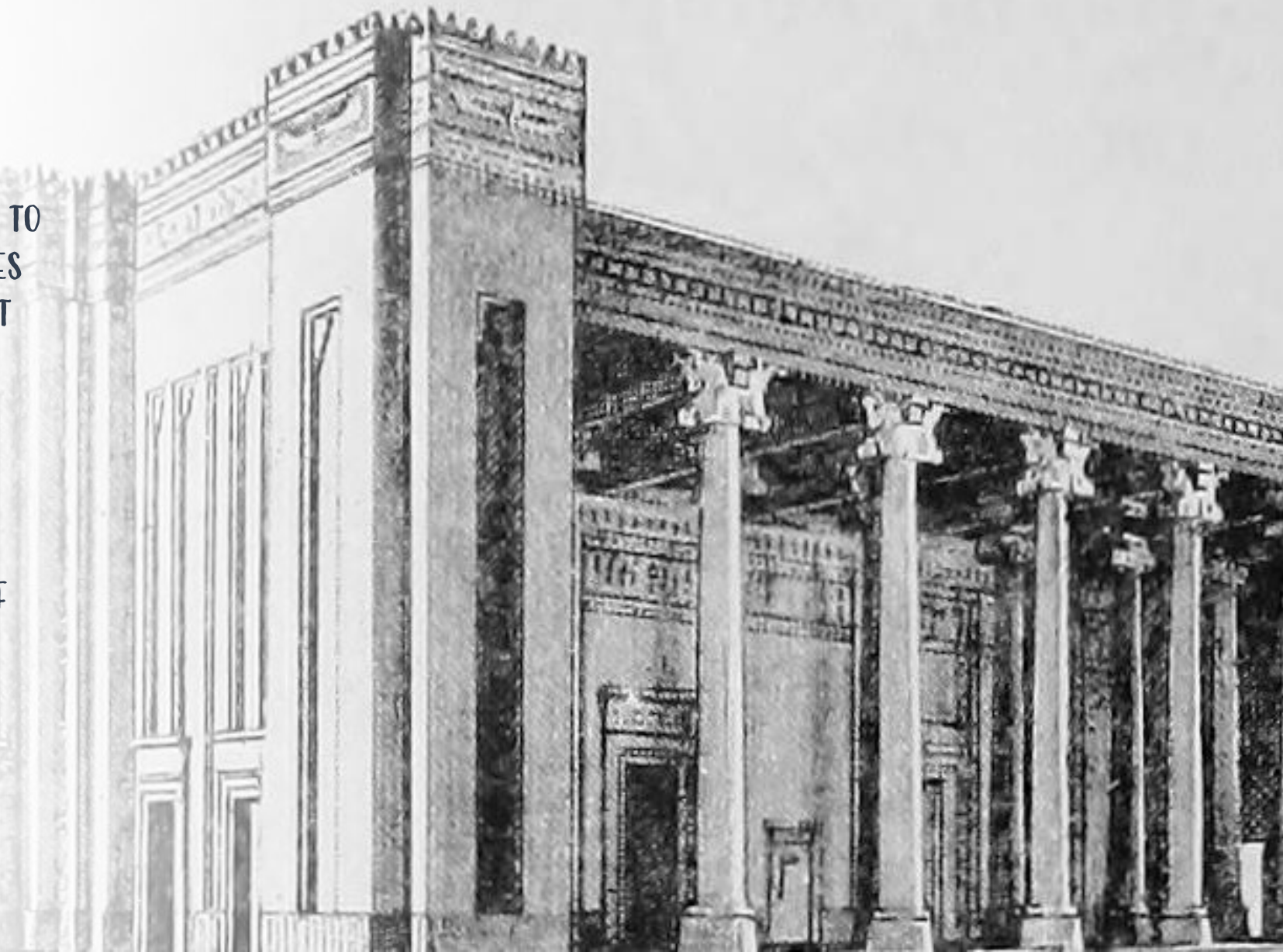
Extent of the Medo-Persian (Achaemenid) Empire

PLEASE READ THE FIRST PARAGRAPH UNDER ACHAEMENID EMPIRE PG. 50.



King Darius

- DARIUS' EMPIRE STRETCHED SOME 1,865 MILES FROM THE INDUS RIVER IN THE EAST TO THE AEGEAN SEA IN THE WEST AND 933 MILES FROM ARMENIA IN THE NORTH TO THE FIRST CATARACT OF THE NILE IN THE SOUTH
- POPULATION OF SOME 35 MILLION PEOPLE ENCOMPASSING OVER 70 DISTINCT ETHNIC GROUPS
 - DESCRIPTION OF THE CONSTRUCTION OF THE PALACE AT SUSA TESTIFIES TO THE DIVERSITY OF THE EMPIRE





- GOVERNING SUCH A VAST EMPIRE WOULD PROVE TO BE A MORE DIFFICULT CHALLENGE THAN CONQUERING IT
- DARIUS WAS AN EXCELLENT ADMINISTRATOR
- HE ARRIVED AT A FINELY TUNED BALANCE BETWEEN CENTRAL INITIATIVE AND LOCAL ADMINISTRATION
- CENTRALIZATION
 - AUTHORITY
 - PERSEPOLIS
 - ROYAL ROAD
 - STANDARDIZED TAXES
- LOCALIZATION
 - SATRAPS
 - TOLERANCE



The Palace of Susa

- BUILDERS USED SUN-DRIED BRICKS
- CEDAR TIMBERS WERE BROUGHT FROM LEBANON
- GOLD WAS USED FROM SARDIS AND BACTRIA
- LAPIS LAZULI AND CARNELIAN WERE INLAID IN THE WORK
- TURQUOISE, SILVER, IVORY AND OTHER ITEMS WERE ALSO USED

Persepolis: Ancient Capital

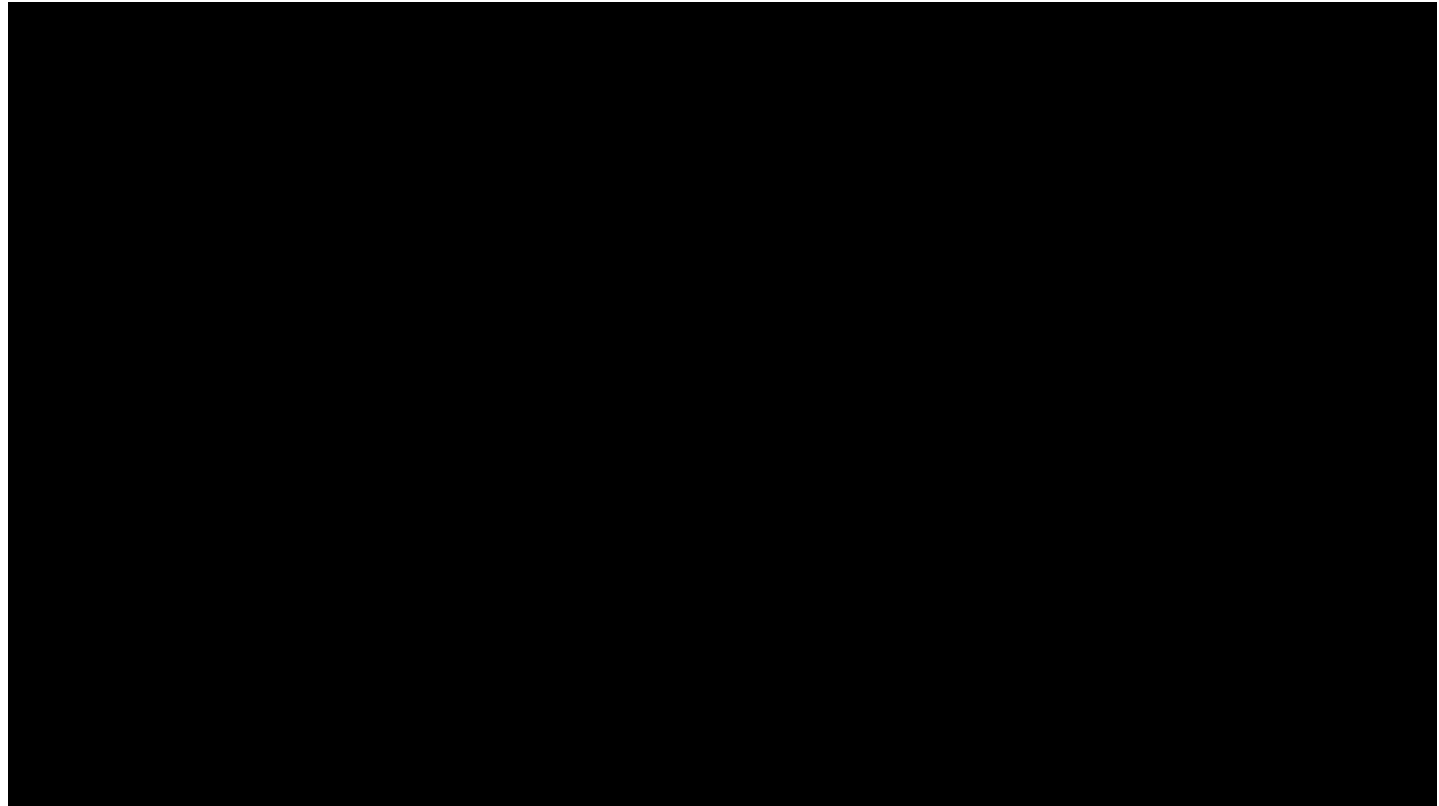
- WHAT ARCHAEOLOGICAL EVIDENCE PROVIDES THE MOST INFORMATION ABOUT ANCIENT PERSIA? PERSEPOLIS!
- WHAT IS IMPORTANT IN PERSEPOLIS?
 - PERSEPOLIS HAS A CEREMONIAL AND ADMINISTRATIVE COMPLEX.
 - BUILT BY DARIUS I AND XERXES BETWEEN 521 AND 465 BCE
 - PERSEPOLIS WAS A HEAVILY FORTIFIED COMPLEX OF ROYAL BUILDINGS THAT STOOD ON A WIDE PLATFORM OVERLOOKING A VAST PLAIN.
- WHAT HAPPENED TO PERSEPOLIS?
 - PERSEPOLIS WAS RAZED (DESTROYED) BY ALEXANDER THE GREAT IN A SYMBOLIC GESTURE SHOWING THE DESTRUCTION OF THE PERSIAN EMPIRE.
 - SOME HISTORIANS BELIEVE THIS WAS AN ACT OF REVENGE FOR THE PERSIAN SACK OF THE ATHENIAN ACROPOLIS IN 480 BCE.



Approaching the citadel of Persepolis

- HOW WOULD SOMEONE APPROACH THIS CITADEL?
 - TO ENTER THE CITY, A PERSON APPROACHED A MONUMENTAL GATEWAY (THE GATE OF ALL LANDS – REFERENCING THE HARMONY OF THE PEOPLE OF THE VAST PERSIAN EMPIRE).
 - ASSYRIAN-INSPIRED MAN-HEADED WINGED BULLS FLANKED THE GREAT ENTRANCE.
 - A BROAD CEREMONIAL STAIRWAY ALLOWED INDIVIDUALS TO ACCESS THE PLATFORM AND THE ROYAL AUDIENCE HALL (APADANA).
 - THE APADANA COULD HOLD 10,000 GUESTS AT ONE TIME.
 - THE CHIEF FEATURE WERE THE 36 COLOSSAL COLUMNS – MADE OF STONE.
 - EACH COLUMN HAD A TALL BASE WITH RING OF PALM LEAVES, A 57' SHAFT WITH FLUTES, AND ENORMOUS CAPITALS.
 - CAPITALS HAD ANIMAL PROTOMES (HEAD AND UPPER TORSO) THAT WERE ALMOST 7' TALL.

*Capital from
the Apadana of
Darius and
Xerxes*



Wall Decorations at Persepolis

- THE WALLS AND STAIRCASE LEADING TO THE APADANA WERE DECORATED WITH RELIEFS:
 - REPRESENTATIONS OF PROCESSIONS OF ROYAL GUARDS
 - PERSIAN NOBLES AND DIGNITARIES
 - REPRESENTATIVES FROM 23 SUBJECT NATIONS DRESSED IN TRADITIONAL CULTURAL ATTIRE: MEDES, ELAMITES, BABYLONIANS, EGYPTIANS, AND NUBIANS...
 - THE LEADERS OF THESE NATIONS ARE SHOWN BRINGING TRIBUTE TO THE PERSIAN KING.

PLEASE READ PERSEPOLIS (PG. 50-51)

