



PERSIA

A REPORT BY
TEAM 1

"ONE MIGHT REGARD ARCHITECTURE AS HISTORY ARRESTED IN STONE"

A.L ROWSE

The contributions of Persia to the world are immense and invaluable. Despite being challenged by its rugged, dry and unfavourable geography, the lands of 'Ai-Ran' rose to become a powerful empire with far reaching influence. Many aspects of our modern life in fact bare a close resemblance to Persian Ideas.

As a part of the History of Architecture-2 course, supervised by Prof. Joy Sen, the 2nd year undergraduate students were assigned several rich and intriguing topics to research upon. Each group was assigned a particular timescape in the Near east.

This report focuses on the Persian Timescapes pre 100 BCE and the

1. Engineering Vision
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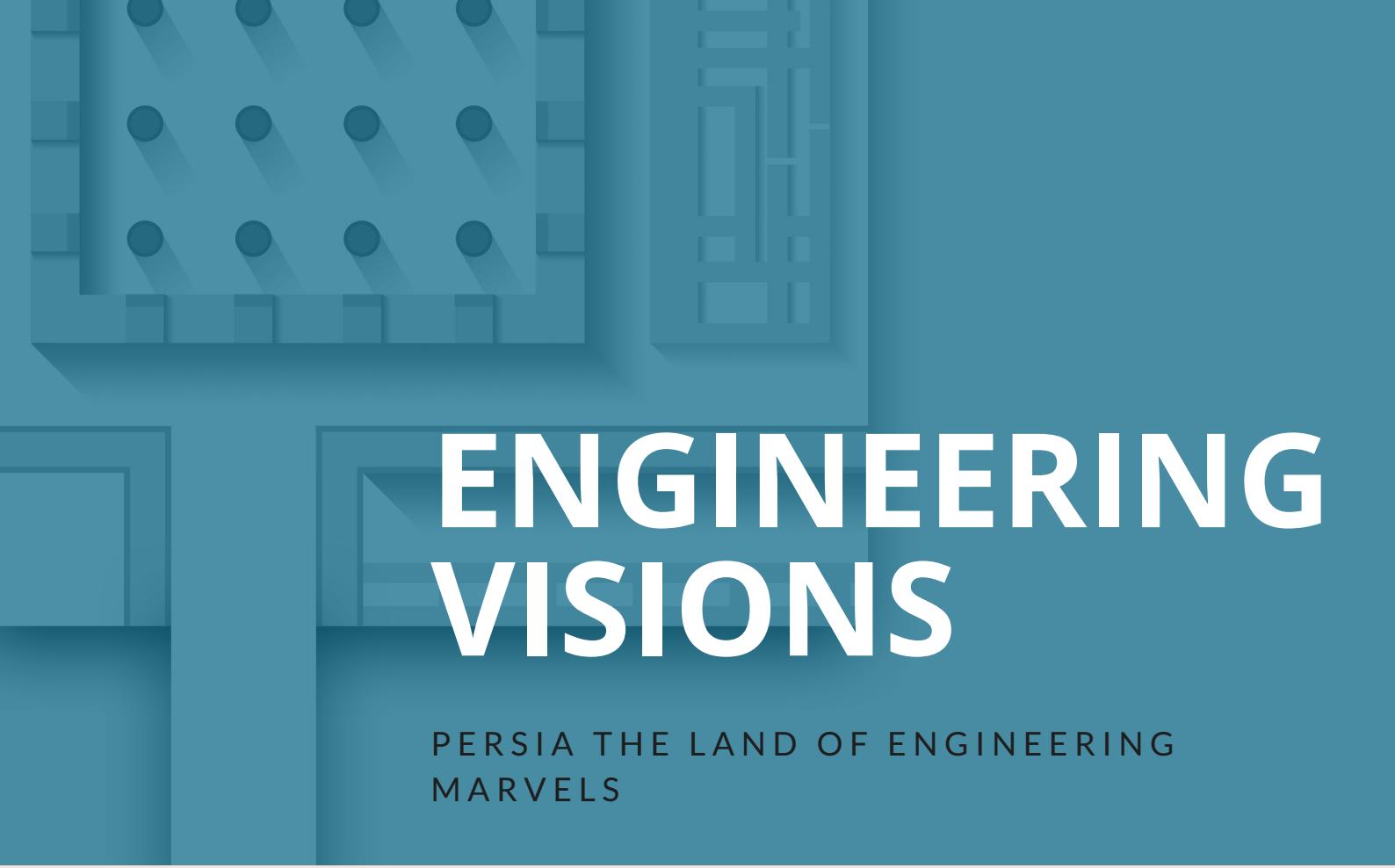
The possible link between the Persians and the Garden of Eden





SUBMITTED BY

- | | |
|-----------|------------------------|
| 19AR10001 | A Gautam Lakshmanan |
| 19AR10002 | Abhinav M |
| 19AR10003 | Aditi Raj |
| 19AR10004 | Adnan Abbas |
| 19AR10005 | Aman Kant |
| 19AR10006 | Anamoni Sai Siddhartha |
| 19AR10007 | Ankit Pal |
| 19AR10008 | Ankita Parekh |



ENGINEERING VISIONS

PERSIA THE LAND OF ENGINEERING
MARVELS

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THE INFLUENCE OF CLIMATE AND GEOGRAPHY ON ARCHITECTURE AND ENGINEERING

BY ANKIT PAL (19AR10007)

INTRODUCTION

Ancient Persians introduced numerous novel concepts and innovations to this world that are usually presumed for having existed since millenniums or, are wrongly attributed to other civilizations. Much of the Achaemenid written records ceased to exist after the invasion of Alexander in 330 BCE. However oral transmission of information, written records of the Greeks and the Romans, coupled with archaeological evidence have retained the historical legacy of the powerful Persian civilization.

ENGINEERING MARVELS

One of the most impressive concepts developed by Ancient Persians is that of a Qanat. A qanat is an underground channel of water created by digging underground aquifers. In a dry desert-like Iran, the Qanat system enabled the creation of irrigated farmlands, gardens, cities and eventually, an entire civilization. It's not surprising to note the Iranian hue of blue-known as Abi or water- like , which is ubiquitous throughout the country. Hence, it is very evident why the cities were close to foothills. These qanats later shaped the urban morphology of entire Persia, and its reflection can still be found today in the cities of Iran.





The ancient precursor of the modern windmill is also known to be developed by the Persians. These windmills were created out of woven reeds and the energy captured from the winds was used for grinding grains. The convective cooling power of the wind was harnessed through Windcatchers- known as Badgirs. Badgirs coupled with qanats kept cities cool in extremely hot summers. Another composite unit of a badgir and qanat was found in 'Ice Domes' - a clay refrigerating unit commonly known as 'Yakhchal', which indicates that Persians were also responsible for the initial conception of air conditioning and refrigeration. Use of building materials was found to be in close relation with climate. Mud and Adobe bricks were largely used in building construction due to easy availability and their properties of high thermal mass. Stones were used in royal buildings for the kings. Archaeological evidence suggests that wood was used in humid climates, especially in northern Iran. The engravings on wooden pillars in the city of Persepolis support the evidence. Persians also developed the world's first hydraulic mortar called Sarojo.

CONCLUSION

Ancient Persians are responsible for many more inventions, innovations which are left unrecorded. All the innovations and concepts discussed above wouldn't have been possible without the Persian capacity of imagination. Thanks to contemporary architects and architectural conservationists, the forgotten vernacular vocabulary of Persia is being brought back to life again.

URBAN TYPOLOGIES IN ELAMITE PERSIA

BY ABHINAV M(19AR10002)

WHO WHERE THE ELAMITES?

Persia is often associated with the Achaemenid empire in popular culture. However, there exists a rich lesser known history before the emergence of the influential and powerful Achaemenids. The Proto-Elamite and Elamite era correspond to some of the earliest archaeological excavations we have found in Persia to this day. The exact origin of the Elamites is unclear. No mention has been found in Mesopotamian inscriptions about significant inhabitation in the Eastern Highlands (East of Mesopotamia) until 3000 BCE. Hence the exact connections the Elamites bear with the Mesopotamian would be an interesting untapped area to research.



WATER ENGINEERING IN ELAMITE CITIES

The engineering visions of the Elamite era is clearly outlined in its Urban Grammar. Several design semantics such as 'The courtyard', 'Channels and Canals' and so on found in later Persian cities perhaps had their origin in the earlier Elamite era where these are used extensively.

The presence of a complex drainage network around the Ziggurat of Tchoga Zanbil and channels found in Susa-1 indicate that the Elamite culture was significantly influenced by the water scarcity in the dry highlands. Most settlements and excavation sites have been found near seasonal streams and rivers, indicating the Persian resilience to build their way out of water scarcity. An elementary Rain water Harvesting system has been found around the Ziggurat with all stream diverting water to underground pits. This perhaps formed a city wide network supplying and draining rainwater to and from the city. Hence perhaps the Elamites were aware about the concept of groundwater recharge, and were well aware about the value of this scarce commodity.



COURTYARDS

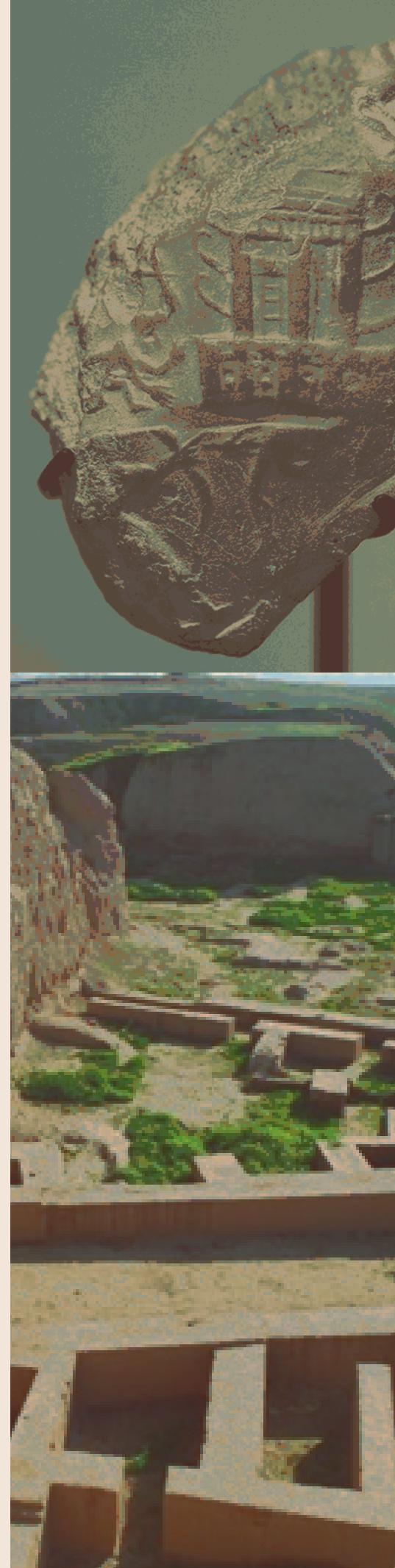
Courtyards are found across most buildings that have been excavated from this era. Courtyard palaces have been found at Tal-E-Malyan(Anshan-Leve 4). The rooms were located around this courtyard- An arrangement we find much later in the urban level Pasargadae, with all palaces being oriented around a central garden. These central gardens/ courtyards may have effectively ventilated the space, indicating the importance attributed to ventilation.

GENERAL URBAN FORMS

The urban forms of this era are mostly centralized with an inner core(generally with palaces or temples) surrounded by settlements of common people. This is a typical urban form found across cultures and history. However an intriguing thing, is how the function of the core seems to change from time to time. While in Susa-1 a mysterious possible burial ground has been found in the middle, at Tchoga Zanbil, we find a Ziggurat dedicated to the gods. Moving much later we find palaces dominate the city center of Pasargade, Susa-4 and Persepolis. This indicates a shift in what the Persian culture prioritized.

CONCLUSION

A lot remains to be discovered about this era. Understanding the contribution of the Elamites can help us better understand the context of future Persian Empire.



TYPOLOGIES IN PERSIAN URBAN PLANNING- ACHAMENID ERA

BY AMAN KANT(19AR10005)

INTRODUCTION

The Achaemenid Empire also called the First Persian Empire was an ancient Iranian empire based in Western Asia founded by Cyrus the Great. It is notable for its successful model of a centralised, bureaucratic administration (through satraps under the King of Kings), for its multicultural policy, for building infrastructure such as road systems and a postal system, the use of an official language across its territories, and the development of civil services and a large professional army. The empire's successes inspired similar systems in later empires.

The quintessential feature of Persian architecture was its eclectic nature with elements of Assyrian, Egyptian, Median and Asiatic Greek all incorporated, yet producing a unique Persian identity seen in the finished product.



THE CITY

The plan of the new foundation envisaged a citadel as the core of a larger city that was to expand into the surrounding plain of Marvdasht. The first stage was to prepare the promontory of the mountain, to install the drainage system, and erect the huge side walls in order to build the platform; some 125,000 square metres of the slopes of Kuh-e Rahmat had to be levelled. For the sake of aesthetics, and also for the solidity of the monument, the royal architects erected a high, massive platform, filling depressions with rocks and pebbles, and scraping the elevations. Such a raised platform, having the appearance of an extensive terrace, was necessary to contain the rock-filled central mass. Then the architects of Darius covered the surface of the platform, taking advantage of the natural irregularities of the terrain to create a harmonious surface. In this way, Persepolis's palaces, audience halls and other royal buildings were constructed on a huge, multi-terraced platform. As can still be seen today, the buildings upon the platform are not on the same level; the most elevated, not counting Palace 'D', is the Palace of Xerxes, and the lowest is the Treasury.



URBAN FORM

The plan of Persepolis followed Grid type of spatial organisation with keeping the functionality of each space in mind. With around 30 different spaces including the Main hall of the Apadana , The courtyard of the Hall of a Hundred Columns and etc, every space is placed in a well organised manner.

It is quite possible that the main entrance to the citadel was from the south where the Foundation inscription is located. In an interesting article, Wolfram Kleiss suggests that the layout of the Persepolis Terrace had a northsouth orientation. According to Kleiss, in the beginning the architects of Darius planned an east-west oriented Treasury, a private palace for the king (Palace of Darius), and a large columned hall- an Apadana. The initial Apadana had a 24-columned central hall, two 8-columned porticoes on the north and south and two 12-columned porticoes on the east and west sides. This schema changed later with the expansion of the Apadana, the construction of the Gate of All Lands and the grand staircase by Xerxes.





PERSIA: AN EXEMPLARY EMPIRE OF ENGINEERING

BY ANKITA PAREKH (19AR10008)

Ancient Persian culture contributed many of the aspects of the modern world which people simply take for granted as having always existed.

FIRST PHASE (UNTIL 560 B.C.E.)

Dating to 8000 to 6000 BCE, in the western parts, small houses were made out of stone foundations, floors and walls. Later, between 6200 to 5800 BCE, houses were built with hand-made mud brick at Ali Kosh in Western parts of Iran. The famous, Susa seal, suggests that Persians made use of TRUSS STRUCTURES, in the 3000 BCE.

THE INTRODUCTION AND CONSTRUCTION OF COLUMNS



Achaemenid architecture dominated the architecture of whole Western Asia, from the Nile to the Oxus and from Aegean to Ganges between 560 to 330 BCE and were referred to as the columnar architecture. The main architectural and structural characteristics of the Achaemenid architecture are the use of huge platforms and tall columns made of stones and woods. In comparison to the Egyptian and Babylonian monuments, the columns in the Persepolis were more slender and placed further apart whilst bearing same load. Geometrical analysis shows that a complete knowledge of the Golden Proportion, the unique proportion of two terms when the ratio of the larger term to the smaller term is in the same way as the smaller plus larger to the larger, designated by $\phi = + = (5\sqrt{5} - 1)/2 = 1.6180339\dots$, is applied in the plan of Persepolis

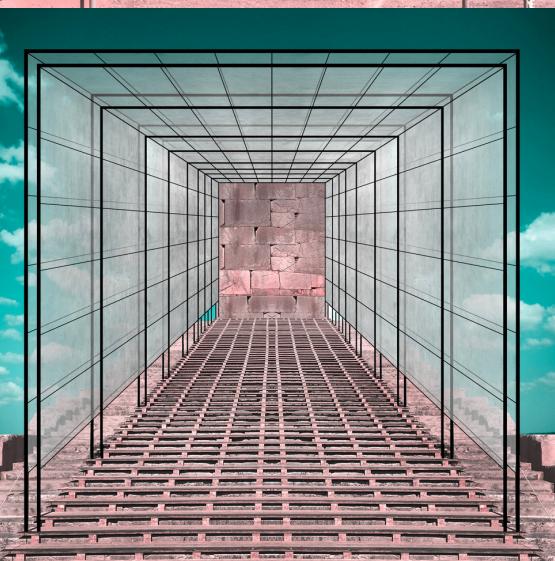


PASARGADAE



The site of Pasargadae, the then capital of Persian Empire, comprises of four free standing structures, the citadel, a residential palace, the tomb of Cyrus and the sacred precinct. The tomb was surrounded by a series of columns, the original structure of support is no longer present.

APADANA

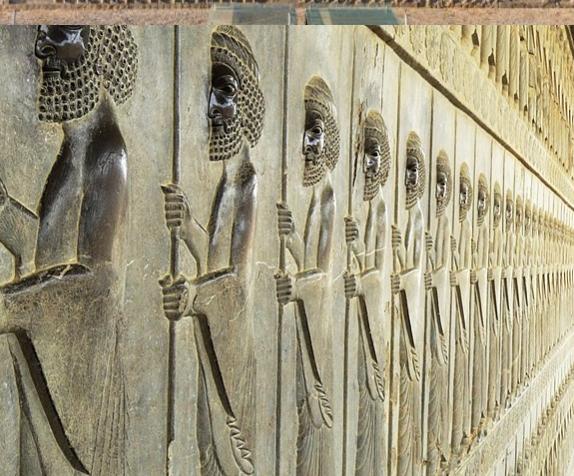
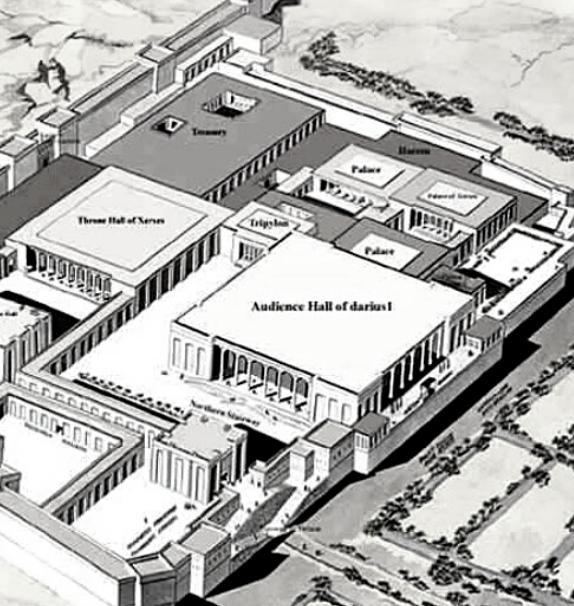


The roof of the Apadana, which is 60 sqm, was supported by 36 columns. The columns were crowned with capitals and the beam of the roofs were placed in capitals, which made the whole framework, perfect and stable. In some places, coupled beams (one on the top of another) were used to increase the Moment of Inertia of the section to resist bending stress.



Apadana means columned hall. This palace was designed in appropriate space to entertain guests and representatives of other countries, as well as holding national celebrations like Nowrouz and Mehregan. Great attention has been paid to the construction of this formal palace. The palace consists of a main hall and three terraces.





Eastern and Northern stairways and columns, which have been delicately carved and display a unique precision (which is rarely seen). From the exterior, each dimension is 250 feet and each central room's dimension is 195 feet. The three widths of each of the terraces are about 65 feet with 36 narrow tall columns that tapered towards the end and held the building. Each column was 7 feet wide and 60 feet high. Each column had 36 or 48 carvings. On the top of the columns some capitals were designed, such as lions and imaginary animals with an eagle's nose that were said to be unpopular at the time and were left incomplete. Three-meter high capitals, which were like two cows sitting back to back, were coloured by a wide variety of colours. Inside Apadana Palace there was a clump of columns among which adobe walls were hardly seen. Apadana is a large public hall with a capacity of 10000 people.

COMPARISON OF ASHOKAN PILLAR OF MAURYAN ERA AND PERSIAN PERIOD:

Some art historians have emphasized foreign influence specially Persian (Achaemenian) influence on the court art of the Maurya Empire:

Some similarities include:

Ashoka got the idea of inscribing proclamations on pillars from the achaemenids.

It has been pointed out that the words dipi and lipi occur in the inscriptions of Darius as well as Ashoka.

Inscriptions of both kings begin in the third person and then move to the first person.

The foreign influence has been identified in the polished surface of the Ashokan pillars and the animal motifs. The stiff heraldic pose of the lions is seen as further evidence of western influence.

Maurya columns and Achaemenian pillars, both used polished stones. Both have certain common sculpture motifs such as the lotus.

However, historians have also drawn attention to the many differences between the Mauryan and the Persian arts:

The pillars of the Kumhrar hall do not have capitals whereas those at Persepolis have elaborate ones.

The pillars of the Kumhrar hall do not have capitals whereas those at Persepolis have elaborate ones. The Persian pillars stand on bases either shaped like a bell or a plain rectangular or circular block.

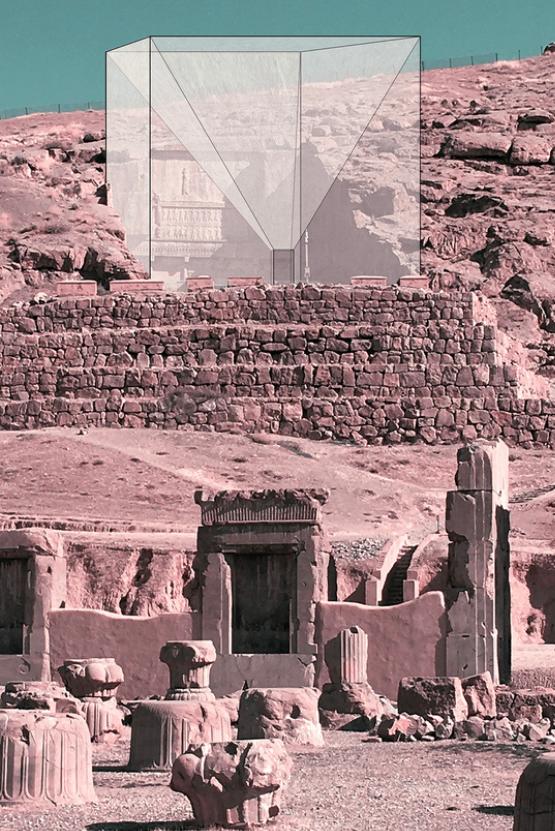
Most of the Persian pillars have a fluted surface while the Mauryan pillars are smooth.



PERSEPOLIS

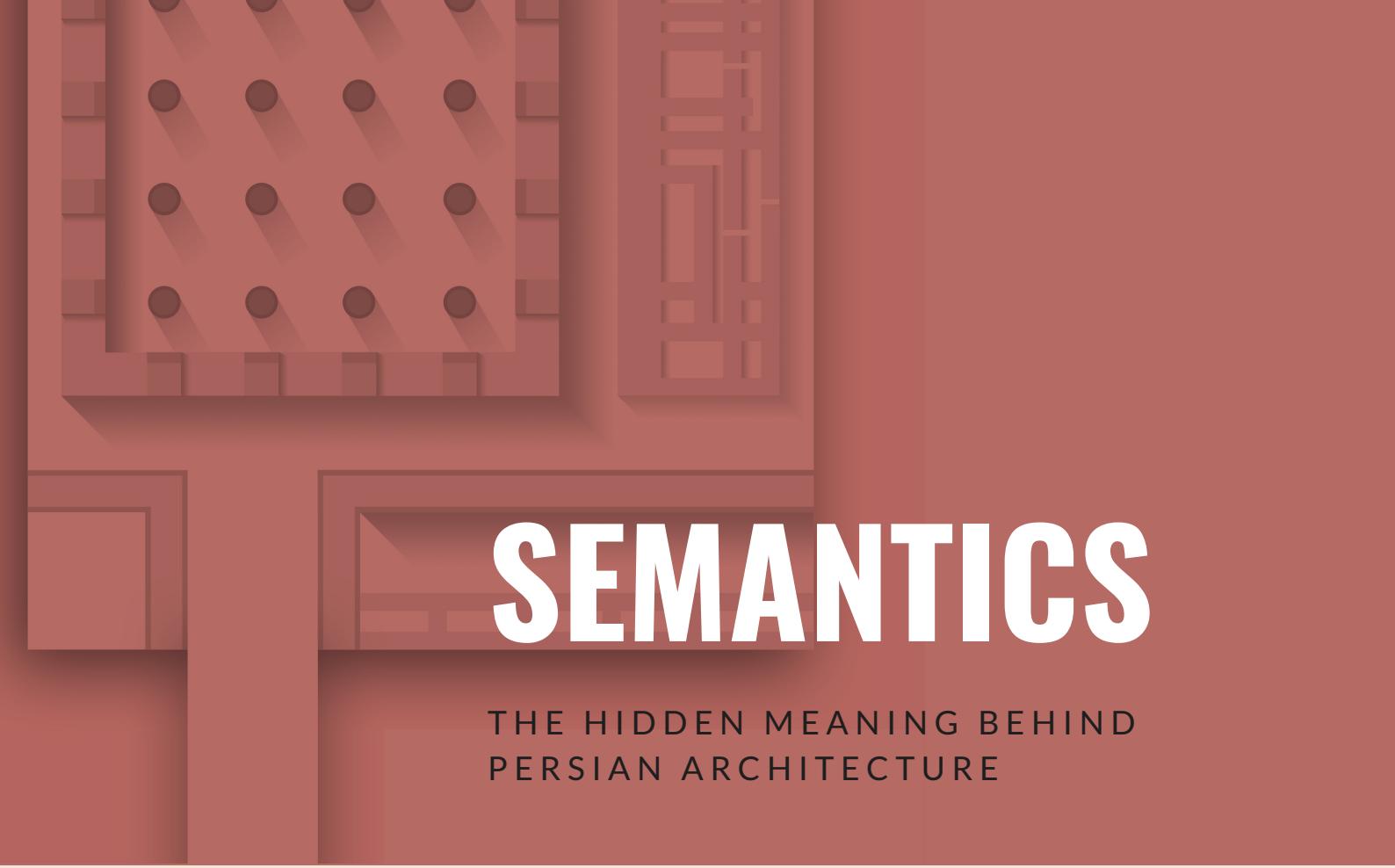


Persepolis, also known as Takht-e Jamshid, whose magnificent ruins rest at the foot of Kuh-e Rahmat (Mountain of Mercy), was the ceremonial capital of the Achaemenid Empire. It is situated 60 kilometers northeast of the city of Shiraz in Fars Province. Built on an immense half-artificial, half-natural terrace, the Persepolis palace complex was inspired by Mesopotamian models. The city's immense terrace was begun about 518 BC by Darius the Great, the Achaemenid Empire's king. On this terrace, successive kings erected a series of architecturally stunning palatial buildings, among them the massive Apadana palace and the Throne Hall ("Hundred-Column Hall").



Built on an immense half-artificial, half-natural terrace, the Persepolis palace complex was inspired by Mesopotamian models.





SEMANTICS

THE HIDDEN MEANING BEHIND
PERSIAN ARCHITECTURE

01

SEMANTICS OF THE GARDEN CITY OF
PASARGADAE

By Adnan Abbas(19AR10004)

02

SEMANTICS OF TOMBS AND
RELIGIOUS STRUCTURE

By Aditi Raj(19AR10003)

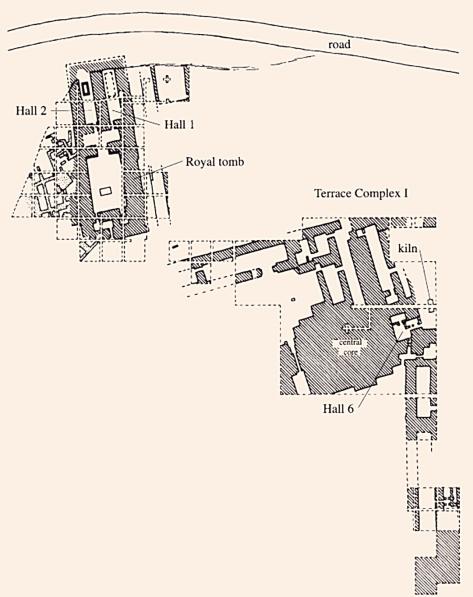
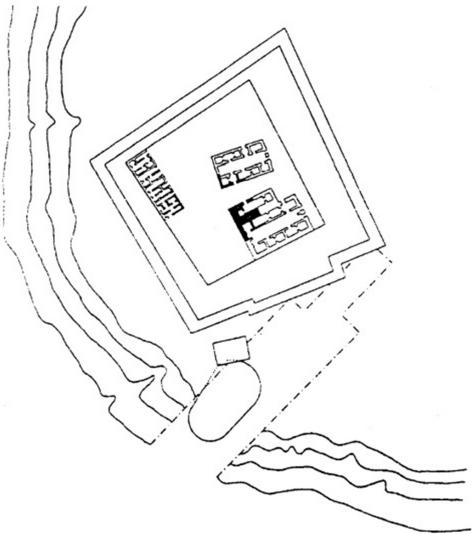
03

SEMANTICS OF PALATIAL AND
INSTITUTIONAL BUILDINGS

By A Gautham Lakshmanan(19AR10001)

TOMBS AND RELIGIOUS STRUCTURES

BY ADITI RAJ(19AR10003)



PLATFORM AT SUSA I

In the Susa I period, a common unbaked mudbrick platform was constructed on the Acropole. It served as a focal location for the burial of some of Susa's inhabitants. As most of the area's excavations took place early in this century, the information available is conflicting. Still, it is alleged that some 2,000 individuals were buried in graves both underneath and dug into the platform. These burials included both primary and secondary interment as well as fractional burials in brick cist. It is mostly famous for its tall, finely made ceramic beakers decorated in geometric and naturalistic black paint patterns on a white ground. It is 3–4 m above the surrounding ground level and has roughly 8–12 m diameters at its base, thus appearing a truncated cone.

HAFT TEPE- NEAR SUSA

Haft Tepe is the title given to a clump of mounds spread over at least 30 ha, located 10 km east-southeast of Susa. A tomb-temple complex of Teptiah, so-called because of discovering a stele fragment in the central courtyard of the complex and two 'terrace complexes' to the southeast of the tomb-temple area. Built entirely of brick, some of it baked, the Haft Tepe royal tomb resembles an elongated H with a narrow entrance through a southern wall leading into a small room.



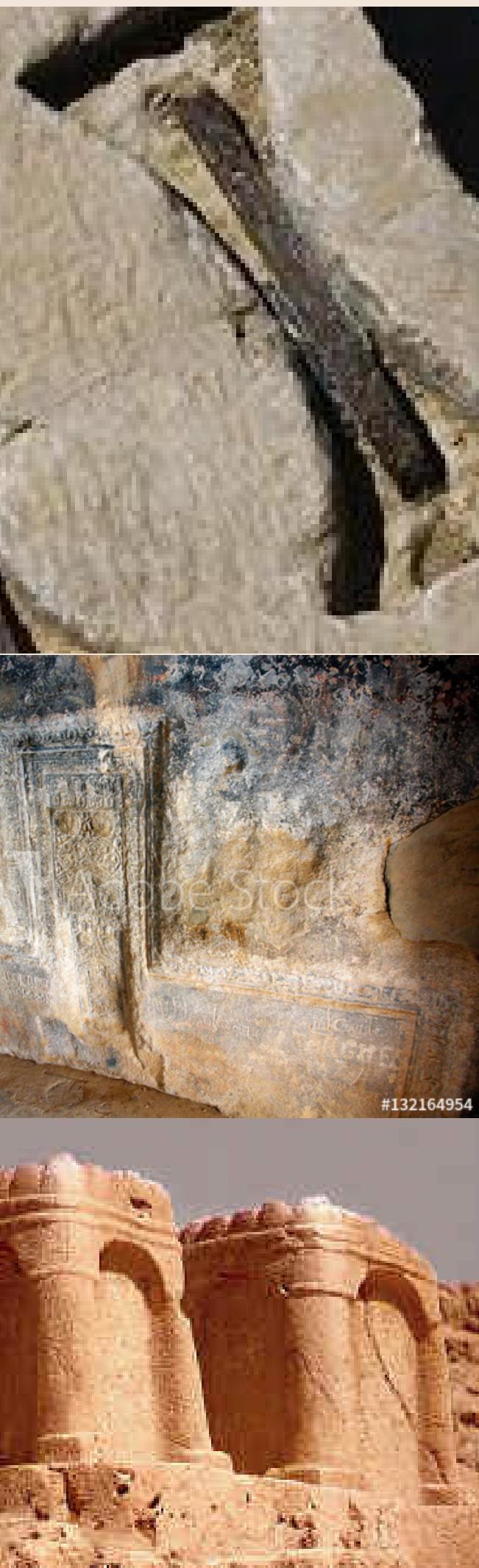
1.4 The bronze plaque from Haft Tepe (after Negahban 1991: Ill. 48).



An additional doorway leading northwards into a large courtyard (15x24.5m) in the center of which a ruined brick altar or platform (3x5m) stood. There were two halls and their interior walls plastered and decorated with incised geometric designs including squares, rectangles, circles triangles. At the end of these halls stood a baked brick chamber containing vaulted burials with individuals articulated remains. Terrace Complex is a large mound to the southeast of the royal tomb, comprising a massive, nearly square brick terrace and a network of adjacent rooms running off it. The rooms, corridors, and courtyards of these two complexes yielded a diverse collection of material and included a craft workshop area. A decorated bronze plaque found on the ground in front of the entrance door, showing a deity, supports the complex's attribution of a religious function.

TOMB OF CYRUS

The Tomb is simple in form, composed of large, carefully decorated ashlar blocks set with precision and secured by dovetail clamps. It has six large steps leading to the sepulcher. On the northwest side, a narrow doorway, without the sill, leads through a small passage to a chamber. The gabled stone roof is hollow. The lower parts are made of stones cut square and rectangular. Above, a stone chamber with a roof and a door leading into it is so narrow that it created much distress for a single man of low stature to get through. In the chamber lay a golden sarcophagus in which Cyrus's body has been buried. The Tomb is a series of columns, although the original structure they supported is no longer present.



The Cyrus tomb's design is credited to Mesopotamian or Elamite ziggurats, but the inner chamber is usually associated with Urartu tombs of an earlier period. The main design on the Tomb is a rosette design over the door within the gable. In general, the art and architecture observed at Pasargad represented the Persian synthesis of several traditions, drawing on patterns from Elam, Babylon, Assyria, and ancient Egypt, with some Anatolian influences.

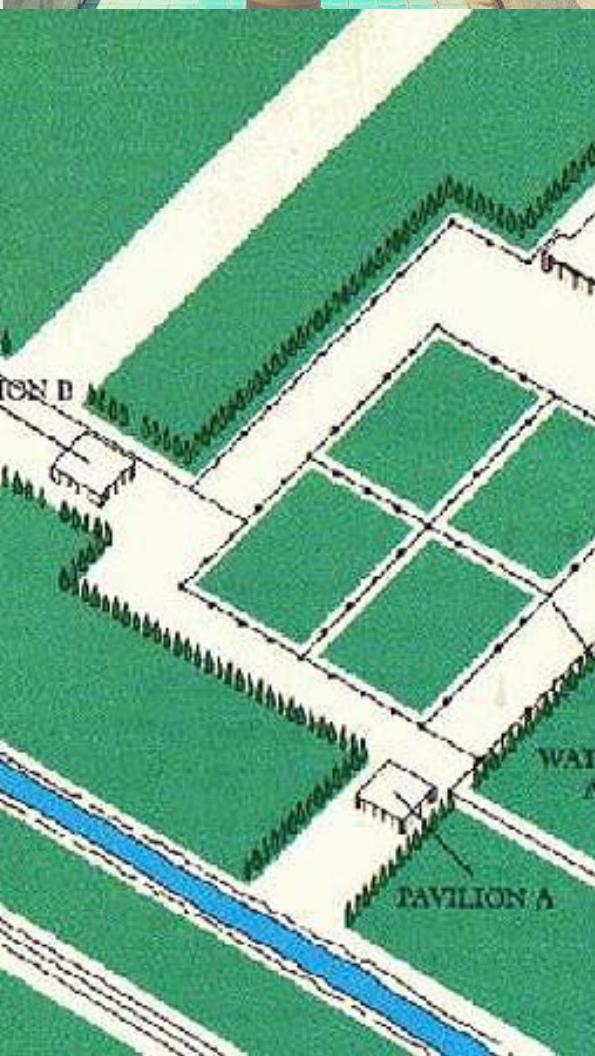
The Tomb was enclosed by a four-sided portico, which turned it into a mosque, which was called the Qabr-e Madar-e Solaiman, or "mosque of the mother of Solomon." Tomb of Cyrus became an inspiration for structures like Goor Dokhtar in Bushehr province and the Firdausi mausoleum.

INFERENCE

Achaemenian tombs and funerary sculptures show a mixture of Zoroastrian orthopraxy (with scrupulous care for the purity of creation) with alien usages and newly adopted symbols. This mixture demonstrates that though the Persians received Zoroastrianism as an authoritative revelation from the east, they set their imprint on it in several lasting ways as a great imperial people. Their earlier known innovation in a cult was that of setting fire upon a raised stand. However, at Persepolis, it must be presumed that such fire holders existed only within their palaces under the early Achaemenians. There is still no evidence for separate sacred buildings at that period.

PASARGADE : THE GARDEN CITY

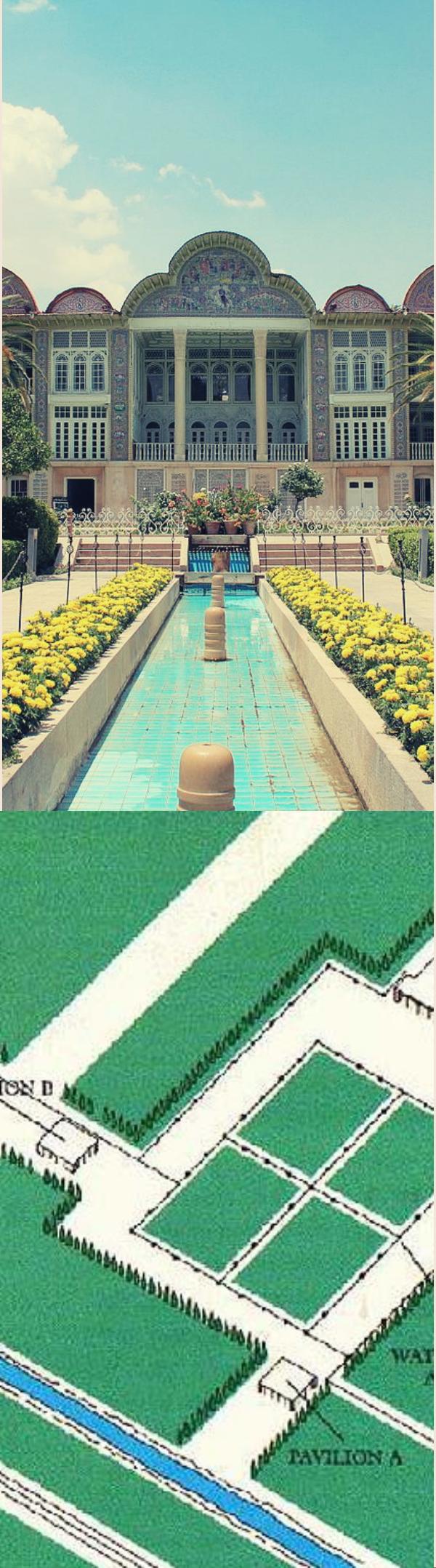
BY ADNAN ABBAS (19AR10004)



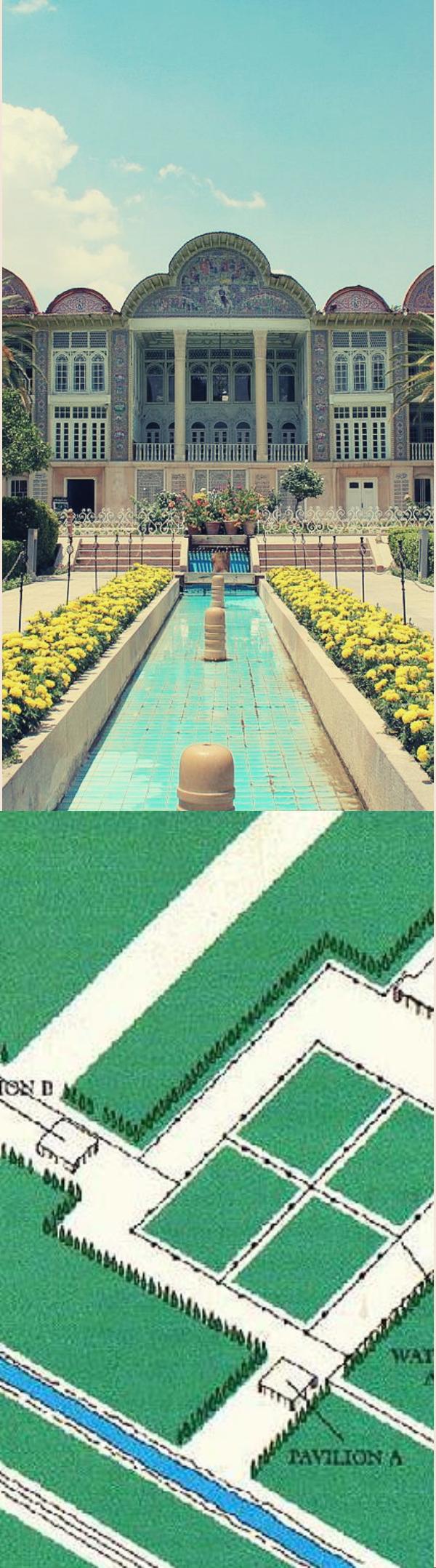
INTRODUCTION

Pasargadae was founded in the 6th century BCE as the first capital of the Achaemenid Empire by Cyrus the Great, near the site of his victory over the Median king Astyages in 550 BCE. The city remained the Achaemenid capital until Darius moved it to Persepolis.]The archaeological site covers 1.6 square kilometers and includes a structure commonly believed to be the mausoleum of Cyrus, the fortress of Toll-e Takht sitting on top of a nearby hill, and the remains of two royal palaces and gardens.

Pasargadae Persian Gardens provide the earliest known example of the Persian chahar bagh, or fourfold garden design .The remains of the tomb of Cyrus' son and successor Cambyses II have been found in Pasargadae, near the fortress of Toll-e Takht, and identified in 2006.The Gate R, located at the eastern edge of the palace area, is the oldest known freestanding propylaeum. It may have been the architectural predecessor of the Gate of All Nations at Persepolis.The functional and decorative infrastructure necessary to maintain the garden—such as the stone-lined channels running with water —remains a testimony to the creativity and ingenuity of the garden's designers



.On the rear side of the "isolated" tower called Zendan-i Solaiman, a low mound is clearly visible because of its rectangular shape and its flat summit (Fig. 3). The magnetic survey surprisingly produced evidence for a quadrangular figure, probably a stone-built buttressed building some 45 m. long on one side which corresponds to the size of the mound. It has a very distinctive internal organisation. Part of it covering over 30 m. in width evidence a series of long narrow cells. The length of these varies from some 5 m. to 12m., with some dividing walls. The comers near the buttresses seem to lack such an organisation; because of their size (over 10 m.) they are probably open areas. All these features appear in white on a darker background, corresponding to a low magnetic material such as stone. From the southern corners of the building the picture is unclear: two long parallel lines extend over 60 m.; in the middle, some features are on the axis of the building and some are on the axis of the Zendan (Fig. 4). From this image, one can cautiously suggest two interpretations for the square building: 1) The internal organisation obviously recalls the series of magazines that occur in the Zagros. Urartian buildings and the forts at Nush-i Jan and Godin Tepe should be mentioned for the pre-Achaemenid periods. The surviving lower level of these buildings might have supported an upper story of a quite different plan. 2) Another hypothesis would see in this layout stone foundations, such as the Ionians built for their temples in the sixth century for supporting walls and rows of columns. Some other examples are found in later Achaemenid architecture at Susa, in the Darius palace and in the smaller Artaxerxes palace which was erected on a terrace.



In that case, the layout would indicate the position of the walls and possible rows of pillars or columns, with a unit of about 3 m. defining rooms of 3 m., 6 m. or 9 m. wide. Whatever the plan of this structure, it brings evidence for a new stone building at Pasargadae. Moreover, since it is very close to the Zendan, the latter can no longer be viewed as an isolated free-standing tower. Hopefully, this fresh data will help in suggesting new interpretations for this enigmatic tower.

INFERENCES

From the time of the Achaemenid Empire, the idea of an earthly paradise spread through Persian literature and example to other cultures, both the Hellenistic gardens of the Seleucid Empire and the Ptolemies in Alexandria. The Avestan word *pairidaēza-*, Old Persian **paridaida-*, [note 1] Median **paridaiza-* (walled-around, i.e., a walled garden), was borrowed into Akkadian, and then into Greek Ancient Greek: παράδεισος, romanized: *parádeisos*, then rendered into the Latin *paradīsus*, and from there entered into European languages, e.g., French *paradis*, German *Paradies*, and English *paradise*.[3] As the word expresses, such gardens would have been enclosed. The garden's purpose was, and is, to provide a place for protected relaxation in a variety of manners: spiritual, and leisurely (such as meetings with friends), essentially a paradise on earth. The Common Iranian word for "enclosed space" was **pari-daiza-* (Avestan *pairi-daēza-*), a term that was adopted by Christian mythology to describe the garden of Eden or Paradise on earth. The garden's construction may be formal (with an emphasis on structure) or casual (with an emphasis on nature), following several simple design rules. This allows a maximization, in terms of function and emotion, of what may be done in the garden.

SEMANTICS OF PALATIAL STRUCTURES

BY GAUTHAM LAKSHMANAN

19AR10001

CHOGHA ZANBIL

The ziggurat at Chogha Zanbil is dedicated to Inshushinak, the major gods of the Elamites and the protector deity of Susa. Glazed terracotta statues of bulls and winged griffins guarded the entrances to the ziggurat. The sacred complex, including a ziggurat and temples enclosed within the esplanade, rows of pillars and altars. A funerary palace with vaulted tombs was also discovered here.



AHURA MAZDA

Ahura Mazda first appeared in the Achaemenid period under Darius. In the Achaemenid period, there are no known representations of Ahura Mazda at the royal court but a picture of every emperor to have an empty chariot drawn by white horses, to invite Ahura Mazda to accompany the Persian army on battles.



PASARGADAE

Pasargadae was founded in the 6th century BCE as the first capital of the Achaemenid Empire by Cyrus the Great, near the site of his victory over the Median king Astyages in 550 BCE. Pasargadae Persian Gardens provide the earliest known example of the Persian Chahar Bagh, or fourfold garden design.



SUSA

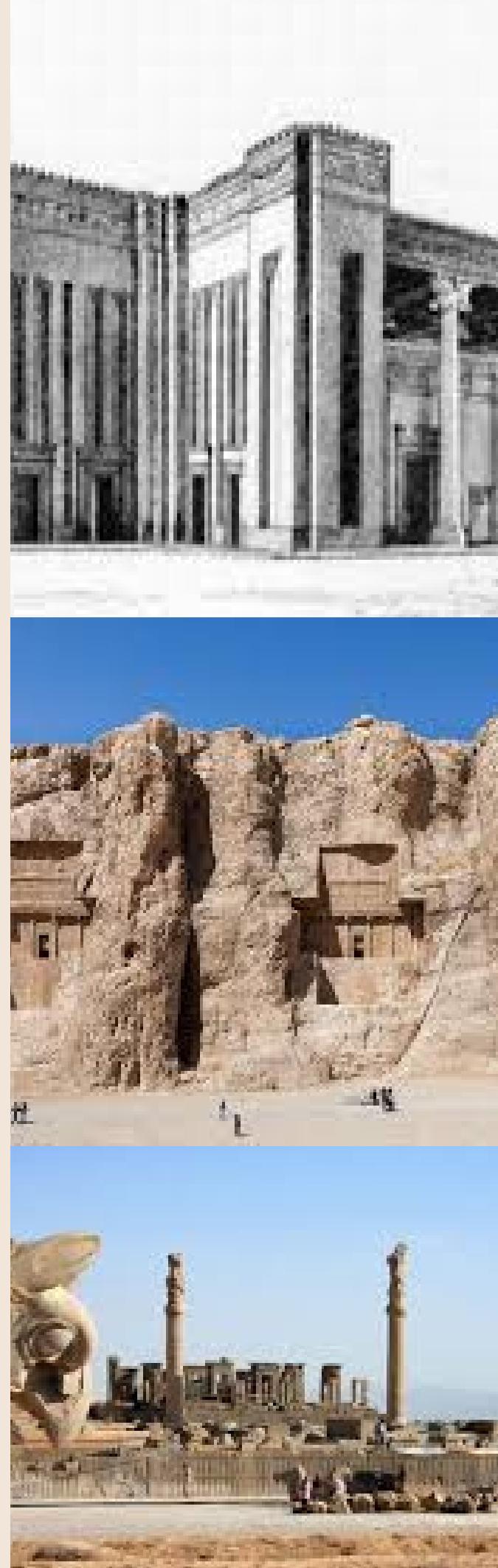
The Palace of Darius in Susa was a palace complex in Susa, Iran, a capital of the Achaemenid Empire. The construction was conducted parallel to that of Persepolis. Man-power and raw materials from various parts of the empire contributed to its construction. The palace complex was constructed by the Achaemenid king Darius I in Susa, his favourite capital. The palace was captured and plundered by the invading Macedonians under Alexander the Great.

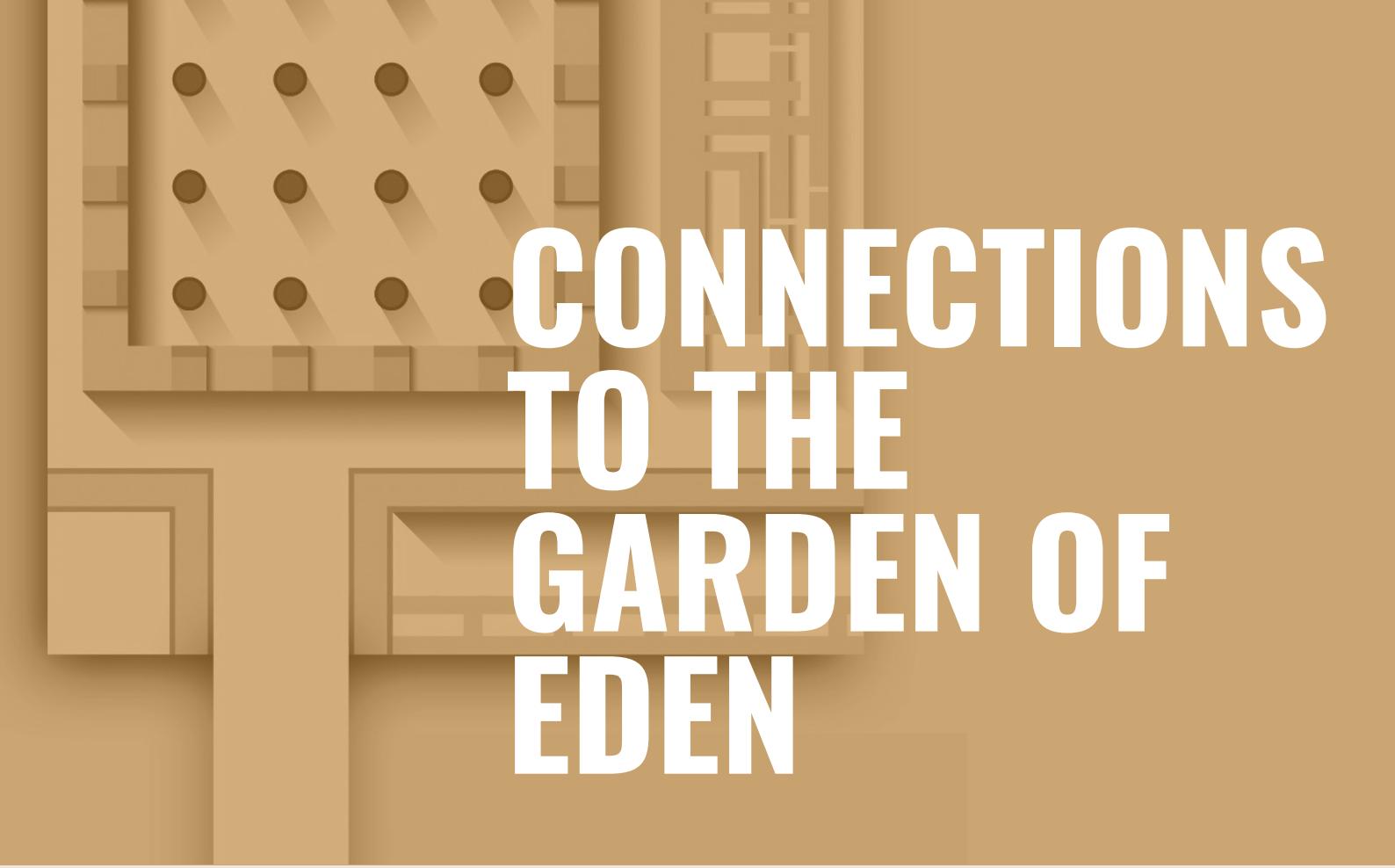
PERSEPOLIS

Apadana or Audience Hall is a large hypostyle hall in Persepolis, Iran. It belongs to the oldest building phase of the city of Persepolis of the palace complex, in the first half of the 6th century BC, as part of the original design by Darius the Great. The metaphorical nature of the Apadana reliefs as idealised social orders. In this large hall, the great king received the tributes from all the subjects in the Achaemenid Empire and gave presents in return. Access to the hall is given by two monumental stairways, on the north and the east. On top of the columns were capitals, consisting of two heads of strong animals like bulls or lions. Between the two heads was the place where the wooden beams could rest. An ancient representation of these capitals, cut in a rock.

NAQSH-E RUSTAM

NAQSH-E RUSTAM IS AN IMPRESSIVE necropolis that stands as a reminder of the once famous and powerful Achaemenid Persian Empire, which thrived between 500 BC and 330 BC when it was defeated by Alexander the Great.



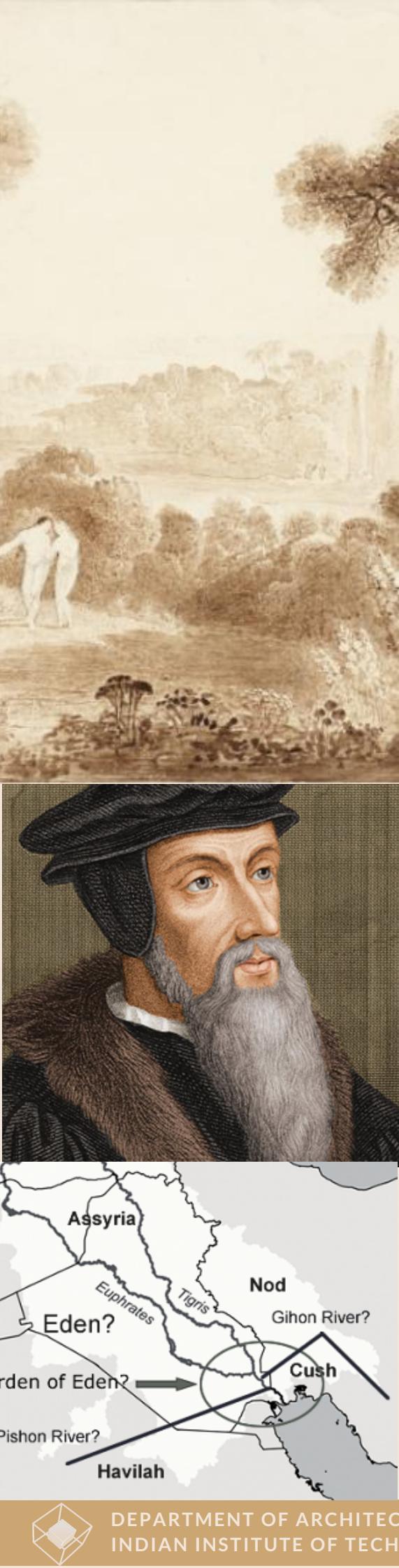


CONNECTIONS TO THE GARDEN OF EDEN

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CONNECTIONS BETWEEN PERSIA AND THE GARDEN OF EDEN

By A Sai Siddartha(19AR10006)



THE GARDEN OF EDEN

BY SAI SIDDHARTHA(19AR10006)

Introduction

According to the theologian named John Calvin, the location of the Garden of Eden is mentioned in "The Book of Genesis"(Old Testament).

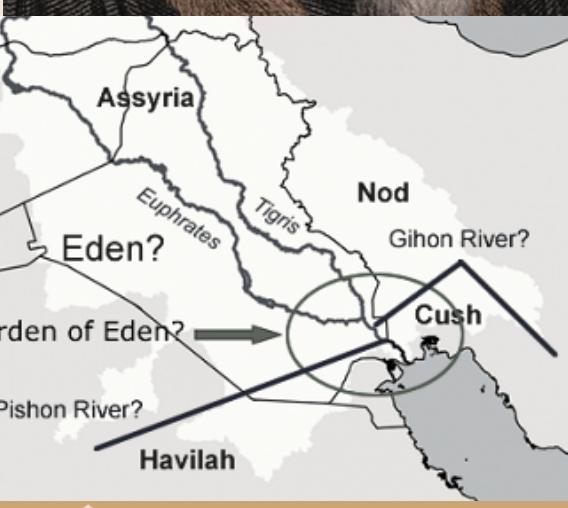
Genesis 2:8-14

John Calvin suggests According to Genesis 2:8-14:

The Lord God planted a garden eastward in Eden.... Now a river went out of Eden to water the garden, and from there it parted and became four river heads. The name of the first is Pishon The name of the second river is Gihon. . . . The name of the third river is Hiddekel [Tigris]. ;.The fourth river is the Euphrates.

The Controversy

Then he said -"According to Moses, One river flowed to water the garden and further divides itself into 4 heads". Everyone agreed that two of the heads were Euphrates and Tigris but the question is, which are the two other heads? Some think they are Pison and Gihon whereas others think they are Ganges and Nile.





The Answer

To clarify this question, Calvin goes on to say: There is a major event that needs to be considered, is the worldwide catastrophe, The Flood of Noah's days would have destroyed the surface of the earth with sedimentary strata all over the earth and as a result changed the surface totally which makes pinpointing the location Difficult. So no one can logically suggest that the garden is present where Tigiris and Euphrates lie.

Then he ends by saying "The perfect Garden of Eden can't be sitting on billions of dead things before sin entered the world!".