

**TITLE:** Apollo 11 Stones **LOCATION:** Namibia **DATE:** 25,500-25,300 BCE

**ARTIST:** **PERIOD/STYLE:** Mesolithic Stone Age **PATRON:**

### **MATERIAL/TECHNIQUE:**

#### **FORM:**

The Apollo 11 stones are a collection of grey-brown quartzite slabs that feature drawings of animals painted with charcoal, clay, and kaolin

#### **FUNCTION:**

These slabs may have had a more social function.

### **CONTENT:**

Drawings of animals that could be found in nature. On the cleavage face of what was once a complete slab, an unidentified animal form was drawn resembling a feline in appearance but with human hind legs that were probably added later. Barely visible on the head of the animal are two slightly-curved horns likely belonging to an Oryx, a large grazing antelope; on the animal's underbelly, possibly the sexual organ of a bovid.

### **CONTEXT:**

Inside the cave, above and below the layer where the Apollo 11 cave stones were found, archaeologists unearthed a sequence of cultural layers representing over 100,000 years of human occupation. In these layers stone artifacts, typical of the Middle Stone Age period—such as blades, pointed flakes, and scraper—were found in raw materials not native to the region, signaling stone tool technology transported over long distances. Among the remnants of hearths, ostrich eggshell fragments bearing traces of red color were also found—either remnants of ornamental painting or evidence that the eggshells were used as containers for pigment. Approximately 25,000 years ago, in a rock shelter in the Huns Mountains of Namibia on the southwest coast of Africa (today part of the Ai-Ais Richtersveld Transfrontier Park), an animal was drawn in charcoal on a hand-sized slab of stone. The stone was left behind, over time becoming buried on the floor of the cave by layers of sediment and debris until 1969 when a team led by German archaeologist W.E. Wendt excavated the rock shelter and found the first fragment. These stones comprise some of the earliest known African artworks. They show evidence of an early culture, one in which humans were preoccupied with wildlife and saw the importance of decorating their homes.

#### **INNOVATION/CONVENTION:**

We know that humanity began in Africa, but thanks to the Apollo 11 stones, we know that art began there as well. Africa is not only our physical birthplace; it's the birthplace of our ability to express ourselves. This piece represents the oldest dated art known on the African continent and among the earliest evidence of human artistic expression worldwide, more specifically, the oldest examples of figurative art from the African continent. The cave stones are what archaeologists term art mobilier—small-scale prehistoric art that is moveable. But mobile art, and rock art generally, is not unique to Africa. Rock art is a global phenomenon that can be found across the World—in Europe, Asia, Australia, and North and South America. While we cannot know for certain what these early humans intended by the things that they made, by focusing on art as the product of humanity's creativity and imagination we can begin to explore where, and hypothesize why, art began.

### **ARTISTIC DECISIONS:**

Characteristic of prehistoric artwork, the Apollo 11 stones were created using natural resources. The artist used whatever tools were at his or her disposal—stones, charcoal, and clay—to create images of different animals, similar to cave paintings.

### **INTERPRETATION:**

The stones offer evidence that Homo sapiens in the Middle Stone Age—us, some 25,000 years ago—were not only anatomically modern, but behaviorally modern as well. That is to say, these early humans possessed the new and unique capacity for modern symbolic thought, “the human capacity,” long before what was previously understood.

### **DETAILS/TERMS/DEFINITIONS:**

**TITLE:**Great Hall of Bulls **LOCATION:** Lascaux, France **DATE:** 15,000-13,000 BCE

**ARTIST:** **PERIOD/STYLE:** Paleolithic Europe **PATRON:**

**MATERIAL/TECHNIQUE:** Mineral pigments on stone  
**FORM:**

### FUNCTION:

Great Hall of the Bulls was most likely used for ritual given its private location deep within a cave. Art historians hypothesize that the caves at Lascaux chronicle different artists' interpretations of the animals in their surroundings. It seems that the pure process of drawing and repetitive re-drawing held serious (perhaps ritual) significance for the makers.

### CONTENT:

The paintings, created with mineral paints and clay, include animals, mythical creatures, and symbols. We find images of horses, deer, bison, elk, a few lions, a rhinoceros and a bear—almost as an encyclopedia of the area's large prehistoric wildlife. A form drawn under the bison's abdomen is interpreted as internal organs, spilling out from a wound. A more crudely drawn form positioned below and to the left of the bison may represent a humanoid figure with the head of a bird. Nearby, a thin line is topped with another bird and there is also an arrow with barbs. Further below and to the far left the partial outline of a rhinoceros can be identified. Among these images are abstract marks—dots and lines in a variety of configurations. In one image, a humanoid figure plays a mysterious role. Archaeologists have found hundreds of stone tools, they have also identified holes in some walls that may have supported tree-limb scaffolding that would have elevated an artist high enough to reach the upper surfaces. Fossilized pollen has been found. These grains were inadvertently brought into the cave by early visitors and are helping scientists understand the world outside.

### CONTEXT:

It shows us that there was a network of communication at prehistoric Lascaux. Hunters and artists (or maybe hunter-artists, but hopefully not artist hunters) were giving each other information on the animals in the area. This might have been the Paleolithic equivalent of fishermen taking pictures of themselves with their catch. The famous Hall of Bulls is large enough to hold some fifty people. Other "rooms" and "halls" are extraordinarily narrow and tall.

### INNOVATION/CONVENTION:

The use of twisted perspective and strict profile allowed the artists to be descriptive in their illustrations of animal anatomy. The animals are rendered in what has come to be called "twisted perspective," in which their bodies are depicted in profile while we see the horns from a more frontal viewpoint. The images are sometimes entirely linear—line drawn to define the animal's contour. In many other cases, the animals are described in solid and blended colors blown by mouth onto the wall. In other portions of the Lascaux cave, artists carved lines into the soft calcite surface. Some of these are infilled with color—others are not.

### ARTISTIC DECISIONS:

After struggling through small openings and narrow passages to access the larger rooms beyond, prehistoric people discovered that the cave wall surfaces functioned as the perfect, blank "canvas" upon which to draw and paint. To paint, these early artists used charcoal and ochre (a kind of pigmented, earthen material, that is soft and can be mixed with liquids, and comes in a range of colors like brown, red, yellow and white). Multiple different artists painted animals on these cave walls, which suggests that information was being shared. Although we don't know if this was a form of bragging about hunting, a warning about ferocious beasts, or a ritual, we know that many artists worked to create something both artistic and communicative. Early humans did not depict the human form in the cave paintings at Lascaux. Given the large scale of many of the animal images, we can presume that the artists worked deliberately—carefully plotting out a particular form before completing outlines and adding color. Some researchers believe that "master" artists enlisted the help of assistants who mixed pigments and held animal fat lamps to illuminate the space.

### INTERPRETATION:

The theory goes that these caves provide the earliest evidence of communication between hunter-gatherer groups. The Great Hall could have been a kind of early message board for hunters, which would explain why the caves feature repetitive animal patterns. Another theory suggests that the prehistoric people who used the cave may have believed that a way to overpower their prey involved creating images of it during rituals designed to ensure a successful hunt. Or that the images communicate narratives (stories).

### DETAILS/TERMS/DEFINITIONS:

The caves at Lascaux were discovered by accident when 18-year-old Marcel Rabinat happened to do a little investigating during what was a relaxing walk in the woods. For a week in 1940, he and his buddies kept the caves a secret before letting a teacher know that he had uncovered one of the most important archaeological finds of all time. From 1940 to 1963, the numbers of visitors and their impact on the delicately balanced environment of the cave—which supported the preservation of the cave images for so long—necessitated the cave's closure to the public.

**TITLE:**Camelid Sacrum in the shape of a canine **LOCATION:**Tequixquiac, Central Mexico **DATE:** 14000-7000 BCE

**ARTIST:**\_\_\_\_\_ **PERIOD/STYLE:** Prehistoric Art **PATRON:**\_\_\_\_\_

**MATERIAL/TECHNIQUE:**Bone. An artist's rendering, carved from a camel's hipbone (sacrum)

**FORM:**

The sacrum is the large triangular bone at the base of the spine. Holes were cut into the end of the bone to represent nostrils, and the bone is also engraved

**FUNCTION:**

The sacrum has a symbolic importance because the domestication of canines was very important to evolution of early human life. However, the camelid sacrum doesn't contain anything that could be construed as symbols, including writing. The camelid sacrum was likely used in rituals in which animal spirits would be revived, which speaks to spiritualism of early humans. "Language and iconographic evidence strongly suggests that the sacrum bone was an important bone indeed in Mesoamerica, relating to sacredness, to resurrection, and to fire. The importance attached to this bone and its immediate neighbors is not limited to Mesoamerica. From ancient Egypt to ancient India and elsewhere, there is abundant evidence that the bones at the base of the spine, including especially the sacrum, were seen as sacred."

**CONTENT:**

"...the fossil bone contains cuts or carvings that unquestionably were made by the hand of man...the cuts seem to have been made with a sharp instrument and some polish on the edges of the cuts may still be seen...the articular extremity of the last vertebra was utilized perfectly to represent the nose and mouth of the animal."

**CONTEXT:**

Dogs were important to Tequixquiac-ites; in fact, they were most likely domesticated and possibly played prehistoric games of fetch. The domestication of animals facilitated human evolution as humans became dependent on domesticated dogs for hunting and farming. Humans depended on dogs for survival and showed reverence for these animals through sculptures, like the camelid sacrum, which were used in rituals.

**INNOVATION/CONVENTION:**

This is the earliest art discovered in the Americas. Prior to the discovery of the camelid sacrum, no evidence existed that early humans dwelled anywhere else besides Africa, Asia, and Europe. This carved camelid sacrum provides evidence that early humans traveled farther earlier than previously thought.

**ARTISTIC DECISIONS:**

The choice to carve the camel's sacrum bone was deliberate. Today, scholars agree that the carving and markings were made by human hands—the two circular spaces that represent the nasal cavities were carefully carved and are perfectly symmetrical and were likely shaped by a sharp instrument.

**INTERPRETATION:**

Because the carving was made in a period before writing had developed, it is likely impossible to know what the sculpture meant to the carver and to his/her culture. One possible way to interpret the object is to look at it through the lens of later Mesoamerican cultures. One anthropologist has pointed out that in Mesoamerica, the sacrum is seen as sacred and that some Mesoamerican Indian languages named this bone with words referring to sacredness and the divine. In English, "sacrum" is derived from Latin: os sacrum, meaning "sacred bone." The sacrum is also—perhaps significantly for its meaning—located near the reproductive organs.

**DETAILS/TERMS/DEFINITIONS:**

The camelid sacrum represents a significant finding because it is portable. Early humans traveled to South and Central America earlier than previously thought, and they made portable art to bring along on their migration.

**TITLE:** Running Horned Woman    **LOCATION:** Tassili n'Ajjer, Algeria    **DATE:** 6000-4000 BCE

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**ARTIST:** \_\_\_\_\_ **PERIOD/STYLE:** Paleolithic Art    **PATRON:** \_\_\_\_\_

**MATERIAL/TECHNIQUE:** Pigment on rock

**FORM:**

Running horned woman is a rock painting depicting a woman wearing a skirt and horns. Her body, arms, and torso are adorned with body paint. While the figure is two-dimensional, the painter attempts to create perspective by twisting the horns. On the damp rock surface stood out the gracious silhouette of a woman running. One of her legs, slightly flexed, just touched the ground, while the other was raised in the air as high as it would normally go. From the knees, the belt and the widely outstretched arms fell fine fringes. From either side of the head and above two horns that spread out horizontally was an extensive dotted area resembling a cloud of grain falling from a wheat field. Although the whole assemblage was skillfully and carefully composed there was something free and easy about it...

**FUNCTION:**

this female horned figure, her body adorned and decorated, found in one of the highest massifs in the Tassili—a region is believed to hold special status due to its elevation and unique topology—suggests ritual, rite, or ceremony.

**CONTENT:**

The figure is superimposed over paintings of animals in the background. The body is outlined with great detail. For instance, small white dots appear on the woman's torso, shoulders, and legs. These dots could have been meant to suggest movement and to give the form more fluidity. The dot adornment could also imply that the running horned woman has a high social status. Her horns, which are also dotted, suggest that she could even be some sort of deity performing a ritual.

**CONTEXT:**

Tassili n'Ajjer is a Tamahaq name meaning “plateau” of the Ajjer people (the Kel Ajjer is group of tribes whose traditional territory was here). Much of the 1,500-2,100 meter high plateau is protected by an 80,000 square kilometer National Park. The Running Horned Woman, the title by which the painting is commonly known today, was found in a massif so secluded and so difficult to access that Lhote's team concluded that the collection of shelters was likely a sanctuary and the female figure—“the most beautiful, the most finished and the most original”—a goddess. Lhote recounted that the Running Horned Woman was found on an isolated rock whose base was hollowed out into a number of small shelters that could not have been used as dwellings. This remote location, coupled with an image of marked pictorial quality—depicting a female with two horns on her head, dots on her body probably representing scarification, and wearing such attributes of the dance as armlets and garters—suggested to him that the site, and the subject of the painting, fell outside of the everyday.

**INNOVATION/CONVENTION:**

The running woman is graceful and rendered on a much larger scale than the humans in the background. She's one of the earliest, clearest paintings of the human figure uncovered by archaeologists. Even though the face is featureless, the artist used great detail in rendering the torso and limbs. This was common of early human renderings in Paleolithic art. While specifics about rituals and ceremonies practiced 8000 years ago remain a mystery, the running horned woman has allowed art historians to see the gradual evolution of early human art, as well as provide us with a tantalizing sneak peek into early religion.

**ARTISTIC DECISIONS:**

**INTERPRETATION:**

The running horned woman is a very detailed rendering of a human figure. Her adornments suggest she is a deity—or at least a prominent religious figure—which sheds light on early religions or beliefs. In fact, one of the interesting things that the running horned woman suggests is that women were as powerful, if not more powerful, than men in this ancient society. Also, because the woman's horned, she's a reflection of the natural cycles of human and animal fertility. Early humans considered fertility a spiritual quality held by women. The running horned woman represents the embodiment of spirituality.

**DETAILS/TERMS/DEFINITIONS:**

Most art historians believe that the cow and bull have religious significance. They've inferred that the woman is shown wearing a raffia skirt and bullhorns on her head while performing a ceremony or ritual either celebrating or praying for a strong harvest or good hunting season.

**TITLE:** Stonehenge **LOCATION:** Wiltshire, UK **DATE:** 2500-1600 BCE

**ARTIST:** **PERIOD/STYLE:** Neolithic Europe **PATRON:**

**MATERIAL/TECHNIQUE:** Sandstone

**FORM:**

Each of these blue stones weighs a whopping four tons. The giant megaliths of the outer circle weigh as much as 50 tons each. Each standing stone was around 13 feet high, almost seven feet wide and weighed around 25 tons. This ring of stones enclosed five sarsen trilithons (a trilithon is a pair of upright stones with a lintel stone spanning their tops) set up in a horseshoe shape 45 feet across. These huge stones, ten uprights and five lintels, weigh up to 50 tons each. Bluestones, either reinstalled or freshly quarried, were erected in a circle, half in the outer sarsen circle and half within the sarsen horseshoe.

**FUNCTION:**

Most likely, though, Stonehenge functioned as a ceremonial and burial site. Bones of adult males who showed no signs of being laborers or having diseases—which means they were probably pretty elite—were interred at the site. It is also considered an astronomical calendar. Art historians also believe that the site may have been used as a tool for communication because the megaliths produce a bell-like sound when hit.

**CONTENT:**

We do know that the stones used to construct the monument were transported via water from Wales, approximately two hundred miles away. The giant megaliths traveled on wooden rafts to reach England. Also, the construction was executed with surprisingly advanced techniques, such as hinging stones together for greater stability.

**CONTEXT:**

Stonehenge represents one of the greatest construction feats of all time. The site took approximately 400 years to complete. Transporting the megaliths from Wales alone required a huge labor force. Stonehenge also provides evidence of elaborate burials after archaeologists unearthed human remains in the area. From this research, art historians believe some members of the prehistoric English elite were buried there.

**INNOVATION/CONVENTION:**

Stonehenge is aligned in the direction of the sunrise at the summer solstice and the sunset at the winter solstice. The first phase of work required precise planning and a massive amount of labor. If there were leaders or a social class who convinced or forced people to work together to build the first phase of Stonehenge, we haven't found them. It also probably means the first phase of Stonehenge's construction was an egalitarian endeavor, highly unusual for the ancient world. It also entailed an entirely new level of technical sophistication, specifically in the working of very hard stone. For instance, the horizontal lintel stones which topped the exterior ring of sarsen stones were fitted to them using a tongue and groove joint and then fitted to each other using a mortise and tenon joint, methods used in modern woodworking.

**ARTISTIC DECISIONS:**

It is generally agreed that the first phase of construction at Stonehenge occurred around 3100 BCE, when a great circular ditch about six feet deep was dug with a bank of dirt within it about 360 feet in diameter, with a large entrance to the northeast and a smaller one to the south. This circular ditch and bank together is called a henge. The second phase of work at Stonehenge occurred approximately 100-200 years later and involved the setting up of upright wooden posts, possibly of a roofed structure, in the center of the henge, as well as more upright posts near the northeast and southern entrances. The third phase of construction at Stonehenge happened approximately 400-500 years later and likely lasted a long time. In this phase the remaining blue stones or wooden beams which had been placed in the Aubrey holes were pulled and a circle 108 feet in diameter of 30 huge and very hard sarsen stones were erected within the henge; these were quarried from nearby Marlborough Downs. These upright sarsen stones were capped with 30 lintel stones.

**INTERPRETATION:**

Of course the most famous aspect of Stonehenge is its relationship with the solar and lunar calendar. The sunrise of the midsummer solstice is exactly framed by the end of the horseshoe of trilithons at the interior of the monument, and exactly opposite that point, at the center of the bend of the horseshoe, at the midwinter sunset, the sun is also aligned.

**DETAILS/TERMS/DEFINITIONS:**

One theory suggests that Stonehenge could have been a burial site for individuals of elite status. Another theory suggests that Stonehenge was an elite healing site. The large vertical stones are called trilithons.

**TITLE:** Terra Cotta Fragment      **LOCATION:** Solomon Islands      **DATE:** 1000 BC

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**ARTIST:** The Lapita Peoples      **PERIOD/STYLE:** Arts of the Pacific      **PATRON:**

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**MATERIAL/TECHNIQUE:** Terra cotta (incised)

**FORM:**

Most were simple bowls, some had pedestal feet, and others were flat-bottomed vessels. The decoration of the pottery consists of stamped and incised motifs that adhere to a very regular, structured, and repeated set of specific patterns. The motifs were applied to the surface of the vessel with a small dentate (tooth-like) stamp and/or drawn free-hand with a sharp edge of some sort. The pattern stamps used included both linear and curved shapes of various lengths, as well as round forms. Types of patterns range from simple to complex geometric forms, and include anthropomorphic face designs found on Talepakemalai in the Mussau island group. The anthropomorphic (having a human form) pattern was a characteristic of early Lapita pottery, and is not present on pottery found in the upper (and therefore newer) archaeological layers of sites further east in Polynesia.

**FUNCTION:**

We know that the pottery was generally not used for cooking because carbon residues are not normally found on the pot sherds. Rather, the evidence suggests that much of the pottery was used for serving food, while larger vessels were likely used for storage. Because this piece was found in fragments, though, many questions about its use and function remain unanswered. The pieces of broken but stylistically related pot sherds distributed across thousands of miles of islands, laid down in datable stratigraphic layers, have revealed important information about the ancestors of the contemporary peoples of the central Pacific.

**CONTENT:**

In fact, this is the main difference between Lapita culture and the cultures of contemporary Polynesian tribes. While other Polynesian peoples created pottery, none used firing as a technique to glaze the ceramic. Patterned designs such as the one featured on these fragments left a lasting legacy on Polynesian culture. Even today, tribal design on pottery and clothing and in art and body art is ubiquitous. A large number of the pot sherds found there had been made from materials brought from other places, indicating that either the raw materials or perhaps the pots themselves had been imported. This reveals that the Lapita people had the means and the need to travel and trade across significant ocean stretches—their “sea of islands.”

**CONTEXT:**

The Lapita people are believed to have originated in Taiwan before migrating to the Solomon Islands, bringing with them ceramic firing technology. The sequential depositing of potsherds (fragments of pottery) in an easterly direction across the island groups of the Pacific has become the pivotal evidence that tells the extraordinary story of the peopling of the vast Pacific Ocean. Pieces of the distinctive red-slipped pottery of the Lapita people have been recovered from sites spanning thousands of miles across the Pacific from the outer reaches of South East Asia, through the island groups often referred to as Micronesia (includes the Federated States of Micronesia, Guam, Kiribati, Mariana Islands, the Marshall Islands, Nauru, Palau, and Wake Island) and Melanesia (includes the islands and island groups of Fiji, New Guinea, the Solomon Islands, and Vanuatu), and into the central Pacific and Polynesia.

**INNOVATION/CONVENTION:**

The clay-firing technology (in open fires) of the Lapita people was a major development, demonstrating a leap in early technology. These technologies were used to create durable, distinctive works of art. Archaeologists contend that those responsible for decorating the pots used a very restricted range of motifs and combined these in specific ways on particular areas of the pots. In other words, the ancient people who decorated the pots followed the rules of a defined design system. From an analytical point of view, the systemized grammar of design has meant that pot sherds found in one site can be categorized and compared with others found in multiple other sites to provide evidence of the movement of the Lapita people in particular timeframes. What’s more, vestiges of the design motifs and the grammar of the system are apparent in contemporary tattooing, barkcloth decoration and other art forms throughout contemporary Remote Oceania.

**ARTISTIC DECISIONS:**

Lapita pottery was shaped by hand, and perhaps using a paddle-and-anvil technique to thin the walls, but without the aid of a potter’s wheel. It is low-fire earthenware (no evidence of Lapita kilns have been found). This means that the dry clay pots would likely have been placed in open fires to harden—the descendants of the Lapita people in Fiji and other areas still make pottery in this way. The makers of the Lapita pottery blended clay with a particular type of sand. The sand was needed as a temper to make the vessels more durable during firing (temper, often sand, or other added materials, reduces the elasticity of the clay—how much it shrinks—and helps to avoid cracking during the firing process). Both the clay and sand are only found in certain areas of the Pacific.

**INTERPRETATION:**

Archaeologists now believe that, somewhere between 4,000 and 3,500 years ago, a group of people who had sailed from the area around Taiwan in South East Asia arrived by canoe to the beaches of the Bismarck Archipelago. The new arrivals, who we now know as the Lapita people (named for the beach on the island of New Caledonia where a large number of pottery sherds were found), spoke a different language than the people they would have encountered there. These local people had been living on the large island now known as New Guinea and the surrounding islands for between 60,000 and 40,000 years.[2] Aside from their language and different genetic stock, the Lapita were different to those they encountered because they had sophisticated seafaring and navigation capability—and they manufactured and decorated ceramics in very particular ways.

**DETAILS/TERMS/DEFINITIONS:**

When Europeans arrived in the Pacific in the 1700s and 1800s, the ocean going long-distance seafaring canoes were gone, but the knowledge of distant islands and oral histories of voyaging remained.



**TITLE:** Bushel with Ibex motifs      **LOCATION:** Susa, Iran      **DATE:** 4200-3500

**ARTIST:** \_\_\_\_\_ **PERIOD/STYLE:** Neolithic Art      **PATRON:** \_\_\_\_\_

**MATERIAL/TECHNIQUE:** Painted terra cotta

**FORM:**

The pattern is actually a series of stylized animal forms. A frieze of birds runs along the top, while the next layer depicts running dogs and goats with narrow bodies. The artist depicted various animal forms in a super-stylized manner. For example, the long necks of the crane emphasize the length of the beaker.

**FUNCTION:**

Ancient Sumerians used the beaker with ibex motifs as a funerary good. Maybe the beaker was used for food or drink. It features geometric designs and animal forms, so it could have been an art object for display. Alternately, given the pristine condition of the buried beaker, it could have been used in a ritual or ceremonial sacrifice.

**CONTENT:**

The pattern may be an indicator of Shamanic religion brought from Asia. This large, handthrown vessel with thin walls has a stylized decoration that constitutes a kind of synthesis of the environment of the first agricultural communities of the ancient Orient. A frieze of aquatic birds runs around the top; the parallel lines of their necks suggest a whole flock on the water's surface, a sight that must have been common at the time in the low, reed-carpeted valleys. Underneath are running dogs with long, narrow bodies, perhaps the ancestors of the slender salukis, hunting dogs that were adapted to the steppe plateaus. The main part of the vase is decorated with large panels divided up with meander patterns; these may symbolize the settlement of the land by men, showing the borders of fields and villages and watercourses. In the center of the panels is the majestic figure of the goat, omnipresent in both its wild or domesticated forms. Traced with simple shapes, triangles and circles, small details such as a goatee beard or tail add a personal touch. Within the oversized circle of its horns is an abstract motif, perhaps a topographical or clan-related sign, serving to identify the vase and its owner as belonging to a particular group or a family.

**CONTEXT:**

The Neolithic Era began roughly 6000 years ago. With it came the emergence of more sophisticated civilizations that included complex settlements, language, and written forms of communication and an overall better quality of life. This pot comes from a cemetery at the foot of the Susa acropolis, where thousands of secondary-burial places have been found, each containing painted ceramic vases and a few metal objects. This cemetery dates back to the original settlement of Susa, in the late 5th and early 4th millennium BC. At first a simple village lying in a plain where the land was worked by other agricultural communities, Susa seems very quickly to have become the leading community. Its superiority is visible in the construction of a high terrace of unbaked bricks of which only traces remain - sufficient, however, to identify it as one of the first monumental buildings of a public and probably religious nature, also found in Mesopotamia.

**INNOVATION/CONVENTION:**

This is the first funeral-oriented knickknack that we know of. Because no dwellings places contemporary to the graves have been found, we do not know if painted ceramics were in common use or if they served specifically funerary purposes. They all have similar, highly recognizable forms, styles and motifs, but each vase bears the stamp of an individual craftsman: although specialized workshops mass-produced objects over several generations, each artist gave free reign to his personal genius.

**ARTISTIC DECISIONS:**

The beaker was found in an ancient cemetery from the 4th millennium B.C.E. The creator painted the design with very close attention to detail. Human forms are notably absent, which is eerily fitting for a funerary good.

**INTERPRETATION:**

The main design features a twisting, winding pattern. This pattern may belong to a particular family or group and mark the deceased as a fallen member.

**DETAILS/TERMS/DEFINITIONS:**

While searching for the biblical tomb of Daniel, an archaeologist discovered this burial site.

**TITLE:** Anthropomorphic Stele **LOCATION:** Arabian Peninsula **DATE:** 4th Millennium BCE

**ARTIST:** **PERIOD/STYLE:** Pre-Islamic Arabian Art/  
Neolithic **PATRON:**

**MATERIAL/TECHNIQUE:** Sandstone

**FORM:**

a trapezoidal head rests directly on squared shoulders with the outline of a face framing two closely-spaced eyes and a flattened nose; on the robed figure's torso a necklace hangs with two cords diagonally crossing the body with an awl (a small pointed tool) attached; and at the waist, a double-bladed dagger hangs from a wide belt that continues around to the back. The sculpture is simple, even abstract, but clearly represents a human figure.

**FUNCTION:**

The anthropomorphic stele is a three-dimensional form sculpted for a religious or burial purpose, most likely representing the image of the deceased. The stoicism of the figure's expression and the swords that it's carrying suggest that the stele is a tribute to someone heroic or of elevated status. Archaeologists believe that the Ha'il stele was probably associated with religious or burial practices, and was likely used as a grave marker in an open-air sanctuary. While we do not know who produced the stele (just imagine a specialist stone carver working among mobile pastoral herders), we continue to be intrigued by the quality of the carving and its minimalist, yet expressive, representation of the human figure. They were also used for dedication, commemoration, and demarcation.

**CONTENT:**

Each stele represents an upright male figure carved in stone. While both sides are sculpted, emphasis is on the front, particularly the face, chest, and waist: a trapezoidal head rests directly on squared shoulders with the outline of a face framing two closely-spaced eyes and a flattened nose; on the robed figure's torso a necklace hangs with two cords diagonally crossing the body with an awl (a small pointed tool) attached; and at the waist, a double-bladed dagger hangs from a wide belt that continues around to the back. The sculpture is simple, even abstract, but clearly represents a human figure.

**CONTEXT:**

It was during the Neolithic period, from the sixth to the fourth millennium B.C.E. when the Arabian Peninsula was more like a savannah than a desert, that small groups of hunter-gatherers gradually shifted their economy from predation to production by domesticating such herd animals as sheep, goats, and cattle, and settling in oases and mountainous regions linked to one another by caravan trails. Found in a small village near Ha'il in northwest Saudi Arabia, this anthropomorphic (human-like) stele was one of three discovered in the region. The trio join a corpus of more than sixty low-relief sculptures in human form dating to the fourth millennium B.C.E. and discovered across the Arabian Peninsula in the last four decades.

**INNOVATION/CONVENTION:**

It's considered one of the earliest tombstones on historical record. What is just as interesting as this common visual repertoire is the shared anthropomorphism: each stele represents an upright male figure carved in stone—remarkable, for it is figural representation in a land thought for so long to have none. Indeed, for many, the history of the Arabian Peninsula began with the rise of Islam in the seventh century C.E. when artistic expression was focused on the written word and human form was largely absent. But what the Ha'il stele reveals—what the full corpus of anthropomorphic stelae show us—is the existence of a pre-Islamic Arabia in which the human figure dominates.

**ARTISTIC DECISIONS:**

While this may have been used as a burial marker for someone of elevated status, the way the rendering is stylized doesn't make the stele a great way to identify its subject. If the stele was made to honor an important individual, the artist did not portray the face naturalistically.

**INTERPRETATION:**

The biggest takeaway from the discovery of the anthropomorphic stele is that it represents the growth of civilization. The body is adorned with sashes and swords, providing evidence of social stratification. This means that society was stable enough for its people to master specific fields of labor. The guy whose grave was marked with this stele was probably a warrior, and his stele was decorated in order to reflect his field of employment.

**DETAILS/TERMS/DEFINITIONS:**

A stele is a vertical stone monument or marker often inscribed with text or relief carving.



**TITLE:** White Temple and Ziggurat **LOCATION:** Uruk (modern Warka, Iraq) **DATE:** 3500-3000 BCE

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**ARTIST:** **PERIOD/STYLE:** Sumerian Architecture **PATRON:** Supposedly Gilgamesh

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**MATERIAL/TECHNIQUE:** Mud brick

**FORM:**

A ziggurat is a raised platform with sloping sides. The White Temple is made of whitewashed mud brick walls, is 60 feet long, and sits on a 40-foot-high ziggurat platform. The four corners are oriented to the cardinal points of the compass. A ziggurat is a built raised platform with four sloping sides—like a chopped-off pyramid. Ziggurats are made of mud-bricks—the building material of choice in the Near East, as stone is rare. It is a typical Uruk “high temple (Hochtempel)” type with a tri-partite plan: a long rectangular central hall with rooms on either side. The White Temple had three entrances, none of which faced the ziggurat ramp directly.

**FUNCTION:**

It functioned as a space for rituals, not for prayers or ceremonies. The White Temple's (relatively) small size suggests that it was a place where a chosen few would communicate with the gods rather than a place for the general public to gather and worship. Ziggurats were not only a visual focal point of the city, they were a symbolic one, as well—they were at the heart of the theocratic political system (a theocracy is a type of government where a god is recognized as the ruler, and the state officials operate on the god's behalf).

**CONTENT:**

The temple interior included a cella and smaller rooms. The sides of the ziggurat were very broad and sloping but broken up by recessed stripes or bands from top to bottom (see digital reconstruction, above), which would have made a stunning pattern in morning or afternoon sunlight. The only way up to the top of the ziggurat was via a steep stairway that led to a ramp that wrapped around the north end of the Ziggurat and brought one to the temple entrance. The flat top of the ziggurat was coated with bitumen (asphalt—a tar or pitch-like material similar to what is used for road paving) and overlaid with brick, for a firm and waterproof foundation for the White temple. The temple gets its name for the fact that it was entirely white washed inside and out, which would have given it a dazzling brightness in strong sunlight. Archaeologists uncovered some 19 tablets of gypsum on the floor of the temple—all of which had cylinder seal impressions and reflected temple accounting. Also, archaeologists uncovered a foundation deposit of the bones of a leopard and a lion in the eastern corner of the Temple (foundation deposits, ritually buried objects and bones, are not uncommon in ancient architecture).

**CONTEXT:**

Ancient Mesopotamians created the first sophisticated systems of writing, math, and religion, after all. Uruk was the first of the early Mesopotamian cities. It was a thriving settlement with 40,000 people. They established specialized fields of labor and invented cuneiform writing. The city was associated with the god Anu (god of the sky). The temples built to honor him were the center of the urban landscape. Although the temples were restricted, the Ziggurat rose the temples to a height that all could see. Uruk (modern Warka in Iraq)—where city life began more than five thousand years ago and where the first writing emerged—was clearly one of the most important places in southern Mesopotamia. Within Uruk, the greatest monument was the Anu Ziggurat on which the White Temple was built. Dating to the late 4th millennium B.C.E. (the Late Uruk Period, or Uruk III) and dedicated to the sky god Anu, this temple would have towered well above (approximately 40 feet) the flat plain of Uruk, and been visible from a great distance—even over the defensive walls of the city.

**INNOVATION/CONVENTION:**

The White Temple wasn't the only temple of its kind in ancient Mesopotamia, but it is the oldest one that remains today. The temple's survival has allowed historians to understand the philosophical and religious beliefs of one of the earliest ancient civilizations in the Near East. Visitors would have needed to walk around the temple, appreciating its bright façade and the powerful view, and likely gained access to the interior in a “bent axis” approach (where one would have to turn 90 degrees to face the altar), a typical arrangement for Ancient Near Eastern temples.

**ARTISTIC DECISIONS:**

The height of the temple was intentional, as it was believed that the higher the building, the closer the deities. On a more practical note, the height also helped the occupants survey huge areas of land, so they were able to keep their eyes peeled for bullies while they waited for divine intervention. Excavators of the White Temple estimate that it would have taken 1500 laborers working on average ten hours per day for about five years to build the last major revetment (stone facing) of its massive underlying terrace (the open areas surrounding the White Temple at the top of the ziggurat). Although religious belief may have inspired participation in such a project, no doubt some sort of force (corvée labor—unpaid labor coerced by the state/slavery) was involved as well.

**INTERPRETATION:**

The grandeur of the monument as well as its ubiquity and centrality, suggests the profound role that religion played in the earliest urban experiences.

**DETAILS/TERMS/DEFINITIONS:**

Bent axis

**TITLE:** Statues of Votive figures      **LOCATION:** Modern Tell Asmar, Iraq, Mesopotamia, Eshnunna      **DATE:** 2700 BCE

**ARTIST:** \_\_\_\_\_ **PERIOD/STYLE:** Sumerian/Early Dynastic period      **PATRON:** Elite member of Sumerian Society

**MATERIAL/TECHNIQUE:** Gypsum inlaid with shell and black limestone

**FORM:**

The male and female figures stand with their hands clasped in a gesture of respect or prayer. These votives had clasped hands and exaggerated eyes to suggest attentiveness to prayer. Figures are of various heights to denote hierarchy of scale. The woman wears a rope draped over her left shoulder, while the man wears a simple tufted skirt. Both are barefoot. The man is shown with a longer hairstyle and a styled long beard, while the woman wears her hair in a sleek bun that's coiled at the base of her neck. The most striking features of these two statues are the delicate details of the facial features. Both faces have long, refined noses and strong cheek structures. Their large, gaping eyes suggest attentiveness. "It offers prayer" is inscribed on the back.

**FUNCTION:**

Ancient Sumerians built figurines in their likenesses and left them in sacred spaces as votive offering to the god Abu. Access to the small central shrines was probably limited, most likely to the priests who served the god's needs. It was perhaps due to this lack of access that the elite commissioned images of themselves to be carried into the god's presence. These statues embodied the very essence of the worshipper so that the spirit would be present when the physical body was not.

**CONTENT:**

The pupils are black limestone, the eyes are inlaid shell. The incised eyebrows may once have also been inlaid. The votive statues are of various sizes and usually carved in gypsum or limestone. They depict men wearing fringed or tufted fleece skirts, and women wearing fringed or tufted dresses draped over one shoulder. Many have inlaid eyes and painted hair. The statues are usually carved with the hands clasped, right over left, at the chest or waist in a gesture of attentiveness. Some figures hold cups or branches of vegetation. Standing figures often step forward with the left foot. Male heads are frequently shown bald but sometimes wear beards, while female figures can have a variety of hairstyles or headdresses. Facial characteristics offer little variation from one statue to the next.

**CONTEXT:**

Almost 5000 years ago somebody buried a small group of alabaster figures on the floor of a temple. Hundreds of votive figurines like these have been discovered buried beneath the temple floors. 12 figures in all were buried in Eshnunna in the Northern part of ancient Mesopotamia, what is now called Tell Asmar. The temple was dedicated to the god Abu. Quite how, or indeed if, the statues were presented to the god is unknown, as none have been discovered in situ but rather found buried in groups under the temple floor, or built into cultic installations such as altars, or scattered in pieces in the shrine and surrounding rooms, perhaps having been damaged when the temple was plundered or rebuilt in antiquity.

**INNOVATION/CONVENTION:**

Considered the great expression of early dynastic Sumerian Art. There is a wide stylistic range in the hundreds of dedicatory statues found here. Both naturalistic and highly abstract styles exist, possibly contemporaneous in date, originating perhaps from different workshops.

**ARTISTIC DECISIONS:**

Archaeologists have uncovered hundreds of votive figures in temples, evidence that leaving such figures and offerings was a common practice across classes in ancient Sumer. Figures have enlarged eyes looking upwards (to the heavens), clasped hands in a common symbol of prayer or holding cups and simple clothing that is not overly decorated and without heavy adornment to maintain the perspective of worshippers.

**INTERPRETATION:**

The figures are meant to function as stand-ins for worshippers for the god Abu, and possibly others. None of the images represent deities, they are mortals. The wide open stares most likely symbolize the eternal wakefulness necessary to fulfill their duty.

**DETAILS/TERMS/DEFINITIONS:**

Carved of gypsum and inlaid with shell and black limestone, the statuettes range in size from 30 inches to under a foot tall.

**TITLE:** The Standard of Ur **LOCATION:** Modern Tell-el Muquyyar, Iraq **DATE:** 2600-2400 BCE

**ARTIST:** **PERIOD/STYLE:** Sumerian **PATRON:**

**MATERIAL/TECHNIQUE:** Wood inlaid with shell, lapis lazuli, and red limestone

**FORM:**

The composition is organized with registers, with figures standing on the ground lines. The images are to be read from the bottom up.

**FUNCTION:**

A "standard" is a ceremonial or military flag. Woolley thought that the hollow box structure would have been carried on a pole during times of war or during a victory procession. Today, art historians believe the Standard of Ur was a music box, although its true function unclear. Leonard Woolley, the excavator at Ur, imagined that it was carried on a pole as a standard, hence its common name. Another theory suggests that it formed the soundbox of a musical instrument. It has also been speculated that it was the soundbox of a musical instrument. Paola Villani suggests that it was used as a chest to store funds for warfare or civil and religious works. It is, however, impossible to say for sure, as there is no inscription on the artifact to provide any background context.

**CONTENT:**

The box features human figures on all four sides. One side of the Standard of Ur depicts a war narrative, with elements such as war carts and captives. Another side shows a peaceful narrative, with figures carrying fish and fruit to suggest abundance, stability, and presumably a delicious meal. The king is a head taller than the captives who are shamed by their nakedness. On the peace side the ruler wears a kilt made of tufts of wool. The main panels are known as "War" and "Peace." "War" shows one of the earliest representations of a Sumerian army. Chariots, each pulled by four donkeys, trample enemies; infantry with cloaks carry spears; enemy soldiers are killed with axes, others are paraded naked and presented to the king who holds a spear. The "Peace" panel depicts animals, fish and other goods brought in procession to a banquet. Seated figures, wearing woolen fleeces or fringed skirts, drink to the accompaniment of a musician playing a lyre.

**CONTEXT:**

Sumerians of the city-state Ur built the object nearly 4500 years ago. Mesopotamia developed from "the land between two rivers" into a powerful, thriving civilization. Close to temple buildings at the center of the city of Ur, sat a rubbish dump built up over centuries. Unable to use the area for building, the people of Ur started to bury their dead there. The artifact was found in one of the largest royal tombs in Ur, tomb PG 779, associated with Ur-Pabilsag, a king who died around 2550 BC. The cemetery was used between about 2600-2000 B.C.E. and hundreds of burials were made in pits. Many of these contained very rich materials. This object was found in one of the largest graves in the Royal Cemetery at Ur, lying in the corner of a chamber above the right shoulder of a man.

**INNOVATION/CONVENTION:**

The horizontal sections are also a way of distinguishing hierarchies. Important figures are set apart from the lower classes through a hierarchical scale. Because kings and queens were considered gods, religion and royalty play a huge role in the art of the ancient Near East.

**ARTISTIC DECISIONS:**

When creating historical narratives, artists would often divide compositions into horizontal sections or registers. With its separate peace and war narratives, the Standard of Ur is an example of just that. The choice of Lapis Lazuli from the Afghanistan, shells from the Persian Gulf and red limestone from India suggests an extensive trading network.

**INTERPRETATION:**

The Standard of Ur provides a glimpse into how lavish life could be in ancient Mesopotamia. The scaled figures reveal the importance of those depicted. On the war-themed side, a king figure sits on a throne, larger in size than the other figures. On the peace-themed side, a queen is portrayed larger than those surrounding her. The figures are bringing her fish and fruit, as one does with a queen. Additionally, the first register shows figures of greatest importance, while the bottom-most register shows laborers. The organization of figures according to status illustrates Ur's power and stability a whopping 4500 years ago.

**DETAILS/TERMS/DEFINITIONS:**

In 1927, Sir Leonard Woolley discovered the box and gave it its present name. It was discovered in the same pit was the Lyre of Puabi.

**TITLE:** The Code of Hammurabi **LOCATION:** Babylon (modern Iraq) **DATE:** 1792-1750 BCE

**ARTIST:** \_\_\_\_\_ **PERIOD/STYLE:** Susian/Babylonian Art **PATRON:** Hammurabi

**MATERIAL/TECHNIQUE:** Basalt

**FORM:**

At the top of the stele, a small relief depicts Hammurabi receiving the Code from the Sun god, Shamash. Hammurabi and Shamash are equal in size, suggesting their equal importance. Carved in composite view. Shamash sits on a throne, and hands a scepter and ring to Hammurabi.

**FUNCTION:**

Illegal actions are listed, and followed by a consequence. The epilogue speaks to the posterity of the king and his importance.

**CONTENT:**

The Code of Hammurabi, carved below the figures, consists of 282 laws and represents one of the most significant finds in the ancient Mediterranean because it contains evidence of an organized written language. Ancient Babylonians wrote the Code in Akkadian using cuneiform script. The sun god Shamash appears resting on a Ziggurat and handing Hammurabi a rope, ring and rod of kingship. Shamash wears a crown of 4 rows of horns.

**CONTEXT:**

Hammurabi of the city state of Babylon conquered much of northern and western Mesopotamia and by 1776 B.C.E., he is the most far-reaching leader of Mesopotamian history, describing himself as “the king who made the four quarters of the earth obedient.” Hammurabi understood that uniting the entire region of Mesopotamia would take a consolidation of the various laws governing all the city-states—a project that turned into the Code of Hammurabi. Though Hammurabi carefully drafted his legal code himself, he portrayed it as divinely inspired and told everyone he'd been chosen by the gods to set forth these new laws.

**INNOVATION/CONVENTION:**

Artistic traditions of the ancient Near East subsequently influenced classical Greek and Roman writings and justice systems. The Code of Hammurabi is one such example.

**ARTISTIC DECISIONS:**

**INTERPRETATION:**

Hammurabi is usually regarded as a ruthless ruler, but he passionately advocated his version of justice, which set laws for each stratum of society (nobility, commoners, and slaves). His laws issued punishments equal to the crime committed and allowed justice—at least, Hammurabi's idea of justice—to prevail in his kingdom. What is interesting about the representation of Hammurabi on the legal code stele is that he is seen as receiving the laws from the god Shamash, who is seated, complete with thunderbolts coming from his shoulders. The emphasis here is Hammurabi's role as pious theocrat, and that the laws themselves come from the god.

**DETAILS/TERMS/DEFINITIONS:**

bas-relief (low relief)

**TITLE:** Lamassu **LOCATION:** Dur Sharrukin (Modern Kuorsabad, Iraq) **DATE:** 720-705 BCE

**ARTIST:** **PERIOD/STYLE:** Neo-Assyrian **PATRON:** Sargon II

**MATERIAL/TECHNIQUE:** Alabaster:

**FORM:**

The artist carved the Lamassu sculptures from megaliths, or single pieces of massive stone. The Lamassu sculptures stand approximately 13 feet tall. They feature the body of a bull with the face of a bearded man, most likely the king, with incredibly detailed facial features. The eyes gaze in an intense stare; the beard covers the face in ringlets. The ears are those of a bull while the wings feature a decorative pattern along the entire span. They have five legs.

**FUNCTION:**

On the bottom of the sculpture, cuneiform text declares the king the ultimate ruler and protector of the palace. In fact, the Lamassu sculptures guarded the gates of the king's palace, so they were like the protectors of the protector of the palace. During the Neo-Assyrian Empire (c.883-612), large monumental bulls, often with wings and always with human heads, were placed as gateway guardians at the entrances of royal palaces like Khorsabad and Nineveh. The general idea behind them was that they warded off evil. (In jargon: they were apotropaic figures.)

**CONTENT:**

Sargon II built a capitol at Khorsabad surrounded by a city wall with seven gates.

**CONTEXT:**

Due to the threat of violence, ancient Assyrians lined their palaces with these "protective" sculptures. The cuneiform on the Lamassu sculptures speaks to the king's authority and power—they have a bull's body because the animal symbolized fierceness and strength to the ancient Assyrians. For the kings of ancient Mesopotamia, nothing was more important than demonstrating their strength and power.

**INNOVATION/CONVENTION:**

**ARTISTIC DECISIONS:**

The protective spirits placed at either side of each gate as guardians; also bore the weight of the arches above the gates. The sculptor gave these guardian figures five legs so that they appear to be standing firmly when viewed from the front but striding forward when seen from the side. Lamassu protected and supported important doorways in Assyrian palaces.

**INTERPRETATION:**

In the Near East, impending and monumental feats of architecture signified heavily fortified and opulent palaces. The Lamassu—being colossal, winged beasts—acted as guardians of the citadel. In one modern interpretation, they combine the strength of a bull, the freedom of an eagle, and the intelligence of a human being. Female lamassu's are called apsasû.

**DETAILS/TERMS/DEFINITIONS:**

Recent attacks by ISIS militants has been recorded in videos and articles on line. Several lamassu that were on display in Mosul and other sites inside Iraq have been destroyed. This one has been protected in the Louvre.

**TITLE:** Audience Hall of Darius and Xerxes **LOCATION:** Persepolis, Iran **DATE:** 520-465 BCE  
**ARTIST:** Xerxes **PERIOD/STYLE:** Persian **PATRON:** Darius I and Xerxes I

**MATERIAL/TECHNIQUE:** Limestone

**FORM:**

The 72 vast columns—only 14 of which remain standing today—created a hallway structure that was only open to the air on three sides. The building was 65.6 feet, or 6 stories, high

**FUNCTION:**

Xerxes I, one of the most famous architects in the ancient world, designed the structure. These halls were most likely used for banquets and receptions, and it was here that the king would have received tribute.

**CONTENT:**

Two giant staircases, located on the north and east sides, gave people access to the hall. These staircases were heavily decorated with reliefs that depict the ambassadors of the many nations that were under the rule of Darius. The figures were all carved with a great attention to detail, so archaeologists and art historians have been able to learn a lot about the various cultures that made up the Persian empire by studying these reliefs. The stairs featured carvings of the Kings Guard.

**CONTEXT:**

The ancient Persians tolerated the diversity of cultures and languages of the people they conquered. It turns out that not forcing people to give up their cultures and ways of life made them happier and less likely to rebel. The apadana exemplifies the peaceful, cultural exchange that occurred between the ancient Mediterranean and the Near East. Just as Greek and Roman architecture is characterized by public structures, the audience hall of Darius and Xerxes parallels the import and focus given to monumental structures by the Persians. Besides serving as a receiving place, the audience hall is also thought to have been the site of major festival, the details of which have been lost to history.

**INNOVATION/CONVENTION:**

The columns and semi-open structures parallel the ancient Athenian Parthenon. While the Persians were open to more than just Greek influence (as exemplified by the multicultural reliefs on the apadana walls), the fact that Xerxes used Greek influence so readily signaled the prevalent diversity of ancient Persia. The columns had a bell shaped base that is an inverted lotus blossom.

**ARTISTIC DECISIONS:**

Before both Alexander the Great and time ruined the audience hall, the columns were topped with statues of bull and bear heads. Between the two heads was a place for the ceiling beams—which were made of precious woods including cedar, ebony, and teak to rest.

**INTERPRETATION:**

The walls leading to the apadana feature reliefs depicting hundreds of people of 23 different backgrounds bringing gifts to the treasury. Furthermore, the apadana pays tribute to elements of Greek architecture, as the massive columns and semi-open structures parallel the ancient Athenian Parthenon.

**DETAILS/TERMS/DEFINITIONS:**

The audience hall is an example of a hypostyle hall, but the Ancient Persians called it an apadana. The word apadana is derived from the Persian word for "unprotected" and refers to the open nature of the building.