Study the status column element in the Achaemenid architecture and its effect on India architecture (comparative research of persepolis columns on pataly putra columns in India)

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Abstract

In the southern region of Iran and the north of persian Gulf, the state was located in the ancient times was called "pars", since the beginning of the Islamic era its center was shiraz. In this region of Iran a dynasty called Achaemenid came to power and could govern on the very important part of the worlds for years. Achaemenid exploited the skills of artists and craftsman countries under its command. In this sense, in Architecture works and the industry this period is been seen the influence of other nations. Achaemenid kings started to build large and beautiful palaces in the unter of their government and after 25 centuries, the remnants of which still remain firm and after the fall of the Achaemenid Empire by Grecian Alexander in India. The greatest king of India dynasty Muryya, was called Ashoka the grands of Chandra Gupta. The Ashoka palace that id located at the putra pataly around panta town in the state of Bihar in North east India. Is an evidence of the influence of Achaemenid culture in ancient India. The similarity of this city and Ashoka Hall with Apadana Hall in Persepolis in such way that has called it a india persepolis set. In this article has been tried to look at one of the most important architectural elements in the original buildings during the reign of the Achaemenid dynasty namely the column and pedestal and similar examples of architecture in ancient time, research the accessibility of columns architecture at India's pataly putra palace of persepolis columns in avcient Iran Achaemenid era and finally exomine their adaptive comparison, the accessibility of the Ashoka period columns from Achaemenid art and architecture.

Keywords: column, Achaemenind architecture, India Architecture, persepolis, pataly putra.

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Prelude

The vast Achaemenid Empire has expanded, from India in the East to the Mediterranean sea in the west. Cyrus, the founder of the Achaemenid dynasty conquered the East of Iran in 544 B.C. he seized Balkh in this year. Thus the west became the important eastern Empire's satraps (Rawlinsn, 1969: 127). Cambyses, the successor of cyrus, noted more to the west and Egypt, and smrdys, in such a situation began gradually to the imagination of the establishment of the west and probably the reason why was assassinated by the king. The most important document of Achaemenid period about the west is Behistun in scription of Darius. He cited of west as one of his subordinate states in this inscription (Kent, 1963: 127). After him Darius about 5-12 B.C. passed from send river and attached part of the west to Achaemenid Wmpire, and established Hindush satrapi. New satrapi or inscriptions Achaemenid Hindush, which expanded to the south, was the eastern state of Achaemenid empire (Dandamayof, 1381: 191). Muryayy dynasty after the fall of the Achaemenid Empire by Grecian Alexander rose up in India. The greatest king of Muryyay dynasty was called Ashouka, chundra putra grand son. He seized all over the Indian and Afganistan and tried to promote the Budhism ethic. He is one of the biggest kings of India. The ruins of this city that were discovered in archaeological excavations in 1331 AH/ 1913-1912 AD. Is an evidence of the influence of Achaemenid civilization in ancient india. The similarity of this city and Ashoka Hall with Apadana Hall in persepolis in such way that have named it India persepolisy set (Foosman: 780). This city, according to peace contract by seleucids had been assigned to Morya Empire, inaddition of Iranian living, there was also an Achaemenid tradition bureaucracy. This tradition was such that Ashoka wrote his famous regulationd on some stone column in Arami and persian language there. While, some people have treated the similarity of Ashoka Hall with persepolis merely superficial resemblance (swarp: 66). The others such as Espooner and Moolten know Iran's penetration on the development of Moryya dynasty constructive and comprehensive penetration (N.K. Quravi: 48, 49). It seems that Muryand had accepted art, culture and politics of Achaemenid dynasty as superior sample and followed it (N.K: foosman: 780-781). Highlighted elements of Achaemenid era Architecture are columns and decorated columns. The columns of Achaemenid era with different shapes, different decorations and unique height has long been of interest to viewers. Simple and engraved pedestal with thin but high and also heavy animal shape capital that located on the top of beveled rocks, always displays an extraordinary Elegance. Perhaps Achaemenid unique columns considered as the main characteristic feature of its architecture. However, The main topic of the present paper begins with this research how the Indians in their post- war period with the Achaemenid in architecture area, adopted the Persian thoughts. Especially this estern influence in India architecture should examine in Memorial columns located in Ashoka palace in ancient pataly putray and other Indian temple and finally examine.

1- Achaemenid art and architecture

Beginning of Achaemenid period started in 550 B.C and with the overthrow of the last king of the Mecles, Astiak. The great cyrus after came to power in 546-547 B.C conquered lidya and sard lands and also contracted the west side of Anatolia. In 539 B.C conquered Mianroodan (Mesopotamia and Babylon lands then syria and Modern palestine added to Achaemenids territory and cambyses II the Great son of cyrus attacked egypt and also seized it. A huge range of Mediterranean lands to the east and of the Black sea to Bedouin lands and southern desert (Arabia desert) was conquered by cyrus and founded the great Empire of Iran. Cyrus
his capital coordinate with his kingdom position established in Shiraz (Taslimi, 1391: 24). Achaemenid art based on ethni, arts subordinates and former artistic traditions started from pasargad that must be considered small sample Persepolis and became a distinct art. This art, kingdom art and in capital accompanied by their fate. It reached to its pick of progress during Darius and cyrus period and after a slight morement in the period of Ardeshir and Khashayar shah ended with the fall of the Achaemenid (Grishman, 1371: 130). But especially Achaemenid art should also outlined a way of Achaemenid thoughts visualization. Their efforts to organize a great empire and establish universal values, turned not only this art to a dynamic art but also transformed to a coherent, static, planned, excellent pattern and scheduled. Because Achaemenid significant accomplishment arised from their planning talent in a large scale and practical management (Pop, 1373: 22). Achaemenid art is a mixture of different nations. Between these ancient cultures, "Aratour" and "Elam" cultures are more influence than Ashoor and Babylon cultures in forming Achaemenid art (Girshman, 1377: 372; Houra, 1363: 83-85). Guess that this art has had also numerous initiators in the satraps centers of Iran. Little evidences of this plan in the realm of art remains for us. Darius susa tablet exhibits the exhibition of this great artful planning in architecture scale (Beryan, 1377: 401). In Persepolis as superior sample of this art yet the variety of designs, are identical (Rf, 1381: 17). Some have thought that Achaemenid art after Persepolis remains in recession. But the buildings which were built in Persepolis after Darius (518 B.C to Ardeshir I 424 B.C), even in details were set by Darius and this subordination of certain programs should not be considered because of the recession of art. Though wasn't accomplished any transformation in the technical direction in Achaemenid architecture and this art didn't try to deal accurately to expression of individuals mode. This art was unable to extricate it self from the law of equal length parties didn't try to embodiment of the third dimension. Only satisfied to side view and showed persons with series, formal and some what cold mien. Sometime sculpture tried to give it spirit and this work was performed at the time of Ardeshir I in susa and persepolis (Gireshman, 1377: 222-223). The Persepolis building began in Darius period and completed in Ardeshir I and Khashayar shah. They built this headquarter in pars and in the mountain of Rahmat, on a bread platform on account of a length of 450 meters, width of 300 meters and the height of 12 meters (Vishoufer, 1380: 38). But the expression of all specifications of persepolis with it's all grandeur and importance is not necessary in this article. But to better understanding the greatness of the Achaemenid campaigh do the certain features of persepolis architectural are it's stairs and columns (Dooranst, 1366: 1/438).
Plan of Persepolis (Iran, during the Median and Achaemenid art books, Gireshman)

2- Background of India History before Achaemenid Period

The first great culture of India had been concentrated in Indus valley and in the third millennium. Muhunjudaru and Harpa in modern Pakistan were the main development area of this culture. Recently has been discovered other important centers of this culture in Kalibangan located in Rajestan of India and near kavachi in Pakistan. Muhunjudaru architectural remains relates the establishment of a large commercial center with north-south big street with a width of 12 meters, Multi-storey timber home with Backed bricks and wood and advanced wastewater network (Gardner, 1370: 682). Sculpturing is the India’s oldest art industry. This art since ancient times to the present day consecutively is evident in the history of India. Bronze statue of ballerina girl, obtained in the ruins of Muhunjudaru is one of the best examples which shows the sculptors of India ancient era (Barazesh, 1386: 42). Including everyday objects was found in the Indus valley cities, is a small male torso in red sandstone that has been obtained of Harpara city excavations from Muhunjaroo north army defenses. The dramatic beauty of this statue is due to its softness and delicacy of feeling that have the dramatic contrast to the Idea and skilled warrior men of Egypt and Greece (Hart, Fredrick, 1382: 498). It seems this indus river statue has a reflect of Mesopotamia culture impacts and others show that is where quite advanced Hindu tradition has spread in sculpturing. Statue and budy Bust from Harapa Primarily appears to be carried in accordance with the principles of naturalism. A large number of carving stamps on soapstone (Astyayyt) has been obtained from Muhunjudaru that exhibits interference art of India and Mesopotamia (Gardner, 1370: 682-683).
3- Iranian influences in the Indian subcontinent in Achaemenid period

During 325 to 650 B.C Magadain Empire was founded in current state of Bihar and gradually Budha religions, Jin, sanskrit language and Handwriting became prevalent. This empire was overthrown by sandragotoos or Ghandayoopta in 325 B.C. in the same rang of time Darius invaded India in 518 B.C. and added Indus valley to his royalty. Moryayy dynasty came after the fall of Achaemenid dynasty by Grecian Alexander in India. The greatest king of Muryayy, dynasty was called Ashoka the grandson of Chandra gupta. He conquered the whole of India and Afganistan and more tried to preach the Budha religion. He is one of the biggest governors of India art (Barazesh, 1386: 63). The relationship between Iran and Pakistan lands during the prehistoric timed returns to the 5000 years before Christ. During the period of 2800 B.C has discovered some indiyenous cultural ties of different situations Iran and Pakistan. Ceramic common traditiond especially in the form of perforated and painted pottery of Iran and Baluchestan. All were the sign of intensifying the relationship between Iran and Pakistan (F.A Khan, 1964: 37). The relationship between Iran, India and Pakistan doesn't merely return to the period of the prehistonic and Iran ancient empire or current Pakistan. Infact the relationship between these two countries has it's roots in antiquity. Due to this fact, the first findings obtained are related to Harapa, Muhunjudaru and Indian other know situations or Harapa cultures (1750-2350 B.C) (Walter, A & Fairservis, G. R, 1971: 380). The relationship between Iran and India is too close during historical perinds, when some areas of Northwestern subcontinent Indus and gendhara had formed part of the Achaemenid Empire. In the sixth century B.C Gandhara was cited as satrap territory of Achaemenid Empire (Dr. Ihsan Ali, M. N Qazi and M. Zahir, 2004: 4). But the architecture art of Achaemenid era had a positive impact on the formation of India Moryayy's works. The impact of the art on each other throughout history is undeniable. The effects on the structure and propertied of risually art can be observed (Zekrgoo, 1377: 5). So Esmit expert on india ancient history believed that the Empire of Chandra Kupta, Ashoka's grandfather, Alexander's successor, was not in India but was an persian satrap that has dating and friendsship with great Achaemenid Empire for
many years and under the influence of this empire, established this government. So he was not a native of India; but he was a Persian and Iranian. Esmitth the evidence of the influence of the artistic and Iranian culture in organization of Muryayy such notes:

- The influence of Persian Iranian architecture in Muryyan period architecture.
- Raise stone written memorial columns and leave inscriptions, Ashoka style of stone inscription was entirely imitation of Achaemenid.
- Use fonts in India by the secretaries Aramy Achaemenid was common in India and works of it provided.
- Some administrative and political organizations in India have been derived from the Achaemenid organizations.
- Some Moryayy court traditions have been derived from Achaemenid's ones (Jamshid Ji Moodi, 1351: 84).

4- Ashoka Murayyy period art (200-324 B.C or 236-2367 B.C)

Ashoka Muryayy period was dominated by Buddhism. There is dependency to other religious (Sen, 1988). He tried to built estopaha (Budhist shrines) and carried columns to introduce the history of Ashoka, creates the cultural unity. Ashoka period columns have been considered as the biggest workpiece in the history of India and real symbol of India skillfull Techniques. During this period, a great epic to the revival Sanskrit was formed. Language pushyamitra and his successors allowed Buddhas to decorate the Estopaha and finally agreed to build houses of in Buddhism (Sen, 1988). This paved the way for Buddhist art and worship ritual ideas. Myths and legends were presented in real form and after that time columns and Ertopas as a symbol imaged the Buddha in a new Physically body.

5- History of column Appearance

Column application in Iran architecture has great antiquity but the oldest building ever known in Iran is Hasanluo columned building that it's antiquity returns to Ninth century B.C. in Hassanlou building All columns body is wooden but pedestals were made of the rock (Mirfattah, 1348: 11). These columns were used primarily by Mana and then were used in Median architecture in Goodin and Nooshijan 2 also in Koorkh Kij 3 and Fakhrika 4 dungeons can be seen (Firoozmandi and others, 1387: 29). The column was the main element of Median architecture and then Achaemenid imitated it (Velayati, 1389: 88).

6- The Importance of the column function in the Achaemenid monuments

- **Symbolic function of column**: The use of the column on the rock tombs of Achaemenid era was decorative and we can say it has been recalls the solidity and the desire for immortality (Shekari Nayyeri, 1370: 5).

- **The function of column as memorials**: Persepolis and passargad columns are the memorial of art and also the number of columns used in Apadana Hall and the columns of sad sotoon Hall evokes the power and greatness of Achaemenid kingdom (Mobayyeni, Dadvar, 1390: 89).

- **The use of the columns in architecture**: The column was widely used as a tool to keep the roof “fixes interiors space” (Mir Davoodi, 1374: 13).
7- Perspolis columns

The number of columns in a lot of different application used in persepolis that each have differences structurally with together, the capital designs that includes cow, Lion, eagle and also legendry creature with human face and cow body, have the most beautiful Achaemenid columns which shows the artistry Manufacturers of these columns. Most of the Achaemenid period sculpted columns have been carried during Darius and Khashayar shah. The Designs and style was formed during the reign of Darius and during the next rulers period remained stable (Rf, 1381: 164). The columns of Persepolis have similarities and differences with great civilization of those times. There is a three part general form (base, body, capital) in Persian columns and each has different designs in different parts. Pareh columns have the same diameter in below and above of the column body. The column base and column bell are different with together. The placement of animal and creatures in the column bell is the other characteristics of these columns (Rasti, Khazayi, 1390: 70).

7-1- pedestal types of persepolis

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<tr>
<th>Pedestal cubic</th>
<th>Pedestal vase</th>
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<td>Thired pieces</td>
<td>Two pieces</td>
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Cubic pedestal third pieces Reference: (Mobayyeni, Dadvar, 1390: 85).
Cubic pedestal two pieces, cyrus palace. Reference: (Esteroonakh, 1379: 510).
Cubic pedestal one step, persepolis Khazane palace, Reference: (Rajabi, 1378: 42).
Available pedestal vase in 3 designs, Lilies flower design, roof design, the tongue design (Mobayyeni, Dadvar, 1390: 86).

Table 2. References: authors

7-2- Types of capital Persepolis

7-2-1- The cow man: one of the symbolic capita used in persepolis is a capital with cow body and human head (Picture 8) Examples of these capital were discovered in the excavations of the shora palace and the soldiers district (Mahmoodi, 1377: 179).

7-2-2- cow shape: the bull shape capitals have been used on Nation gate columns, Vestibule, Hall, the great gate of central porch and North and South porch of Apadana palace,
the columns of persepolis Hall and North porch of Apadana Palace (Firoozmandi and others, 1380: 35).

7-2-3- Lion shape: the lion- shape capitals were located just in Eastern- porch of palace, only porch that was built toward east ward, (toward the sunrise) thus there is relation between Lion, Mehr is sunrising God and the light from the sun (Qaem Maqami, 1345: 114).

7-2-4- Griffin shape (eagle and lion): convex design of Griffin can also see in Ashouri convex designs which has been obtained it samlie in Persepolis (Mobayyeni, Dadvar, 1390: 88).

<table>
<thead>
<tr>
<th>Lion- Dall shape capital</th>
<th>Lion shape capital</th>
<th>Cow shape capital</th>
<th>Cow- man shape capital</th>
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Achaemenid Considered the eagle the sign of strength, ability, symbol of greatness (Sami, 1348: 103).

Symbolic meaning of lion: fire, sunlight, victory, breavity, courage, pride reign, the spirit of life, piety and wisdom (Sami, 1348: 124).

Symbolic meaning of cow: Fertility, stability with wealth, Productivity, work, awareness, heat, abundance, creativity the power of life (Jabez, 1370: 109).

Symbolic meaning of cow- man: power and thought (Mobayyeni, Dadvar, 1390: 91).

Table 3. References: authors

8- The architecture of Ashoka period

After Ashoka's conversion to Buddhism, Indian architecture gradually came under the foreign influence and then it's symbols and elements emerged of a new religion. This transfer of large capital that is only residual work of Ashoka's another column which was set up in sarnat is well signified the main design of this palace is comparable with sad sotoon Hall of persepolis. Sir johns Marshal know this work with all its variation of the ancient world. Its combination form wich furbished in artistic perfection, consist of four powerful lions that stand bacle to back each other to guard. Each four lions have Iranian shape and format under these. There are a row of convex designs beautifull faces such as Indian Popular animal face namely Indian popular Ramz and Gabl or carrousel of Buddha religion. This lotus inscription is a big stone which have been seen in Iranian architecture. However has a longevity history in India? Fliwer has designed in vertical state, its petals back down and it's ovarian are visible, it can be
considered the sign of womb of the world or as one of the most beautiful expressions of nature as the one of God's beds. Lotus symbol, along with Buddhism was also affected in china and jaoan art. A similar scheme is used for windows and doors and like 'soleus porch' and the dome of Ashoka period was built in the style of that. This style of stagecoach indoor currature and gali carred ceiling that hold them, were influenced. The use of stone began in architecture of Moryay period (Schmidt, 1995). Carred columns and Estols by Buddhism, created historical buildings entitled stone Memorial on the other hand, in Achaemenid works used more than wood and stone for building of bases and bridges (Pop, 1365: 10).

**8-1- Column in Pataly Putra**

The most important monuments are memorial stone and carvings that are not dissimilar to the Achaemenid carvings. The Ashokayi first column was found by colonel vadal, in this capital the intensive influence of west Asia art and especialy Achaemenid Iran is clear. Colonel vadal himself wrote about these capitals: this capital is a completely persepolis phenomenon, however is camier of Grece art, But of this term is not comparable with Greek Hindi statues that found in Punjab (Vadal, report about Ashoka according to the previous woeden columns with copper capital, built 12 to 15 meters stone columns. Columns with glory capitals of highly polished sandstone that royalty symbols have stamped on it, one of the most excellent columns (capitals), is now regarded as the symbol of Republic of India (Hart, 1382: 499). Is consist of four royal enraged lions have emerged of central eylindr based on circular capital that relies on an inverted Lotus. Delicaty carved these columns that their pure geometrical design, especially Lions mane decorations that are like numeros crest of flame- like, and also organized litus, All are the evidence on the relationship between Indian sculptures of Ashoka period and Ancient Iran sculptures. The wheel on the capital which has 24- spoke, is generally considered a symbol of Buddha rules, but it's two sides animals maybe the servont of the God. That has been designed with pleasant naturalism which is the more index art of India (Hart, 1382: 500).

| Sernat capital, Ashoka era, 250 BC. | Examples of Ashoka pillar with heavy capital (Coomaraswamy, 1382: 61) |

Table 4. References: authors
8-2- Adaptive comparison the column in Pataly Potra, Beharat and Sanch with Persepolis columns

8-2-1- Capital

In Achaemenid capitals have used of two Lion back on to each other. We can see this capital in eastern Porch of Apadana Palace Persepolis. The lion role is very evident in Iran and Mesopotamia Myths (Mobayyeni, Dadvar, 1390: 88). In convex design of Persepolis, the lion is a symbol of strength and power (Hinnells, 1985: 10). In convex design of Achaemenid, the lion (Picture 1) had come into the picture with Enrayed and sad faced, stiff muscleless and strong claws and more have the state of fighting and are the symbol of power, dominion and eril power. In convex design of Ashoka period and sernat capital (Picture 2) the lions have Achaemenid lions state and more attention has been paid to twists the mane, Indian artists try to show the reality of lions manes at persepolis, the lion stand behind each other but in sernat capital lions are located in four geometrical directions (Mobayyeni, 1389: 46).

According to the available studies, we can see 4 animals in Iranian branch: Lion, bull, mythical lion and winged man (Picture 4). In contrast, these figures have used by Moryayy: alone lion, double head lion or two lion that stand behind to each other (Picture 3). Bull and elephant that all have real staff and of course in the ancient India art, before Moryayy have been also unprecedented, but because of the have been produced from raw loose materials have not been survived and have been gone and also have had important common points with western Asia artistic works. But look closely at the details of these works; we can realize easily the shadow of western Asia and Iran art. Among them are sarenat lion's eyes and this famous work primarily belong to Iran, then Mesopotamia and Greece. These Ashokaii statues can divide to two category: a group like sarenat lion which in a Maximum of Muryayy art and
the effect of foreign art work is quite evident in it, other group like sankissa elephant (Picture 5) that has a face completely native local (Quravi, 1350). Lion, bull the Achaemenid art work and elephant should be related to the horns elephant which can be seen on the Seleucid cions (Dr Niharanjan Ray, 1927).

8-2-2- Pedestal

Some Egyptian symbols entered to Mesopotamia decorative designs and thought it came to Iran. For example find lily as symbol of power at first in Ashoornanipall hand (631-668 B.C) and then under the same quality in Sarius hand in persepolis- (Picture 6) lily flower in person hand is a symbol that person is from royal family and their role in pedestals is an emphasis on their power to protect the palaced and Achaemenid kingsom (Sood Avar, 1384: 100-101). Also this flower associates with water and is symbol Anahita the Goddess of current water. Conceptual symbol of lily flower in all charts resembles a metaphysical thought and belief to eternal power. This flower is shown sometimes with eight plumes (Buddhism religion) sometimes with twelves petal. Lily flower is symbol of Eternity. In some beliefs 12 petals is the sign of 12 months of the year. In Iranian belief three of Ahouramazda, Anahita and mitra one by one relate to cedar, palm and lily (Bagheri, 1389: 115-116). The use of lotus in Architecture especially in sarenat and Rampoor columns and pedestals (Picture 7), the flower has been designed vertically, it's petals go down and their avarian are visible. That can consider the sign of world womb or as one of the most beautiful expression of nature, as god's bed. Lily symbol along with Buddha religion influenced the china and japan art. A similar type, namely is a scheme that was used for the doors and windows came with arch of soleus and the dome of Ashoka era was built in that style and manner. This style had been effected by curre of covered stage coach gali poosh roofs that were hold by curred rattans.
Table 5. References: authors

Pasargad and Persepolis columns are also building columns and roof carrier, where as the Ashoka columns are single column, the command or order (Picture 10). In Persepolis all the columns Bars have vertical slots but the body of pataly potra columns as smooth as persepolis palace ones (Picture 9). to decorate the persepolis columns, built the stem columns carred groove and pendestal Pot- shaped (Mobayyeni, Dadvar, 1390: 85).

But the pettily Petra columns have no base and pedestals. Special convennes and basic difference between the Ashoka columns and Darius columns is the small platform or takhtak which have located in Ashoka columns under the foot of animal or animals. This tray or takhtak can not be found in Persepolis columns (Picture 11). This takhtak has been created and invited in Ashokayy columns has been done to preserve and strenghten the old religions traditions. Ashoka lion’s fect In sarenat pedestal draws attention. This short cylindrical piece of stone has the design of four lions on it's sided. That seprate Ashokayy four- weels from each other these four animals consist of: Lion- cow- horse- elephant. According to Roland, these animals are the memorial of Buddha era and the entire column generally is a union which created based on western Asia architecture and art and horse shape is influenced by Greece art (Roland, India art and architecture, 45).
Ashoka period columns have special style and according to special style and manner art we know all Ashokayy. The similarity between these capitals and carred and statues capitals, it's ultra- high brightness, vocative state of capitals animals and more details (Gharavi, 1350). To estimate the similarities at first should mention the special style that is common in two sets of rankinfg. This is the Miraculous laster of created masterpiece and special of Achaemenid artistic school which has been immitated in India. Second, Public perception of these columns and their general structural concept. Third, Details of the designs and configurations, for example in lion face and other animals and soecial design of flowers and plants of circle homes, forms like wheel and quadr- animals special art style on exterior surface of takhtak in sarmat capital and even public form and the shape of capital of main animals. Certainty there is main differences between designs and configurations. Main goal in overall impression, Persepolis columns are struvtural columns while Ashoka columns consider. As Memorial or advertising columns. Third, the complite lack of India pedestals while we know the persepolis columns have been located over the bell- shaped columns know as persepolisy. Pasargad columns also did not have pedestcil like Persepolis but wasn't like Moryayy columns that located directly in the earth, they have been placed on the stone square platform. Forth, the foundamental difference between the general shape, fitness and beauty of combinations. Some art experts consider the Ashoka columns in this respect unique and inimitable in all the worlds. What is common between two schools consist of: the bell- form of capitals which is called persepolis in Archaeologists assembly, and it has ancient and traditional origin, for two nations and we don't know that it's goal has been lotus fliwer or another, and certainly the main origin for all of them has been lotus flower (Neharanjan Ray, 1948: 32). Holly animals also there were in each of the artistic traditions of both branches and the reason is that in both countries, have been existed old civilizations and have been completed with common ronts and continual relation and flourished in sixth to third century B.C. about common roots still Can not fully comment, if in study of these subscribe manifestation treat Achaemenian Iran
origin and root and assume traditional arts as the important demets also should note the combination and the method performance of an art which is completely indian and admit that in the artistic communication stream india has more receptors, and this topic also fulfilled from Murayy's history it self. Achaemenian state in promotion era was a global state and Achaemenian traditional art which reacheda peak in the first era of Achaemenian, extended in wane era and their collapse throughout of that day civilizes world and was considered desirable. Especially, in India that was one of the fertile provinces of this kingdom, golden snil of India transferred to Iran and indus Irory ewas being used by Iranian artists (Girshman, 1954: 166).

Conclusion

Iran and India have had artistic relationship from very ancient age and since both origin and root has been common, it is difficult to recongnize artistic works one to another, on the hand. Since india has been more influenced by the west, one can say that Iran's influence in india is much higher, Especially we know that Achaemenid empire had been extended to Indai and pungab and Iran had dominance and reign on this part of India and Moryayy when rose up and flouridhed that the Achaemenain declined and they felt a kind of those kings succession, in itself and willy- nilly Moryayy artists when creating artistic works were influenced by art and Achaemenid system of government, although they wanted to ignorance this great influence and motivation and possibly create new forms and shaped, namely thede art works at the same time carrying the spiritual traditions and evolutionary aspects of Aryan art, in this part of world, those artistic common aspects which over the centuries there were between Aryans expanded and evolved between Aryan of these two areas, and had found higher and stronger state of art and tradition, pretecct and even some of the underluing contract and basic characteristics of western Asia art are evident in these works, while Indiaan artists have changed what was easily mutable, whatever might have given the Indain flavour to their creations.

We saw in India ancient art can be found art works similar to these phenomenon and since Ashoka columns in contrast to the persepolis columns are not roof carrier, Technically can not say that Ashoka columns are immitation of Achaemenid ones. Both of them have common root and origin and both have had collateral evolution but we see on the run that in Ashoka column has been carried symptoms similar Achaemenid Architects and artists. Moryyay art in Ashoka era can be seen as a manifestation of India tradition art which intensively tended toward western Asia especially Iran and has been influenced. Namely if we know these two display contemporary and Modern from the oldest ages, both have gone forward with a collateral evolution but throughout in all ages. This evolution has been combined with the influence of the western branch on eastern branch.

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<tr>
<td>pedestal</td>
<td>Achaemenid</td>
<td>Ashoka</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The body of column</td>
<td>Ashoka columns without pedestal.</td>
<td>transfer them to pedestals in Ashoka period.</td>
</tr>
<tr>
<td>--------------------</td>
<td>----------------------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>Persepolis columns carrier of roof, Ashoka columns are single.</td>
<td>Achaemenian columns body have vertical Groore and are smooth like pasargad palace columns.</td>
<td></td>
</tr>
<tr>
<td><strong>capital</strong></td>
<td><strong>Lion- shape capitals in two civilization, in Achaemenid in single form or along with back to back eagle, the symbol of power, in Ashoka era in single form or back to back lion, the symbol of 4 geometrical directions.</strong></td>
<td>In two civilization the capital in lion-shape, are considerd the symbol of power. The Achaemenian capital, Lion-bull, legendary lion and winged man. Moryayy capital: Two-head lion or two lions back to each other.</td>
</tr>
<tr>
<td>The use of foundation under the foot of Ashoka capitals. In it's sides have the design of four animal that separate four wheel of Ashokayi.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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