

Classification and Stylistic Analysis of the Buddha Sculptures in the National Museum of Pakistan, Karachi



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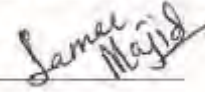
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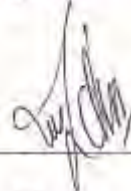
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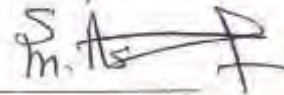
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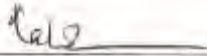
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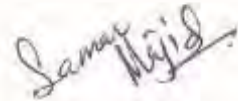
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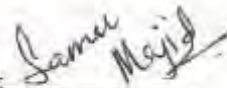
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Dedication

I dedicate this work to my Shaheed brother Captain Shahzad Adnan Noor Sani, my late father Mr. Abdullah Sani (Advocate) and my Late Father-in-Law Mr. Abdur Rashid Javed (AIG General, Police KP).

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Abstract

Gandhāra being a transitional zone between the high lands of Central Asia and alluvial plains of India had been frequently trans-versed by the immigrants and invaders from north and north-west since second millennium BC. who mainly controlled the matters of this land. Including Aryans, Achaemenian, Greeks, Mauryans, Scythians, Parthians, Kushans, Sassanians and finally the Ephthalites or the White Huns who swept over the country in the latter half of the 5th century AD. The intimate fusion of widely divergent elements had led to the development of a cosmopolitan society in Gandhāra.

The systematic archaeological research on Gandhāra Buddhist sites was started in later half of the 19th century. On the basis of the archaeological research during the precolonial, colonial and postcolonial periods, has pushed back the history of Gandhāra region from 8th century AD to the fabulous past of two million years before present.

The above discussion also shows that Buddhism was the major religion of Gandhāra since the middle of the 3rd century BC. and with the passage of time; it achieved royal patronage and spread to other neighboring countries. The Buddhist art, which flourished in Gandhāra, was also supported by the ruling classes and aristocratic families since we see the sculptures of many princely figures carrying relic caskets, beaded garlands, lotus flowers and torches to the Buddhist shrines. Besides the production of art pieces, many religious manuscripts were composed and written on various materials mostly in Kharoṣṭhī script, which throw light on the existence of various interpretation of Buddhism in Gandhāra.

The National Museum of Pakistan, Karachi (NMP, Karachi) houses a large number of Gandhāra objects, which were either acquired after the establishment of the museum from different museums in the country, or were confiscated from time to time by the Karachi Police. All art pieces that belong to various sites of Gandhāra are lying in this museum without any proper system of record keeping and documentation which creates problem in understanding of chronology and provenance for most of the objects.

The present study, therefore, has objectives set in this context to solve all these problems in such a way that a systematic chronology could be established that can in return help the scholars, researchers and visitors alike to understand where the sculptures are excavated from and probable dates of the objects.

Moreover, the present study focuses on classifying and analyzing the Buddha sculptures in the museum based on material, (as the sculptures are of different material including stone, stucco and terracotta); gestures (of the hands of Buddha shown in the selected sculptures) and physical features of these images for the first time. This is so because earlier, there has been little focus on the physical features of the sculptures of Buddha. This study helps to categorize the sculptures according to the rock colours from which those were carved as well as according to the physical features of the images.

As a result of the study, we noticed about 14 types of stone colours and the similar number of main types of physical features, which have been further classified as sub-varieties of these major types. On the above mentioned basis, it can be inferred that the artisans of Gandhāra had created these masterpieces in variations that could be the result of their likeness, skills, timeline and their own imaginations.

This study has been presented in five chapters, along with the introductory part that tells about a brief history of NMP, Karachi, its acquisition history, the objectives of the museum, the documentation system in the museum and the galleries in past and present contexts. This important part of the dissertation also focuses on the identification of the research problem, the research objectives, significance of the study and also explains the research methodology involved in this work.

In the first chapter, the focus is on the geography of Gandhāra including the nomenclature, the land and geography. The history of the region of Gandhāra starting from the prehistoric times down to the historic period until the advent of Islam in the region is also discussed in details here. It also highlights about the spread of Buddhism in Gandhāra specifically from this region to Central Asia and China. This chapter also tells the history of the art that flourished here and its characteristics along with the features of the Buddhist art.

In the second chapter the detailed insight into the pre-independence and post-independence phase of the archaeological investigations in the region is discussed. It also gives details about the efforts done by the foreign missions to Pakistan for the excavations and explorations in Gandhāra.

Chapter 3 deals with the detailed description of all 102 Buddha images selected for the present study and lying in NMP, Karachi. Along with the detailed description, it also gives information about the sculptures including the material, size, probable provenance, present location, dates and condition of the selected object.

Chapter 4 deals with the classification of the sculptures and other images according to the subject matter, typology and material. The classification is done based on the colour of the material according to the Munsell Rock Colour Book. The features of Buddha are also classified as represented by the Gandhāran artists. In addition, the sculptures are studied according to the positions or mudras in which Buddha is represented.

Chapter 5 gives a detailed insight into the stylistic study of the sculptures by comparing them with those lying in other museums of Pakistan such as Peshawar Museum, Swat Museum, Mardan Museum, Hund Museum, SSAQ Museum of Archaeology and Ethnology (University of Peshawar), Taxila Museum, Islamabad Museum, TIAC Museum (Quaid-i-Azam University, Islamabad), and Islamabad and Lahore Museums. At the end of the chapter, as guidelines for dating in the development of the relative chronology, the study has taken into account the summaries and conclusions of the prominent researchers in the fields of Buddhist art, history and archaeology and a probable chronology has been established.

In the end, the conclusion is made as the whole research has been classified and reviewed, provenance and chronology of the collections have been established and suggestions for future study have been offered.

A set of plates is provided including the photos of the selected sculptures from NMP, Karachi and those in other museums of Pakistan. A detailed list of references is added at the end.

Introduction

The cultural property of a country is not an ordinary property that has a special status in international legislation to protect it¹, and museums have to look after and present it to the public. This cultural property provides primary evidence in disciplines like archaeology and natural sciences and thus represents an important contribution to knowledge. It is a significant component in defining cultural identity of a nation at international levels (Lewis, 2004:1).

The collection of the objects to show their personal or collective associations has remote antiquity. Generally speaking, the idea of the museum was developed in the second millennium BC at Larsa in Mesopotamia (Lewis, 2004:1). The classical Greek and Roman Empires provide no example of the museum rather they had treasuries within the temples where votive offerings were housed and were sometimes open to the public (Lewis, 2004:1). During the medieval period of Europe, some prominent families had their own personal collection of antiquities and valuable items that were open to the public (Lewis, 2004:1).

However, the display of sacred and secular items in temples and household spaces is something new to the people of South Asia. Markham and Hargreaves in their report on the 'Museums of India' published in 1936 stated, "the presence and efficiency of the museums in various countries have been taken as indications of the cultural level that country has reached". According to Dani this statement cannot be applied to this part of the country (i.e. west Pakistan), because museum is a western concept and it cannot be applied to other developing countries as well (Dani; 1970: 21). The pattern that was followed to establish the British masters of the officials, who knew little about the subject dictated the patterns of museums in India (Dani; 1970: 21). Therefore, the museum movement started here in west Pakistan in the later half of the nineteenth century; however, this delay in the museum activity does not reduce the significance of the cultural values of the area (Dani, 1970: 21).

¹ UNESCO World Convention, 1972 (Article 5) and International Committee of the Red Cross, Rule 38 (B)

In the latter half of the 19th century, two museums were established in the region, the Victoria Museum in Karachi (1851), now known as the National Museum of Pakistan and the Lahore Museum in 1864 (Dani, 1970: 22).

1. The National Museum of Pakistan, Karachi

The history of museums in Pakistan can be traced back to the British period when the first museum called the Victoria Museum (see fig. 1), was founded in Karachi by Sir Bartle Frere, the then Commissioner of Sind in 1851 (Dani, 1970: 22; Ali, Rehman, and Ashfaq, 2014: 5713). It was a general museum that accommodated specimens of indigenous art and industries, including embroidery, pottery, ivory and lacquer work and specimens of wood, presented by the Sind Forest Department; Natural History specimens; and anatomical, textile, archaeological, numismatic and economic seed collections (Dani, 1970: 22; Markham and Hargreaves, 1936: 162).

The Victoria Museum was shifted to the Karachi Municipal Corporation in 1870 by the Government of Bombay (British India), who established the Frere Hall building in 1928 (Markham and Hargreaves, 1936: 161). Renowned historian Usman Damohi in his book titled “*Karachi Tareekh Ke Aaiene Mein*” writes that in 1844, Charles Napier founded the Sind Association for the Conservation of Historical Artifacts of Sind (Damohi). Later, in 1851, when the construction of the Frere Hall was completed, the museum was established in one of the rooms of the first floor in this building (Bailey)². In 1892, the museum was shifted to the upper floor of the Deevan Dayaram Jethamal Sindh Government Science College (D. J. College) building and the responsibility was transferred to the Karachi Municipality. The foundation stone of the Victoria Museum building was laid by the Duke of Kent³ in 1887 and was completed on 21 May 1892 (Baloch, 2015). The museum was shifted to its present building by the Municipal Corporation in 1928, located in the middle of the Burns Garden. At that time, it consisted of a central hall with three rooms and two large sized wings with an exhibition area of 15000 square feet. This colonial style building was constructed in the honor of Queen Victoria and was finally inaugurated on May 21 1892 (Markham & Hargreaves, 1936: 161; Dani, 1970: 149; Baloch, 2015). However, the earliest building of the National Museum of Pakistan does not exist today.

² Akhtar Baloch “In search of the Victoria Museum” published on dawn.com on 16 September 2015.

³ Edward Augustus; 2 November 1767 – 23 January 1820, Duke of Kent and Strathearn



Fig. 1: Victoria Museum, Karachi (1851) (Picture from Pakistan Archaeology, 1964)

Soon after the independence of Pakistan in 1947, there was no institution of a central nature in the whole country, which could organize and co-relate the museum service, impart visual education of an international standard and represent the chronological order of the prehistoric and historic profile of the region to the citizens of the country and foreign visitors alike. It was felt that the movable cultural property of Pakistan was scattered in local museums, private collections and in go downs without any registration or recording methods. (Pakistan Archaeology, 1964:75).

For the fulfillment of above mentioned objectives a committee of experts was formulated in 1948 under the chairmanship of Mr. Hussain Shaheed Suharwardy (the ex-prime minister of Bengal), held several meetings in which the committee decided to setup a national museum where the art and archaeology of Pakistan could be exhibited (Pakistan Archaeology, 1964: 75). The committee decided that the history should be exhibited in the following chronological order:

- A. “The Stone Age, Palaeolithic and Later
- B. c 2500 B.C.— 1700 B.C. (The Chalcolithic Period represented by the artifacts of the prehistoric era collected from Harappa, Mohenjo-daro, Chano-daro and other sites)
- C. c 1700 B.C. — 700 B.C. (The formative period of Vedic Aryan Culture)
- D. 700 B. C. — A.D. 600 (Persian, Mauryan, Indo-Greek, Indo-Scythian, Indo-Parthian, Kushan and Gupta Periods represented by the artifacts found from Taxila, the Yousafzai tract, the Salt Range, Sind, Baluchistan etc.)
- E. A.D. 600 — 1191 (The period of Buddhist decline and Hindu and Jain revival and decay in West Pakistan)
- F. A.D. 600 — 1191 (The period of decline and growth of the religious art of East Pakistan)
- G. A.D. 1191 — 1526 (The Sultanate Period at Delhi in Punjab, Sind, Bengal and other Muslim centers)
- H. A.D. 1526 — 1857 (The period of rise and fall of the Mughal rule and the establishment of the independent local dynasties in Sind, Bengal, Oudh and Hyderabad)
- I. Precious jewelry and coins of all periods

J. Epigraphical records on stone and metals of all periods” (Pakistan Archaeology, 1964: 75-76).

Because of the financial scarcity to bear the expenses of establishing new galleries for each of the periods or categories mentioned above, Sir Mortimer Wheeler, the then Director General of Archaeology, and archaeological advisor to the Government of Pakistan, suggested to establish the museum in the Frere Hall. The hall was in ruins at that time serving as the storehouse for the junk of the defunct Victoria Museum (Pakistan Archaeology, 1964: 76).

Mr. S.A. Naqvi took the task of setting the whole place in order for establishing the new museum named the National Museum of Pakistan. He started the work in late 1949 and after tedious work, the junk house was cleared (Pakistan Archaeology, 1964: 76).

1.1. Objectives of the National Museum of Pakistan, Karachi

The basic objective of the National Museum of Pakistan was to collect, preserve, and study and exhibit the records of the cultural history of Pakistan and to promote a learned insight into the personality of its people (Pakistan Archaeology, 1964).

The National Museum of Pakistan has met its objectives to a larger extent by collecting and acquiring cultural assets of tangible nature from various archaeological and historical warehouses (private and government) and preserved it for future generations to study and research further. It has also exhibited the cultural relics in different galleries ranging from pre-historic right to the creation of Pakistan (Pakistan Archaeology, 1964: 75).

1.2. Acquisition history of the antiquities at NMP, Karachi

The next important task was to collect and select the display material from various sources from across the country. For this purpose, different museums were contacted to lend the artifacts. The response of these museums was overwhelming therefore; as a result, the following museums provided their exhibits for display in the National Museum of Pakistan (Pakistan Archaeology, 1964: 76).

1. The Peshawar Museum, Peshawar

2. The Central Museum, Lahore
 3. The Armory Museum, Old Fort, Lahore
 4. The Archaeological Museum, Taxila
 5. The Archaeological Museum, Mohenjo-daro
 6. The Archaeological Museum, Harappa
 7. The West Pakistan Circle of the Department of Archaeology, Lahore
 8. The East Pakistan Circle of the Department of Archaeology, Dacca
 9. The Archaeological Museum, Paharpur, East Pakistan (Now Bangladesh)
 10. The Varendra Research Society Museum, Rajshahi, East Pakistan (Now Bangladesh)
- (Pakistan Archaeology, 1964: 77).

The Gandhāran sculptures were provided by the Peshawar, Lahore, and Taxila museums as well as by the site museums of other places (Pakistan Archaeology, 1964:77). Some alterations and modifications were made to the showcases of the Victoria Museum for reuse in the National Museum of Pakistan, Karachi. It took about six months to arrange and display the artifacts in the museum and finally the museum was inaugurated by Mr. Khawaja Nazimuddin, the then Governor General of Pakistan on 17 April 1950 (Pakistan Archaeology, 1964: 77; Dani, 1970: 149).

The immediate problem for the exhibition and suitable accommodation was that of the acquisition of the material. This issue was solved on a makeshift basis. The historic building of the Frere Hall was taken on rent from the Karachi Municipal Corporation along with the establishment of the modelling section, a laboratory for the chemical treatment and examination of the antiquities and a workshop for the repair, on a small scale (Museums Journal of Pakistan, 1963: 2-3). A large number of antiquities and works of art were acquired as was recommended by the Advisory Council of the Museum. These artifacts included:

1. Large number of porcelain plates, bowls etc. made for the Muslim rulers of the Subcontinent
2. Six pieces of Gandhāra art
3. A collection of letters by a well-known Urdu poet, Mirza Yagana
4. Twenty miniature paintings of the Mughal Era
5. Diwan-i-Zauq (in Persian)
6. Kuliāt-e-Hazim

7. Futuhal-Hermain
8. Diwan-e-Jami

(Museums Journal of Pakistan, 1963:40).

Later on, the government decided to construct a separate building for the museum in the Second and Third Five Year Plan, therefore, the foundation stone of the present building of the National Museum of Pakistan was laid in 1965 in the Burns Garden. The National Museum continued to be in the Frere Hall till July 1969, after which, the new building (see Fig. 2) was completed and finally inaugurated by General Agha Muhammed Yahya Khan on 21 February 1970 (National Museum of Pakistan:3; Baloch, 2015).

Today, the Burns Garden forms a rough quadrangle, encircled by Muhammad Bin Qasim Road, and Din Muhammad Wafai Road, Shahrah-e-Kamal Ataturk and Ziauddin Ahmed Road (see Fig. 3), (24.853°N and 67.018°E) while the building of the museum is facing Sind Muslim Arts and Commerce College and Deewan Dayaram Jethamal Sindh Government Science College on Shahrah-e-Kamal Ataturk. The building consists of four floors occupying an area of 3,888 square yards while the Burns Garden occupies a total area of 54000 square yards.

The museum remained under the administrative control of the Federal Government until the 18th amendment in the constitution of Pakistan, according to which the provincial governments were made custodians of their own cultural property, because of which the National Museum of Pakistan also came under the Provincial Department of Archaeology and Museums, Government of Sind. It remained under the same department until 2019 when it again became under the control of the Federal Department of Archaeology, Islamabad on 17 April 2019.

1.3. The galleries and display at the National Museum of Pakistan

The original arrangement in 1950 was made with the help of those showcases which were reused from the defunct Victoria Museum. The superintendent of the museum proposed that the rearrangement should be carried out gradually. The entrance room, main hall and the back hall were reserved for pre-Harappa, Taxila, Gandhāra, Paharpur and Mainamati antiquities. The upper storey of the building was reserved for the display of Muslim period artifacts, the stage in the main hall on the same floor was retained for



Fig. 2: Existing building of NMP, Karachi (Photo by Majid Karim)



Fig. 3: Map of Burns Garden, Karachi (Photo courtesy: Google Maps)

the display of the paintings (Pakistan Archaeology, 1964: 82-87). The scheme of the galleries remained as follows:

- a. Entrance Hall included the pre-Harappan gallery, Indus Valley Civilization gallery, and Gandhāra gallery
- b. The Muslim gallery on the first floor consisted of paintings, calligraphy and manuscripts, ceramic and glass ware and metal objects of this period
- c. The manuscript section consisted of about 4000 specimen in Arabic, Persian, Sanskrit, Urdu, Bengali, Punjabi, Pushto, Gurmukhi and Hindi.
- d. The numismatic section of the museum had a collection of more than 25000 coins from the subcontinent as well as a few from other countries.
- e. The ethnographic section was although not established at that time, but the material was collected from Sind, Kafiristan and other tribal areas of Pakistan consisting of dresses, jewelry and other material of the daily use (Pakistan Archaeology, 1964: 82-87).

Today, in the National Museum of Pakistan there is a huge collection of artifacts that came from various parts of the country. To display this collection 11 galleries are established there including:

- a. The pre-historic gallery today consists of the material that has been collected during the survey and excavations in various parts of the country at different times. This includes stone tools, bone artifacts, early pots of prehistoric times etc. this gallery is on the left hand side of the first floor and when the researcher visited the museum, it was closed for necessary maintenance.
- b. The protohistoric gallery contains pre-Harappan and early Harappan phase artifacts and is located next to the prehistoric gallery. Due to some maintenance work, the gallery was closed for public and some of the reserve material was lying there.
- c. The Harappa gallery has a rich collection of material unearthed from Harappa during the course of excavations from time to time. This gallery is number third on the left hand side of the first floor and was open to public. It consists of pots, pot sherds, terracotta objects, toilet trays and toys of that period.
- d. The Gandhāra Gallery is located next to the Harappan gallery at the corner of the veranda and is the largest among the galleries on the left side of the first

floor. It consists of a variety of the artifacts from Gandhāra mainly taken on loan from Peshawar, Taxila and other museums of the country. The gallery has individual sculptures of Buddha in stone, episodes of Buddha's life story in relief panels, stucco and stone heads of Buddha and a model of the Takht-e-Bahi Monastery in wood is displayed in the center of the gallery. Some bodhisattva sculptures and heads are also on display.

- e. Adjacent to the Gandhāra gallery, is the Hindu gallery that contains sculptures of various Hindu gods on display acquired from various sources.
- f. On the right hand side of the first floor, there are other galleries one of which is the Quran gallery. This gallery exhibits the rare specimen of Quran in various calligraphic styles including Tulth, Naskh, etc.
- g. Next to the Quran gallery is the numismatic gallery that has coins on display right from the punch marked coins of the earliest period till the coins struck by the Government of Pakistan. It also contains some commemorative coins issued by the government from time to time.
- h. The ethnological gallery consist of dioramas depicting daily life of various cultures of the provinces of Pakistan. The material includes dresses, jewelry, utensils and other household items of the daily use of the people of Pakistan.
- i. The gallery named Pakistan Movement displays the story of the establishment of Pakistan since the war of independence in 1857.
- j. The historic gallery of the National Museum of Pakistan consists of the material from historic times and specifically after the independence of the country. It contains the personal belongings of the leaders of the country as well.

The museum also has a large library on the second floor of the building that contains books on art, history, archaeology and other subjects for the public and students for research. It also contains a store that has a huge collection of reserve material consisting of material from prehistoric to the present age. A conservation and research lab is also part of the museum although it was nonfunctional when the researcher visited the museum in April 2019. Other parts of the museum have offices for the curator and other staff members for their daily work.

1.4. Documentation in the National Museum of Pakistan

The significance of the accurate record keeping in a museum cannot be emphasized too strongly. It is basic to all aspects of the museum work. In regard to the collections, the recording must begin as soon as an item enters the museum whether to be added to the permanent collection or to be a temporary responsibility as a loan, or perhaps an object under consideration for acquisition. This procedure is called registration.

Some large museums have a separate department to carry on the process of registration and some other tasks that may be associated with it like arranging insurances, supervising packing and unpacking; keeping track of location of an object whether on display or in storage; and in general taking responsibility for the safe handling of the collection.

Museums must have documentation system for all aspects of operations within it; including catalogues, cards for library for various types of references and educational material; careful notation of conservation work on items within the museum; record of store(s); inventory of galleries etc.

In Pakistan, no museum (big or small) has a separate registration department for keeping the track of all documentation system. In almost all museums, registration work is done by the curators or by some other officers.

In the National Museum of Pakistan, there are a large number of valuable collections that has been acquired from various sources like site museums, archaeological sites, purchased from private collections, donated by different people and institutions etc. Normally these artifacts are not registered and documented properly. Very little work has been taken up in this regard so far since the establishment of the museum.

When the museum was shifted to the new existing building from Frere Hall, an inventory was made under the curatorship of Mr. Afzal Ahmed, later on in 1987-88 new lists of all objects along with registration numbers of all artifacts were made by the then Assistant Curator Mr. Majid Hussain Ansari⁴.

⁴ This information was provided by Mr. Majid Hussain in an interview conducted by the researcher.

A digital documentation system is the need of the day, for all museums across the globe. For this purpose, UNESCO in Pakistan had organized a workshop in Islamabad, where representatives of many museums from the whole country attended the workshop. In this workshop, the museums were provided with computers, laptops, scanners, digital cameras and software¹ for documentation purpose. The National Museum of Pakistan was also provided with this equipment and the digital documentation training. Today the process of digital documentation at National Museum is being carried out and it is hoped that shortly all the artifacts in the possession of NMP will be digitally documented.

2. Statement of the research problem

The images of Buddha lying in the National Museum of Pakistan include individual sculptures, heads and panels depicting Buddha as a prominent figure that came from various sites of Gandhāra. However, the main problem of these figures is the provenance, as most of the objects in the museum had no record of the sites from where these were excavated, moreover, the establishment of their chronology was also an issue as there is no proper record of the dates of the sculptures. The dates are too vague and the timeline presented on the labels in the display section of the museum is too long. For example, some of the sculptures there are dated as 200 – 400 A.D. this creates a lot of confusion for the researchers and visitors.

The collection in the museum represents a mixture of excavated and confiscated material, which can hardly be distinguished from each other. The selected sculptures for the present study included an overall number of 102 artifacts, including individual sculptures of Buddha, heads of Buddha (mostly detached from the main sculpture) and relief panels showing Buddha in various episodes from his life. This collection included 9 confiscated sculptures also.

In addition, many individuals have prepared the accession record from time to time, which complicates the process of documentation and identification.

However, the most discouraging is the case of those sculptures, which are left unmarked. This is so because the authorities claim that some of these artifacts are genuine and some are fake. In order to resolve the issue of the provenance of these sculptures, their fake or genuine nature and to date them, a meticulous study of the collection was needed. This research work provides an insight into the problems related

¹ File Maker Pro (computer software used for record keeping and inventory in museums worldwide)

to the sculptures in the National museum of Pakistan, Karachi.

3. Research objectives

In order to find answers to the above-mentioned problems, the present research work has the following objectives:

- To prepare a comprehensive catalogue of the selected Buddha sculptures, heads and relief panels in both pictorial and descriptive forms for the identification with the help of literary sources;
- To classify the selected sculptures of Buddha based on material, poses and physical features;
- To study the material, physical features and various styles of the selected images of Buddha in order to establish the most probable provenance;
- To establish a relative chronology of the Buddha sculptures through a comparative study keeping the literary sources in view.

4. Significance of the study

One of the basic functions of a museum is to undertake research on its collection for the purpose of study and education. Exhibition of an article in a museum without its proper research is against the basic principles and code of ethics of museums.

The Buddha sculptures selected for the current study are the important part of the permanent display as well as reserve collection of the National Museum of Pakistan, Karachi. However, for some of the sculptures and images, no information is available for the visitors about the history, chronology, provenance and iconography.

The purpose of the present research is to bring the selected artifacts in limelight and to appreciate their artistic value in the Buddhist art of Gandhāra. This study will add tentative dates to the displayed objects to be better appreciated and quoted in other similar research works. The study will be a valuable addition and beneficial for students, researchers and experts of the Buddhist art of Gandhāra. The study can help the museum authorities to display the dates and the places of excavation of these objects so that it can help the general visitors of the museum to understand and admire the artistic value and significance of the collection.

5. Research methodology

For the present study, the following methodology was adopted which includes literature review, data collection, analysis of the data which is presented in the form of this dissertation. Initially, Primary and secondary Buddhist religious sources, travelogues, traditions and historical records have been taken into account to identify different poses and positions and their meanings. All available reports of the systematic excavations on Buddhist sanctuaries of Gandhara and Swat carried out in colonial period and subsequent excavations by Italian Archaeological Missions in Swat, Japanese Mission in central Gandhara excavations carried out by the Department of Archaeology and Museums, Government of Pakistan, in Swat, Gandhara and Taxila valleys. Reports of excavations carried out by Pakistani eminent scholar late Prof. Ahmed Hassan Dani in Dir, Malakand, Swat and Sheikhan Dheri as well as important works of Dr. A. Rehman of the Department of Archaeology, University of Peshawar has also been consulted for establishing relative chronology.

The works of prominent scholars and authorities on the Gandhara art remained an important source for the stylistic analysis, comparative study and relative chronology of the selected images of Buddha. Therefore, as guidelines for dating in the development of a relative chronology, the study has taken into account the more recent summaries and conclusions of most prominent scholars in the fields of Buddhist art history and archaeology. Marshall's works continue to be of value given the enormous value of data produced by his excavations at Taxila from 1913 to 1934 and chronology established by him. For dating these images, the chronologies of Faccenna for Swat, Dani for the chronology of Dir and Malakand areas, Ingholt for influences on the art of Gandhara from the Hellenistic world, Persia and Southern India remained instrumental during the study. Reports and research journals of different universities, works of prominent scholars and authorities on the Gandhāra art were also consulted.

Specimens of the Gandhara art are widely spread in all important museums across the globe including British Museum, London, (UK); Musée Guimet, Paris, (France); Asian Arts Museum, Berlin, (Germany); Chandigarh Museum, Central Museum Calcutta and Delhi National Museum (India); Metropolitan Museum, New York (USA). For the present research purpose, catalogues and other published material of all these museums have also been accessed for study.

The data was collected by visiting NMP, Karachi for taking photographs,

measuring the sculptures, taking data from the accession register for accession numbers, provenance and probable dates. The material and colour of the selected sculptures was also noted that was later on classified in various categories. For the present study, 102 images were selected including individual sculptures, heads and panels depicting Buddha.

Some of the 102 selected Buddha sculptures and heads in the NMP, Karachi are on display while most of them are lying in the reserve collection of the museum. Speaking in terms of stylistic analysis and comparison with those lying in other museums of the country, these sculptures were not studied earlier for the said research objectives as except for few images there is no comprehensive pictorial and descriptive catalog of these sculptures. Moreover, the sculptures were not studied in terms of the typology of the features of Buddha represented in these sculptures. Similarly, those sculptures were also ignored in terms of the material variety and the colors according to some authentic source like that of Munsell Rock Colors.

The selected 102 specimen were classified on three basis, material, mudras (or poses) and artistic features. Therefore, these sculptures were stylistically studied based on appearance of Buddha and the color of the stone in which the images are carved out. This can be inferred by saying that the images of Buddha and the associated statues and their themes are placed in time and space.

A comparative study was done with those Gandhāran sculptures lying in other museums of Pakistan including Peshawar Museum; Sir Sahibzada Abdul Qayum Museum, University of Peshawar; Swat Museum, Mardan Museum, Hund Museum, Swabi; Taxila Museum; Islamabad Museum; TIAC Museum, Quaid-i-Azam University and Lahore Museum. This helped in the establishment of the relative chronology and provenance of the sculptures in NMP, Karachi. The results of this study are presented in five chapters in this dissertation.

The Nature and Culture of Gandhāra

“The Sanskrit term ‘Gandhāra’ relates to an area or region of odor, smell, scent and fragrance” (Ingholt, 1957: 13). Further Investigation on the use and structure of the name of Gandhāran region is still under process by many scholars and some researchers have even pressed for that this term stands for the valley comprising of lakes or Lakeland (Rahman, 2009: 143-146; 2011: 17-20). The “land of Gandhāra” is a physical and traditional word that was first stated in the Rigveda, out of the four holy texts of the Indo-Aryans (ca. 1500-1200 B.C.), for today’s Valley of Peshawar and its neighboring areas on the western side of Indus (see page 17) (Rahman, 2009: 143-146; Young, 2012: 29-40; Jongeward, 2012: X).

The territorial extents of Gandhāra continue to be debatable as the earliest books of local and distant geographers are at variance from each other. The interpretation of the Greek historiographer Herodotus (484-420 B.C.) states about Gandarioi tribe that existed between India and Persia under the control of the Achaemenids (Rawilson, 1862: 115). Likewise, Arrian (86-160 A.D.), who has not given a clear appearance of the geography of Gandhāra, stated that Peukelaitis (Pushkalavati), the present day Charsadda, was positioned far from River Indus (McCrinkle, 1885: 115). Interpreting the words of Chinese Buddhist pilgrims Fa-Hien and Hiuen-Tsang, “Gandhāra is situated five days journey eastwards from Udayānā (Swat) and was formerly ruled by the son of Aśoka”. This zone is scattered some 1000 li east-west and 800 li⁶ north-south with Po-lu-sha-pu-lo (Peshawar) as the center of Gandhāra (Beal, 1869: 30; 1884: 97-98). Equally, the Indian historical sources Upānishads and Brahmans put Gandhāra on the right and left tiers of the River Indus along with Pushkalavati (Charsadda) and Taxila as its two chief metropolises (Tripathi, 1942: 47).

When Alexander Cunningham, the first director of the Archaeological Survey of India, in the latter half of the nineteenth century proclaimed that in ancient times the area called Gandhara was fenced by Lumghan and Jalalabad from the west, the peaks of Swat and Buner from the north, River Indus from east and hills of Kalabagh from

⁶ 1 li = 369.75 m. (Schinz, 1996: 428)

south, after which the enquiry on the traditional borders of Gandhāra started among the scholars (Cunningham, 1871-(a) :48). Another distinguished specialist in Indian archaeology, Alfred Foucher has fixed the borders of Gandhāra from Khyber Pass to Indus, which includes the areas of Peshawar, Charsadda, Shahbaz Garhi (Mardan) and Hund (Swabi) (Foucher, 1915: 39). Alternatively, other scholars are of the view that it had boundaries of River Indus, peaks of Afghanistan, Koh-e-Sufaid and the valley of Swat on east, west, south and north respectively. However, the artistic activities of Gandhāra extended to Taxila, located to the east of Indus and to Bamiyan in Afghanistan and Central Asia (Smith, 1911: 98; Schmidt, 1990: 22; Hartel, 1966: 12; Jensen, 2010: 27; Behrendt, 2004: 22; and Brancaccio, 2006).

Geographically speaking, Gandhāra is a piece of a huge landmass situated between the Indus (Sin) and Oxus (Amu Darya), positioned between 27° North and 40° East latitude (see Map 1) (Swati, 1997-(b)).

The region of Gandhāra was divided into a number of small kingdoms that included Udayānā, Gandhāra, Kapiśa, Bactria and others, except the time period of Mauryans and Kushanas (Swati, 1997-(c): 3). This wider Indus-Oxus region encompasses in the north Afghanistan, Mohmand and Khyber Agencies, on the way to the south Kohat, Mianwali, Salt Range to the River Jhelum, in the east Taxila Valley and then the entire northern parts of Pakistan.

With this geographical location, Gandhāra forms a transitional area connecting the high inland plateaus of Afghanistan and Central Asia to the alluvial plains of the Indus River System. Within these wider boundaries, this fertile land of Gandhāra has further physical divisions comprising heartland of Gandhāra, Swat and Taxila which had been the thriving centers of Buddhism and Buddhist art from 1st century B.C. - 5th century A.D. and had their own distinguishing styles of the Buddhist art, subjective by their unusual geographical locations.

1.1. Nomenclature

The term ‘Gandhāra’ is mentioned for the first time in Rigveda⁷, a group of old Indian hymns going back to 2nd epoch before the birth of Christ. (Ingholt, 1957: 13). Gandhāra is a composite name comprising of two Sanskrit words *Gand* and *har* or *hara*.

⁷Rigveda was written in c. 1500–1200 BC (Witzel 1995:4). According to him, the whole Rig Vedic period may have lasted from c. 1900 BC to c. 1200 BC (Witzel 1995: 263)

When second part of the word i.e. ‘har’ is used alone, it commonly indicates necklace in Sanskrit, Persian, Urdu and Hindi languages with the same meaning. However, in Hindi and Urdu it is also used for defeat or loss. In composite words when ‘har’ is used as suffix, it means the performer of an action as in ‘palan har meaning nourisher or cherisher or like ‘lakarhara’ means a woodcutter. Similarly, it defines characteristics of some region or area as in ‘Potohar’ which means uneven lands similar to the flesh of hip joints of an animal or ‘Qandhar’ meaning the land of sweetness⁸; ‘Nagarhar’ the corrupt form of ‘Nangarhar’ in which Nagar means a city in Sanskrit as in Bahawalnagar, thus the word Nagarhar means the land marked by city or cities⁹. Popular and commonly accepted translation of the first part of the name of Gandhāra, i.e. Gand is fragrance which gives Gandhāra the meaning “Land of Fragrance”. This definition is also supported by accounts of the famous Chinese Hiuen Tsang who visited Gandhāra in 7th century AD. He says, “the country is rich in cereals, and produces a variety of flowers and fruits; it flourishes also in sugarcane from the juice of which they make the solid sugar”¹⁰ (Beal, 1884: 1, 98).

However, Dr. Abdur Rahman is of the opinion that the term “land of fragrance” does not fit into the geographical setting of the Peshawar valley which never became famous for its so called fragrance. He considers riparian aspect of the valley and concludes that the word Gandhāra would mean “land of the lake”¹¹ (Rahman, A. 2011: 19-20).

1.2. The Geography of Gandhāra

In nature, Gandhāra is the part of a greater land form placed flanked by the Indus (Sin) and the land of river Oxus (Amu Darya) that consists of a rocky region found

⁸ Qand is a common name for sugar or candied sugar in Arabic or Persian languages, as in ‘gul qand’ the candied roses or rose petals preserved in sugar syrup. Qandhar is famous for the sweetness of its fruits like apple, pomegranate, grapes and melon.

⁹ Nagarhara was the ancient name of the present day city of Jalalabad, Afghanistan. The district is still called Nangarhara. The ancient town of Nagarhara was in the immediate vicinity of Jalalabad (Beal, 1969: 91; Cunningham, 1871: 44).

¹⁰ Even today the Peshawar valley is famous for its rich harvests of wheat, maize and other cereals; farmers still grow sun-flowers and poppy, vast orchards of mangoes, pears and plums are seen in suburbs of Peshawar, Charsadda and Swabi. Sugarcane is common crop of Peshawar valley, especially Charsadda area is known for sweetness and quality of solid sugar (gur) which is prepared from sugarcane juice in winter.

¹¹ If we accept Dr. Abdur Rahman’s interpretation as ‘land of the lakes’, then the picture of Gandhāra appears as a water logged marshy land with humid environment, which is not suitable for sheep herding, while Rigveda’s accounts mention good wool of the sheep of Gandharis (Majumdar, 1951: 248). The idea of a big lake or a chain of lakes formed by Indus and its tributaries in Gandhāra is not supported by the topography and stratigraphy of the area.

below the summit of the Hindukush and Himalayan highland (Zwalf, 1996: 14). This wider region encompasses Afghanistan, Khyber and Mohmand agencies in the north, towards the south is Kohat, Mianwali Salt Range down to River Jhelum, to the east is the valley of Taxila and the northern areas of Pakistan. The northern limit is fixed by the ranges of the Himalayas. To the northwest is some five hundred miles long Hindukush mountain range, which buttresses the Pamir plateau at its eastern end and runs southwest into Afghanistan. The Safed Koh range separates the Peshawar Valley from Afghanistan. To the northeast, the Karakoram Range extends from Mansehra in Pakistan to Tibet (Schmidt, 1990: 23). Southward, the hilly tracts of Gandhāra gradually merges in the alluvial plains of Indus River system, where River Jhelum serves as natural boundary between Gandhāra and the rest of the subcontinent.

With this geographical location, Gandhāra forms a transitional area connecting the high inland plateaus of Afghanistan and Central Asia to the alluvial plains of the Indus River system. Within these wider boundaries, the artistic land of Gandhāra has further physical divisions comprising heartland of Gandhāra, Swat and Taxila, which had been the flourishing centers of Buddhism and the Buddhist art from 1st to 5th century AD and have their own distinctive styles of the Buddhist art, influenced by their peculiar geographical locations.

1.3. Physical features of Gandhāra

The region of Gandhāra has varied physical features creating smaller geographic regions. Each of these regions has a nucleus of particular economic conditions favoring the growth of distinctive traditions and art. Besides the two broad areas, one on the west of the Indus and the other on east, there exist smaller zones. The ancient Gandhāra to the west of the River Indus may be called the Peshawar district, which positions in the core of the Kabul and Swat River valleys. The valley forms the central nucleus but the zone includes the larger ring of hills with several passes leading into smaller valleys. These include upper Swat valley, the Panchkora valley (Dir), the upper Kunar valley (Chitral), the Kurram and Tochi valleys (the Bannu Plain), and the Gomal valley (Dera Ismail Khan) (Dani, 1976: 9). The areas, which can be irrigated by river water, are highly cultivated. The valleys of the Haro and Soan rivers cut across the plateau, and the whole area is uneven, having been separated and worn by the strokes of the running water. It grants a varied setting of edges, racks and basin grasslands. The main travel route from Peshawar to the Punjab lies across it. The most famous city in the ancient days was

Taxila that lies on this route and remained an important trade route in the past. Not far from this city lies Islamabad, the capital of Pakistan.

Natural boundaries, waterways, and early systems for trade and communication were central to Gandhāra's cultural and economic development as these factors, along with others also played important role in the economic and artistic development of the region. Among the factors that contributed to the unusual history of the region and Gandhāra proper was the uniqueness of its location. It was isolated by natural boundaries and yet accessible through waterways and passes to Central Asia. As new peoples entered and gained control along with the local prominent people, the region was subjected to continual political upheaval, a dynamic that contributed to the long established cosmopolitan character of its population. During the first several centuries A.D, there was great prosperity resulting principally from international trade. This prosperity allowed the arts and religion to flourish in an unprecedented manner (Schmidt, 1990: 23).

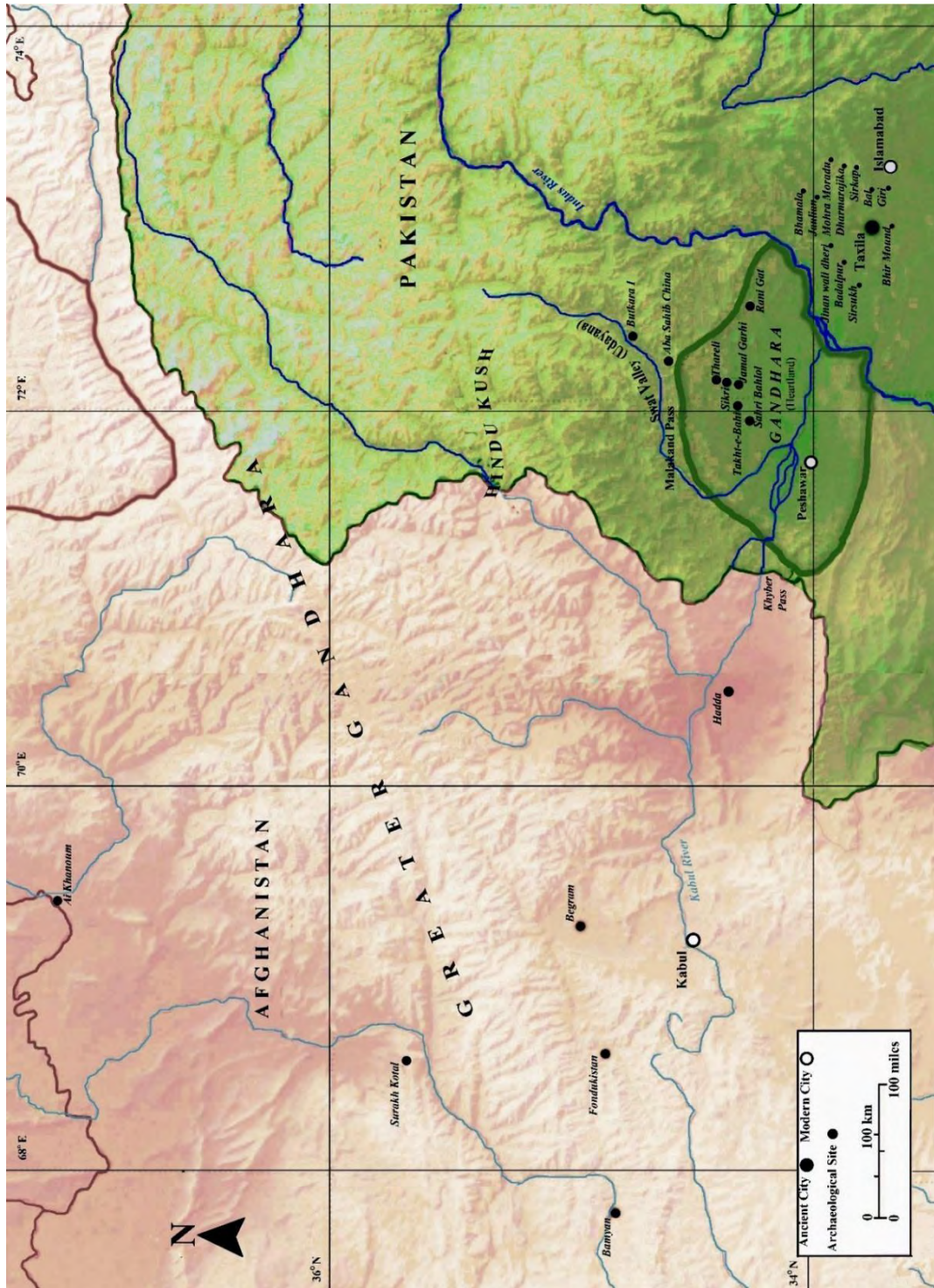
Beal has given a lucid account of Gandhāra on the basis of accounts of the Chinese pilgrim Hiuen Tsang of the 7th century AD, which says that the realm of Gandhāra spreads about 1000 li (east-west) and roughly 800 li (north – south), while to the east, it encompasses River Indus (Sin). The capital of the country is called Po-lu-shapu-lo (Purushapura-Peshawar), which is 40 li in track all around. The people could be found rarely as the towns and villages are abandoned mostly. At one corner of the royal dwelling there are about 1000 people living there. The country produces cereals in abundance and the weather is warm and humid with no snow in winters. The nature of the people is soft and easy who love literature and mostly belong to unorthodox schools, while a few believe in true law (Beal, 1884: 1, 97). No best description of Gandhāra could have been given in those remote days with lack of communication facilities as has been given by Hiuen Tsang and thus could be termed as the best information about the geographical set up, climate, socio-economic conditions, religion and general condition of the country in 7th century of the present era.

Following the indications of places by Hiuen Tsang, it can be interpreted that the empire of Gandhāra extends from the western border of the Peshawar Valley to the River Indus in the east and includes the hilly regions south of the River Swat and Buner in the north (see Map 1 of Greater Gandhāra).

John Marshall also assigned the same boundaries to Gandhāra by specifying that

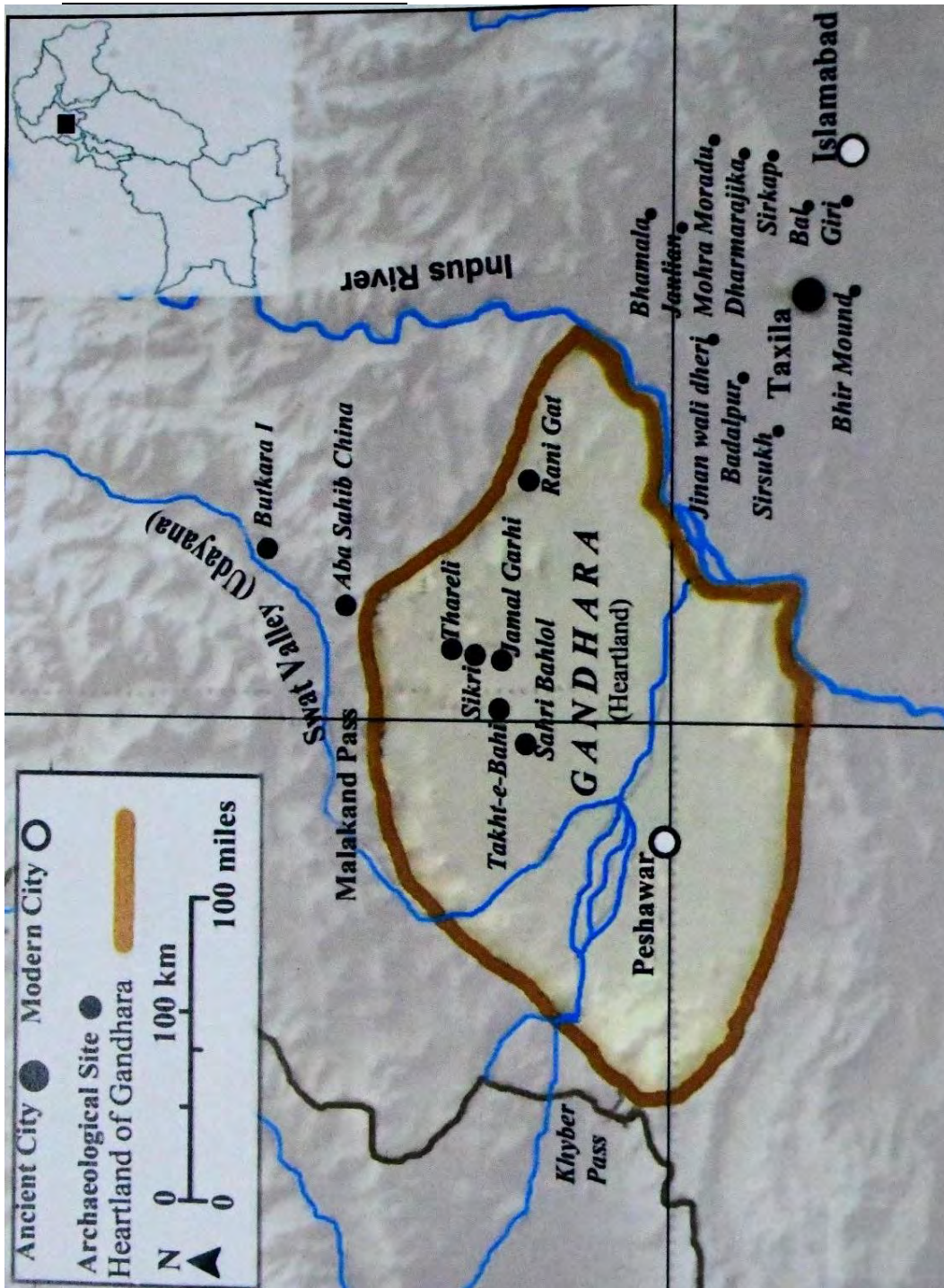
Gandhāra was the ancient name of the tract of country on the west bank of the Indus River which comprises the Peshawar valley and the modern Swat, Buner and Bajour (Marshall, 1973: 1).

Since Gandhāra is a transitional land between two different worlds, the arid highlands of Afghanistan and Central Asia on one side and Indo-Gangetic plains on other, therefore, we have here a mixture of diverse geographic characters. While describing geographical features and climate of Gandhāra, Marshall says: “It was country with rich, well-watered valleys, clear cut hills and a pleasant climate... situated on borderland between India and Western Asia, Gandhāra belonged as much and as little to the one as to the other” (Marshall, 1973: 1).



Map 1: Geographical Location of the Greater Gandhāra (after Behrandt A. Kurt: 2007)

Note: (the encircled area shows proper Gandhāra)



Map 2: Heartland of Gandhara (after Behrendt A. Kurt 2007)

1.4. The Cultural Sketch of Gandhāra

Although Gandhāra as a region is first mentioned in Rigveda, the prehistory of this region goes back to the Paleolithic, Mesolithic and Neolithic Eras, witnessed by the large number of stone age artifacts recovered from Sanghao Cave, Jamal Garhi Rock Shelter both in Mardan, Ghaligay Rock Shelter and Kandak Valley of the Barikot Tehsil of District Swat (Dani, 1964; Stacul, 1969; Swati, 1997-(b): 2; Micheli, 2006).

The Neolithic or the New Stone Age in the region succeeded the Mesolithic or middle Stone Age. This period is well-known from the site of Sarai Khola located to the south of Taxila at Gandhāra and was excavated by M. A. Halim in 1969-70 and the Polished Celt and burnished pottery unearthed is dated between 3260 and 3000 B.C. (Halim, 1972: 1-112). These discoveries have proved that human habitation started in the region before the settlement of the Indo-Aryans.

As far as the socio-cultural history of Gandhāra is concerned, the Indo-Aryans in the middle of the second millennium B.C. settled here for a long period and had left their hints on the culture and traditions of the area after their arrival to the region. Although, they left no lasting architectural residues after their sway, however, some graves and cemeteries are found strewn here and there on the hilly angles in and around the region. These graves and cemeteries date back from 1700 BC. to 600 BC. which are located at Zarif Koruna near Peshawar of Period IV of Sarai Khola and Hathial at Taxila (Mughal, 1972: 125-126; Khan, 1973: 3-94) and Timargarha, Balambat Thana, Aligrama, Loebanr and Butkara II of the valley of Swat. It is commonly alleged that Gandhāra Grave Culture is linked with the narrators of Indo-European languages who had acquaint with various product flairs that were one way or the other carried to Gandhāra through various settlement processes from northwestern passes during the last part of the second millennium BC. (Dani & Durrani, 1966: 99-110). Such type of graves or cemeteries were also reported from Chitral, Afghanistan, Iran and even in some Central Asian countries (Beck, 1983).

In 6th century BC, several sovereign city-states arose in different parts of the subcontinent. Some of these city-states have played a major role in the civil and socio-economic history of the whole country of India. Of these, the Gandhāran urban states of Takshashila (today's Taxila) and Pushkalavati (modern day Charsadda) are significant to mention, which developed mutual relationships with their present states of Magadha and Avantī (Zwalf, 1996: 15).

Buddhist, Jain and Puranic texts and grammatical literature compute, sixteen great states (mahajanpada) in lists recurring in various forms that sometimes include Gandhāra (Zwalf, 1996: 15).

It was in 519 BC, when Gandhāra witnessed the penetration of the Achaemenians from neighboring Persia. It is generally supposed that the Persians first strained to subjugate Gandhāra at the time of one of their greatest kings, Cyrus but they could not impose their power until the superiority of Darius I (522-486 BC) to the royal command (Magee & Petrie, 2010: 15-18). The famous Behustin inscription of Darius I registers that Gandhāra, Makran (ancient Makae) and the present Gomal Plains (ancient Thatagu or Sattagudai) were incorporated in his twenty-three satrapies¹⁴ (Magee & Petrei, 2007:4), who used to remunerate 360 talent of gold dust as an annual tribute to the government of that time (Jackson, 1922: 335).

The famous historian Herodotus says that the subject people of Gandhāra had formed a contingent of their own, consisting of both infantry and cavalry, and fought against the Greek on behalf of the Persian monarch Xerxes (486-465 BC). At that time, their infantry were clad in cotton clothes, carrying bows of cane and arrows made of cane tipped with iron while the cavalry brigade brought to the battlefield their riding horses and the chariots drawn by horses and wild asses (Jackson, 1922: 340; Dani, 1992: 85). The archaeological excavations at Taxila have revealed an Aramaic inscription dated to the Achaemenid period (Marshall, 1918: 9).

A satrapy or a province of the Achaemenid Empire is called in the Old Persian inscriptions Gadara (for Gandhāra and corresponding to the Indian form Gandhāra) (Zwalf, 1996: 15).

¹⁴ Magee and Petrie mentions Gandhāra as twenty third satrapy of Persia while Rapson mentions it as twentieth satrapy.

The Achaemenid power came to an end in Gandhara when Alexander from Macedonia attacked the region in 327 BC through the routes of Nawa Pass, Bajour, Dir and Swat. Alexander penetrated the sovereignty of Darius III in 331 BC as he ransacked the capital of Persia called the Persepolis. To lead his army, which he split into two before entering India, he used the route mentioned above, while the other part of his army invaded ancient Pushkalavati, the capital of Gandhara (Dani, 1992: 92).

Alexander himself battled with some warrior tribes in Dir and Swat and subjugated their cities of Bazira and Ora and then progressed towards Swabi via the Buner Mountains where he met with his second division of the army probably near Hund, where he crossed the Indus River and marched to the city of Taxila. Later on, he left Taxila and forwarded to Jhelum and after instigating a bloody war with king Porus, in which he Alexander became triumphant, cruised down in the River Indus and extended his journey to Babylon where he died in 323 BC (Dani, 1992: 92-94).

At Massaga, Andaka, Bazira, Ora and Aornos, Alexander faced a bloody battle when marching to these hilly areas in Swat. Initially, Massaga was considered to be the modern day Kalash in Chitral Valley, however, G. Tucci confirmed that Aligrama, situated across the River Swat is the exact location for Massaga of the ancient texts. This notation was based on the archaeological evidences brought forward by G. Tucci. Massaga was plagued by the Greeks after the invasion, as is told by the Greek historians in the classical accounts. These accounts show that Massaga was situated across the river in the summit of the hills and Ora or present day Udigrama was conquered with exceptional ease by the army of Alexander the Great. In the present era, surveys were carried out by Bradford University combined with University of Peshawar and Directorate of Archaeology and Museums, Government of KP shows that there is no proof of Chitral being the ancient Massaga as described by the Greek historians (Ali & Qazi, 2008: 4).

If the location of Aornos is to be identified, G. Tucci is of the opinion that after Alexander conquered Ora or Udigrama, the people of Bazira escaped in the middle of the night and took shelter in petre (the rock), which Arrianus identified as Aornos, which is a common name for a place that is sheltered. Sir Aural Stein says that the border of Swat in Buner called Ilam was the place where the people of Bazira hid themselves instead of Aornos. On the other hand, Stein thinks that Aornos was Unasar Pirsar that

is located to the north of Chakesar that overlooks to the Indus flowing down (Stein, 1929 (RP. 2006): 432). Tucci contrasts with this argument and emphasizes that Alexander had sent in advance a set of engineers to build a bridge crossing Udabandapur (Ohind, Vahind and Und) (today's Hund in Swabi District), on the right bank of the Indus River¹⁵ where Alexander wanted to meet them (Ali and Qazi, 2008: 4).

After crossing Indus at the point of Ohind or present day Hund, Alexander found no resistance at Taxila, but afterwards, Porus showed confrontation at Jhelum which needed to be brought in his favour (Zwalf, 1996: 15).

After crossing Indus, Alexander stayed at Taxila and then marched in the direction of Jhelum, where he fought a bloodstained war with Raja Porus. After his conquest at Jhelum, he reached Babylonia where he died in 323 BC (Dani, 1992: 92-94). Zwalf argues that beyond the Chenab River, Alexander come across a mixture of struggle and compliance as far as the Beas River where, as is well-known, he was indulged to halt his advance in 326 BC (Zwalf, 1996: 15). When the Greeks under Alexander tried to spread beyond River Chenab, they come upon strong struggle (Wheeler, 1962: 25-28). Eventually, Alexander's army escaped to Rambaka (Makran) and finally advanced westward to Babylon where Alexander died in 323 BC (Ali and Qazi, 2008: 5).

The vast Indian Empire of Alexander was divided by his generals among themselves since he had left no heir to be succeeded after his death. In this connection, one of his generals, Seleucus Nicator took possession of Babylon and founded the dynasty of Seleucid Kings in Syria in 312 BC (Rapson, 1914: 101).

After Alexander's retreat, the North-West was absorbed into the earliest great Indian Empire, that of the Mauryans (324-187 BC), whose first ruler Chandragupta might have clashed with Alexander's successors in the North-west. On the Greeks, Indian tradition is almost wholly silent; Greek accounts speak of a treaty between the successful Indian Emperor and one of Alexander's generals, Seleucus who inherited the eastern conquests but failed to regain those to the south of the Hindukush (Zwalf, 1996: 15).

¹⁵ Today a commemorative column stands and a museum is established where it is said that once Alexander crossed Indus at Hund.

At the time when the news of Alexander's death touched the Indian territory, a rebellion spread in the Magadha state and a young man with the name of Chandragupta Maurya conquered the throne of the royal family of Nanda Dynasty (Smith, 1921: 61). The attainment of the royal throne by Chandragupta at Magadha in 322 BC marked the commencement of first consolidated government in India by the local individual. One of the most fascinating proceedings in his rule occurred in 305 BC when Seleucus Nicator, Alexander's general and sovereign of Bactria and Syria attacked India. He was overpowered to handover the provinces of Baluchistan and Afghanistan to Chandragupta under a treaty of understanding (Smith, 1904: 112; Smith, 1921: 62).

Chandragupta's son Bindusara in 298 BC, was succeeded by his son and successor the notable Aśoka in 272 BC. The Mauryan rule in north-west is argued on numismatic grounds, from Buddhist literary sources and the inscriptions of Chandragupta's grandson Aśoka (272-232 BC) (Zwalf, 1996: 16). Found at Mansehra and Shahbaz Garhi (both in an Indian local dialect and in the script of the region), Taxila (Aramaic), Kandhar (Aramaic and Greek) and Laghman (Aramaic), that can be taken to indicate direct over lordship as far as the Hindukush (Zwalf, 1996: 16). Aśoka accepted Buddhism after captivating the bloody war of Kalinga in 261 BC (Dani, 1992: 103), and for the sake of its dissemination, he sent preachers to various parts of his realm who documented on the surface of rocks and pillars.

A Mauryan coin found at Butkara I Swat may connect the foundation of the Great Stupa with Aśoka's Buddhist evangelization of this part of his empire and the Dharmarajika Stupa at Taxila may on other evidence be of the same date (Zwalf, 1996, p. 16). A Singhalese Chronicle, the Mahavamsa, indicates that a Buddhist ascetic by the name of Madhyantika was sent by King Aśoka to Gandhāra in 256 BC (Burgess, 1897: 77; Murthy, 1977: 2).

During 245-242 BC one of the Greek colonists Diodotus I established a kingdom in Bactria, located on the bank of River Oxus. The Mauryans were succeeded in Gandhāra by these Bactrian Greeks or Indo-Greeks. The founder of this new dynasty was Demetrius I, son of Euthydemus, who first became king of Bactria and then penetrated deep into the territories of Afghanistan, Gandhāra and Punjab and issued bilingual coins with legends in Greek and Kharoṣṭhī languages (Bopearachi & Rahman, 1995: 28). Indo-Greeks¹⁶ replaced the Mauryan rule in the vast Gandhāra region in 190 BC and made their capital at Bala Hisar in Charsadda (ancient Pushkalavati) (Wheeler, 1962). Dr. Dani suggests that Menander laid the foundation of the Greek cities of Pushkalavati (at Sheikhan Dheri) and at Taxila (Sirkap) as confirmed from the coins unearthed at these cities. Like Achaeminians who established their capital at Pushkalavati, Indo-Greeks made Taxila as their capital city, which was later on retained by Indo-Scythians and Indo-Parthians. Kanishka I of the Kushan Dynasty later on is considered responsible for shifting the capital city from Pushkalavati to Purushapura (modern Peshawar) (Ali and Qazi, 2008: 6).

Demetrius I was followed by many other kings who ruled over Gandhāra for about one hundred years (190-90 BC.). These kings, according to Dani were from the Eastern House of the Indo-Greek kings, based on numismatic evidences (Dani, 1991: 27-28). It is evident from the coins that the kings of the Eastern House have played a prominent role in the political history of Gandhāra from 185-60 BC. According to Dani's classification of the Eastern House, Demetrius I was followed by Pantaleon (180-170 BC.), Agatheocles (170-155 BC.), Menander (155-130 BC.), Agathoklea (130-120 BC.), Strato-I (120-95/65-60 BC.), Strato-II (65-60 BC.), Polyxenus (130-115 BC.), Dionysus (115-100 BC.), Apollophanes (100-95 BC.), Theophilus (95-80 BC.). However, the most celebrated of the Indus-Greek kings was Menander-I. He is not only known for the abundance of coins issued in various stages of his life, but his name has also been occurred in the ancient Indian literature like Yuga Purana and Milinda Punha (Quests of Menander). The other source mentions that he was converted to Buddhism by a Buddhist saint Nagasena at his capital of Sagala, the modern Sialkot (Dani, 1991: 13; Bopearachi & Rahman, 1995: 33-34; Pesala, 2011). Similarly, the Bajour relic casket inscription also speaks that he was a great patron of

¹⁶ The term Indo-Greeks is replaced by Dr. Dani with Indus Greeks, as they were ruling over Gandhāra with their capital at Pushkalavati which is the part of Indus Valley therefore the better word is Indus-Greeks rather than Indo-Greeks.

Buddhism (Sircar, Rep. 1985: 321; Majumdar N. G., 1984: 3; Konow, 1985: 54). The excavations at Sheikhan Dheri in Charsadda has proved that he was also the founder of the urban center of Pushkalavati (Dani, 1992: 120).

The Buddhist monk Nagasena converted the famous king Menander, who for the spread of his new religion erected a stupa at Bajour. The first Indo-Greek site of the region in Swabi district in today's KP was confirmed by recent excavations (2004) at Aziz Dheri, Gangu Dher. These excavations revealed coins of Menander from lower strata below the Scythian level (Ali and Qazi, 2008: 6).

The Greek rule was marked with dynastic conflict and fragmentation, but its political history is uncertain and there are a few epigraphic or literary references. Menander (150 BC) is probably the ruler known to Buddhist tradition in an Indianized form of name as its sympathizer Milinda, where capital may have been at Sialkot and Antialcidas of Taxila (late 2nd century BC) is named on his ambassador's votive inscription in an Indian language at Besnagar in Madhya Pradesh. Otherwise, as is so often the case in this region, it is almost only by numismatic analysis that the Greek rulers can be differentiated according to dynastic affiliation and territorial distribution. This evidence indicates that eastern Afghanistan, Gandhāra and the Punjab remained under Indus-Greek rule until they were replaced in 57 BC in Gandhāra and the western Punjab; in eastern Afghanistan the last Greek ruler was Hermaeus (c. 90-70 BC); while further east of the Indus-Greeks power was not extinguished until the early years of the 1st century AD (Zwalf, 1996: 16).

The Indo-Greek kingdom was occupied in 85 BC by a Scythian king Maues (Bopearachi & Rahman, 1995: 44-45). But in the epigraphic record he is also known as Moga, mentioned in the famous Patiko Copper Plate Kharoṣṭhī Inscription, discovered in 1862, near Hassan Abdal (Dowson, 1863: 221; Cunningham, 1863: 141; Dar, 1984: 221; Nasim Khan, 1998: 35). Among the scholars, there is difference of opinion about the route followed by the Indus-Scythians for their entry to Gandhāra.

The nomadic tribes from Central Asia attacked Bactria in accordance with the decline of the Greek rule in the northwestern region of India. These tribes included the Scythians, who were primarily responsible for destroying Bactrian power at the Karakoram Mountains in the Gilgit Baltistan region. The Chinese emperor She Hunag Ti, the founder of the Great Wall of China in 3rd century BC to protect his frontiers

from the nomadic tribes of Xiang-Nu, Wu-Sun and Yueh-Chi, ignited the fire of rebellion among these tribes (Thapar, 1990: 95-96).

Scythians are also known to Herodotus and are recorded as having fought in the battle of Gangamela against Alexander the Great on the side of Darius III under their own leader Mauakes. Later, they also served the Arsacids of Parthia, and finally moved down to south Afghanistan and Sind, giving rise to south geographical names as Sistan, Sakastan and Śaka-dvipa. The earlier common view has been that they came from the west through the southern Indus Valley route. The evidence from Taxila is not clear on this issue. However, the totality of evidence from this region suggests that Maues came here as an intruder into Greek rule usurped power for himself, but could not vanquish Greek rule (Dani, 1999: 66). Dani further argues that it was Azes I who advancing from Arachosia finally inflicted the deathblow to the rule of the Greeks and probably completed the Parthian I city in Taxila. The name of Maues occurs as Moga with full imperial titles in the Taxila Copper Plate of Patika, which is quoted below as translated by Sten Konow:

“In the seventy-eighth, 78, year (during the reign) of the Great King the Great Moga, on the fifth, 5; day of the month Panemos, on this first (tithi), of the Kshaharāta and Kshatrapa of Chuksha Liaka Kusuluka by name-his son Patika- in the town of the Takshśīla, to the north, the eastern region, Kshema by name – in this place Patika establishes a (formerly) not established relic of the Lord Shakyamuni and a Saghārāma (through Rohiṇimitra whi [is] the overseer of work in this sanghārāma 1.5), for the worship of all Buddhas, worshipping his mother and father, for the increase of the life and power of the Kshatrapa, together with his son and wife, worshipping all his brothers and his blood-relations and kinsmen”.

“At the Jaüva-order of the great gift-lord Patika to Patika the Kshatrapa Liaka.”

The inscription clearly speaks of the established rule of the Scythian ruler Maues in Taxila and in Chuksha (i.e. cis-Indus region), where we find his Kshatrapa (satrap) Liaka Kusuluka and the latter's son Patika (Dani, 1999: 66-67).

The Śakas, whom the Yuezhi had pushed ahead of them out of Central Asia, reached Iran and Afghanistan, where the name Sistan preserves their settlement, they

appear at Taxila under Mueas or Moga around 90 BC, are found in the same country of Mathura until the Kushana conquest in the next and ruled in Gujrat until much later (Zwalf, 1996: 16).

The Yueh-Chi from China pushed the Śakas in Central Asia who migrated further to the south region. The Chinese analysts tell us that the Śaka king, started to rule in Ki-Pin in southern region, which at that time was irrigated by the tributaries of the Kabul River. In modern Sistan (ancient Sakasthana) the Sakas settled probably at the beginning of the Christian era during the reign of Isidore of Charax. Progressively, they stretched their control till Indus Valley in the southern part of India and some western parts which were quoted as Sythia the Greek sailors and geographers in 1st and 2nd centuries AD (Majumdar, Raychandhuri and Datta, 1978: 112).

At Taxila, the culmination of the Greek power was brought by the invasion of nomad tribes from the central parts of Asia. These trespassers came mainly from the three great tribes of Massagetae, Sacaraucae and Dahae, whose home at the beginning of the 2nd century BC was in the country between Caspian and the Jaxartes Rivers. These tribes were known to the western world under the ample name of Scythians, to Indians as Śakas and to the Chinese as Saï or Saï-Wan (Marshall, 1960: 64).

The Indo-Greeks were swept away in turn by Scythians or Śakas from Turkestan (Wheeler, 1992: 41). The leader of that section of Śakas, which conquered Gandhāra, was a chief whose name appears in Greek chronicles as Mueas. After conquering Gandhāra, they destroyed Greek cities and rebuilt according to their own traditions. The Sirkap city of ancient Taxila remained their capital where many coins of King Azes-I and II have been recovered (Marshall, 1951: 51). Dani is of the view that the Scythians came through Gilgit route and entered the Peshawar Plains and then moved on to Punjab (Dani, 1992: 126).

The kingdom of Mueas was overthrown by a Greek king Apollodotus II which lasted about 55 BC and was again replaced by another Scythian King Azes I, who is credited with the initiation of the Vikrama era, started from 47 BC (Bopearachi & Rahman, 1995: 45). Azes I was succeeded by Azilises and Azes II (Zwalf, 1996: 16).

Parthians of Iran who established themselves in Gandhāra, and reorganized the Scythian cities, employing an array of improvements and innovations in both art and architecture, replaced the Śakas or Scythians. Parthians and later the Sassanians were

responsible for the inclusion of the fire alter (Buddha Dhuni) on coins as well as on pedestals of the Buddha sculptures of Gandhāra (Verardi, 1987: 369-383; Boyce, et al, 1991: 168; Rosenfield, 2006: 25).

The Kushan invaders who supplanted the Parthians at Taxila were a tribe of people called by Chinese historians Yüe-Chi, who originally emanated from the extreme north-west of China. From China they were driven westward about 170 BC and proceeded to occupy first Bactria and the region of the Oxus Valley, then the Kabul Valley and finally the plains of northern India. The chronology of this period is still somewhat uncertain, but there seems little doubt that it was within a few years of the death of Gondophares that Kujula Kadphises, the powerful Kushan chief, wrested the Kabul Valley from Parthians (Wheeler, 2007: 31-32).

The Great Kushans, who have been doubtfully detected in the name Erjhuna (prince) Kapa in the Takht-i-Bahi inscription of Gondophares, swept away completely the remnants of the Greeks and Parthians and built up a mighty empire extending into the three great river valleys of Asia-the Oxus, the Indus and the Ganges- and set up a new gold standard of currency to meet the demands of expanding trade that flowed through the famous Silk Road, knitting together the peoples of the three regions into the close contact and collaboration. This opened new vistas of social and economic development in which we see advances in accelerated urban growth and an encouragement to popular Buddhism that broke the bounds of old, spreading over vaster areas of Asia and finally extended patronage to art that truly belonged to the Kushans, although manifesting itself in various idioms and deriving inspiration from various sources (Dani, 1996: 71).

The first of the Kushan conquerors of Gandhāra is identified with the Kujula Kadphises of the coins (Zwalf, 1996: 16).

The Kushans defeated the Indian Parthian rule in the region, who were the war like tribes of the Kan-Su province of China in 165 BC after they were swept away by the Xiang-Nu tribe from their homeland. As the time proceeded, after settling in Bactria, the Yuch-Chi split themselves into five subtribes (Willis, 2000: 49).

The five principalities into which the Yüe-Chi were divided into their new home were consolidated into a powerful monarchy by Kieu-tsieu-K'io, identified with Kujula Kasa, Kadphises or Kadphises I, head of the Kushan (Kuṣana) section of the horde.

Kadphises attacked the Parthians, took possession of Ki-Pin and Kabul. Issues of a nameless king, titled as Soter Megas, may now be attributed to Kujula's son Vima, the father of the only Vima, so far known, Vima Kadphises, as is clear from the newly discovered Bactrian Inscription. The later instituted a Kushana gold coinage and is correctly recognized in the Chinese account, effected an Indian conquest (Zwalf, 1996: 16).

The successor of Kieu-tsieu-K'io or Kujula Kadphises was Yen-Kao-Chen or Vima Kadphises II of the coins. The new king is credited by Chinese annalist with the conquest of the Indian interior, where he set up a governor to rule in his name. The wealth and prosperity of his dominions are illustrated by the fine gold coins that were issued under his orders. Ambassadors from India presented their credentials to the Roman emperor Trajan (A.D. 98-117). They may have arrived from the Kushan court, but it is uncertain whether they were sent by Kadphises II or a later king Kanishka (Majumdar, Raychandhuri and Datta, 1978: 114).

The inscriptional and numismatic records show that Kujula was followed by Vima Takto or Soter Megas of the coins (90-113 AD.), Vima Kadphises (113-127 AD.), Kanishka I (127-151 AD.), Huvishka (151-190 AD.), Vasedeva I (190-230 AD.), Kanishka II (230-245 AD.), Vasishka (245-260 AD.), Kanishka III (160-270 AD.), Vasudeva II (270-310 AD.), Shaka (310-340 AD.) and Kipunadha (340-360 AD.) (Khan, 2008: 50).

However, the recent coins of Vima Takto's coins from the different stratum at Aziz Dheri has revealed that there were two kings with the same name who issued coins with different weight system. The discovery of such coins have led the excavator to suggest that the first Vima Takto remained as a king between 90 and 113 AD while the later came into power after Kanishka I (Khan, 2010).

The Kushan emperor Kanishka I is regarded as the greatest king of Gandhāra, since he patronized Buddhism and Buddhist art and architecture. He established his capital at Peshawar and adorned it with many noble edifices, public buildings and monasteries. One of these sacred buildings was the famous relic tower or chaitya, of Peshawar, which excited the wonder of Chinese and Muslim travelers (Dani, 1992: 130).

According to Hiuen Tsang, the great empire over which Kanishka exercised his

sway had its capital at Purushapura or Peshawar. Epigraphic evidences point to the inclusion within his dominions of the wide expanse of territory from Gandhāra and Sue Vihar to Oudh and Benares (Majumdar, Raychandhuri and Datta, 1978: 115). However, it is not as a conqueror that Kanishka is chiefly remembered by the later generations. His chief title to fame rests on his monuments and the patronage he extended to the religion of Śākya-muni. The celebrated chaitya that he constructed at Peshawar excited the wonder and admiration of travelers down to a late period, and the famous sculptures executed under his orders include a life-size statue of the king himself. In Buddhist ecclesiastical history, his name is honored as that of the prince who summoned a great council to examine the Buddhist scriptures and prepare commentaries on them. Inscriptions and coins bear eloquent testimony to the king's zeal for the religion of the Buddha. That his association with it dated from the beginning of his reign is possibly paved by the Peshawar Casket Inscription. Among the celebrities who graced his court the most eminent was perhaps Aśvaghosha, philosopher, poet and dramatist, who wrote the Buddha Charita and other books (Majumdar, Raychandhuri and Datta, 1978: 115).

The history of Kushan rule is shrouded in mystery. Many attempts have been made to establish a more certain chronological sequence. However, Sim Williams and Joe Cribb have been able to ascertain the proper order of Kushan rule over Gandhāra. According to these scholars, a certain inscription reported from Rabatak (Afghanistan), which indicates the names of four Kushan rulers in a certain order has resolved the issue. According to this inscription, Kujula Kadphises was followed by Vima Takto (Soter Megas). Soter Megas was a controversial name for Kushan kings; this is a title that means "the great savior". In this regard, Cribb reads his name as Vima Takto (William and Cribb, 1996:80). Vima Takto was followed by Vima Kadphises, who was in turn followed by Kanishka I in AD 120 or 128/129. Kanishka I kept Bactria as his capital city while Purushapur or Kanishkapur, the present day Peshawar, was established as a seasonal capital city. B. N. Puri claims that Kanishka I died in AD 160 after ruling for about 45 years (Puri, 1965: 38). From this view it appears that Kanishka I ascended the throne in AD 115 (Ali and Qazi, 2008: 7).

On the other hand, according to epigraphic record we find the Kanishka's sovereignty from the year 1 to 24 of the Kanishka era. His successor Huvishka ruled from 28th to 60th or 67th of the same regional year. He was followed by Vasudeva till 98th or 99th year. In this regard, another Kushan era begins with the accession of

Kanishka II who from 3rd to 18th of his new era. Later on Vasishka ruled from 24th to 28th of the Kanishka II era. A dated inscription records the rule of Kanishka III, son of Vasishka in the 41st regional year of Kanishka II. This would be definitely Kanishka III as evident from the name of his father as Vasishka. He was followed by Vasudeva II as numismatic and epigraphic evidences show this sequence (Ali and Qazi, 2008: 8).

The last great Kushan king was Vasudeva I who ruled from about the year 67 to 98 of the Kanishka era. Most of his inscriptions have been found at or near Mathura and his coins usually bear god Śiva and rarely Iranian deity (Majumdar, Raychandhuri and Datta, 1978: 116).

Initially, the Kushana rule was classified into four phases, such as the first are the Early Kushana, then second were the Great Kushana, third were the Later Kushana or Kushano-Sassanians and fourth were Kidara Kushana. On the basis of numismatic evidences and other reliable resources, it may be claimed that the fourth phase of the Kushana rule (the Kidara Kushana) is recently termed as new ruling dynasty over Gandhāra known as the Kidarites (Ali and Qazi, 2008: 8).

The third phase of the Kushan sovereignty is known as the Later Kushan or Kushano-Sassanian Phase (AD 257 to 357). On the basis of numismatic evidences the order of Kushan rule for this third period is Kanishka II, Vasishka, Kanishka III Vasudeva II and Shaka. Vasudeva II was able to take back the Kushan domain particularly Gandhāra, from the Sassanians (Ali and Qazi, 2008: 9). Shaka was the last king who maintained the Kushan domain gained by Vasudeva II (Khan, 2006: 181).

Shaka was followed by Kipunada, Gadara and Gadhakhra (Gadagra). As proved from numismatic examples these rulers had only controlled Punjab and Gandhāra (Mittervallner, 1991: 69-92; Mitchiner, 1975: 147-156; Gupta, 1994: 121).

With the passage of time, the power of the Great Kushanas declined and the vast empire was divided among the various petty states under the kingship of the later Kushan chieftains. The numismatic evidence has preserved the names of various kings who had held the sway of Gandhāra. They are known to the historians and numismatists as Kushana Shahis and Kushano-Sassanians. Their tenure of kingship is estimated between the 3rd to 4th/5th century AD (Dani, 1992: 139-142). It was during this period that the first Chinese pilgrim Fa-Hien paid a pilgrimage to Udayānā and Gandhāra, and

collected valuable information about the then socio-political and religious conditions in the area (Dani, 1992: 143; Legge, 1886: 31).

In the later decades of the 4th/5th centuries AD, Gandhāra witnessed the penetration of yet another nomadic nation known to the history as Huns, Ephthalites or Ayatila who were formerly stationed at the Oxus Valley and had fought several bloody wars with the Sassanian rulers. However, with the passage of time, they occupied the Kabul Valley and Gandhāra (Dani, 1992: 158). The recent numismatic finds from the site of Kashmir Smast in Mardan District and some sites of Afghanistan have proved that there were at least three groups of ruling kings of the Huns who held sway over the present Khyber Pakhtoonkhwa and Afghanistan. These groups were the Kidarites, Alkhon and Nizak (Khan; 2008: 31-41).

They have issued a large number of coins in imitation of the Kushanas and Kushano-Sassanians showing Brāhmī, Pehlavi and cursive Greek legends (Mitchiner, 1975: 157). The coins of one of their kings Toramana show his name in Brahmi legend as 'Tora' and 'Toramana' while those issued by Mihirakula have been scribed with name 'Jayatu Mihirakula', 'Mihirakula' and 'Shri Mihirakula'. One of the kings after Mihirakula is known from the coins as Narana/Narendra and Narendraditya of the Proto-Sharada inscription found at Hund, District Swabi who might have ruled between 6th and 7th century AD (Khan, 1998-99).

The Buddhist paintings found in Rustam and Yakatoot area suggest that Buddhism remained to survive and under their patronage, the Gandhāra School of painting probably evolved (Khan, 2000: 67).

What happened after the decline of Huns power in Gandhāra is not properly recorded, yet it is believed that various small independent states had emerged here, but their history is obscure due to the lack of literary information. The account of the Chinese pilgrim Hieun Tsan, and the Chinese annals of the Tang shows that the political power of Gandhāra passed to the king of Kapisha (modern Begram in Afghanistan), who was then known as Khingal, a Kshatriya by race (Rahman, 1986:7). He had established his summer capital at Kapisha while the Gandhāra was the winter headquarter of the empire.

It was this particular king with whom Hieun Tsang met at Udabandapura, the modern Hund village in the District Swabi (Beal, 1888: 192; Stien, 1985: 14;

Kuvayama, 2006: 62). The precise date of his accession is not known, however, it is believed that twelve kings of this dynasty had held sway over the kingdom of Kapisha but among them only Narindraditya is known from inscriptional record (Khan, 1998-99). However, the dynasty of Khingal became extinct between 653-661 AD and was ultimately followed by the Turk Shahis prior to 726 AD (Rahman, 2002: 37-38).

In the period of anarchy that prevailed in the beginning of the 8th century AD, the penetration of the Muslims took place in Gandhāra. Although it is still a debatable issue that whether the Muslims came here as occupants or as traders and merchants, yet the discovery of the early Muslim coins from Kashmir Smast supports the theory of their entry to this region in the second half of the 7th century AD (Khan, 2013:123).

1.5. The advent and spread of Buddhism in Gandhāra

The Indian literature like *Sarvata Vinaya* and Chinese sources like Wu-tao-kan and Wu-miao mentions about the miraculous visit of Buddha to Gandhara near the end of his religious career, in the company of his attendant Vajrapani for the suppression of some Naga Apalala, the wicked dragon of River Swat (1884: 121-123; Legge, 1886:29; Beal, Water, 1904: 229-230). Whether the inhabitants of Gandhāra embraced the Buddhist doctrines at that time or not, is still a debatable issue among the scholars today.

The endorsement of Buddhism to Gandhāra and Kashmir is always credited to King Aśoka, the famous Mauryan monarch of the 3rd century BC, who is also accredited with the reopening of the seven out of eight stupas¹⁷ constructed on the physical relics of Buddha. These sacred relics are said to have been distributed in eighty-four thousand stupas erected in eighty-four thousand cities (Cunningham, 1854:99).

Aśoka is also believed to have sent a Buddhist missionary named Majjhantika to Gandhāra and Kashmir for the propagation of Buddhism (Smith, 1920: 43-44) and his rock edicts at Shahbaz Garhi near Mardan are supposed to be the earliest written record about the spread of this religion to Gandhāra (Tucci, 1958:281; Nasim Khan, 1998:39-40, Marshall, 2008:3). Although these edicts do not throw light on the direct role of the emperor in the promulgation of Buddhism in Gandhāra, yet some of the earliest stupas such as the Dharmarajika stupa at Taxila, and the stupa at Butkara I at the Swat valley have traditionally attributed to his time.

In the succeeding centuries, Buddhism flourished in Gandhāra due to the patronage of the ruling dynasties and during the 1st century BC, abundant stupas were constructed and decorated with figural and narrative sculptures (Solomon, 1999:5). It is also evident from the discovery of many Kharoṣṭhī manuscripts that in the 1st century AD, Gandhāra became one of the major spread of this religion to other neighboring countries (Solomon, 1999:5-10). This fact is also clear from the systematic excavations of various sites of the Swat valley, like Butkara I, Panr, Barikot, and Saidu Sharif and the inscription that Buddhism was flourishing religion of Gandhāra and surrounding regions in the 1st century AD (Luczanita, 2010: 18).

¹⁷ The eighth stupa was then located at Ramagrama under the guardianship of the nagas (Bloss, 1973: 50-51).

From first to third century, the Buddhist community swiftly increased in Gandhāra and demanded for more and more sacred buildings and dwellings for the contentment of the monks and pilgrims (Errington, 1998: 80). Under the patronage of the Kushan kings, many important monuments such as stupas and shrines were provided with large images of Buddha and Bodhisattvas mostly displayed in the chapels and niches surrounding the sacred edifices (Rhi, 2005:171). Moreover, the narrative relief panels exhibiting the miraculous birth of Buddha, his childhood, renunciation of the palace life, enlightenment and his role as a great teacher etc. were attached to the exterior body of stupas (Behrendt, 2004: 14).

Some of the coins of Kushan kings particularly of Kanishka I, show that he had paid patronage to the cause of Buddhism in Gandhāra and constructed a tall stupa at Peshawar with a plinth of about one hundred meter in diameter and the height supposedly reached to two and a half hundred meters crowned by a tower of thirteen gilded umbrellas (Craven, 1987: 94). The remains of this particular stupa were excavated in 1908 by the British archaeologist at the site of Shah-ji-ki-Dheri, Peshawar which has yielded an inscribed bronze relic casket¹⁸ from its center (Spooner, 1908-9:49; Hargreaves, 1930: 5; Craven, 1987: 94). It was also during this time that Mahāyāna school of Buddhism was introduced in Gandhāra and valuable literary activities were carried out by many distinguished scholars such as Parśva, Aśvagoṣa, Vasumitra and others while the replacement of Pali for Sanskrit and the creation of the figures of Buddha and Bodhisattvas are also attributed to the Kushan period, though scholars like Y. Krishan have stated that “there is no evidence that Mahāyāna Buddhism being patronized by Kanishka (Krishan, 1964: 105).

Alongside the structural remnants and numismatic proof, the epigraphic record of that time also throw light on the special interest and sponsorship of the emperor Kanishka in the dissemination of Buddhism. This fact is proved from a Kharoṣṭhī inscription painted on the rock at the locality of Kala Tassa near Mansehra. The inscription here is provided to the outline of the dome of a stupa stating that this *vihara* goes to the attribution of king Kanishka (Nasim Khan, 2000: 33-34).

With the rapid expansion of the Buddhist faith in Gandhāra, various places became traditionally attributed to the previous lives of Buddha such as the Sirkap city

¹⁸ Now in the possession of the Peshawar Museum, Peshawar.

of Taxila, where the master happened to give his head to a hungry tiger and Pushkalavati, where he was believed to have given his eyes in alms. Equally important was the city of Shahbaz Garhi where he has given his rain making white elephant as an act of charity in one of his previous lives. Under the Kushana patronage Buddhism spread to Persia and China and even after the disintegration of their power, the same religion continued till 7th to 8th centuries as proved by the accounts of the Chinese Buddhist pilgrim Hiuen Tsang as well as by the excavation of the Buddhist site of Aziz Dheri, Swabi (Nasim Khan, 2010: 58).

Hiuen Tsang has also recorded five Buddhist sects or school of thoughts in Gandhāra such as the Dharmaguptaka, the Mahiśasaka, the Kaśyapiyas, the Sarvastivada and Mahasamghika, as recorded by Hiuen Tsang in his personal diary (Beal, 1884: 121). According to the recent researches these sects were existed at various parts of Gandhāra as proved by inscriptional records. Thus, the Kaśyapiyas School was in practice at Apraca and Palatu Dheri before and during the Kushan period. Similarly the followers of Dharmaguptaka school were present at Jamal Garhi in 20 BC those of the Sarvastivada were at Peshawar, Zeda, Kurrum, Taxila, Hadda and Shah-ji-ki-Dheri during the Kushan era whereas the Mahasamghika were living at the monastery at Wardak in year 51 of the Kanishka era (Dietz, 2007: 62).

However, in spite of dividing into many sects, Buddhism continued to be existent until the employment of Gandhāra by the Turks and Hindu Shahis when Hinduism got a foremost place, however, the figures of Buddha, Bodhisattva and Śīva were carved side by side (Taddei, 1962: 289).

1.5.1. Spread of Buddhism from Gandhāra to Central Asia and China

The discovery of two Buddhist inscriptions in the Kharoṣṭhī scripts near the Chinese cities of Lo-Yang and Chang-an has testified that Gandhāra was the second holy land of Buddhism from where this religion spread to various other countries of the world particularly to Central Asia, Turkestan and China in the 1st -2nd centuries AD (Solomon, 1999: 6). Furthermore, the presence of Chinese carvings and inscriptions in the upper Indus valley, northern areas of Pakistan and the discovery of two Chinese coins from the site of Kashmir Smast of which the first one belongs to emperor Wang Mang datable to 14 AD (Khan, 2015: 2-4) also attests the cross cultural communication between China and Gandhāra.

It is also evident that some Chinese monks had come to Gandhāra for the collection of the sacred scriptures (sutras) and holy relics and returned to court of the Han dynasty as early as 2 BC. During the time of emperor, Ming (57-75 AD) of the later Han Dynasty (25-220 AD) a Chinese mission was sent to Gandhāra for the collection of sacred Buddhist scriptures. The mission returned to China along with a copy of Buddhist scripture composed of forty-two chapters and an image of Śakyamuni Buddha. Thus, the existence of the Buddhist monks and the kneeling ceremonies on the soil of China can be dated to the later Han Dynasty (Chong Feng Li, 2012: 16; Rowland, 1963: 20).

Emperor Ming then produced copies of the Buddhist images and constructed a lofty monastery known as the monastery of Baima. Later on, during 3rd to 6th centuries AD various Chinese monks paid their visits to greater Gandhāra then famous for the existence of saints and wise men (Chong Feng Li, 2012: 19). This was the exact time when the practice of venerating the figure of Maitrya Bodhisattva disseminated from Gandhāran Buddhist monasteries (Huntington, 1984: 133-143).

Several Chinese Buddhist pilgrims also visited Gandhāra in different times and chronicled in their diaries about the religious practices and other activities of the peoples, which provide valuable information regarding the past splendor of Buddhism in Gandhāra. Among those, was Fa-Hien that came to Gandhāra in 403 AD (Stien, 1929 (RP. 2006): 13). He then progressed to Swat Valley to observe five hundred monasteries, which were tenanted by the monks of the Hinayana sect of Buddhism (Stein, 1921: 8). He also described two sacred rocks with footprints and clothes' impression of Buddha in Swat, which were attributed to the miraculous visit of Buddha to Gandhāra for the subjugation of Naga Apalala, the wicked dragon of river Suvastu (Swat) (Legge, 1886: 28-29). From Swat he went to Taxila, Charsadda and Peshawar and saw the sacred places where Buddha had executed miracles in his former lives. At Peshawar, he saw the great stupa of Kanishka and the shrine of the Buddha's alms bowl being honored by the community. He then proceeded to Hadda for the pilgrimage of the Buddha's skull bones (Legge, 1886: 31-38). He is also believed to be responsible for the transference of various religious scriptures (sutras) from Gandhāra to China.

Sung Yun, another Chinese who visited Gandhāra in 519 AD, followed fa-Hien. His account is mostly throwing light on the religious activities at Udayānā. He says that

Buddhism was the popular religion in Swat and the noise of the bells of the Buddhist temples filled the whole country at night. He saw six thousand (might be sixty) golden images in the monastery of T,a lo (Chong Feng Li, 2012:25). Giuseppe Tucci is of the opinion that it was probably the monastery of Butkara I where some gilded sculptures have been found during archaeological excavations (Tucci, 1958: 288).

The celebrated Chinese pilgrim was Yuan Chwang or Hiuen Tsang who came here in 630 AD and like Fa Hien came first to Udayānā and witnessed the shocking condition of Buddhism here. He saw fourteen hundred monasteries on both sides of *Su-p'o-su-tu* or Swat River of which most were abandoned (Beal, 1884: 120). The capital of Udayānā at that time was *Mung-chi-li* or *Mung-kie-li*, now identified as the village of Manglaur, Swat (Beal, 1884: 121; Cunningham, 1871-(a): 82; Stein, 1985; Dean, 1896) and with present Mingora at Swat by Tucci (Tucci, 1958: 285).

Hiuen Tsang visited those rocks, which were associated with the miraculous visit of Buddha (Beal, 1888: 65)¹⁹. He also saw at Gandhāra that the administration was in the hands of the king of Kabul and at Peshawar; about one thousand monasteries were in ruins. As well as about, one hundred temples were in the hands of non-believers. He also mentioned his visit to the Buddha's alms bowl shrine, the famous Pipal tree and the stupa of King Kanishka and the eighteen feet tall statue of Buddha in white stone at Peshawar (Beal, 1884: 97-103). On his return, he also took seven Buddha images from India and those were consisting of three golden figures, one silver and three sandal wood images of Buddha (Rhi, 2005: 171).

1.6. The Buddhist art of Gandhāra

The sacred Buddhist monuments of Gandhāra were once lavishly decorated with figural representations executed in stone and stucco, representing the visual narration of various episodes of the life of Buddha, his individual figures along with the images of various Bodhisattvas etc. This practice of producing Buddhist sculptures is generally termed as the Buddhist art of Gandhāra since it took place in the areas located inside the geographical boundaries of Gandhāra.

The art of Gandhāra not only displays various episodes from the life of Buddha but also portrays secular scenes such as marry making, drinking, singing, dancing,

¹⁹ Stein identifies those rocks in his visit to Swat Valley (Stien, 1929 (RP. 2006), Pl. 47). The one with a Kharoṣṭhī inscription is now preserved in the Swat archaeological museum (Rahman, 2011: 24).

gambling etc. Such non-religious scenes are borrowed from either the Greek, Persian or Roman arts or perhaps the artists from these countries have depicted them while positioned on the soil of Gandhāra. However, the greatest contribution of the Gandhāra art is that unlike the archaic Buddhist arts of Bharut and Sanchi stupas, where the image of Buddha is never represented in human form (Harvey, 2001: 117), the art of Gandhāra portrayed him both in symbolic and human forms.

Although it is still a debatable issue that the first image of Buddha was created in Gandhāra or Mathura (Errington and Cribb, 1992: 46-48), yet a good number of scholars are of the view that the first image of Buddha in human form has taken place in Gandhāra (Foucher, 1917: 17-19; Rowland, 1953: 80; Fergusson, 1910: 222-223; Coomaraswamy, 1956: 25; Ramachandra, 1956: 293; Bhattacharya, 1965:29), in imitation of the Greek god Apollo either seated in the pose of Indian *yogi* or standing as a *guru* expounding the doctrines of the law with a nimbus or a halo around the head (Havell, 1918: 133; Banerji, 1920: 39; Rowland, 1953: 80-81; Coomaraswamy, 1856: 24).

1.6.1. Characteristics of Gandhāra Art

The Buddhist sculptures of Gandhāra have inner spiritual feelings, relaxed natural postures and half-open eyes of Buddha. Here both small and life sized or even more than life size sculptures could be seen. While the narrative relief panels are sometimes executed on a single block of stone or in small pieces. The majority of the relief panels are curvilinear in shape joined together either through socket system or are encased in the masonry of the walls to decorate the drum of the stupa. Such panels usually depict the life story or the life scenes of Buddha, the *Jataks*, his previous birth stories.

One of the characteristic features of the Gandhāra art is the development of iconography of Bodhisattvas, a Mahāyāna designation for every one aspiring to a perfect enlightenment. The Bodhisattva figures depicted in Gandhāra art include Maitrya, Manjusri and Avalokitishvara. However, it is Maitrya, meanings the future savior of the world who had been depicted greatly in Gandhāra art as a cult object to be acclaimed highly by the followers. He is sometimes shown in company of the Buddhas of the past and can be easily recognized by his princely attire and topknot headdress.

The tradition of making of Maitrya developed in Gandhāra in third century A.D. and was imported to China as proved by the earliest surviving Chinese translation of Maitrya text between the years 265-317 in the reign of the Eastern Chin Dynasty when the figure was carved in Dunhuang Caves in China which is a contemporary to the Buddhist site of Sahri Bahlol in Gandhāra (Huntington, 1984: 133-143).

Beside his image depicted in various relief panels and boulders as a bejeweled princely figure, his sculptures were enshrined in separate shrines at various monasteries. The archaeological excavations have proved that his cult was in vogue at Sahri Bahlol and in the Swat valley. Although most of his sculptures have been collected without proper chronological sequence, yet the excavation at the site of Shnaisha has produced a life-sized image some 1.3 meters high, depicting Maitrya placed in a square room at the southwestern corner of the main stupa.

Apart from *yogi* Maitrya there are other sculptures discovered from the same site carved mostly in seating position, which shows that the cult of Maitrya was in common practice in Gandhāra during the Kushan period.

1.7. The Buddhist philosophy as narrated in the art of Gandhāra

The Buddhist philosophy encompasses the themes related to the important episodes of the life of Buddha some are his previous birth stories. This philosophy of the Buddhist faith is represented in various forms in Gandhāra art in the form of relief panels, individual images of Buddha and Bodhisattvas in different poses.

The Buddhist philosophy represented in the Gandhāra art can be divided into the following themes:

1. The Jatakas
2. The Life Story of Buddha
3. The Sculptural representation of Bodhisattva
4. The Sculptural representation of Buddha

The Jatakas:

The Jatakas are those stories which are related to the previous births of Buddha in different forms at different times. It is said that the last Buddha Shakyamuni (the famous historical Buddha) came to the world in various forms for the betterment of

humanity and in search of the nirvana or salvation. These previous birth stories are called Jatakas.

According to the Buddhist texts, there are about five hundred and fifty Jatakas, while in some of the texts the number remains between five hundred and forty and fifty five (Qazi, Shah and Ashfaq, 2008: 27). In Gandhāra, however, the representation in the art form remains only in twelve stories including Dipamkara, Śyama, Viśvantara, Amara, Maitryakanyaka, Sibi, Varya Bala, Mucch Maliha, Maha Mahaga, Sadanta, Chandakinara and Ksantivadin Jatakas (Qazi, Shah and Ashfaq, 2008: 27). Among all these twelve, only Dipamkara has been represented mostly in Gandhāra art (Zwalf, 1996: 54).

The story of the Dipamkara Jataka relates that the Dipamkara Buddha, who was the earliest among the twenty-four forerunners of Buddha. When once he was about to visit a city, the king of the city bought all the lotus flowers available in the city to present to Dipamkara Buddha. A young ascetic named Sumati, wanted to buy flowers for the same purpose but could not find so he met a young girl who somehow managed to get a few for herself. Sumati got five flowers from the girl on the condition that she will be his future wife in all the future births of Sumati. Meanwhile, Dipamkara Buddha arrived and Sumati tossed the flowers in the air, which miraculously remained suspended in the air. By seeing this miracle, Sumati fell to the ground and spread his long hair on floor to protect Dipamkara Buddha from the mud on the ground. Impressed with this act, Dipamkara Buddha predicted that Sumati would be born as Śakyamuni Buddha in his future life and would be the greatest savior of the mankind (Ingholt, 1957: 50).

The life story of Buddha:

In Gandhāra art, the life story of Buddha begins with the representation of the dream of Queen Maya (mother of Siddhartha) which narrates that one night Queen Maya had a dream that a white elephant is entering from the right side of her body. This scene is represented beautifully in many relief panels in Gandhāra where Queen Maya is shown laying on her couch while an elephant is above her body hanging in the air.

Other important episodes from the life of Buddha that are represented in Gandhāra art include the interpretation of the dream, the birth of Buddha along with

the seven steps and first bath, the schooling of Buddha, the great contest, the marriage scene, the renunciation, the great departure, the meditation under the Bodhi tree, fasting Siddhartha, the offering of the four bowls, the attack of Mara, the first sermon at Sarnath Deer Park, the miracle of Śravasti, and the Mahaparinirvana or the death scene of Buddha along with the cremation and distribution of the relics among the eight states of ancient India. All these episodes were depicted in stone and were placed on the drums and domes of the stupas all over Gandhāra.

The sculptural representation of Bodhisattvas:

The Bodhisattvas represent the future Buddha which are depicted in various forms in Gandhāra art. These include Bodhisattvas Avalokiteshvara, Maitrya, Padmapani and Siddhartha. All these can be recognized with the style of their representation, for example, Bodhisattva Maitrya is represented with a tied hair knot in the center of the head, while Bodhisattva Siddhartha can be recognized with the heavy princely jewelry and long curly hair.

The sculptural representation of Buddha:

In Gandhāra, Buddha is represented either in sitting position or in standing in various mudras or gestures. These gestures include Abhaya mudra, Dhyan mudra, Dharmachakra mudra and Bhoomispersha mudra. The most commonly found are the former three gestures which are shown in relief and in individual forms of the Buddha representation.

Previous Investigations on the Ancient Art of Gandhāra:

An Overview

Interest in the archaeological objects was in vogue among the Indians as early as the 11th century AD when the famous Iron Pillar of Delhi was removed from its original place by King Anangapāla in or about 1050 AD, which now stands in the Qutub Mosque of Delhi (Smith, 1897: 7). Similarly, the famous Aśokan Pillars at Topra and Merut invited the attention of the Emperor Feroz Shah Tughlaq (1351-1388 AD) who shifted them to his Kotla at Feruzabad (McKibben, 1994: 106-107).

However, proper archaeological research started in India with the coming of the Europeans in the seventeenth century AD and William Finch (1608-1611) was the first European to notice the Aśokan Pillars at Delhi and Allahabad, and left behind him a journal about the architectural wealth of Delhi, Agra, Lahore, Gwalior and other historical places (Roy, 1961: 7).

Many other adventurers and history lovers travelled all over India such as from Portugal, in its colonial period, was Duarte Barbosai, Tavernier from France and Thevenot; Nieblur Mahilton, Tieffenthaler and many others (Sardar and Saeed, 2019: 124).

2.1 The pre-independence phase of the archaeological investigations in the Subcontinent

With the establishment of the British Rule after the battle of Palasi in 1757, interest in the material heritage of India also took place at that time (Nasim Khan, 2010: 3).

Many Western scholars such as Abraham Roger and others started their research mainly on the literary remains of ancient India and revealed to Europe the Brahmanical doctrines through translation of Sanskrit literature. However, it was Sir William Jones, the most distinguished scholar and linguist, who in 1784 opened an institution for research of the history, antiquities, science and literature of Asia under the name 'Asiatick Society' and in the year 1788 started publishing a research journal 'Asiatick Research'. This journal was later on renamed by the first secretary of the society James Princep as 'Journal of the Asiatic Society of Bengal'. A museum was also established

in 1814 for housing the objects collected by the members of the society during their explorations (Roy, 1961: 10-11).

The first reference to Gandhāran Archaeology was found in the account of Mr. Elphinstone, who draw a sketch plan of the stupa of Mankiala, while he was on a diplomatic mission to Shah Shuja at Peshawar in 1808 (Elphinstone, 1839: 106-108; Fergusson, 1910: 95; Burnes, 1833: 65; Gerard, 1834: 321).

Later on many remarkable discoveries were made by General Ventura and General M. A. Court, the two foreigner officers in the military services of Maharaja Ranjeet Singh. General Ventura excavated the stupa of Mankiala (Princep, 1834: 312; Burnes, 1833: 308; Cunningham, 1875: 75; Fergusson, 1910: 95), while Court surveyed the sites of Takht-i-Bahi, Tahkal, Hashtnagar, Kashmir Smast, Hund, the Aśokan Rock Edicts at Shahbaz Garhi and also conducted excavations at Banamari and Tahkal Stupa (Court, 1836-(a): 395; Court, 1836-(b): 479-481; Court, 1840: 312; Khan Z, 2012: 79).

General Court's published reports contain the description of important ancient monuments of Malakand, Swat, Dir and Buner districts, which were earlier unknown to local and foreigners alike (Court, 1840: 306-312).

Meanwhile, Mr. Charles Masson, an ex-military officer from British Army reported the Balahisar Mound at Charsadda, Stupa at Tahkal and Ali Masjid in Peshawar (Masson, 1844: 126-158; Possehl, 1990: 111; Baker, 1987: 82).

Among other Gandhāran explorers were Alexander Burnes and J. G. Gerard who served in Bombay Army. They discovered the Ballar stupa in Taxila and obtained the handmade impression of the Inscription from Hund (Burnes, 1843: 46). Alexander Burnes used the term Grecian architecture for the Buddhist stupas of Mankiala and Balar (Burnes, 1833: 8-10).

In 1840, the political situation in Afghanistan and at the Sikh empire of Punjab completely prevented any further archaeological research in the North-West Frontier (Errington, 1987: 76). Yet the important report of Mr. R. Leech, the then political agent of Qandhar, is noteworthy since he dispatched his agents Raja Khan of Kabul and Mulla Aleem-ullah of Peshawar in 1845, for collecting information about the political situation at Dir, Swat, Buner and Bajour. Their information was published in the Journal

of the Asiatic Society of Bengal which had valuable information about the ancient monuments and inscriptions of Dir District (Leech, 1845 arranged and translated: 815).

The collapse of the Sikh empire of Punjab and Peshawar in 1848 brought the whole area under the direct control of British power that continued until 1947 (Zwalf, 1996: 77). In the same year, a colonel of the British army Mr. Alexander Cunningham found an opportunity to launch an archaeological tour to Peshawar, Charsadda, Jamal Garhi, Takht-i-Bahi, Shari Bahlol, Kharkai, Sawal Dher, Shahbaz Garhi, Karamar, Hund, Lahor, Ranigat and Mahaban etc., the reports of which he later on published as the Archaeological Survey of India (Cunningham, 1871: 87-95; Cunningham, 1875: 1-64). Major General Alexander Cunningham, after his appointment as the first Director of the Archaeological Survey of India in northern parts formulated the translations of the Chinese texts of Faxian and Xuanang, and being inspired by the information in these rich travelogues, he wrote his famous “Ancient Geography of India” (Sardar and Saeed, 2019: 126).

In 1861, Lord Canning, the first Viceroy of India, approved a structure for the preparation of “an accurate description – illustrated by plans, measurements, drawings or photographs and by copies of inscriptions – if such remains as deserve notice, the history of them so far as it may be traceable and a record of the traditions that are retained regarding them” (Sardar and Saeed, 2019: 125).

In the beginning of 1871, Alexander Cunningham was raised to the position of Director General of the Archaeological Survey of India, he extensively toured to the northern and central parts of the subcontinent and published reports as the Archaeological Survey of India Reports (Sardar and Saeed, 2019: 126).

The French scholars in archaeology also contributed their fair share of knowledge and research. Maharaja Ranjit Singh (1780-1839), appointed French officers like General Court, Allard, and General J. B. Ventura who travelled all the way to the center of art and culture, Lahore. Among them, General Court excavated the Mankiala Stupa and sent report to the Asiatic Society of Bengal (JASB, 1834) (Sardar and Saeed, 2019: 126). Alfred Foucher in 1897 travelled to India and left his remarkable research as “*L’Art Gr’eco bouddique du Gandhāra*” published from Paris in 1901 (Sardar and Saeed, 2019: 126).

In 1899, Lord Curzon came to India as governor general who submitted a proposal to the secretary of state in December 1900 to maintain intact the great archaeological heritage of India. During his tenure in February 1902, Sir John Marshall was invited to India as the Director General of Archaeology (Marshall, 1904: 8-9; Roy, 1961:82). Sir John Marshall conducted excavations at different sites in Gandhāra and other regions along with Dr. J. Ph. Vogel and published the reports as the Archaeological Survey of India. In 1904, Sir Aurel Stien was appointed as the first superintendent for carrying out extensive archaeological operations in the frontier circle.

In Peshawar Valley D.B. Spooner conducted extensive excavations at Sehri Bahlol, Shah-ji-ki-Dheri, and Takht-i-Bhai between 1906 and 1909. The annual reports of the A.S.I. for the year 1921-22 records conservations at Jamal Garhi, and explorations at Khanpur, Dhamtaur, Shinkiari, Haji Bela, Bedadi, Chitti Gatti, Asota and Shahbaz Garhi all carried out by Mr. H. Hargreaves, the then superintendent at Peshawar office (Spooner, 1921: 22).

Banerjee states that the existence of an Indo-Hellenistic School of Sculpture was not identified until 1870, when Leither brought some important collection of the Buddhist sculptures to England, which he later named as Graeco-Buddhist (Banerjee, 1920: 79; Sardar and Saeed, 2019: 127).

2.2. The post-independence phase of the archaeological investigations in Pakistan

The Directorate of Archaeology came into being soon after the partition of India and Pakistan in 1947, at Karachi with circle offices at Rajshahi (Dacca now Bangladesh) and Lahore, each under a superintendent (Khan, F. A., 1964: 1). In 1949 Sir Mortimer Wheeler, the former DG of Archaeology in India was appointed as advisor of archaeology by the Pakistani government while between the years 1949 and 1954, Mr. S.A. Naqvi held the charge of director who was followed by Molvi Shams-ud-Din Ahmed. After him Monsieur Raou; Curiel became the director for four years till the appointment of Dr. F. A. Khan (Khan. F. A., 1964: 1-2; Dar, 1977: 11).

It was during the long 11 years' tenure of Dr. F. A. Khan that the department was expanded and developed and archaeological excavations were carried out at Kot Diji, Sarai Khola, Nimogram, Mankiala, Bhir Mound, Tolumba, Bhambore, Mansura and Lahore Fort in West Pakistan and Mainmati and Paharphur in the then East

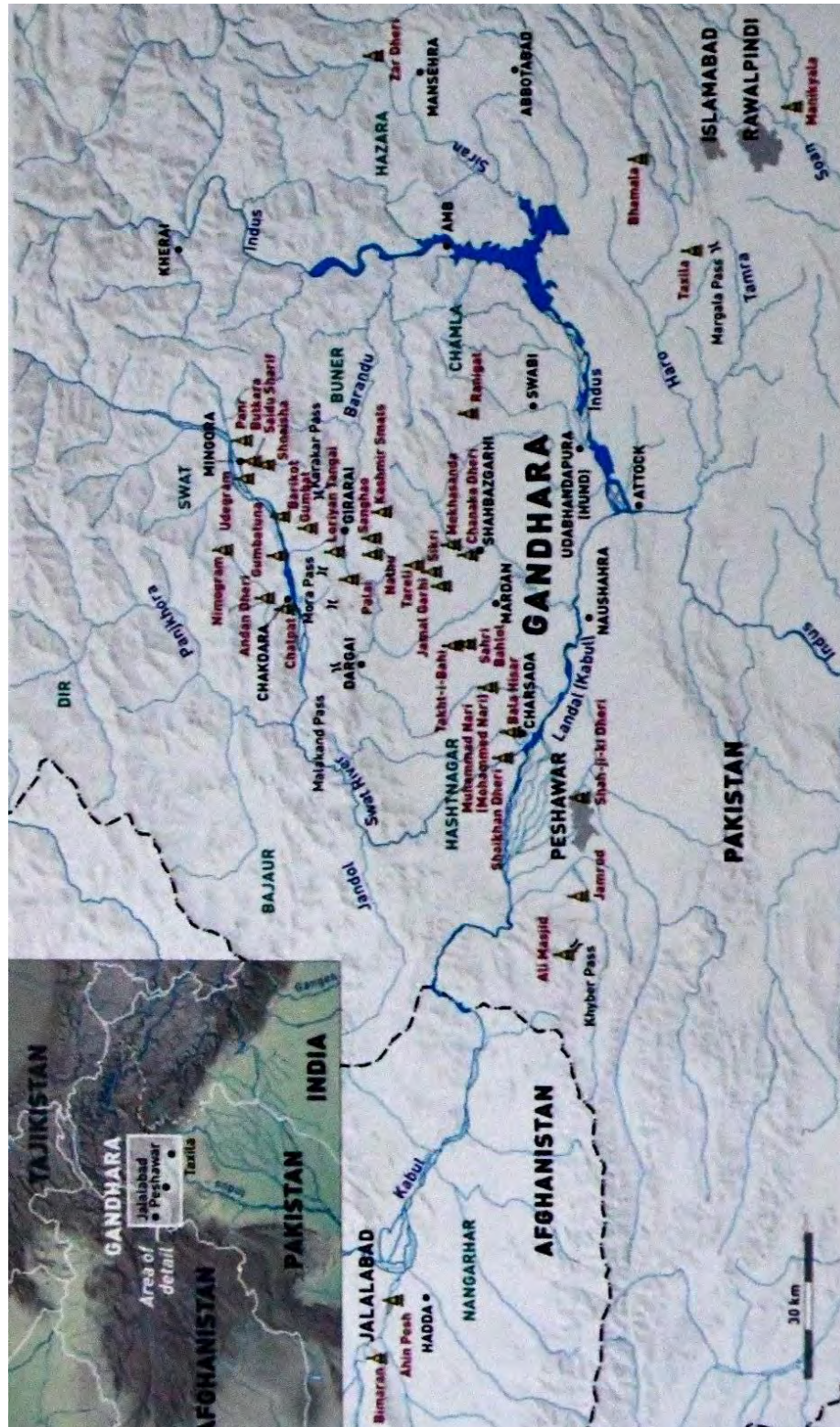
Pakistan. He also established new museums at Bhambore, Umer Kot, Saidu Sharif, Chittagong, Mainmati, Paharpur and Lal Bagh Fort and each of them was provided with a comfortable rest house for scholars and visitors (Dar, 1977: 11-12). This department carried out archaeological explorations and excavations in 1991-92 in different parts of the KP Province.

In 1951, the department was further strengthened with the creation of exploration and excavation branch under Mr. Lesli Alcock (Khan, F. A. 1964: 2). The purpose of this branch was to conduct explorations of different regions and to select sites for systematic and detailed excavations (Dar, 1977: 18). Later on, new branches were established including conservation branch, publication branch, epigraphy branch museums branch and archaeological laboratory and photographic section. The result of the activities of all these branches were regularly published in a research journal of this department titled "Pakistan Archaeology" (Khan, A. 2011).

Some foreign missions were called upon by the Department of Archaeology and Museums, Government of Pakistan to conduct archaeological explorations and excavations in the country. In 1958, Sir Mortimer Wheeler conducted excavations at Bala Hisar and Sheikhan Dheri at District Charsadda, while in between 1959 to 1967 the Japanese archaeologist from Kyoto University excavated in Kashmir Smast, Chanaka Dherai, Thareli and Mekhasanda, all located in Mardan District and another mission from the same university excavated at the Buddhist site of Ranigat.

Dr. Ahmed Hassan Dani conducted the first excavation at Sanghao Cave in 1962 as the Chairman of the Department of Archaeology, University of Peshawar. In 1963, excavations were conducted at Sheikhan Dheri where Buddhist sculptures, coins, terra cotta figurines and pottery were collected while extensive excavations of the Gandhāra Grave Culture sites were carried out at Timargarha and Thana which brought to light skeletal remains accompanied with grave goods (Dani, 1967: 1-407).

In 1991-92, the department of archaeology and museums, carried out archaeological explorations and scientific excavations in various parts of the Khyber Pakhtunkhwa Province (formerly known as N-W.F.P.) and recorded 162 new sites at Buner and other important sites at Swat Valley, which were previously unnoticed (Rahman, 1996).



Map 3: Important Archaeological sites of Gandhara (Designed by Dirk Fabian, ingraphis.de, Kassel, © Kunst-ud Ausstellungshalle der Bundesrepublik Deutschland, Bonn)

2.3. Contributions of foreign archaeological Missions to Pakistan

The department of Archaeology and museums, Government of Pakistan allowed several foreign missions to conduct archaeological investigations and excavations in the country. In 1958, Sir Mortimer Wheeler conducted extensive excavations at Bala Hisar and Sheikhan Dheri, Charsadda district (Wheeler, 1962). The Japanese archaeologists from Kyoto University excavated from 1959 to 1967 at the sites of Kashmir Smast, Chanaka Dheri, Thareli and Mekha Sanda and Ranighat in Mardan district (Nishikawa, 2011).

In 1956, the Italian Archaeological Mission came to Pakistan for explorations and excavations in Swat Valley under the leadership of Giuseppe Tucci. The mission excavated extensively at Butkara-I and the first catalogue of the Buddhist sculptures from the site was published in 1962 (Tucci, 1958: 285, 328; Faccenna, 1962:3-165; Faccenna and Taddei, 1962; Taddei, 2003: 253-254). Later on, the mission also excavated at Saidu Stupa, Panr, Barikot Ghundai, Amlukdara Stupa, and Balukaly Gumbat etc. apart from the exploration and conservation activities by this mission, the team members also worked on the prehistoric and proto-historic profile of the Swat valley, documentation of the painted rock shelters of Swat and reconstruction of the Swat Archaeological Museum, which is now open to the public (Olivieri, 2011; Marati and Vassallo, 2013).

Sculptural Collection of Gandhāra in the National Museum of Pakistan, Karachi

After the independence of Pakistan in 1947, numerous eminent scholars of national and international repute have done research work on the Gandhāran collection lying in the museums throughout the country until today. Unfortunately, the situation at the National Museum of Pakistan, Karachi is much different. Here, the collection has long been ignored in terms of research at academic level except for the publication of the few artifacts in a catalogue of the exhibition published in 1956²⁰. It was a small book of 44 pages and was published on the occasion of the 2500th anniversary of the birth of Buddha (Gandhara Sculpture in the NMP, 1956: 3). This catalogue gives information on 16 sculptures of Buddha, bodhisattva and few heads and decorative elements from Gandhāra. Moreover, in this publication, some of the panels are named mistakenly with wrong titles as is the case of the Dipamkara Jataka, which is titled as “great miracle of Śravasti” (see page 72 for reference).

The present work is an attempt to study the sculptures of Buddha lying unnoticed and long ignored on display and in the reserve collection of the museum. For this purpose, one of the important objectives of this study included the preparation of a descriptive catalogue, which could throw light on the material, size, present location of the sculpture, condition and accession number in the museum. All these details of the selected 102 sculptures of Buddha are given below.

1. Standing Buddha with an Ascetic

Material:	Black Schist
Size:	61 x 28cm
Period:	2 nd - 3 rd century A.D..
Provenance:	Peshawar Valley
Location:	Gandhāra Gallery, N.M.P, Karachi

²⁰ In 1956, a catalogue of the exhibition was published by the Department of Archaeology titled, “Gandhara Sculpture in the National Museum of Pakistan”.

Acc. No. : KG-33/P-1865
Condition: Partially Broken
Plate No. : 1

Ref.: Catalogue, 1956, Pl. XIV; Khan, 1976, pg. 72; Kurita, 2003, pg. 162, Pl. 312

Description:

Buddha is standing on a pedestal on which there are two lotus flowers, carved underneath each of his feet. Both of the flowers are carved with different designs. Underneath his feet, the pedestal is carved with tulip –like flower, while the ascetic is standing on the part carved with different flower. Buddha is bare-foot wearing lower and upper garments called *Sanghati*. The upper garment is loosely wrapped around both of his shoulders, although both of his hands are now broken, however, the position of his right elbow helps us to believe that Buddha was shown in *abhaya mudra* or reassuring pose. The halo behind his head is partially broken from the right side and is plain. The artwork is typical Gandhāran showing a sharp nose and mustache. The *Ushnisha* is wavy in style and is expressing as tied up with a ribbon at the bottom. The *Urna* is raised in the middle of his forehead.

The ascetic standing on the left side of Buddha is carved smaller in size as compared to Buddha himself, showing the difference of status in the scene and in the eyes of the sculptor. The ascetic looks like an old man with beard wearing turban on his head. The turban has three folds knotted at regular intervals. His right hand is positioned on his head showing the gesture of astonishment or he might be paying tribute to his lord. The figure is shown old and weak by depicting his ribs visible on his chest while left arm is missing. On his lower body, he is wearing a lower garment under his *naïve* that extends a little over his knees and is bare foot as his master.

2. Seated Buddha in a niche

Material: Black Schist
Size: 30.5 x 27.2 cm
Period: 2nd - 3rd century A.D.

Provenance:	Peshawar Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	NM-1968-677
Condition:	Partially broken
Plate No.:	2

Description:

The sculpture of Buddha is shown sitting in a niche in *dharmachakra mudra* (preaching pose); seated on a lotus throne with six large inverted leaves carved underneath seven smaller leaves. He is shown wearing his monastic robe while his right arm and shoulder is bare. His bulky nose is chipped. His curved large ears are very prominent out of all his facial features. His circular knotted hair style and his facial features resemble Greek influence on this Gandharan piece.

The niche under which Buddha is depicted in seated posture shows denticulate pattern on his right side. The upper arch is supported by a pilaster with Corinthian capital which again is an evidence of Greek influence. The shaft of the pilaster is shown tied up with a rope above the circular base. There are a few lines which look like inscription but due to fading it is not possible to read these lines.

3. Standing Buddha showing his Twin Miracle

Material:	Black Schist
Size:	109 x 33 cm
Period:	2 nd - 3 rd century C.E.
Provenance:	Peshawar Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	NM-1968-666
Condition:	Partially Broken
Plate No. :	3

Pub: Glorious Gandhara: Life Story of Buddha Etched in Stone, 2016, pg. 39; Catalog, Visions of Divinity, the Art of Gandhara, published by Mohatta Palace Museum, Karachi, 2000, pg. 27, pl. 9

Description:

Also known as, the Twin Miracle, is the sculpture of Buddha shown with the miracle of Śravasti. This elaborated figure is engraved in black schist with great precision. This sculpture shows Buddha standing in *Abhaya Mudra* with flames exiting from his shoulders and water pouring out of his feet. He looks like floating in the air.

Beneath Buddha's feet is a podium richly carved, showing Bodhisattva sitting under a Bodhi tree on a pedestal that is fragmented. Bodhisattva is wearing his jewelry and head dress and is covered in his garment. This Bodhisattva is sitting in *dhiyana mudra* as his gesture suggests. He is surrounded by three male figures on his right side and one male figure and one female figure is on his left. All the male figures are in *anjali mudra* while the female figure is holding something in her right hand and her left hand is resting on her thigh.

4. Buddha Sitting under a Garland with Standing Bodhisattva (also called "Fragment of Triratna")

Material:	Grey Schist
Size:	34.3 x 24cm
Period:	2 nd - 3 rd century A.D.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	PM-1968-687
Condition:	A large part of this stele is missing.
Plate No. :	4

Description:

Buddha is seated on a lotus throne in preaching pose (*dharmachakra mudra*). He is wearing his monastic robe with right shoulder bare. The lotus flower has three petals at the bottom, while in the middle five smaller petals at the upper side of the flower. Buddha's thin lips and sharp nose make his features typically Gandharan. His hairstyle is wavy with a bun at the top. He is shown sitting under a canopy of garland of flowers hanging over his right shoulder.

Bodhisattva Maitrya is standing on Buddha's right hand in *abhaya mudra*. The lower pedestal of the panel is carved with diamond shaped design under which petals in geometrical shape are carved.

5. Seated Buddha in *Dharmachakra Mudra*

Material:	Black Schist
Size:	96 x 42cm
Period:	2 nd - 3 rd century A.D.
Provenance:	Peshawar Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	NM-1968-644
Condition:	Preserved and polished
Plate No. :	5

Ref.: Catalog for the Exhibition of Gandhara Art of Pakistan, 1984, Pl. I-8; Glorious Gandhara: Life Story of Buddha Etched in Stone, 2016, pg. 61; Gandhara Art of Pakistan, Pl. I-7; Catalog, Visions of Divinity, the Art of Gandhara, published by Mohatta Palace Museum, Karachi, 2000, pg. 28, pl. 11

Description:

This monolithic sculpture of Buddha is carved out of black schist. Buddha is shown seated on a thin plain pedestal, in *dharmachakra mudra*. He is wearing his robe with right shoulder and arm is visible. The garment is tightly wrapped around his body. His lips and sharp nose is an evidence of true and pure Gandhara art. The *Urna* is engraved in the middle of his forehead, while his hairstyle and the *Ushnisha* or topknot is in zigzag pattern. The halo behind him is a large circle, with a notch in the middle to fix this sculpture in the wall of a monastery or a stupa.

6. Seated Buddha in Meditation

Material:	Grey Schist
Size:	51.5 x 24cm

Period:	2 nd -4 th century A.D
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No.:	P-1810
Condition:	Chipped and broken
Plate No.:	6

Description:

Buddha is shown seated on a carved pedestal, which shows three seated figures surrounded by two devotees standing on either side of the seated figures. The central seated figure is cross-legged in *Dhiyana mudra* wearing jewelry, which shows that he is a bodhisattva. The two seated bodhisattvas on his each side are also cross-legged and have their heads turned towards the central bodhisattva. The bodhisattva on the left side of the central one has raised his right hand while his left hand is resting on his thigh. The bodhisattva on the right side is in Abhaya Mudra. This whole scene is enclosed in Corinthian pillars carved on each side of the pedestal.

The main figure of Buddha is seated above the pedestal wearing his robe loosely wrapped around his body from bottom till his neck. Although both of his hands are broken, but from his gesture he seems to be in *Dhiyana mudra* or meditation. His prominent chin under his thick lips shows his bulky features. The *Urna* of Buddha is embossed on his large forehead in between his sharp semi-circular eyebrows. His hairstyle is wavy with wavy *Ushnisha* at the top. The halo behind Buddha is broken.

7. Standing Buddha on a Carved Pedestal

Material:	Grey Schist
Size:	120 x 40cm
Period:	2 nd – 5 th cent. A.D.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	NM-1963-202
Condition:	Broken, chipped and repaired
Plate No. :	7

Description:

Buddha is standing on a carved pedestal which shows Bodhisattva Maitrya on a pedestal with geometrical designs carved on it. He is seated in *abhaya mudra* and holding a water flask in his left hand with eight figures or devotees surrounding him, four on each side. This whole scene is enclosed in two Corinthian pilasters one on each side, while the upper strip of the frame is decorated with floral patterns.

Above the pedestal, Buddha is standing barefoot wearing his monastic robe all around his body. From the position of his broken right hand, he looks like standing in *abhaya mudra* and holding his garment in his left hand. His neck shows signs of repair, which supports his head with bulky features. The *Urna* between his eyebrows is engraved under wavy hairstyle of his head. Buddha's lips are very prominent.

8. Stucco Buddha Head

Material:	Stucco
Size:	23cm x 8cm
Period:	2 nd – 4 th century A.D.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No.:	NM-1967-392
Condition:	Chipped
Plate No.:	8

Description:

This stucco head of Buddha is detached probably from a sculpture that once adorned a monastery or a stupa in Gandhara. The *Ushnisha* is has wavy hair similar to the wavy hairstyle of the head. The forehead is wide with semi-circular eye-brows that meet in the center over the upper part of the nose making a V- shape. The nose is sharp and pointed; a typical Gandharan feature. Eyes are half opened. The lips are small but a little thick with curved chin, one of the ear-lobes is broken. *Urna* is missing. This piece shows typical Hellenistic style of art.

9. Standing Buddha on a plain pedestal

Material:	Grey Schist
Size:	118cm x 41cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No.:	P-1876
Condition:	Chipped
Plate No.:	9

Description:

Buddha is shown standing on a plain pedestal with broken left toe. He is wearing his monastic robe and loose upper garment. The position of his right elbow shows he once was standing in *abhaya mudra* while holding his upper garment in his left hand. His left knee and lower part of the belly are a bit protruding from the garment giving him an overall bulky look. Both his shoulders are covered with the upper garment. The halo is plain but broken from left side. The *Ushnisha* is round and large with wavy hair. The *Urna* is prominent in the middle of his circular eyebrows. His half closed eyes, thin nose and small lips give him typical Gandharan features. The elongated ears of Buddha are very prominent.

10. Standing Buddha in *Abhaya Mudra*

Material:	Black Schist
Size:	151cm x 62cm
Period:	2 nd -3 rd century C.E.
Provenance:	Peshawar Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	KG-11
Condition:	Partially Broken
Plate No:	10

Description:

Buddha is shown in standing position; however, both of his feet are missing. His right arm is also broken but shows perhaps he was in *abhaya mudra*, while he is holding his upper garment in left hand. The halo is circular and plain with no decorations and fully intact. His facial features are typical Gandharan, but the *Urna* is missing and his forehead is a bit wider as compared to other Buddha sculptures lying in the same museum. His hair is tightly closed in a bun which is not very high. The hair style is in circular button like shape which makes it different from other sculptures in this museum. His left ear lobe is missing while the right one is elongated and separated from the tip.

11. Standing Buddha on a Floral Pedestal

Material:	Grey Schist
Size:	59cm x 22.5cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	Not Assigned
Condition:	Partially Broken
Plate No.:	11

Description:

The Buddha is shown standing on a floral pedestal in *abhaya mudra*. The pedestal is decorated with two large lotus flowers separated by petals. The same flowers adorn the sides of the pedestal also. His right arm is missing from the elbow and left one is holding his upper garment. The curves in his neck gives him an overall look of a bulky face. His face is broad with half closed eyes and an *Urna* in between his circular eye-brows. His nose is chipped from the tip but shows that it was thin and elongated. The halo is broken from the right side with no decoration. His hairstyle is wavy with low hair bun on the top of his head.

12. Standing Buddha on a Pedestal with Cremation Scene

Material:	Grey Schist
Size:	80cm x 25.5cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	Not Assigned
Condition:	Partially Broken
Plate No.:	12

Description:

Buddha is shown standing and his right hand is covered in his upper garment completely. In his left hand, he is holding part of his garment. The halo is broken from upper portion and right side. His face is slightly turned towards his right side. His hair is knotted into a high bun in wavy style. His right earlobe is broken while left one is slightly turned outside. The pedestal on which Buddha is standing is carved with acanthus leaves on the top. In between two Corinthian pilasters, the scene of Buddha's cremations is carved. The urn of Buddha's corps is placed on a stool showing flames coming out of the urn. Two devotees are in a pose of adoration; standing with their hands closed and heads down as if venerating the urn.

13. Standing Buddha in *Abhaya Mudra*

Material:	Grey Schist
Size:	75cm x 32cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	Not Assigned
Condition:	Partially Broken
Plate No.:	13

Description:

Buddha is standing in *abhaya mudra*. His feet are broken. Right hand is missing, left hand holding *Sareera* or his upper garment. Halo is broken from its left side. The upper garment shows crisp curls depicting Gandharan craftsmanship. His facial features are very sharp and the hair style is wavy with slightly high topknot. Both ear lobes are separated from the neck. A smile can be seen on Buddha's face.

14. Standing Buddha with a Female Devotee

Material:	Grey Schist
Size:	85cm x 38cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	S-1270
Condition:	Partially Broken
Plate No.:	14

Description:

The Buddha is represented in standing posture; however, both of his feet are missing. His left arm from the elbow is also missing, while his right hand is resting on his chest; his tummy is shown bulky and is visible from the upper garment. This garment is accumulated near his right shoulder beneath his chin. His right shoulder seems thinner as compared to his left shoulder. The halo behind his head is broken. His forehead is broader under his wavy hairstyle. Both of his eyes are shown wide open and his nose is chipped. Buddha has mustaches over his bulky broad lips.

A female figure (probably a devotee) is depicted on his left hand side. The figure is wearing jewelry and a heavy headdress. She is holding something in her raised right hand while her left hand is missing. The rest of her features is not clear due to erosion.

15. Standing Buddha with Carved Halo

Material:	Grey Schist
Size:	49cm x 19cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	S-926
Condition:	Broken
Plate No.:	15

Description:

Buddha is standing, although both his feet are missing. Also, both of his hands are missing. His face is broader as compared to other Gandharan pieces in N.M.P Karachi. His lips are thick with a broader nose. Cheeks are bulky and eyes are half opened. The *Urna* is carved in the center of the forehead while his hairstyle is sharply wavy with low bun in the center. The halo behind his head is carved with wedge style at the corners and in the center is in a wavy curve. His ears are so elongated even longer than his chin.

16. Standing Buddha on a Carved Pedestal

Material:	Grey Schist
Size:	79cm x 30cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1994-174
Condition:	Partially Broken
Plate No. :	16

Description:

Buddha is standing on a carved pedestal showing a Bodhisattva seated in the middle of the framed pedestal in *Dhiyana Mudra* flanked by two figures on each side of him. These two figures are also seated in *Anjali Mudra*. There are other two figures

at the back of Bodhisattva but the faces are completely faded. This whole scene is depicted within a frame with denticulate pattern at the top enclosed with two Corinthian pillars on each side.

Above the pedestal, Buddha is standing probably in *Abhaya Mudra*, as his right hand is missing. He is holding his upper garment in his left hand. The halo is completely missing. He has mustache over his upper lip while his nose is pointed. *Urna* is carved in the center of his circular eyebrows and the Eyes are half opened. The top knot of his hair bun is carved higher with wavy hairstyle while the ear lobes are attached to his cheeks.

17. Standing Buddha on a Carved Pedestal

Material:	Grey Schist
Size:	93cm x 27cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	S-1239
Condition:	Partially Broken
Plate No.:	17

Description:

Buddha is depicted standing on a carved pedestal showing seated Buddha flanked by four figures, two on each side. Buddha is shown seated on a seat in *dhiyana mudra* under a tree. While the figures on both sides look like devotees as they are in worshipping style. The pedestal shows Corinthian pilasters on each side of the scene. Above this pedestal, stands Buddha in *abhaya mudra*, although both his hands are missing. His nose is chipped but shows broadness with heavy cheeks. His lips are also thick. His top knot bun is higher with wavy hairstyle while the halo is simple and broad.

18. Standing Buddha in *Abhaya Mudra*

Material:	Grey Schist
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Size:	44.4cm x 19.2cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	NM-1995-238
Condition:	Slightly Chipped
Plate No.:	18

Description:

Buddha is shown here in *abhaya mudra* holding his *Sanghati* in his right hand which is slightly bended from palm and fingers. All his fingers are joined together while palm facing outward. The *dhoti* or the lower garment is slightly raised from the feet thus making his ankles visible. The halo is not a perfect circle instead it is oblong or in spherical shape. *Urna* is missing and the hairstyle is in line-shape. The *Ushnisha* is not raised.

19. Attack of Mara

Material:	Grey Schist
Size:	13 x 9 cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No.:	PM-1968-699
Condition:	Partially Broken
Plate No.:	19

Description:

This grey schist frieze is showing Buddha sitting in probably the *bhoomi spersha mudra* as his right hand is touching the pedestal. In the museum it is displayed with a tag named “Attack of Mara”, as a figure on his left hand is shown with a long wooden log in his right hand and another figure is lying on the floor as if already defeated by Buddha, while other figures are on his right hand.

20. Standing Buddha in *Abhaya Mudra* on a carved pedestal

Material:	Grey Schist
Size:	15 x 12cm

Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. Number:	PM-1968-702
Condition:	Intact/ Preserved
Plate Number:	20

Description:

Buddha is shown standing on a low pedestal only the borders of which are carved. The lower part of the pedestal shows two straight lines that run from left to right of the pedestal. The central part of this pedestal remains plain, while the upper part is again carved with denticulate pattern.

The Buddha is depicted standing in *abhaya mudra* with all five fingers open and palm facing outward. In his left hand he holds some part of his *Sanghati*. The facial features are typically Gandharan and *Urna* is engraved in the center of the eyebrows. His hairstyle is wavy with a very low *Ushnisha*, as if mixed with the rest of the hair.

21. Buddha with Female Worshippers

Material:	Grey Schist
Size:	50cm x 45cm
Period:	2 nd -3 rd century C.E.
Provenance:	Dharmarajika Stupa, Taxila
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	328 DH 12 2286
Condition:	Broken upper part
Plate No. :	21

Pub. Catalog, Visions of Divinity, the Art of Gandhara, published by Mohatta Palace Museum, Karachi, 2000, pg. 35, pl. 16; Bhatti, 2000, pg. 25

Description:

This relief panel shows Buddha seated on a wooden throne in *abhaya mudra*. Buddha is surrounded by four female worshippers on his left hand side while one older lady on his right. Bearded Vrajapani is standing behind the older lady holding a thunderbolt in his right hand. Two young girls stand in front of the old lady with the one clasping her hands. There is a small stool (wooden) in front of the Buddha's throne probably used to climb the higher throne. The lady on the left side near Buddha is holding a bowl with probably flowers in it, as with her right hand she is in a pose as if she is showering the petals on Buddha.

22. Buddha shown in *Dipamkara Jataka* with *Sumadhi*

Material:	Grey Schist
Size:	33cm x 50.8cm
Period:	2 nd -4 th century C.E.
Provenance:	Sikri, Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No.:	CML-2124/1601
Condition:	Partially Broken
Plate No.:	22

Pub: Hargreaves, Buddha Story, pp. 31, 33, fig. XXIV; Ingholt, pg. 82, pl. 116; Kurita, Gandhara Art: Buddha's Life Story, pg. 186, pl. 373; Catalog for the Exhibition of Gandhara Art of Pakistan, pl. II-13.; Gandhara Sculpture in the NMP, 1956, pl. 7, pg. 20²¹.

Description:

In this panel, Buddha is shown with Sumadhi and other princely figures all around Buddha and Sumadhi. The naked ascetic is shown on the right side under the

²¹ Here in this exhibition catalogue published in 1956, this panel is named as the Miracle of Śravasti

balcony. Buddha is shown with flames emitting from his shoulders and feet and ascending from Trayastrimsa Heaven.

23. Fasting Buddha (to-be) in *Dhiyana*

Material:	Black Schist
Size:	30.3cm x 18cm
Period:	2 nd – 4 th century C.E
Provenance:	Jamal Garhi, Mardan
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No.:	P-1911
Condition:	Intact
Plate No.:	23

Pub: Kurita, Gandhara Art: Buddha's Life Story, pg. 103, pl.195

Description:

This perfectly preserved piece shows Buddha seated on a wooden throne in meditation pose wearing loose upper and lower garments. It is a perfect representation of a human skeleton after fasting for so many days. Here, he is wearing the upper garment that just is wrapped loosely around his back, covering one of his shoulders the left one, and the right one is bare while the fabric is surrounded all over his right arm. The halo is double, the rounded one is at the back of his head while the oblong shaped is beneath the round halo covering whole of his back. The facial features also depict a weak man as seen from his cheek bones, and the perfect holes of his eyes.

24. Seated Buddha in *Dharmachakra* at Sarnath Deer Park

Material:	Grey Schist
Size:	32.2cm x 40cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi

Acc. No.: L-2124
Condition: Broken
Plate No.: 24

Description:

The Buddha is shown seated in *dharmachakra mudra* or preaching pose holding fingers of his left hand into the palm of his right hand. Buddha is sitting in the Deer Park at Sarnath which can be inferred from two deer carved at the bottom of this monolith and in between them is a wheel resting on a pedestal. Buddha is covered in his monastic garment with his right shoulder bare. The Buddha is headless while the figure seems a monk from his shaven head. The other figure is also headless. This whole piece would have been once attached with the help of a thatch at the bottom of it.

25. Buddha Sitting in *Dhiyana* in a Niche

Material: Grey Schist
Size: 56cm x 38cm
Period: 2nd-4th century C.E.
Provenance: Taxila Valley
Location: Reserve Collection, N.M.P, Karachi
Acc. No. : Not Assigned
Condition: Intact
Plate No. : 25

Description:

Buddha is illustrated as seated inside a niche on a wooden throne while a cloth could be seen hanging from the front edge of the throne. Buddha is in *dhiyana mudra*, wearing lower and upper garments with both shoulders covered. The borders of the niche are decorated with floral pattern running all over. The Buddha's niche is flanked with two small naked figures on both sides while the upper part of the niche is adorned with a smaller Buddha flanked with two heavenly figures flying and holding a garland

in their hands to adorn the niche as a whole. There figures could be the divine figures or angels as suggested by the halo at the back of their heads.

26. Seated Buddha in *Abhaya Mudra*

Material:	Grey Schist
Size:	53cm x 42.5cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	Not Assigned
Condition:	Headless
Plate No. :	26

Description:

This headless sculpture of Buddha is shown seated on a wooden charpoy with a cloth hanging down. The pedestals of the charpoy are thicker and carved in such a precise manner which proves it to be wooden. Buddha is holding his upper garment in his left hand with two figures in straight position and the right hand is in *Abhaya Mudra*. The folds of his upper garment are carved upward from the bottom of his right hand which makes his foot visible from the garment.

27. Seated Buddha Surrounded by Pipal Leaves

Material:	Grey Schist
Size:	40cm x 30cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	Not Assigned
Condition:	Intact
Plate No. :	27

Description:

This smaller piece is in its perfect state of preservation. Here Buddha is depicted sitting on a smaller charpoy, as his knees are larger than the charpoy. He is in *dhiyana mudra* surrounded by Pipal leaves on three sides. The bottom of this panel is decorated with floral pattern.

28. Seated Buddha in Preaching Pose

Material:	Grey Schist
Size:	49cm x 18.5cm
Period:	2 nd -3 rd century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	NM-1968.668
Condition:	Partially Broken
Plate No.:	28

Description:

Buddha is depicted sitting on a lotus throne in *dharmachakra mudra*. He is shown wearing tight upper and lower garments wrapped around his body. Both of his feet can be seen crossed with one another with palm side facing up. His right shoulder is bare and he is holding his left hand into his right palm. His ears are a little longer as compared to other Gandharan pieces. The hairstyle is wavy with a short bun over his head. Partially broken halo is at his back. The lotus on which he is seated is in ovulated shape with the petals facing down.

29. Buddha Sitting in Dhiyana Mudra

Material:	Grey Schist
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Size:	32cm x 18cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	S-764
Condition:	Partially Broken, Chipped
Plate No.:	29

Description:

In this sculpture, Buddha is shown sitting on a plain pedestal with the lower part decorated with simple semi circles. He is in *Dhiyana Mudra* wearing his monastic garments tightly wrapped around his whole body. His straight body structure and long face gives him somewhat elongated impression. The body is not in proportion with the shoulders and arms which is why the authorities at the museum think it is a fake piece confiscated by the Karachi Police.

30. Seated Buddha in *Dhiyana*

Material:	Stucco
Size:	68cm x 44cm
Period:	4 th -5 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	Not Assigned
Condition:	Partially Broken, Deteriorating
Plate No. :	30

Description:

This Stucco sculpture of Buddha is in meditation pose sitting on a craved throne with the Sassanian stylized stalk. He is sitting wearing loose upper garment curving his whole upper body. His face is a bit bulky with thick lips that look like he is smiling.

The *Ushnisha* and his halo are missing while the long ears are depicted in perfection. His hairstyle is in a unique square pattern with holes inside each square. This could be the product of the influence from Hellenistic art, which was in vogue at that time.

31. Buddha Sitting on a Plain Pedestal

Material:	Grey Schist
Size:	39cm x 25cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	S-1204
Condition:	Partially Broken
Plate No. :	31

Description:

In this stone sculpture, Buddha is depicted sitting on a plain pedestal in *dhiyana mudra* with very different features from those of Gandhara. The halo is unusually large at the back of his head and broken from his right side. The upper garment near his neck is carved in a different way that looks like a stitched neckline of a shirt.

32. Seated Buddha in Meditation

Material:	Grey Schist
Size:	33cm x 18cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	S-1206
Condition:	Intact
Plate No.:	32

Description:

This Buddha resembles a lot more like the previous one (no. 31). Buddha is seated on a plain pedestal in *dhiyana* with his hands crossed in his lap. The facial features are like those of no. 31. The halo is large as compared to his head. His garment also resembles as that of no. 31.

33. Seated Buddha on a Triangular Throne

Material:	Grey Schist
Size:	52cm x 33cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	NM-1995-175
Condition:	Partially Chipped
Plate No.:	33

Description:

Buddha is depicted as seated on a triangular throne in preaching pose. This triangular throne could have also been used as an attachment to the base of the drum of a stupa. Buddha is shown holding his index finger into his right hand. The halo is a bit chipped away with the passage of time. His facial features are typically Gandhara with mustache. The hairstyle is in circular and wavy lines with a lower bun at the center of his head. Both ear lobes are broken.

34. Seated Buddha on an Oval Throne

Material:	Grey Schist
Size:	13.5cm x 0.7cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi

Acc. No.: NM-1995-28
Condition: Intact
Plate No.: 34

Description:

In this tiny sculpture of Buddha, he is shown sitting on an oval or semi-circular lotus throne in *dhiyana mudra*. The features are typically Gandharan with circular hairstyle. The halo is missing.

35. Seated Buddha on Lotus Seat

Material: Grey Schist
Size: 12.5cm x 0.6cm
Period: 2nd-4th century C.E.
Provenance: Taxila Valley
Location: Reserve Collection, N.M.P, Karachi
Acc. No.: NM-1995-26
Condition: Intact
Plate No.: 35

Description:

This yet another tiny stone sculpture of Buddha is depicting him in sitting position on a lotus seat with lotus petals facing up. The net pattern of the upper portion of the seat looks like a cushion to give him a comfortable look while meditating. The body is covered in the lower and upper garments tightly wrapped around his whole body. From the facial features, it seems to have accepted the Chinese influence on the art of Gandhara. The halo is plain against the melon like hairstyle of Buddha.

36. Tiny Buddha in Terracotta

Material: Terracotta
Size: 0.9cm x 0.2cm
Period: 2nd-4th century C.E.

Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	NM-1995-7
Condition:	Intact
Plate No.:	36

Description:

This tiny terracotta sculpture of Buddha has a decorated halo at the back of Buddha's head. Buddha is seated in meditation as his both hands look wrapped in his upper garment. He is sitting on a conical throne which is decorated with lotus petals. His hairstyle is in semi-circular design with an elongated middle bun.

37. Buddha Sitting on a Lotus Throne Flanked by Bodhisattvas

Material:	Grey Schist
Size:	67cm x 59cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	Not Assigned
Condition:	Chipped
Plate No.:	37

Description:

This grey schist piece of Gandhāran art shows Buddha sitting on a lotus throne in *dharmachakra mudra*. The lotus petals are ovulated downwards while Buddha's feet are carved upwards. Buddha is wearing tight upper and lower garments with his right shoulder bare. The Buddha's hairstyle is in circular roundels placed all over his head including the central bun. He is flanked by two Bodhisattvas on each side. Bodhisattva Maitrya is standing on his right side with a water flask in his left hand and probably in *abhaya mudra* as is evident from his right elbow. On Buddha's left is Bodhisattva Avalokeshvara, resting his left hand on his side. Two other figures can also be seen

at the back of Buddha, one male and the other female. On the right side of Buddha's shoulder is the female with her right hand resting on her chest with an unusual hairstyle. Behind Buddha's left shoulder is a male princely figure with jewelry and a round headdress. On the top of this panel are carved upside down lotus flowers.

38. Buddha's Torso

Material:	Grey Schist
Size:	60.1cm x 36cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	Not Assigned
Condition:	Broken
Plate No. :	38

Description:

This broken sculpture of Buddha is made out of single schist stone in grey color. Although headless, the garments sculpted by the artist and the position of his hands claims to be Buddha's torso. The feet are also missing and his right hand (once in *abhaya mudra*) shows that he was standing in reassuring pose.

39. Buddha's Torso

Material:	Grey Schist
Size:	40cm x 20.7cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	183
Condition:	Broken into two pieces
Plate No. :	39

Description:

This broken piece of Buddha's sculpture is in grey schist. It was confiscated by the Karachi Police. Both of Buddha's feet are missing. Head is also missing. His right hand is shown in *abhaya* with three broken fingers. In his left hand, he is holding his upper garment and one of his fingers is folded inside.

40. Buddha Bust in an Arch

Material:	Grey Schist
Size:	22cm x 20cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1968-695-S-784
Condition:	Broken
Plate No. :	40

Description:

The Buddha's bust is carved inside a triangular arch in *abhaya mudra*. The three sides of the arch are carved in a niche pattern. Buddha's hair style is in circular melon like shape. The halo was not carved instead the arch is enclosing like a frame with a background plain part.

41. Buddha Seated with Double Haloes

Material:	Stucco
Size:	30.5cm x 24cm
Period:	4 th – 5 th Cent C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1963-235
Condition:	Intact
Plate No. :	41

Description:

This stucco piece of sitting Buddha shows him with double halo at the back. One halo surrounds the back of his shoulders and head while the other one comes from the middle of the first one and reaches till his bust. Buddha is in *dhiyana mudra* with his right hand on top of the left. His hairstyle is made in roundels with holes in each round. Buddha is slightly smiling. The uniqueness of this art piece is lying in the larger halo, which makes it even more beautiful piece of Gandhara Art.

42. Seated Buddha in *Dhiyana Mudra*

Material:	Stucco
Size:	29.2cm x 25.5cm
Period:	4 th -5 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1995-160-S-17
Condition:	Partially Broken
Plate No. :	42

Description:

In this stucco sculpture, Buddha is shown sitting in *dhiyana mudra* on a plain seat. The left knee of this Buddha's sculpture is slightly broken while halo is also entirely missing. Buddha's face is slightly turned downwards as if looking at his hands. Two of his fingers along with the thumb of his right hand are slightly turned inside towards his palm and the hand is resting on his left hand with index finger turned inside.

43. Buddha Seated in *Dhiyana* with Double Halo

Material:	Grey Schist
Size:	30cm x 19cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley

Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1968-692-S-782
Condition:	Chipped
Plate No. :	43

Description:

Buddha is depicted sitting on a high seat covered in a plain cloth. He is shown in *dhiyana mudra* with Hellenistic features with a very low hair bun in the center of his head. The unique feature of this sculpture is the double halo with pattern on the edge of both haloes. The upper halo is circular in shape while the lower one makes an oblong shape.

44. Standing Buddha on a Floral Pedestal

Material:	Grey Schist
Size:	26.5cm x 0.9cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1995-191
Condition:	Partially Broken
Plate No. :	44

Description:

Buddha is shown standing on a high floral pedestal. The pedestal is in almost square shape with two daisies carved in low relief. Each of the daisies is of four petals. His right hand, although missing, shows that he was once in *abhaya mudra*. His hairstyle is in wavy patterns with a bun in the center. The halo is chipped from two sides with no pattern on it.

45. Seated Buddha in a Niche

Material:	Stucco
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Size:	27cm x 23.5cm
Period:	4 th -5 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1995-152-S-27
Condition:	Deteriorating
Plate No. :	45

Description:

This stucco sculpture of Buddha is showing him sitting inside a niche made up of double arches surrounding him. Buddha is sitting in *dhiyana mudra* perfectly fitting inside the niche. The sides of the arches are adorned with brick style of pattern running all over.

46. Buddha seated in *Dharmachakra mudra*

Material:	Stucco
Size:	25.4cm x 18.5cm
Period:	4 th -5 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1995-161-S-18
Condition:	Partially Broken
Plate No. :	46

Description:

In this stucco sculpture, Buddha is shown sitting in *dharmachakra mudra*. The seat on which he is sitting is missing as well as halo is missing from the back of his head. Buddha's face is slightly bulky with a high and bulky hair bun at the center of his head.

47. Buddha Seated on a Carved Pedestal

Material:	Grey Schist
Size:	73cm x 55cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1968-670
Condition:	Partially Broken
Plate No. :	47

Description:

This large sculpture of Buddha is carved in grey schist. Buddha is shown sitting in *dharmachakra mudra* on a carved wooden throne. The throne is covered with a cloth while the sides and lower central part of the throne is carved. Both sides are carved with the head of lion. The central part shows a scene where Buddha is sitting in *dhiyana* flanked by four figures, two on each side of Buddha. Both feet of Buddha are facing upwards and the marks near his knee running down to the edge of the sculpture shows the signs of repair. He is holding his index finger in his right hand while his right shoulder is bare. The halo is missing; the nose is chipped while Buddha has mustaches on his face. His hairstyle is in wavy and circular designs with oblong central bun.

48. Buddha Bust in *Dharmachakra Mudra*

Material:	Grey Schist
Size:	96cm x 45cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1968-664
Condition:	Broken
Plate No. :	48

Pub: Catalog for the Exhibition of Gandhara Art of Pakistan, 1984, pl. I-8; Catalog, Visions of Divinity, the Art of Gandhara, published by Mohatta Palace Museum, Karachi, 2000, pg. 28-29, pl. 12; Bhatti, 2000, pg. 23.

Description:

This bust of Buddha is carved showing him in *dharmachakra* with an exceptionally large halo, although currently broken from its right side. He is holding fingers of his left hand in his right palm. The upper garment is tightly surrounded around his body except for his right shoulder and arm. His chin is chipped and half of the halo is missing. His hairstyle is in zigzag pattern with the same style of the central bun. He has mustaches on his face, while his muscles show him a robust person.

49. Buddha Seated in *Dhiyana Mudra*

Material:	Stucco
Size:	53cm x 23.5cm
Period:	4 th -5 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	S-309
Condition:	Partially Broken
Plate No. :	49

Description:

This stucco piece of Buddha's sculpture is colored in terracotta color. Buddha is shown seated on a throne adorned with leaf design. He is in *dhiyana mudra* seated crossed legged. Buddha is covered in his monastic garments wrapped all around his body. The halo is missing while the bun at the center of his head is round but high. The gesture of his upper lip shows that he is slightly smiling.

50. Buddha Seated on a Wooden Throne

Material:	Grey Schist
Size:	33cm x18.5cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	1968-667
Condition:	Chipped
Plate No. :	50

Description:

In this stone sculpture, Buddha is shown seated on a wooden throne with a cloth hanging on the front edge. Buddha is sitting crossed legged in *dhiyana mudra*, with his monastic garments loosely wrapped around his whole body. His nose is chipped and elongated ears are very prominent. The halo is a perfect circle behind his head. His *Urna* is in the middle of his forehead and his hairstyle is in wavy pattern with a round bun in the center.

51. Buddha Seated in *Dharmachakra Mudra*

Material:	Stucco
Size:	41cm x 30cm
Period:	4 th – 5 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	S-13
Condition:	Slightly Broken
Plate No. :	51

Description:

In this sculpture, Buddha is depicted seated in *dharmachakra mudra*. The throne or pedestal on which once he was sitting is missing now. He is wearing loose garments

that cover his whole body. Buddha is holding his index finger in his right hand while his face is slightly turned down wards. The edges of his upper lip show as if he is smiling. The right ear lobe is missing as well as the halo. His hairstyle is wavy.

52. Buddha Standing in a Small Arch

Material:	Grey Schist
Size:	21.3cm x 14cm
Period:	4 th – 5 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	S-316
Condition:	Intact
Plate No. :	52

Ref: Zwalf, pg. 221, pl. 387

Description:

This small sculpture shows Buddha standing in a small arch decorated with semi-circular design. The arch is then enclosed in a niche pointed at the top in the center and ovulated at the corners with hanging flowers on both sides. Although Buddha is shown standing, but the swirl of his upper garment on his left hand side seems as if he is walking, this is also inferred from the position of his right foot. He is holding his upper garment in his left hand while his right hand is resting on his chest.

53. Double Framed Frieze Showing Buddha in Meditation

Material:	Grey Schist
Size:	23cm x 23.5cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi

Acc. No. : S-6511
Condition: Partially Broken
Plate No. : 53

Description:

In this double framed frieze, two scenes are depicted. In the lower part of the frieze is shown Buddha seated on a throne, while Anathapindada, the rich merchant of the city of Śravasti is on his left side, holding the pot and offering the garden of Jetavana to Buddha. He is accompanied by other figures all dressed in the same attire that shows them as other rich merchants of the city. At the back of Buddha are his disciples. In the upper frame of the frieze, five Buddhas are shown, all seated in *dhiyana mudra*.

54. Buddha Head

Material: Grey Schist
Size: 40cm x 40cm
Period: 2nd-4th century C.E.
Provenance: Taxila Valley
Location: Reserve Collection, N.M.P, Karachi
Acc. No. : Not Assigned
Condition: Partially Broken
Plate No. : 54

Description:

This head of Buddha has a broken halo from all sides. The hairstyle is in wavy and zigzag pattern underneath which is a somewhat broad forehead and an *Urna* just above the eyebrows. The eyes in this head of Buddha are a little stretched outward which gives him an overall Chinese type of look. The nose and lips are thin with chipped chin. The earlobes are made outward. The neck shows curve line all around it, which gives him a bulky look.

55. Head of Buddha with a Large *Ushnisha*

Material:	Grey Schist
Size:	39cm x 29cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	Not Assigned
Condition:	Partially Broken
Plate No. :	55

Description:

This head of Buddha is completely missing its halo. The earlobes are a little outward with heavy chin that gives him an overall bulky look. However, the lips and nose are thin. *Urna* is made in between the forehead, which is less broad. The hairstyle is wavy, while the *Ushnisha* is large and round made in the center of Buddha's head.

56. Buddha Head in Stucco

Material:	Stucco
Size:	28cm x 20cm
Period:	4 th – 5 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	Not Assigned
Condition:	Broken
Plate No. :	56

Description:

This Stucco Buddha head has a few rare and unique features. The *Ushnisha* or the hair bun is completely missing. Even the curly hairstyle shows strong Hellenistic influence. A smile on his face makes this Buddha head in a peaceful manner. His chin

is also very bulky. The halo is completely missing; long ears and half-opened eyes make it possible to identify this piece as a Buddha's head.

57. Stucco Head of Buddha

Material:	Stucco
Size:	49cm x 29cm
Period:	4 th – 5 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	C-N-165
Condition:	Partially Broken
Plate No. :	57

Description:

This confiscated head of Buddha is made of stucco. The halo is completely missing. The hairstyle of this head of Buddha is in semi-circular pattern spread all over the head and *Ushnisha*. The *Urna* is engraved in the center of the forehead. A rare feature of this Buddha head is the eyeballs made inside the half opened eyes.

58. Stone Head of Buddha

Material:	Grey Schist
Size:	30cm x 19cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	1963-203
Condition:	Partially Broken & Chipped
Plate No. :	58

Description:

This head of Buddha is made in stone, the halo of which is completely missing now. The large waves in his hairstyle are very prominent. The right earlobe of this head is broken while the nose is also chipped. The ears look unfinished, as only the outline of the ears have been carved.

59. Small Buddha Head

Material:	Grey Schist
Size:	26.3cm x 7.2cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	Not Assigned
Condition:	Partially Broken
Plate No. :	59

Description:

This small head of Buddha is in stone where the halo is completely missing. The hairstyle is wavy with large round bun at the center. The left earlobe is broken. The facial features are Gandharan with thin nose and lips. The ears are unfinished.

60. Sone Buddha Head

Material:	Grey Schist
Size:	30cm x 19cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	Not Assigned
Condition:	Chipped and Broken

Plate No. : 60

Description:

The halo of this Buddha head is completely missing. The nose is chipped but thin. Left ear lobe is missing. The *Urna* is carved in the center of the broad forehead. The hairstyle is in wavy lined pattern. *Ushnisha* is in oblong shape.

61. Buddha Bust

Material:	Grey Schist
Size:	50cm x 30.3cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	Not Assigned
Condition:	Broken
Plate No. :	61

Description:

This piece from Gandhāra probably was once the part of a sculpture of Buddha as is obvious from the part of shoulders attached to the head. The halo is missing and the folds of his drapery can be seen near the neck. The ear lobe of his right ear is missing but the left one shows that both were slightly raised outwards. The hairstyle is wavy with a large rounded *Ushnisha*. The nose and the lower lip are a bit thicker and the cheeks are bulky which gives him an overall bulky look.

62. The Death Scene of Buddha (*Mahaparinirvana*)

Material:	Grey Schist
Size:	22cm x 19.5cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi

Acc. No. : P-1978
Condition: Partially Broken
Plate No. : 62

Ref: Ingholt; 1957; pg. 93; pl. 138.

Description:

In this small relief panel, Buddha's death scene or *Mahaparinirvana* is depicted in grey schist. The Buddha is lying on a couch with a cloth covering it. The peculiar part of this piece is the drapery of Buddha, as instead of falling down to the couch, it stands straight towards his feet as if he was standing. Buddha is lying with his right hand under his cheek on a high pillow. A figure stands at his head side while another at his feet side. Three figures can be seen at the back of the couch standing two of which are holding their heads as if mourning. Another small figure sits at the front of the couch shown in profile that could be identified as Subhadra, the ascetic who was the last to follow the faith during the life time of Buddha. He is shown sitting on the floor with a water flask hanging from three sticks fixed in ground. The trees at the back are the Sal trees which are common at that part of Nepal (Kushinagra).

63. Stucco Head of Buddha

Material: Stucco
Size: 18.4cm x 9.1cm
Period: 4th-5th cent. C.E.
Provenance: Taxila
Location: Gandhara Gallery, N.M.P, Karachi
Acc. No. : K-62
Condition: Partially Broken
Plate No. : 63

Description:

This stucco head of Buddha is missing its halo. The ear lobes are also missing. The facial features are Gandharan with thin and sharp nose. The eyes are almost closed. The hairstyle is wavy with lower and somewhat flat *Ushnisha*; while *Urna* is missing.

64. Buddha Head in Stucco

Material:	Stucco
Size:	27.94cm x 12.7cm
Period:	4 th -5 th cent C.E.
Provenance:	Taxila
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	K-63
Condition:	Partially Broken
Plate No. :	64

Description:

The halo of this Buddha head is missing. The left ear lobe is broken. The facial features are thin and are typically Gandharan in execution. The eyebrows are not circular, rather straight that meet over the nose making a triangle with a tip on the nose. The eyes are half opened with heavy eyelids.

65. Stucco Buddha Head

Material:	Stucco
Size:	34.29cm x 17.78cm
Period:	4 th -5 th cent C.E.
Provenance:	Dharmarajika, Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	NM-1868-DH-15-893
Condition:	Preserved
Plate No. :	65

Pub: Gandhara Sculptures in the National Museum of Pakistan, Karachi, 1964

Description:

The head is missing halo and *Urna*. The hair is in wavy pattern with *Ushnisha* at the top. Both earlobes are broken. The face and the forehead are unusually broad. The eyes are almost closed.

66. Stucco Head of Buddha

Material:	Stucco
Size:	17.78cm x 12.7cm
Period:	4 th -5 th Cent C.E.
Provenance:	Mohra Murado, Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	NM-604-15-297
Condition:	Preserved
Plate No. :	66

Pub: Marshall, Taxila, Vol III, 1901, pp. 522-523, pl. 35; Ingholt, pg. 188, pl. 527; Catalog for the Exhibition of Gandhara Art of Pakistan, 1984, Pl. I-19; Glorious Gandhara: Life Story of Buddha etched in Stone; 2016, pg. 37; Bhatti, 2000, pg. 36-37

Description:

This finely modeled Head from cell No. 19 is in excellent state of preservation. The arrangement of the hair is in waves of curly. The traces of red paint can still be seen on lips, neck forehead and eyelids, and the hair is colored grey-black. The *Urna* is very tiny, eyes half-closed. The right earlobe is missing.

67. Stone Buddha Head

Material:	Grey Schist
Size:	20.2 x 14.5 cm

Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	No. 1
Condition:	Chipped & Partially Broken
Plate No. :	67

Description:

This head of Buddha in stone has along neck but the halo is completely missing, It has mustache above which lies long pointed and sharp nose. The eyebrows are not in circular shape, rather they are somewhat straight. *Urna* is carved just above the meeting point of eyebrows. It has bread forehead and the outline of the hair is almost straight. The hair is arranged in large wavy pattern with low and oblong *Ushnisha*. The ears are missing.

68. Stucco Buddha Head

Material:	Stucco
Size:	36cm x 15 cm
Period:	4 th -5 th Cent C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	Not Assigned
Condition:	Partially Broken
Plate No. :	68

Description:

This smiling Buddha head is in stucco. The halo is missing. The eyes are half opened, *Urna* is missing. The hairstyle is wavy with a very low *Ushnisha*.

69. Stucco Buddha Head Colored in Terra Cotta

Material:	Stucco
Size:	21cm x 13cm
Period:	4 th -5 th Cent C.E.
Provenance:	Taxila
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	S-31
Condition:	Intact
Plate No. :	69

Description:

This stucco head is in almost good state of preservation except for the halo which is missing. This entire head is colored in terra cotta. The nose is pointed and the lips are small and thin. The half-closed eyes are encircled with eyebrows. *Urna* is missing. The hairstyle has long semi-circular depressions with round *Ushnisha*. The ear lobes are missing.

70. Stucco Buddha Head

Material:	Stucco
Size:	20cm x 10cm
Period:	4 th -5 th Cent C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	S-33
Condition:	Intact, Chipped
Plate No. :	70

Description:

The halo of this head is missing. The nose is chipped from the tip. The circular eyebrows enclose the half closed eyes. *Urna* is in the middle of the forehead. The

hairstyle is in short waves while *Ushnisha* is in conical shape tied at the bottom with a string. Both earlobes are missing.

71. Stone Buddha Head

Material:	Light Grey Mica Schist
Size:	35.56cm x 22.86cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	SW-22-97
Condition:	Intact
Plate No. :	71

Description:

Although otherwise intact, the halo of this Buddha head is missing. This stone head of Buddha has sharp and pointed nose with thin lips. The eyes are elongated and half opened. The *Urna* is large and placed in the center of the forehead. The hairstyle is in large wavy cuts with same style of *Ushnisha*. Elongated earlobes are slightly depicted upwards.

72. Stone Buddha Head

Material:	Grey Schist
Size:	23.4cm x 10.4cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1967-392
Condition:	Chipped
Plate No. :	72

Description:

This head of Buddha has no halo. The nose is chipped, lips are thin and eyes half opened. Ears are elongated. *Urna* is in the middle of the meeting point of eyebrows. The hairstyle is wavy in short cuts running towards the *Ushnisha* in the center. There is a hole in the center of the *Ushnisha* (see plate 72-A).

73. Stone Buddha Head

Material:	Grey Schist
Size:	10.97cm x 10.3cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-2000-2470
Condition:	Chipped
Plate No. :	73

Description:

This Buddha stone head seems to be left unfinished as is obvious from the ears. The heavy chin and cheeks give this head a bulky look. There is no halo. The eyes are wide open with thick eyebrows. The *Urna* is engraved in the center of the forehead. The hairstyle is in melon style of pattern, which runs towards the center of the head. The same pattern is followed in *Ushnisha* as well.

74. Buddha Head in Stone

Material:	Grey Schist
Size:	10.4cm x 0.87cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1995-193

Condition: Intact
Plate No. : 74

Description:

This Buddha head is missing halo. The facial features are thin with pointed nose. Long elongated eyes are half opened with semicircular eyebrows. The *Urna* is carved in the middle of the forehead. The hairstyle is made of irregular lines that run throughout the head including the *Ushnisha*. The earlobes are exaggeratedly outward.

75. Buddha Head in Stone

Material: Grey Schist
Size: 10.5cm x 10cm
Period: 2nd-4th century C.E.
Provenance: Taxila Valley
Location: Reserve Collection, N.M.P, Karachi
Acc. No. : NM-1995-23
Condition: Chipped
Plate No. : 75

Description:

The halo of this Buddha head is missing. The lips are thin while the nose is sharp but large. The eyes are stretched outside with eyebrows. The small cuts of the hairstyle run from *Ushnisha* till the edge of the hairline near forehead. The ears are long with right earlobe missing.

76. Stone Buddha Head

Material: Grey Schist
Size: 10.75cm x 10.1cm
Period: 2nd-4th century C.E.

Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1995-192
Condition:	Intact
Plate No. :	76

Description:

The Karachi police confiscated this smiling head of Buddha. It is lot more similar like that of No. 75. The halo of this Buddha head is missing. The small cuts of the hairstyle run form *Ushnisha* till the edge of the hairline near forehead. The ears are long with right earlobe missing. The lips are thin while the nose is sharp but large. The eyes are stretched outside with eyebrows.

77. Stucco Buddha Head

Material:	Stucco
Size:	10.27cm x 0.9cm
Period:	4 th -5 th cent C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1967-397
Condition:	Deteriorating
Plate No. :	77

Description:

This stucco head is slightly turned towards right. The nose is chipped, eyes are almost closed. The hairstyle is in small circular cuts along with *Ushnisha*. The ear lobes are missing. It is almost entirely covered in mud.

78. Stucco Buddha Head

Material:	Stucco
Size:	10.2cm x 8.5cm
Period:	4 th -5 th cent C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1967-398-S-729
Condition:	Intact
Plate No. :	78

Description:

This Buddha head is in good state of preservation, however, missing its halo. The earlobes are not very long and are attached at the sides of the head. Nose and lips are sharp and thin. The eyes are half opened with a wide forehead. The conical type of *Ushnisha* is in the middle of the head, which corresponds to the short circular cuts of the hair pattern over all.

79. Stucco Head

Material:	Stucco
Size:	22cm x 10.52cm
Period:	4 th -5 th cent C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1967-396-S-727
Condition:	Intact
Plate No. :	79

Description:

Same like previous, the *Ushnisha* of this head is missing. There is a cut in the center, which shows once there was *Ushnisha*. The earlobes are not very long and are

attached at the sides of the head. The eyes are half opened with a wide forehead. The Nose and lips are sharp and thin respectively.

80. Stucco Head of Buddha

Material:	Stucco
Size:	35.5cm x 22.7cm
Period:	4 th -5 th Cent C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	S-310
Condition:	Intact
Plate No. :	80

Description:

The spiral headgear of this head of Buddha is spread all over including the *Ushnisha*. Eye sockets are wide with heavy eyelids. The nose is sharp while the upper lip shows a gesture of smile. The ear lobes are missing. This piece is covered in mud.

81. Buddha Head in Stone

Material:	Grey Schist
Size:	22.8cm x 14cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	1985-313
Condition:	Chipped
Plate No. :	81

Description:

This Buddha head is made of schist stone and was probably later on colored in red as signs of red color could still be seen on *Ushnisha*, left eye, cheeks and neck. The hairstyle is made up of wavy lines that run to the top of *Ushnisha*. Long earlobes are prominent while halo is missing.

82. Seated Buddha in Dharmachakra Mudra

Material:	Grey Schist
Size:	90cm x 50cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1968-564-D-1
Condition:	Intact
Plate No. :	82

Description:

This perfectly preserved sculpture of seated Buddha depicts him in *dharmachakra mudra*. He is shown seated on a wooden throne with a cloth hanging from the edges. The lower part of this piece is carved depicting Buddha in *dhiyana* on a throne with four worshippers, two on each side of Buddha. The Buddha is depicted with snail shell like hairstyle spread all over his head and *Ushnisha*. The halo is round and large without any pattern.

83. Unfinished Stone Buddha Head

Material:	Mica Schist
Size:	19cm x 11.5cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	S-278

Condition: Unfinished
Plate No. : 83

Description:

This unfinished head of Buddha was to be finished in Mica schist that was confiscated by the Karachi Police. The whole piece is unfinished however, the outlines were carved out to ascertain the facial features. A slit in the *Ushnisha* that runs down towards the left side of the head shows it was later repaired after repossession.

84. Unfinished Buddha Head

Material: Mica Schist
Size: 19cm x 11.5cm
Period: 2nd-4th century C.E.
Provenance: Taxila Valley
Location: Reserve Collection, N.M.P, Karachi
Acc. No. : S-282
Condition: Unfinished
Plate No. : 84

Description:

This head carved out of Mica schist Like previous one. The *Ushnisha* is a perfect round. Even the lips are not carved only the outlines were carved out to ascertain the facial features.

85. Stucco Head of Buddha

Material: Stucco
Size: 16cm x 12cm
Period: 4th-5th Cent C.E.
Provenance: Taxila Valley
Location: Reserve Collection, N.M.P, Karachi
Acc. No. : 1978-91

Condition: Deteriorating
Plate No. : 85

Description:

This head is without halo. The hairstyle is in circular depression pattern that run all over the head and *Ushnisha*. The back of the head shows signs of halo. All Gandharan features can be seen in this stucco head of Buddha. The earlobes are missing while the head shows long neck.

86. Buddha shown in a Frieze

Material: Grey Schist
Size: 70.1cm x 50.2cm
Period: 2nd-4th century C.E.
Provenance: Taxila Valley
Location: Reserve Collection, N.M.P, Karachi
Acc. No. : S-15
Condition: Broken
Plate No. : 86

Pub: Zwalf, pp. 70-71, pl. 111-112.

Description:

In this large frieze Buddha is shown sitting on a lotus throne flanked by two standing Bodhisattvas on his each side. The throne is in round shape and the petals are coming out of the lotus flower that is holding the throne, the pedestal of the frieze is decorated with four petaled flowers, a total of 5 in number. The Buddha is sitting in *dharmachakra* as cross legged and wearing tight monastic garments; the right shoulder of Buddha is uncovered. Bodhisattva Maitrya is on his left side with a raised right hand and holding a flask is his left hand. He is wearing heavy jewelry. Behind him a heavenly figure is shown looking at Buddha. On Buddha's right stands Bodhisattva Avaloketheshvara with a wreath in his left hand while his right hand is missing. Another figure is behind him near Buddha's right shoulder. Above the Bodhisattvas are two

balconies with seated Bodhisattvas, and above Buddha there is shown another Bodhisattva, sitting in meditation flanked by two others in meditation. The central one is flanked by inverted lotus flower.

87. Buddha in Relief Panel

Material:	Grey Schist
Size:	65cm x 22.5cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	S-148
Condition:	Chipped
Plate No. :	87

Description:

The lower frame of this relief panel is chipped. Here Buddha is shown sitting probably in Indraśāla Cave. Here the outline of the cave entrance roughly follows the shape of Buddha. On the upper sides of the cave, two Bodhisattvas are sitting while in the center a deer is carved. Lions, deer, gods and even ascetics surround the whole outline of the cave. Below Buddha's pedestal, are carved a few men, 11 in number some holding long stick in their hands, but they look like old persons.

88. Buddha shown in a Frieze under a Bodhi Tree

Material:	Grey Schist
Size:	68cm x 49cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	Not Assigned
Condition:	Partially Broken
Plate No. :	88

Description:

This frieze shows Buddha standing under a Bodhi Tree with a devotee on his right hand; Buddha is standing in *abhaya mudra*, while the devotee is holding a bowl in his right hand. The devotee is wearing a sharp cloth on the lower part of his body covering his thighs. On the left hand side of Buddha there are 6 figures. Two of the princely figures are smaller and protrude out of the roots of the Bodhi tree that stands on a carved wooden frame of four different layers. The two larger figures look princely from their costume and jewelry out of which one is female. Two other small probably divine figures are at their back and both are females. In the lower part of this panel the Syama Jataka probably has been carved where an old man is sitting in a hut while another old man holds a stick is standing in front of him. Four other older figures stand under a tree holding each other.

89. Four Figures of Buddha in a Frieze

Material:	Grey Schist
Size:	56cm x 49cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	S-654
Condition:	Partially Broken
Plate No. :	89

Pub: Zwalf, pg. 74, pl. 117

Description:

In this frieze four figures of Buddha are depicted all standing in different poses. The whole frieze is of two parts. In the lower part there are four standing figures of Buddha, the one on the extreme left is in *abhaya mudra* and holding part of his upper garment in his left hand. His face is slightly turned towards left. The second figure is standing with his left arm completely covered in his upper garment and right arm

covered while only his right hand is visible out of his upper garment. The third figure is in *Abhaya Mudra* holding his upper garment in his left hand and his face turned towards right. The fourth figure is in *abhaya* while his left hand is completely covered. All four are separated from top with the help of a carved canopy all in different patterns. This is enclosed in a frame with wedge like design. The part of this frieze has two identical figures sitting and kneeling towards the central frame. The central frame is depicting three Buddhas, the central sitting on a lotus throne while the two on his each side standing. This is enclosed a frame with floral design running all over three sides.

90. Anathapindada Presents the Jetavana Park to Buddha

Material:	Grey Schist
Size:	83cm x 54cm
Period:	1 st -2 nd century C.E.
Provenance:	Mardan, Peshawar Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	NM-1734
Condition:	Intact
Plate No. :	90

Pub: Kurita, Gandharan Art, pg. 169, pl. 329.

Description:

The Buddha, when visited Śravastī a city to the west of Kapilavastu, the leading merchant of the town, Anathapindada invited Buddha and presented Jetavana Park, that was situated outside the city. He is shown accompanied by a monk probably Nanda, his companion. Buddha faces Anathapindada who is holding a golden water pot in his left hand. Following him, there are three other men dressed like Anathapindada and could be identified as other rich merchants of the city.

91. Miracle of Śravasti (The Duplication Miracle)

Material:	Schist Grey
Size:	83cm X 54cm
Period:	3 rd – 5 th century C.E.
Provenance:	Takht-i-Bahi, Mardan
Location:	Reserve Collection, N.M.P, Karachi
Acc. No. :	S-1616
Condition:	Partially Broken
Plate No. :	91

Pub: Zwalf, pg. 72, pl.113; Catalog for the Exhibition of Gandhara Art of Pakistan, 1984, pl. I-9; Kurita, 2003, pg. 195, pl. 393; Catalog, Visions of Divinity, the Art of Gandhara, published by Mohatta Palace Museum, Karachi, 2000, pg. 34-35, pl. 15; Bhatti, 2000, pg. 27

Description:

This frieze shows the miracle of Śravasti, specifically the twin miracle, performed by Buddha. In this panel, Buddha is shown performing the miracle of duplicating himself. He is shown sitting in meditation on an inverted lotus throne wearing his monastic garments. Four of the Buddhas are floating in the air at the right side standing in different poses while others would have been once on his left side also which are now missing. Two of the seated Buddhas could be seen on top at both sides of this Stella. Two angles flying in the air and holding a canopy adorned with lotus flowers could be seen at the top of Buddha's head. A Bodhisattva along with other princely figures could be seen at the bottom of this large Stella, each standing or sitting on an inverted lotus throne carved at the bottom.

92. Buddha Sitting in Preaching Pose with a Standing Bodhisattva

Material:	Grey Schist
Size:	109cm x 63cm
Period:	2 nd -4 th century C.E.

Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	S-1616
Condition:	Partially Broken
Plate No.:	92

Pub: Kurita, 2003, pg. 201, pl. 406.

Description:

Buddha is shown seated in *dharmachakra mudra* on a lotus throne supported by its petals. Two worshipping devotees can be seen under the throne. Buddha is sitting cross-legged with his right shoulders bare and holding his middle and index fingers in the palm of his right hand. Buddha has mustache above, which is his sharp nose. The hairstyle is simply wavy with low oblong bun in the center. On his left is standing bodhisattva in *abhaya mudra*. Another Bodhisattva Siddhartha can be seen near his left shoulder. Two flying angels can be seen at the top of Buddha's head holding the canopy of lotus flowers. Another figure is emerging out of the top most flower of this canopy. At the bottom of this whole piece are carved some fish floating in water, a rare feature seen in Gandhara. Two ducks could also be seen at the bottom of the lotus throne standing head to head.

93. Buddha's Image Engraved on a Terracotta Brick

Material:	Terracotta
Size:	10.6cm x 10.5cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. No.:	NM-1977-96-S-1278
Condition:	Partially Broken/Fragile
Plate No.:	93

Description:

This terracotta brick depicts Buddha in *dharmachakra mudra* sitting probably on a throne. This brick is very fragile. Two dragon-like figures probably the guardians of some city or tower flank him on both sides touching the Corinthian pillars. Two other unidentified figures could be seen above the dragon on the pedestal of walls or pillars.

94. Buddha in Frieze with twelve Princely Figures

Material:	Grey Schist
Size:	31.5cm X 46cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	KG-21
Condition:	Broken and repaired
Plate No. :	94

Pub: Kurita, 2003, pg. 188, pl. 375.

Description:

In this frieze, Buddha is shown standing in *abhaya mudra* with six princely figures on his each side. All the twelve figures are in *Anjali Mudra* standing and most of them facing Buddha with the exception of one who is looking towards the figure at his back. The six figures on Buddha's right side look like females while those on the other side are male. Buddha's face is chipped and his left foot is missing. He looks like a little rose from the surface. The figures around him are wearing princely attire with jewelry and heavy headgears.

95. Buddha Presents the Serpent to Kaśyapa

Material:	Grey Schist
Size:	31cm x 39cm

Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	NM-25
Condition:	Broken
Plate No. :	95

Pub: Kurita, pg. 159, pl. 304; Catalog, Visions of Divinity, the Art of Gandhara, published by Mohatta Palace Museum, Karachi, 2000, pg. 13, pl. 13

Description:

This scene seems to have taken place outside the fire temple, and shows Buddha presenting the black serpent to Kaśyapa. The serpent is in the alms bowl of Buddha lying unconsciously. To the left of Buddha is standing a Brahman along with Kaśyapa and one of his brothers. A young Vrajapani can be seen on the left with other figures.

96. Buddha Sitting in his Heaven *Sukhavati*

Material:	Grey Schist
Size:	70cm X 64cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	NM-1973-232
Condition:	Intact
Plate No. :	96

Pub: Kurita, pg. 199, pl. 401.

Description:

This stele depicts Buddha sitting on a double lotus throne in his heaven called *Sukhavati*. This Buddha is identified as Amitabha Buddha and is shown sitting on the

lotus throne in *dharmachakra mudra*. The lotus throne is held by two sitting figures now headless. Buddha is adorned by gods Indra and Brahma on his sides, while other heavenly figures could be seen around him. Two balconies are carved on sides of Buddha's head with Buddhas sitting flanked by gods on both sides. In the lower part of this stele, other gods could be seen looking above at Buddha, sitting on their thrones.

97. Gabled arch with Buddha in Meditation

Material:	Grey Schist
Size:	57.4cm x 46.5cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Gandhara Gallery, N.M.P, Karachi
Acc. No. :	NM-1968-693
Condition:	Intact
Plate No. :	97

Description:

In this gabled arch, Buddha is depicted in three layers. The lower layer depicts Buddha seated in meditation and flanked by two Bodhisattvas on each side. In the middle layer, he is shown seated alone in mediation and the top most layer shows him sitting in meditation. All three layers have geometrical and floral patterns all around.

98. Seated Buddha in *Abhaya Mudra* on a Wooden Throne

Material:	Grey Schist
Size:	69cm X 57cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. Number:	Not known
Condition:	Intact
Plate Number:	98

Description:

In this stele, Buddha is shown sitting on a wooden throne with two figures on each side of the throne. He is seated cross-legged with both palms facing up. The lower garment he is wearing is tightly wrapped around his lower body therefore, the ankle of his right foot is bare. The lower part of the garment near his ankle shows wavy pattern embossed on it. Buddha is in *dharmachakra mudra* but in a very different fashion. The pinkie of his left hand is touching the palm of his right hand, which is wide open. The rest of the fingers in his left hand are joined together. The hairstyle of Buddha is wavy with the topknot in the middle which is not very high. The halo shows two circles at the back.

99. Stucco Buddha Head

Material:	Stucco
Size:	20 x 13.5 cm
Period:	4 th -5 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. Number:	P-1811
Condition:	Intact
Plate Number:	99

Description:

This perfectly preserved head of Buddha is missing the halo. The hairstyle and *Ushnisha* are in snail like pattern. The *Urna* is missing. The nose is a little bulky and flat. The neck of this Buddha head shows three deep lines as the sign of the bulkiness.

100: Standing Buddha in *Abhaya Mudra* on a carved Pedestal

Material:	Grey Schist
Size:	47 x 21 cm
Period:	2 nd -4 th century C.E.

Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. Number:	S-1619
Condition:	Intact/ Preserved
Plate Number:	100

Description:

Buddha is shown standing on a low pedestal only the borders of which are carved. The lower part of the pedestal shows two straight lines that run from left to right of the pedestal. The central part of this pedestal remains plain, while the upper part is again carved with denticulate pattern. The Buddha is standing in *abhaya mudra* with all five fingers open and palm facing outward. In his left hand he holds some part of his *Sanghati*. The facial features are typically Gandharan and *Urna* is engraved in the center of the eyebrows. His hairstyle is wavy with a very low *Ushnisha*, as if mixed with the rest of the hair.

101. Seated Buddha in *Dhiyana Mudra* on a Plain Pedestal

Material:	Grey Schist
Size:	41.7 x 20.9 cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. Number:	P-3467
Condition:	Intact/ Preserved
Plate Number:	101

Description:

Although the Buddha here is shown seated on a plain pedestal, however, some part of his garment is depicted hanging on the corner of the pedestal. Buddha is seated cross-legged in *dhiyana mudra* while the palm of his right hand is facing upward. The part of the *Sanghati* that usually covers the chest is loosely wrapped as compared to other

examples of Buddha images. The facial features of this sculpture are a lot more different from other sculptures at N.M.P. Karachi. The earlobes are so long that they almost touch his shoulders. His lips are smaller and thick with moustache under his thin nose. *Urna* is embossed in the middle of his eyebrows. The forehead is smaller as if the emphasis is laid on the hairstyle and *Ushnisha*; the halo is entirely missing here. The peculiar feature in this sculpture is that Buddha is seated in *dhiyana* as well as he is holding part of his *Sanghati* in his left hand, which is not commonly seen in other sculptures of the same kind at N.M.P. Karachi.

102. Standing Buddha on a Floral Pedestal

Material:	Grey Schist
Size:	56 x 31 cm
Period:	2 nd -4 th century C.E.
Provenance:	Taxila Valley
Location:	Reserve Collection, N.M.P, Karachi
Acc. Number:	S-6712
Condition:	Partially Broken
Plate Number:	102

Description:

In this sculpture, Buddha is shown standing on a floral pedestal probably in *abhaya mudra*. The pedestal has round lotus flower design engraved on it. There are four lotus flowers carved on this pedestal. Buddha is wearing his typical monastic robe; the lower garment is a little raised from his ankles. Although broken, the position of his right arm shows that he was once in *abhaya mudra*. His left hand shows signs of him holding the part of his upper garment. A large part of his halo is missing. His thin and sharp features prove this sculpture to be Gandharan. The hairstyle is in wavy lines with low *Ushnisha*.

The Buddha sculptures at the NMP, Karachi which are the subject matter of this collection consist of individual Buddha images, heads of Buddha, and relief panels showing Buddha with other figures. These sculptures have been identified and classified according to their stylistic appearance with the help of other Buddha images

present in various museums all over Pakistan, literary sources and their iconographic details. This collection gives us a clear idea that even the broken pieces either excavated, acquired or confiscated contribute to the addition of knowledge of the scholars and researchers alike. The classification and comparative study in the preceding chapters was made easy with the availability of the data in this chapter.

Classification of the Buddha Sculptures in the National Museum of Pakistan, Karachi

The classification of the selected Buddha Sculptures from the National Museum of Pakistan can be done by three ways as described below:

01. Classification based on material
02. Classification based on features
03. Classification based on mudras or gesture of Buddha

This chapter focuses on the above-mentioned categories and analytically discusses the classified data, helping us to understand the chronological development in the artistic activities.

4.1. Classification based on material

The art of Gandhāra mostly is now seemingly etched in stone, as it is evident from thousands of sculptures found from various Buddhist sites in Gandhāra. These sculptures include all types of the complete body or individual sculptures of Buddha, the relief panels that depict some important episode from the life of Buddha and on architectural elements. In the later centuries when the Gandhāra art was at its peak, a major shift in the use of material for the carrying out of these sculptures from stone to stucco happened, however, the stone still remained the favourite material for the execution of the Buddha images for the Gandhāran artist. Possibly this paradigm shift could be because of the easy mould in the involved technique which was easy to handle and easy to transport to the stupas and monasteries from the workshop areas. The stone sculptures, however remained in vogue due to the durability of the stone, as this is evident from the abundance of the stone sculptures found from various sites in Gandhāra during the course of excavations and now lying in museums across the globe.

For the present study, the researcher has chosen different material types of Buddha sculptures, which were executed in stone, stucco as well as in terracotta. This variety of the material leads us to study about the transitional phases in comparison to other art schools of Buddhist affiliation apart from the Gandhāran School of art.

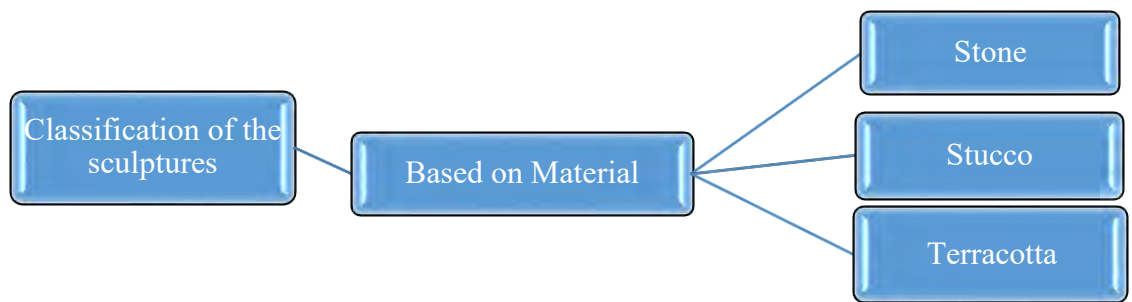


Fig. 5: Chart showing classification based on material.

4.1.1. Stone

For the present study, 102 sculptures in total were selected from the museum, out of which 77 were in stone. This makes it 75.4% of the total selected sculptures of Buddha. The stone used to depict Buddha's images in various forms and styles is Schist stone of different variety and colours. These colours have been analyzed with the help of the Munsell Rock Colour Book (2012)²² (see Fig. 4).

²² Colour Notation:

Colour Notation denotes the exact and specific description of a colour, using symbols and numerals and written as Hue Value/Chroma. For example, a "Light Bluish Grey" colour is notated as 5B 7/1 (Munsell Rock Colour Book, 2012).

Hue:

Hue is that attribute of colour by which we distinguish red from green, blue from yellow etc. There is a natural order of hues; red, yellow, green, blue, purple (Munsell Rock Colour Book, 2012). Munsell called these colours as 'principal hues' and placed them at equal intervals around a circle (Munsell Rock Colour Book, 2012).

Value:

Value indicates the lightness of a colour. The scale of value ranges from 0 for pure black to 10 for pure white. Black, white and the greys between them are called 'neutral colours'.

Chroma:

Chroma is the departure degree of the colours from the neutral colour of the same value. Colours of low Chroma are sometimes called 'weak' while those of high are called 'highly saturated', 'strong' or 'vivid'.

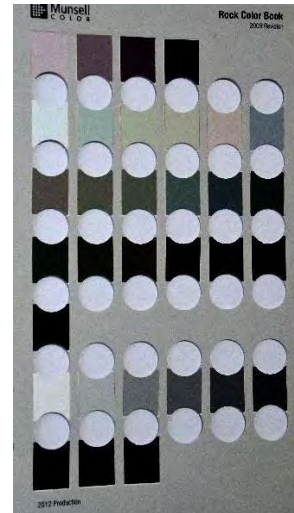


Fig. 4: Musell Rock Colour Charts

S. No.	Munsell Rock Color	Color Notation	Sculpture Number (Plate Number)
1.	Black	N1	1 and 5
2.	Greyish Blue	5PB 5/2	2, 4, 24, 74, 84, 93, 95, 98, 99, 101 and 102
3.	Dark Grey	N3	3
4.	Medium Dark Grey	N4	6
5.	Light Grey	N7	14
6.	Greyish Red Purple	5RP 4/2	7
7.	Medium Bluish Grey	5B 5/1	9, 17, 19, 20, 22, 26, 41 and 45
8.	Light Bluish Grey	5B 7/1	10, 13, 16, 18, 33, 38, 39, 40, 44, 51, 53, 54 and 90
9.	Pale Blue	5PB 7/2 + 5PB 6/2	11, 12, 55, 56, 72, 73, 75, and 83 + 34, 35, 59, 60, 61, 62, 91 and 92
10.	Light Greenish Grey	5G 8/1	15
11.	Dusky Blue	5PB 3/2	23, 25, 27, 48, 49, 76, 77, 94, 96, 100 and 101
12.	Light Brownish Grey	5YR 6/1	28, 29, 31 and 32
13.	Greyish Blue Green	5BG 5/2	63, 68, 85 and 86
14.	Greyish Green	10G 4/2	99

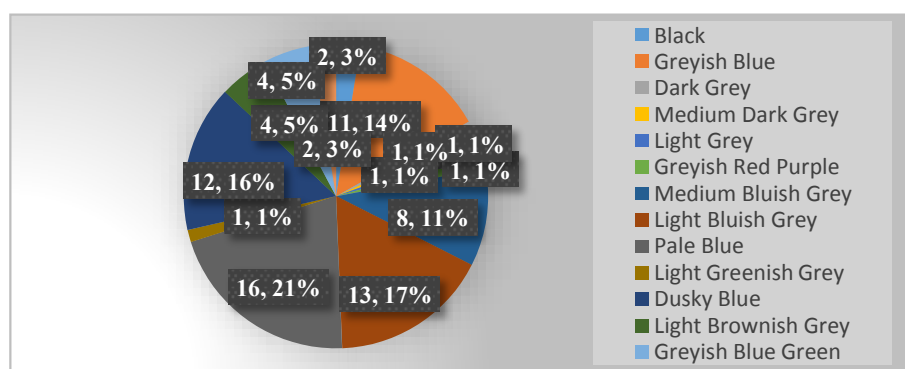
Table 4.1: Rock Colours as identified through Munsell Rock Colour Chart.

According to the table above this can be interpreted that there are two sculptures which are carved out of black schist that lies under the N1 notation of the Munsell System. These two sculptures can be seen in plates 1 and 5.

About 11 sculptures are notated as Greyish Blue 5PB 5/2. These are shown in plates number 2, 4, 24, 74, 84, 93, 95, 98, 99, 101 and 107. Sculpture number 3 is of dark grey colour with a notation of N3 while sculpture number 6 is described as 'Medium Dark Grey' notated as N4 and the number 14 is notated as N7 which is 'light grey'. Only one sculpture, number 7, is of 'greyish red purple' colour notated as 5RP

4/2. Sculptures number 9, 17, 19, 20, 22, 26, 41 and 45 are notated as 5B 5/1, all of ‘medium bluish grey’ colour.

The ‘light bluish grey’ colour is of the sculptures number 10, 13, 16, 18, 33, 38, 39, 40, 44, 51, 53, 54 and 90. The colour notation of these sculptures is 5B 7/1 on the Munsell Rock Colour Book. Sculptures number 11, 12, 34, 35, 55, 56, 59, 60, 61, 62, 72, 73, 75, 83, 91, and 92 are of ‘pale blue’ colour with a variation of notations as that of 5PB 7/2 (plates 11, 12, 55, 56, 72, 73, 75, 83) and that of 5PB 6/2 (plates 34, 35, 59, 60, 61, 62, 91 and 92). Another category of colour is ‘light greenish grey’ with a notation of 5G 8/1 that can be seen in sculpture number 15 only. The dusky blue colour of colour notation 5PB 3/2 can be noted in sculptures number 23, 25, 27, 48, 49, 76, 77, 94, 96, 100, 102 and 104. Sculptures number 28, 29, 31 and 32 have ‘light brownish grey’ colour with the notation of 5YR 6/1. The ‘greyish blue green’ colour is of sculptures number 63, 68, 85 and 86 with the notation 5BG 5/2 on the Munsell Rock Colour Book while the ‘greyish green’ colour with the notation of 10G 4/2 can be identified in sculptures number 105 and 106.



Graph 1: Classification through Munsell Rock Colour Chart.

The graph above shows the percentage of the colours of rocks out of which the sculptures were crafted by the artisans of Gandhāra. The black colour is found rare in this collection that makes it 2.3 % of the whole selected sculptures. 13 sculptures are of light bluish grey, which makes it 13.17 % of the whole collection. About 16 % of the sculptures are of pale blue color, which is the most common color in these selected sculptures. The second common color found in this collection is medium bluish grey that is 12.16 %, while 8.11 % of the whole selection is light grey color. Light greenish grey, medium dark grey, greenish blue green are those among lesser known to the artisans at Gandhāra.

4.1.2. Stucco

In Pakistan, the history of stucco goes back to Indus Valley Civilization (2600-1900 BC) where it was found from Mohenjo-Daro and Harappa (Varma K. M, 1983: 83). However, in the western countries, its use cannot be traced as back as to the third millennium BC. As a plastic material for the decoration of walls, its use is dated to the Roman times (6th BC), while in the form of relief, its custom goes back to 3rd century BC (Fletcher, 1975: 183). In Greece, it was practiced around mid-seventh century BC where stone and sun-dried bricks were coated with stucco (Fletcher, 1975: 158). From Egypt, stucco is reported from the period of the New Kingdom around 1580 BC (Noblecourt, 1960: 18-19), while in the Middle Eastern world its use started through the Parthian dynasty, which was later on adopted by the Sasanians.

The sculptures of Gandhāra art have shown variety in the form of execution as well as in material. In Gandhāra region, stucco was introduced during the rule of the Iranian invaders about AD 100 (Dani, 2008: 128). In the excavation of Taxila, Marshall found at Sirkap an archaeological site; a small stupa decorated with acanthus foliage design and was placed in the pre-Parthian period (Marshall, 1945: 513 & 1960: 31). Sirkap also has the privilege for supposedly producing the earliest stucco sculptures of Gandhāra (Dar, 2010: 128) dated to 1st century AD (Marshall, 1945: 513-518). Besides Taxila, other important sites which produced such sculptures are Hadda in Afghanistan, Takht-i-Bahi, Sahri Bahlol and Jamal Garhi (Cunningham, 1875: 45) in Mardan, Butkara III & Shanisha in Swat (Rehman, 1993: 1-122) and the recently excavated site of Aziz Dheri in Swabi district (Nasim Khan, 2010).

Although the majority of sculptures are found in schist, however, the stucco was widely used in 3rd-4th centuries A.D. (Ali and Qazi, 2008: 13-14). At this time, 4th-5th century, stucco as material was gaining popularity and importance in place of stone as well as of clay. The advantage of stucco over stone was that it needed no chisel for carving, could be easily manipulated by hand and even could be cast in mould (Marshall, 1951: 514-515). Sir John Marshall also states that another reason for using stucco as replacement of stone was that of the shift of art centers from the spots where limestone was available readily. Also, he states, that the reduplication of the images of Buddha and bodhisattva was easy for the sculptor of Indo-Afghan School (Marshall, 1951: 515).

The artists for artistic and plastic representation took the introduction of stucco as one of the major medium used for moulding of the sculptures into account. Taxila

during the last phase of the Kushans greatly excelled in stucco out of which the artists produced great specimen (Khan and Lone, 2005). The favour of stucco from stone may not only be due to the economy and ease of production, but also because of the evolution of taste and of artistic tendencies (Khan and Lone, 2005).

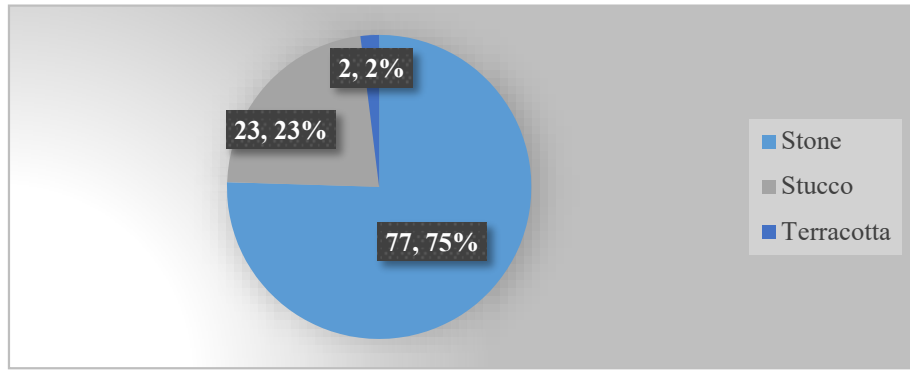
There are many specimen of stucco lying in the National Museum of Pakistan, Karachi, both on display and in reserve. Out of all those, some 23 sculptures and heads were selected for the present study.

4.1.3. Terracotta

The art of clay and terracotta can be traced back to the seventh millennium BC (Jarrige et al, 1995) while in Khyber Pakhtunkhwa its earliest examples are evident from Sheri Khan Tarakai at Bannu which belongs to mid fifth millennium BC (Khan, F. et al, 2010). According to John Marshall, the earliest examples of clay and terracotta sculptures of Gandhāra art are dated to the early phase around 1st and 2nd century AD (Marshall, 1945). He is supported by W. Zwalf who remarks that right from the very beginning, Gandhāra art was dominated by stone but clay and terracotta sculptures were also moulded continuously throughout all the ages, although not very common in the heartland of Gandhāra (Zwalf, 1996). From Taxila (Bhir Mound) we have the evidences of terracotta figurines dated to third and second century BC (Khan M.B, et al, 2002), while Shaikhan Dheri, near Charsadda, has produced terracotta figurines at the Greek level (Dani, 1965-66 & 2008). It shows that before the introduction of Buddhist art in Gandhāra, we have a long history of clay and terracotta art in this region.

In ancient India, clay was used for making pottery and other objects. Later on in Taxila, these objects included sacred figures as that of sculptures of Buddha and Bodhisattva, some of them in super human sizes. Many of these objects were baked in kilns and thus converted into terracotta (Marshall, 1951: 439).

In the NMP, Karachi, there are many sculptures made out of terracotta, however, most of them are deteriorating and de-shaped which makes it impossible to study the artifacts. Therefore, for the present study, two sculptures of terracotta were selected for analysis. Sculptures number 36 and 97 are of terracotta, as number 36 depicts a tiny seated Buddha in *Dhyanā*. This sculpture depicts very delicate and fine folds of the drapery of Buddha with the fine and thin facial features, while number 97 is a baked brick that has Buddha's image carved on it, however, the whole scene could not be identified as the brick is defaced and in a very bad state of preservation.











Graph 2: Classification based on material

4.2. Classification based on physical features

The features of Buddha's sculptures selected for the present study show great variety that have been divided into categories and further subdivided into types. The following 14 categories were identified during the study including Ushnisha, Head, Forehead, Urna, Eyebrows, eyes, Nose, Lips, Chin, Ears, Hands/Fingers/Arms and Shoulders, Feet/Toes, Halo, and Garments. Each of these categories is further divided into subcategories.

To better understand each of the category and its types, it is pertinent to discuss them in detail.

Serial Number	Category	Photograph
1	Ushnisha	
2	Head	
3	Forehead	
4	Urna	
5	Eyebrows	
6	Eyes	
7	Nose	
8	Lips	







9	Chin	
10	Ears	
11	Hands/Fingers/Arms and Shoulders	
12	Feet/Toes	
13	Halo	
14	Garments	

Table 4.2: Key for main categories of physical features.

4.2.1. Ushnisha

Ushnisha or the crown of hair is usually a three dimensional topknot made of the hair of Buddha. In Gandhāra, the Ushnisha is made at the top center of the head made of the curly hair of Buddha. The main category of Ushnisha is divided into two sub categories.

A. Shape

The shape of Ushnisha vary in size and style of execution in all sculptures either in stone, stucco or other material. Therefore, the shape of Ushnisha is further divided into the following 4 subtypes.

- Round and High
- Round and Low
- Oblong and Low
- Melon-like shape

Ushnisha Type 1: Round and High:

Out of all 102 selected sculptures of Buddha from the NMP, Karachi, 53 have been identified with Type 1 Ushnisha. Sculptures number 1, 2, 3, 6, 9, 12, 13, 16, 17, 20, 22, 23, 28, 33, 34, 35, 36, 37, 41, 46, 47, 48, 49, 50, 51, 55, 56, 58, 60, 61, 62, 64, 66, 67, 70, 71, 75, 76, 77, 78, 79, 81, 82, 83, 84, 85, 86, 90, 93, 95, and 99 show Type 1 Ushnisha.

Ushnisha Type 2: Round and Low:

About 32 sculptures of Buddha show Type 2 Ushnisha that is round and low. Sculptures number 4, 5, 7, 8, 10, 11, 14, 15, 18, 19, 27, 29, 31, 32, 38, 42, 43, 45, 52, 53, 54, 59, 63, 65, 69, 73, 91, 94, 97, 98, 100, 101 have Type 2 of Ushnisha which is Round and low.

Ushnisha Type 3: Oblong and Low:

The oblong and low type of Ushnisha can be identified in sculptures number 25, 44, 68, 72, 74, 92, 96, 99, 102 that makes 9 specimen.

Ushnisha Type 4: Melon-like:

This very rare type resembles a lot as melon thus got its name. Only one sculpture was identified with the type that can be seen in sculpture number 41.

The table below shows the example of all subtypes of Ushnisha.


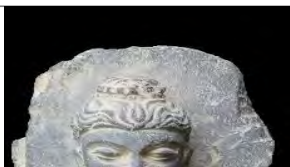


Type	Plate Numbers	Example
Type 1 (Round and High)	1, 2, 3, 6, 9, 12, 13, 16, 17, 20, 22, 23, 28, 33, 34, 35, 36, 37, 41, 46, 47, 48, 49, 50, 51, 55, 56, 58, 60, 61, 62, 64, 66, 67, 70, 71, 75, 76, 77, 78, 79, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 93, 95	
Type 2 (Round and Low)	4, 5, 7, 8, 10, 11, 14, 15, 18, 19, 27, 29, 31, 32, 38, 42, 43, 45, 52, 53, 54, 59, 63, 65, 69, 73, 91, 94, 97, 98, 100, 101	
Type 3 (Oblong and Low)	25, 44, 68, 72, 74, 92, 96, 99, 102	
Type 4 (Melon-Like)	41	

Table 4.3: Examples of Subtypes of Ushnisha.

B. Hair Pattern

Like that of the Ushnisha, the hair strands of Buddha also have a great variety in style of depiction. This category has been further divided into 8 types.

Hair Type 1: Zigzag Pattern:

The zigzag pattern of the hair has been identified in 6 sculptures including 1, 5, 6, 9, 48 and 95.

Hair Type 2: Lines Pattern:

The lines pattern of the hair of Buddha is the most common type of all types of hair. This is identified with the 34 sculptures including 3, 14, 18, 19, 22, 23, 25, 27, 28, 31, 32, 33, 34, 35, 36, 43, 49, 50, 51, 53, 54, 55, 56, 63, 72, 74, 75, 77, 83, 90, 92, 93-1, 93-2, 93-4, 94 and 101. It can be noted from the mentioned numbers of sculptures that number 93 has been described as 93-1, 93-2, and 93-4. This is so because the sculpture number 93 has four figures of Buddha, which show some variety in the style of features.

Hair Type 3: Snail-Like Pattern:

Although not very common, four sculptures show Type 3 hair pattern, which is Snail-Like pattern of hair. Sculptures number 2, 38, 84, and 89 show Type 3 hair pattern.

Hair Type 4: Wavy Pattern:

The second most common hair type is wavy pattern and is attributed as Type 4. About 25 sculptures of Buddha show wavy pattern including 4, 7, 10, 11, 12, 13, 15, 16, 17, 28, 33, 45, 50, 52, 59, 60, 61, 62, 66, 68, 73, 91, 96, 99, and 102.

Hair Type 5: Hair Tied at the bottom:

The Ushnisha is tied at the bottom with the help of a thin ribbon-like thread in a few sculptures. This can be seen in the sculptures number 1, 16, 71, 72 and 95.

Hair Type 6: Half Curls Pattern:

A total of 18 sculptures are identified with Type 6 Half Curls of hair pattern. These include 8, 29, 44, 47, 57, 58, 64, 65, 67, 69, 70, 71, 76, 79, 80, 82, 93-3 and 100.








Hair Type 7: Plain:

This type of hair actually show no pattern at all. The head is carved plain, smooth and solid like a stone as if the Buddha is bald. Six sculptures are identified with this type including 20, 46, 85, 86, 97 and 98.

Hair Type 8: Circles on squares Pattern:

In some of the sculptures, the hair is made in a unique style with a square at the bottom and a circle on the top of it. Sculptures number 30, 37, 42, 78, 81, 87 and 88 show this unique pattern.

The table below shows examples of each of the hair patterns of the selected Buddha sculptures:

Type	Plate Numbers	Example
Type 1 Zigzag)	1, 5, 6, 9, 48 and 95.	
Type 2 (Lines)	3, 14, 18, 19, 22, 23, 25, 27, 28, 31, 32, 33, 34, 35, 36, 43, 49, 50, 51, 53, 54, 55, 56, 63, 72, 74, 75, 77, 83, 90, 92, 93-1, 93-2, 93-4, 94 and 101	
Type 3 Snail-Like)	2, 38, 84, and 89	
Type 4 (Wavy)	4, 7, 10, 11, 12, 13, 15, 16, 17, 28, 33, 45, 50, 52, 59, 60, 61, 62, 66, 68, 73, 91, 96, 99, and 102.	
Type 5 (Tied at the bottom)	1, 16, 71, 72 and 95.	
Type 6 (Half Curls)	8, 29, 44, 47, 57, 58, 64, 65, 67, 69, 70, 71, 76, 79, 80, 82, 93-3 and 100.	
Type 7(Plain)	20, 46, 85, 86, 97 and 98.	

Type 8(Circles on Squares) 30, 37, 42, 78, 81, 87 and 88



Table 4.4: Examples of Subtypes of Hair Pattern

4.2.2. Head

Like Ushnisha, this category of the features in the sculptures of Buddha is further divided into two subcategories.

A. Shape

The shape of the heads in these sculptures has further three types.

Head Type 1: Round:



It is the most common shape of all the selected pieces from NMP, Karachi. 37 sculptures out of all those have been identified as Type 1 or in Round shape. These include 1, 2, 3, 5, 7, 8, 9, 11, 13, 14, 23, 30, 36, 42, 45, 50, 52, 55, 57, 58, 60, 62, 64, 67, 79, 80, 82, 84, 85, 86, 87, 95, 97, 98, 100, 101 and 102.

Head Type 2: Oblong:

About 28 sculptures of Buddha have oblong or Type 2 shape of the head. These include 4, 6, 10, 12, 16, 27, 29, 33, 34, 35, 37, 43, 44, 49, 51, 56, 59, 61, 65, 71, 72, 73, 74, 75, 76, 78, 91, and 94.

Head Type 3: Flat:

Another type of head commonly seen in these sculptures is flat shape, the Type 3 of this category. Sculptures number 15, 17, 18, 19, 20, 22, 25, 28, 31, 32, 38, 41, 46, 47, 48, 53, 54, 63, 66, 68, 69, 70, 77, 81, 83, 88, 89, 90, 92, 93, 96 and 99 include flat head shape.

Type	Plate Numbers	Example
Type 1 (Round)	1, 2, 3, 5, 7, 8, 9, 11, 13, 14, 23, 30, 36, 42, 45, 50, 52, 55, 57, 58, 60, 62, 64, 67, 79, 80, 82, 84, 85, 86, 87, 95, 97, 98, 100, 101 and 102.	
Type 2 (Oblong)	4, 6, 10, 12, 16, 27, 29, 33, 34, 35, 37, 43, 44, 49, 51, 56, 59, 61, 65, 71, 72, 73, 74, 75, 76, 78, 91, and 94.	


Type 3 (Flat)	15, 17, 18, 19, 20, 22, 25, 28, 31, 32, 38, 41, 46, 47, 48, 53, 54, 63, 66, 68, 69, 70, 77, 81, 83, 88, 89, 90, 92, 93, 96, 99	
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Table 4.5: Examples of Subtypes of Head

B. Hair Pattern

The hair pattern are all those types that have been already described above under the category of Ushnisha.

4.2.3. Forehead

It is commonly believed that the sculptures of Buddha have usually broad foreheads, however, through the present research study it has been noted that there are two types of foreheads depicted in the sculptures of Buddha.

Forehead Type 1: Broad:

It is a less common feature of the sculptures of Buddha found in NMP, Karachi.

About 40 sculptures are known as of this type. These include 3, 4, 5, 6, 7, 9, 10, 14, 29, 30, 36, 43, 44, 48, 49, 50, 54, 55, 60, 61, 64, 65, 66, 68, 69, 70, 71, 72, 73, 76, 77, 78, 79, 80, 82, 84, 87, 88, 93, and 96.

Forehead Type 2: Narrow:

In contrast to Type 1, the narrow forehead can be seen in most of the selected sculptures. These sculptures include 1, 2, 8, 11, 12, 13, 15, 16, 17, 18, 19, 20, 22, 23, 25, 27, 28, 31, 32, 33, 34, 35, 37, 38, 41, 42, 45, 46, 47, 51, 52, 53, 56, 57, 58, 59, 62, 63, 67, 74, 75, 81, 83, 85, 86, 89, 90, 91, 92, 94, 95, 97, 99, 100, 101, and 102 show Type 2 forehead.



Type	Plate Numbers	Example
Type 1 (Broad)	3, 4, 5, 6, 7, 9, 10, 14, 29, 30, 36, 43, 44, 48, 49, 50, 54, 55, 60, 61, 64, 65, 66, 68, 69, 70, 71, 72, 73, 76, 77, 78, 79, 80, 82, 84, 87, 88, 93, and 96.	
Type 2 (Narrow)	1, 2, 8, 11, 12, 13, 15, 16, 17, 18, 19, 20, 22, 23, 25, 27, 28, 31, 32, 33, 34, 35, 37, 38, 41, 42, 45, 46, 47, 51, 52, 53, 56, 57, 58, 59, 62, 63, 67, 74, 75, 81, 83, 85, 86, 89, 90, 91, 92, 94, 95, 97, 99, 100, 101, and 102	

Table 4.6: Examples of Subtypes of Forehead

4.2.4. Urna

Urna is dot on the forehead which is carved in the middle of the forehead and eyebrows on the sculptures of Buddha. It is usually symbolized with the third eye or the perception of reality beyond ordinary vision of the people. Here in NMP, Karachi, about 52 sculptures have Urna carved in the middle of the forehead while 49 sculptures have no Urna at all. There are about two types of Urna known in the sculptures.

Urna Type 1: Engraved/Incised Urna:

Eight sculptures of Buddha have this type of Urna including 4, 10, 38, 58, 74, 86, 90, and 92. This type of Urna was probably made to place some precious stone in it.

Urna Type 2: Bulged or Protruded Urna:

This type of Urna is very common in the sculptures selected for the present study. These sculptures include 1, 3, 5, 6, 7, 9, 11, 12, 13, 14, 15, 16, 17, 19, 20, 25, 28, 33, 37, 48, 49, 51, 55, 56, 59, 60, 61, 62, 67, 68, 69, 71, 72, 73, 75, 77, 81, 82, 83, 95, and 96.



Type	Plate Numbers	Example
Type 1 (Engraved)	4, 10, 38, 58, 74, 86, 90, and 92.	
Type 2 (Bulged)	1, 3, 5, 6, 7, 9, 11, 12, 13, 14, 15, 16, 17, 19, 20, 25, 28, 33, 37, 48, 49, 51, 55, 56, 59, 60, 61, 62, 67, 68, 69, 71, 72, 73, 75, 77, 81, 82, 83, 95, and 96.	

Table 4.7: Examples of Subtypes of Urna.

4.2.5. Eyebrows

The eyebrows of the sculptures of Buddha in NMP Karachi are of two types.

Eyebrows Type 1: Semicircular:

This is the most common type of eyebrows in these sculptures. The line starts from the outer edge of the eye socket and runs all the way to the middle of the forehead, making a bow like shape. Sometimes the line even continues down to the nose to give nose a straight shape. About 67 sculptures are noted with this type of eyebrows including 1, 2, 5, 6, 9, 10, 12, 13, 14, 15, 17, 19, 20, 23, 25, 26, 27, 28, 29, 30, 33, 35, 36, 37, 38, 41,

42, 43, 45, 47, 48, 49, 50, 51, 52, 56, 57, 58, 59, 60, 62, 63, 64, 65, 66, 69, 70, 71, 72, 74, 76, 78, 79, 80, 82, 83, 84, 85, 86, 87, 88, 89, 90, 93, 95, 96, and 100.

Eyebrows Type 2: Straight:

As compared to Type 1, this is not a common feature and thus has been identified in 29 sculptures including 3, 4, 7, 8, 11, 16, 18, 22, 31, 32, 34, 44, 46, 53, 54, 55, 61, 67, 68, 73, 75, 77, 81, 91, 92, 94, 99, 101, and 102.



Type	Plate Numbers	Example
Type 1 (Semicircular)	1, 2, 5, 6, 9, 10, 12, 13, 14, 15, 17, 19, 20, 23, 25, 26, 27, 28, 29, 30, 33, 35, 36, 37, 38, 41, 42, 43, 45, 47, 48, 49, 50, 51, 52, 56, 57, 58, 59, 60, 62, 63, 64, 65, 66, 69, 70, 71, 72, 74, 76, 78, 79, 80, 82, 83, 84, 85, 86, 87, 88, 89, 90, 93, 95, 96, and 100.	
Type 2 (Straight)	3, 4, 7, 8, 11, 16, 18, 22, 31, 32, 34, 44, 46, 53, 54, 55, 61, 67, 68, 73, 75, 77, 81, 91, 92, 94, 99, 101, and 102.	

Table 4.8: Examples of Subtypes of Eyebrows

4.2.6. Eyes

The eyes of Buddha are usually depicted as half closed with heavy eyelids, however during the present study, about five types of eyes have been noted.

Eyes Type 1: Almond Shaped:

In all of the sculptures of Buddha, this type is most commonly found. Around 65 sculptures show this type of the shape of eyes including 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 15, 17, 22, 28, 29, 31, 33, 34, 36, 37, 38, 42, 43, 44, 45, 46, 47, 48, 49, 50, 55, 56, 57, 58, 59, 61, 62, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 77, 78, 79, 80, 81, 82, 83, 84, 87, 88, 89, 92, 95, 100, and 102.

Eyes Type 2: Round/Semi-Circular Shape:

Another type of shape found in these sculptures is round or semi-circular. 26 examples can be found in NMP, Karachi that include sculptures number 5, 14, 16, 18, 19, 20, 23, 25, 27, 30, 32, 35, 41, 51, 52, 53, 54, 60, 64, 76, 90, 91, 93, 94, 96, and 99.

Eyes Type 3: Prominent Eyeballs:






There are a few examples of the prominent eyeballs depicted in the sculptures of Buddha that can be seen in sculptures number 12, 16, 28, 31, 32, 41, 47, 55, 58, 68, 81, 88, 89 and 99.

Eyes Type 4: Wide Open:

There are about 17 specimen that show wide open eyes of Buddha including 14, 16, 20, 28, 30, 32, 35, 41, 47, 57, 60, 68, 69, 74, 77, 94 and 99.

Eyes Type 5: Heavy Eyelids:

Type 5 or the heavy eyelids can be seen in most of the sculptures of Buddha. About 81 sculptures show this feature including 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18, 19, 20, 23, 25, 27, 28, 29, 30, 32, 33, 34, 35, 36, 37, 38, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 56, 57, 58, 59, 60, 61, 62, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 87, 90, 91, 92, 93, 95, 96, 100, and 102.

Type	Plate Numbers	Example
Type 1 (Almond Shaped)	1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 15, 17, 22, 28, 29, 31, 33, 34, 36, 37, 38, 42, 43, 44, 45, 46, 47, 48, 49, 50, 55, 56, 57, 58, 59, 61, 62, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 77, 78, 79, 80, 81, 82, 83, 84, 87, 88, 89, 92, 95, 100, and 102.	
Type 2 (Semicircular)	5, 14, 16, 18, 19, 20, 23, 25, 27, 30, 32, 35, 41, 51, 52, 53, 54, 60, 64, 76, 90, 91, 93, 94, 96, and 99.	
Type 3 (Prominent Eyeballs)	12, 16, 28, 31, 32, 41, 47, 55, 58, 68, 81, 88, 89 and 99.	
Type 4 (Wide Open)	14, 16, 20, 28, 30, 32, 35, 41, 47, 57, 60, 68, 69, 74, 77, 94 and 99.	
Type 5 (Heavy Eyelids)	1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18, 19, 20, 23, 25, 27, 28, 29, 30, 32, 33, 34, 35, 36, 37, 38, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 56, 57, 58, 59, 60, 61, 62, 64,	

65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76,
77, 78, 79, 80, 81, 82, 83, 84, 87, 90, 91, 92,
93, 95, 96, 100, and 102.

Table 4.9: Examples of Subtypes of Eyes

4.2.7. Nose

In the Gandhāran sculptures of Buddha, there is a variety of nose shapes, which are further classified into the following six types.

Nose Type 1: Fleshy:

A fleshy nose is usually large and bulbous at the tip. This type of the nose shape is the most commonly found among all the sculptures of Buddha at NMP, Karachi that can be seen in sculptures number 2, 15, 20, 30, 33, 34, 35, 36, 42, 44, 46, 47, 60, 64, 68, 76, 80, 83, 87, 92, 95 and 99.

Nose Type 2: Curved:

The tip of the nose in this type is slightly curved upwards which can be noted in 11 sculptures including 34, 10, 16, 23, 25, 38, 58, 66, 79, 82 and 91.

Nose Type 3: Thin:

It is another common type of nose shapes seen in the sculptures of Buddha that were selected for the present study. These sculptures include 1, 5, 8, 13, 14, 22, 31, 32, 48, 72, 88, 90, 93, 94, and 96.

Nose Type 4: Greek:

This type of nose takes its name from the shape of nose as seen on the sculptures of Greek gods. The bridge of the nose is remarkably straight and free of any humps or curves. This type can be seen in the selected sculptures number 6, 9, 11, 18, 28, 43, 49, 56, 57, 62, 69, 74 and 102.

Nose Type 5: East Asian:

This type has a slim flat shape with a shorter tip. About 18 sculptures are identified with this type of nose shape including 7, 12, 17, 19, 27, 29, 37, 41, 45, 50, 52, 55, 59, 61, 69, 78, 81, and 89.

Nose Type 6: Pointed:

The pointed nose is usually straight at the bridge and has an arrow-like shape at the tip. About four sculptures of Buddha have been noted with this type including 65, 67, 75, and 77.




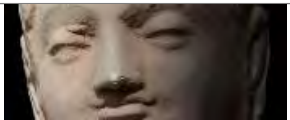


Type	Plate Numbers	Example
Type 1 (Fleshy)	2, 15, 20, 30, 33, 34, 35, 36, 42, 44, 46, 47, 60, 64, 68, 76, 80, 83, 87, 92, 95 and 99.	
Type 2 (Curved)	10, 16, 23, 25, 34, 38, 58, 66, 79, 82 and 91.	
Type 3 (Thin)	1, 5, 8, 13, 14, 22, 31, 32, 48, 72, 88, 90, 93, 94, and 96.	
Type 4 (Greek)	6, 9, 11, 18, 28, 43, 49, 56, 57, 62, 69, 74 and 102.	
Type 5 (East Asian)	7, 12, 17, 19, 27, 29, 37, 41, 45, 50, 52, 55, 59, 61, 69, 78, 81, and 89.	
Type 6 (Pointed)	65, 67, 75, and 77.	

Table 4.10: Examples of Subtypes of Nose.

4.2.8. Lips

There are about six types of lips identified in the selected sculptures of Buddha.

Lips Type 1: Thin Upper & Heavy Lower Lip:

This is the most common type in these sculptures. The upper lip is carved thin while the lower lip is heavy. About 41 examples of this type can be seen including sculptures number 1, 3, 5, 8, 9, 10, 11, 14, 30, 32, 35, 36, 41, 42, 43, 44, 45, 46, 47, 49, 50, 52, 54, 56, 58, 59, 64, 65, 67, 70, 71, 72, 77, 78, 79, 80, 82, 88, 89, 99, and 100.

Lips Type 2: Heavy Upper & Thin Lower Lip:

In this type, the upper lip is carved heavily while the lower one is thin, a feature not found commonly. This type can be seen in sculptures 2, 15, 18, 25 and 53.

Lips Type 3: Sharp Lips:

The sharp lips can be seen carved in 21 sculptures that include 4, 12, 16, 28, 33, 51, 60, 61, 62, 66, 68, 69, 73, 74, 75, 76, 81, 82, 83, 91 and 92.

Lips Type 4: Down Turned Lips:

A few sculptures have been noted with this feature in sculptures number 3, 13, 23 and 24.

Lips Type 5: Large Lips:

The second most common type of lips is the large lips found in 22 sculptures including 3, 6, 7, 17, 19, 20, 22, 29, 34, 37, 38, 48, 55, 57, 84, 87, 90, 93, 95, 96, 101, and 102.

Lips Type 6: With Moustache:

In some of the sculptures it is noted that Buddha is depicted with moustache, a feature most commonly seen in the sculptures of Bodhisattva. Here about eight sculptures are seen with this feature including 1, 3, 14, 17, 33, 48, 49, 68 and 84.



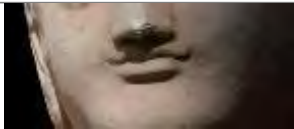



Type	Plate Numbers	Example
Type 1 (Thin Upper and Heavy Lower)	1, 3, 5, 8, 9, 10, 11, 14, 30, 32, 35, 36, 41, 42, 43, 44, 45, 46, 47, 49, 50, 52, 54, 56, 58, 59, 64, 65, 67, 70, 71, 72, 77, 78, 79, 80, 82, 88, 89, 99, and 100.	
Type 2 (Heavy Upper and Thin Lower)	2, 15, 18, 25 and 53.	
Type 3 (Sharp)	4, 12, 16, 28, 33, 51, 60, 61, 62, 66, 68, 69, 73, 74, 75, 76, 81, 82, 83, 91 and 92.	
Type 4 (Down Turned)	3, 13, 23 and 24.	
Type 5 (Large Lips)	3, 6, 7, 17, 19, 20, 22, 29, 34, 37, 38, 48, 55, 57, 84, 87, 90, 93, 95, 96, 101, and 102.	
Type 6 (With Mustaches)	1, 3, 14, 17, 33, 48, 49, 68 and 84	

Table 4.11: Examples of Subtypes of Lips.

4.2.9. Chin

The category of chin has also four types in these sculptures.

Chin Type 1: Upward Chin:

In this type the chin is carved slightly upward which gives an overall straight look to the facial features of the sculptures. This is evident from sculptures number 1, 2, 3, 6, 8, 11, 14, 15, 19, 22, 23, 49, 55, 61, 67, 68, 73, 78, 79, 82, 83, 95, 96, 99, 100, and 102.

Chin Type 2: Flat/Straight:


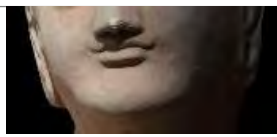

Sculptures number 9, 17, 18, 29, 31, 32, 35, 38, 46, 50, 51, 53, 69, 70, 72, 77, 85, 86, 87, 91, 93 and 101 show Type 2 chin which is straight or flat. This shape gives a straight or angular look to the whole face.

Chin Type 3: Round:

This type has a round chin which gives an overall bulky and muscular look to the face. Sculptures number 4, 5, 7, 10, 12, 13, 16, 20, 25, 27, 28, 30, 33, 34, 36, 37, 41, 42, 43, 44, 45, 47, 48, 52, 54, 56, 57, 58, 59, 60, 61, 62, 64, 65, 66, 71, 74, 75, 76, 80, 81, 84, 88, 89, 90, and 92 show this type of chin.

Chin Type 4: Heavy:

Although a little similar to that of round type of chin, the heavy chin is different in terms of its execution. The chin looks so heavy that even the lower part of the neck seems to be the part of the chin, which gives the face an overall heavy look. The examples include 7, 12, 13, 14, 15, 25, 28, 33, 37, 42, 44, 47, 52, 55, 56, 57, 58, 59, 60, 62, 66, 74, and 76.

Type	Plate Numbers	Example
Type 1 (Upward Chin)	1, 2, 3, 6, 8, 11, 14, 15, 19, 22, 23, 49, 55, 61, 67, 68, 73, 78, 79, 82, 83, 95, 96, 99, 100, and 102.	
Type 2 (Flat)	9, 17, 18, 29, 31, 32, 35, 38, 46, 50, 51, 53, 69, 70, 72, 77, 85, 86, 87, 91, 93 and 101	
Type 3 (Round)	4, 5, 7, 10, 12, 13, 16, 20, 25, 27, 28, 30, 33, 34, 36, 37, 41, 42, 43, 44, 45, 47, 48, 52, 54, 56, 57, 58, 59, 60, 61, 62, 64, 65, 66, 71, 74, 75, 76, 80, 81, 84, 88, 89, 90, and 92	

Type 4 (Heavy) 7, 12, 13, 14, 15, 25, 28, 33, 37, 42, 44, 47, 52, 55, 56, 57, 58, 59, 60, 62, 66, 74, and 76.



Table 4.12: Examples of Subtypes of Chin.

4.2.10. Ears

The category of ears is divided into three types.

Ears Type 1: Lobes Attached:



In this type, the lobes of the ears are attached with the neck. Sculptures number 2, 6, 7, 8, 10, 14, 15, 16, 18, 19, 20, 22, 25, 27, 28, 29, 30, 31, 32, 33, 34, 37, 41, 42, 43, 45, 50, 56, 57, 59, 60, 61, 65, 67, 69, 71, 77, 79, 80, 93, 94, 96, 98, 99, and 100.

Ears Type 2: Lobes Detached:

This feature shows that the lobes of the ears are detached from the neck that can be seen in the sculptures 1, 3, 4, 5, 9, 11, 12, 13, 17, 35, 38, 44, 47, 48, 49, 51, 52, 54, 55, 58, 62, 72, 73, 74, 75, 76, 81, 83, 84, 85, 86, 88, 89, 90, 91, 92, 95, and 102.

Ears Type 3: Pierced Lobes or holes on the Lobes:

There are some sculptures among the selected ones that show the pierced lobes of Buddha. These include 10, 12, 17, 28, 41, 48, 49, 51, 57, 58, 62, 67, 71, 72, 74, 75, 79, 80, 83, 96, and 102.

Type	Plate Numbers	Example
Type 1 (Lobes attached)	2, 6, 7, 8, 10, 14, 15, 16, 18, 19, 20, 22, 25, 27, 28, 29, 30, 31, 32, 33, 34, 37, 41, 42, 43, 45, 50, 56, 57, 59, 60, 61, 65, 67, 69, 71, 77, 79, 80, 93, 94, 96, 98, 99, and 100.	
Type 2 (Lobes detached)	1, 3, 4, 5, 9, 11, 12, 13, 17, 35, 38, 44, 47, 48, 49, 51, 52, 54, 55, 58, 62, 72, 73, 74, 75, 76, 81, 83, 84, 85, 86, 88, 89, 90, 91, 92, 95, and 102.	

Type 3 (Pierced Lobes)	10, 12, 17, 28, 41, 48, 49, 51, 57, 58, 62, 67, 71, 72, 74, 75, 79, 80, 83, 96, and 102.
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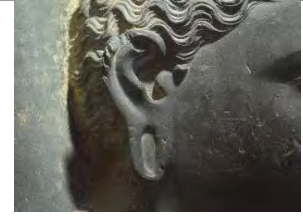


Table 4.13: Examples of Subtypes of Ears.

4.2.11. Hands/Fingers/Arms and Shoulders

This category has three types.

Fingers Type 1: Thick and Fleshy Fingers:



The round fingers are very common feature of these sculptures including 2, 4, 7, 9, 10, 12, 13, 14, 16, 18, 22, 24, 25, 26, 27, 28, 35, 38, 39, 40, 41, 42, 44, 45, 46, 47, 50, 90, 93, 95, 96, and 102.

Fingers Type 2: Thin Fingers:

This type gives a thin look to the hands of Buddha in the sculptures including 3, 5, 11, 19, 29, 30, 31, 32, 33, 34, 37, 43, 48, 49, 52, 53, 84, 88, 91, 92, 94, 97, 98, 99, and 100.

Shoulders Type 3: Muscular Arms and Shoulders

In most of the sculptures, the arms and shoulders of Buddha are depicted as muscular and robust which gives an overall muscular and strong look to the sculptures. The examples include 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 46, 47, 48, 49, 50, 51, 52, 54, 63, 84, 90, 91, 92, 93, 95, 96, 97, 98, 100, and 102.

Type	Plate Numbers	Example
Type 1 (Thick and fleshy Fingers)	2, 4, 7, 9, 10, 12, 13, 14, 16, 18, 22, 24, 25, 26, 27, 28, 35, 38, 39, 40, 41, 42, 44, 45, 46, 47, 50, 90, 93, 95, 96, and 102.	
Type 2 (Thin Fingers)	3, 5, 11, 19, 29, 30, 31, 32, 33, 34, 37, 43, 48, 49, 52, 53, 84, 88, 91, 92, 94, 97, 98, 99, and 100.	


Type 3 (Muscular Arms and Shoulders)	1, 2, 3, 4, 5, 6,7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 46, 47, 48, 49, 50, 51, 52, 54, 63, 84, 90, 91, 92, 93, 95, 96, 97, 98, 100, and 102.	
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Table 4.14: Examples of Subtypes of Fingers/Arms/Shoulders.

4.2.12. Feet/Toes

The feet and toes of Buddha's sculptures have a variety of features.

Toes Type 1: Heavy Toes:

The heavy fingers and heels make the overall heavy look to the feet of Buddha.

The sculptures include 5, 7, 9, 11, 16, 17, 26, 53, 84, 88, 92, 100, and 102.

Toes Type 2: Thin Toes:

This type of toes can be seen in the examples 1, 2, 3, 4, 12, 22, 24, 28, 37, 38, 45, 48, 90, 94, 96 and 98.

Feet Type 3: Feet with Arch:

Although not a common feature, in some of the sculptures an arch can be seen in between the toes and the heels. This can be noted in the sculptures number 3 and 92.




Type	Plate Numbers	Example
Type 1 (Heavy Toes)	5, 7, 9, 11, 16, 17, 26, 53, 84, 88, 92, 100, and 102.	
Type 2 (Thin Toes)	1, 2, 3, 4, 12, 22, 24, 28, 37, 38, 45, 48, 90, 94, 96 and 98.	
Type 3 (Feet with Arch)	3 and 92	

Table 4.15: Examples of Subtypes of Toes/Feet.

4.2.13. Halo

The halos of the Buddha's sculptures are further divided into three types.

Halo Type 1: Double Halo:

The double halo is a very rare feature in Buddha's sculptures. Only four sculpture have this feature including 23, 42, 44, and 102.

Halo Type 2: Patterned Halo:

There are a few sculptures which have pattern engraved on them. These are double circles or a wedge shaped design all around the halo. These patterns can be noted in the sculptures 15, 36, 37, 44, 97, and 102.

Halo Type 3: Halo with a Hedge:

There is only one example of a hedge carved at the top of the halo. It could have been made with an intention to attach the sculpture with the wall from upper side in a hole as is evident from plate 5.




Type	Plate Numbers	Example
Type 1 (Double Halo)	23, 42, 44, and 102	
Type 2 (Patterned Halo)	15, 36, 37, 44, 97, and 102.	
Type 3 (Halo with hedge)	5	

Table 4.16: Examples of Subtypes of Halo.

4.2.14. Garments

The Buddha is shown wearing two garments, the upper one called Sareera and a lower one called Dhoti. These two garments are perfectly executed in the sculptures with fine pleats carved out of the stone or other material. Here in this study the selected sculptures show four types of garment variations.

Garments Type 1: Loose Upper Garment:

In this type the upper garment is shown loosely wrapped all around Buddha's body with very prominent pleats and falls. The sculptures that show this type of garment include 1, 3, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 22, 23, 25, 26, 27, 30, 33, 39, 40, 41, 42, 43, 45, 46, 47, 50, 54, 63, 91, 92, 93-1, 93-3, 93-4, 95, 98, 99, and 101.

Garments Type 2: Tight Upper Garment:

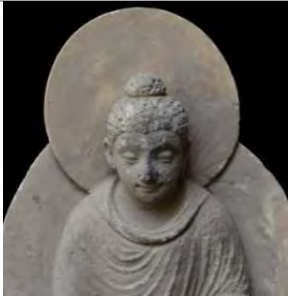

In around 31 sculptures, the upper garment is shown tightly wrapped around the body of Buddha which is evident from these examples, 2, 4, 5, 18, 24, 28, 29, 31, 32, 34, 35, 36, 37, 38, 44, 48, 49, 51, 52, 53, 84, 88, 90, 93-2, 94, 96, 97, 100, and 102.

Garments Type 3: Bare Shoulder:

In some of the sculptures, the Buddha is shown with his right shoulder as bare while the left is covered in upper garment. The examples of this type can be seen in 2, 4, 5, 23, 24, 28, 37, 38, 48, 49, 84, 90, 96, 97 and 100.

Garments Type 4: Both Shoulders Covered:

In most of the cases Buddha is shown with both of his shoulders covered in Sareera or his upper garment that can be seen in sculptures number 1, 3, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 25, 26, 27, 29, 30, 31, 32, 33, 34, 35, 36, 39, 40, 41, 42, 43, 44, 45, 46, 47, 50, 51, 52, 53, 54, 63, 91, 92, 93, 94, 95, 98, 99, 101, and 102.

Type	Plate Numbers	Example
Type 1 (Loose Upper Garment)	1, 3, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 22, 23, 25, 26, 27, 30, 33, 39, 40, 41, 42, 43, 45, 46, 47, 50, 54, 63, 91, 92, 93-1, 93-3, 93-4, 95, 98, 99, and 101.	
Type 2 (Tight Upper Garment)	2, 4, 5, 18, 24, 28, 29, 31, 32, 34, 35, 36, 37, 38, 44, 48, 49, 51, 52, 53, 84, 88, 90, 93-2, 94, 96, 97, 100, and 102.	



Type 3 (Bare Shoulder)	2, 4, 5, 23, 24, 28, 37, 38, 48, 49, 84, 90, 96, 97 and 100.	
Type 4 (Covered Shoulders)	1, 3, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 25, 26, 27, 29, 30, 31, 32, 33, 34, 35, 36, 39, 40, 41, 42, 43, 44, 45, 46, 47, 50, 51, 52, 53, 54, 63, 91, 92, 93, 94, 95, 98, 99, 101, and 102.	

Table 4.17: Examples of Subtypes of Garments.

4.3. Classification based on position/mudras

The collection of the National Museum of Pakistan consists of various types of Gandhāra art pieces. These artefacts include sculptures of Buddha in different positions sometimes depicted individually and in some cases depicted in an important episode from his life either individually or in a relief panel. Keeping this in view, the sculptures of Buddha that were selected for the current study and comprising of 102 pieces, are classified as Standing Buddha, and Seated Buddha. Also there are heads in the museum as well as some relief panels in which Buddha is shown with other figures.

4.3.1. Standing Buddha:

Generally, Buddha in this position is represented standing in *Abhaya Mudra*. He is usually shown standing on a pedestal which is either carved with scenes showing Buddha or Bodhisattva or sometimes with other scenes from his life.

Out of the selected sculptures, 22 are in standing position. These standing figures of Buddha can further be subdivided into categories rendering the pose they are showing in their standing posture. These positions include:

Standing in Abhaya Mudra:

According to the above classification, the selected material from N.M.P. Karachi, has a total of 22 standing sculptures of Buddha out of which 14 are in *Abhaya Mudra* or reassurance pose. This makes it 63.6% of the total standing

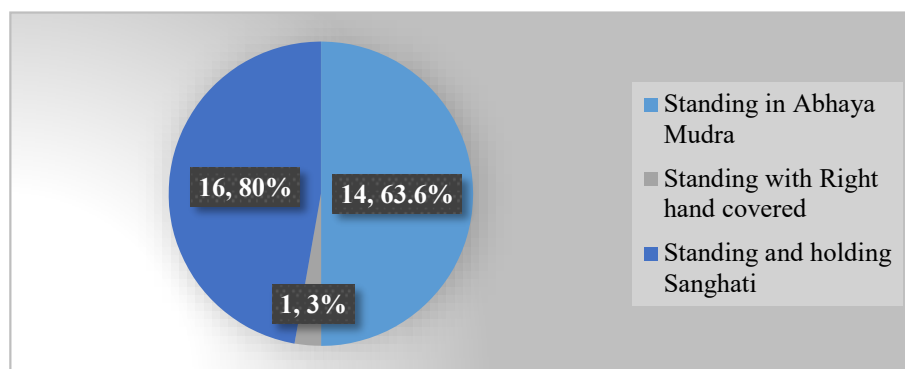
sculptures of Buddha in this position. Plates 1, 3, 7, 9, 10, 11, 13, 16, 18, 38, 39, 44, 52, and 100 show Buddha standing in *Abhaya Mudra*.

Standing with right hand covered in Sanghati

In one of the sculptures, Buddha is depicted with his right hand completely covered in his upper garment. Plate 12 shows that his right hand is covered however, the position of his arm and hand is not straight. This is the Mathura style that could probably be copied by the artists here.

Standing and holding his Sanghati in his left hand

In most of the cases of standing figures of Buddha, he is holding some part of his upper garment in his left hand. The 16 Buddha sculptures out of the 20 standing figures are shown holding his upper garment in his left hand. This is about 80% of the total standing Buddha sculptures. Plates 1, 3, 7, 9, 10, 11, 12, 13, 14, 16, 18, 38, 39, 44, 52, and 100 show him holding his upper garment in his left hand either raised up or held down.



Graph3: Classification of standing position

4.3.2. Seated Buddha

During the current study, most of the figures selected have the sculptures in which Buddha is shown seated. He is shown either seated on a pedestal (carved or plain) or without any pedestal. About 55 seated figures of Buddha fall under this category which makes it 71.4% of the total. These figures can be further divided into the following sub-categories.

Seated Buddha in Abhaya Mudra

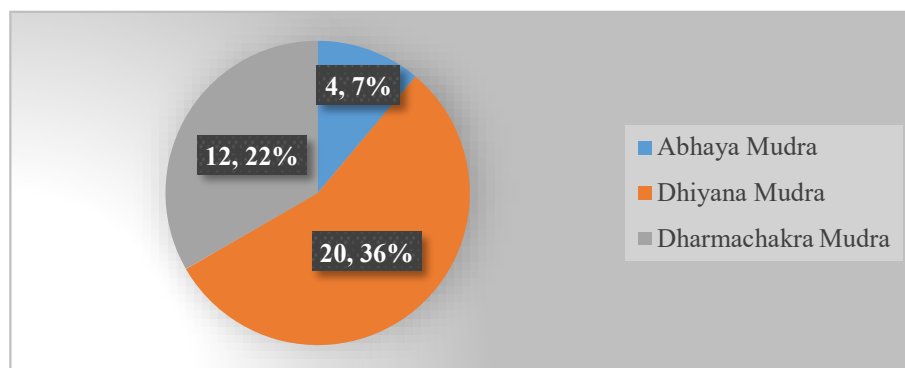
Out of the selected sculptures for this category, 4 are shown in *Abhaya Mudra* or the reassurance pose. These sculptures include both either seated on a pedestal, sometimes carved or plain, or seated on a low plinth. Plates 26, 87, 93 and 98, show Buddha in *abhaya mudra*. This shows that about 7% of the total seated figures of Buddha in the National Museum of Pakistan, Karachi are in *Abhaya Mudra*.

Seated Buddha in Dhiyana Mudra

In most of the selected sculptures from N.M.P. Karachi, Buddha is shown seated in *dhiyana mudra* or meditation pose. The 20 figures are showing Buddha in *dhiyana mudra*, which is about 36% of the total seated figures of Buddha. Plates 6, 23, 25, 27, 29, 30, 31, 32, 34, 35, 36, 41, 42, 43, 45, 49, 50, 97, 101 and 102 show him sitting in this posture.

Seated Buddha in Dharmachakra Mudra

From the selected material 12 pieces of seated sculptures of Buddha are showing him in dharmachakra mudra. This gesture shows the turning of the wheel of law and is the symbolic representation of the first sermon at the Deer Park at Sarnath after his enlightenment. Plates 2, 4, 5, 24, 28, 33, 37, 46, 47, 51, 82 and 96 show him sitting in *dharmachakra mudra*. The posture depicts him of about 22 % of the total of the seated positions. Within this category, there are further variations where Buddha is shown either holding all of his fingers (see plate 28) or sometimes holding his index finger only (see plates 2, 4, 5, 24, 33, 37, 46, 47, 51, 82 and 96).



Graph 4: Classification of Seated position

4.4. Buddha Heads

Although there are a number of Buddha heads lying in the National Museum of Pakistan, Karachi, however, 32 were chosen for the study. The material vary from stone to stucco. Therefore, these heads can be divided based on the material out of which those were made. These categories include:

Stone

The heads of Buddha made of stone are carved out of Schist stone with a variation of colours. Out of all 32 heads of Buddha selected for this study, there are 16 heads that fall under this category, which is about 55 % of the total Buddha heads. Plates 54, 55, 58, 59, 60, 61, 65, 67, 68, 71, 72, 73, 74, 75, 76, and 81 show heads carved out of stone now lying in the NMP, Karachi.

Stucco

The stucco heads of Buddha in NMP, Karachi include plates number 8, 56, 57, 63, 64, 65, 66, 68, 69, 70, 77, 78, 79, 80, 85 and 99.

4.5. Relief Panels

The relief panels in NMP, Karachi show a variety of scenes from the life of Buddha and some Jatakas, however, the important among them show the following scenes:

- Buddha sitting under garland (Miracle of Śravasti)
- Attack of Mara
- Buddha seated in a canopy (probably the Attack of Mara)
- Dipamkara Jataka
- The first Sermon
- Miracle of Śravasti
- Buddha in Indraśāla Cave
- Anathapindada presents Jetavana Park to Buddha
- Buddha presents Serpent to Kaśyapa
- Buddha sitting in his heaven, Sukhavati
- Mahaparinirvana (the death scene)²³

²³ For the details of these panels, see chapter 3 in this work

Stylistic and Comparative Study of the collections at NMP with other museums in Pakistan

Museums play a vital role in the collection, preservation and presentation of the cultural heritage of nations, linking the past to the present through systemic exhibition of the material culture with primary and secondary data. Therefore, museum attempts to reflect the cultural background of a country working as the face of a nation through propagating rich national heritage.

In the Indian Subcontinent, the first collection in the name of museum was carried out in 1796, almost 40 years after the establishment of the British Museum. That year, the Asiatic Society of Bengal (founded in 1784), decided that the collections would be placed in Calcutta in a museum. This plan could not gain success until 1814, when the society was able to establish the first museum in India. For this museum, Dr. Nathaniel Wallich, Danish botanist offered to serve the museum as honorary curator and provided some duplicates from his own collection. Later on, in 1875, a large museum in Calcutta was formed by the government with archaeological and ethnological material (Markham & Hargreaves, 1936: 5-6).

Meanwhile museums started to establish in other parts of India as well including Madras, Bellary, Cuddalore, Coimbatore, Mangalore, Ootacamund, and Rajamundry. In addition, Victoria Museum was established in Karachi in 1851. Therefore, the number of museums increased and by 1857, there were twelve museums in the whole country (Markham & Hargreaves, 1936).

5.1. The development of museums in Pakistan

In his report titled “A Survey of the Museums and Archaeology” published in 1970, Dr. Dani writes in the Preface of the book, “In 1950, Sir Mortimer Wheeler published his daring book ‘Five Thousand Years of Pakistan’, which projected the name of Pakistan in the world of archaeology... In 1965, Mr. Mumtaz Hassan published the National Bank of Pakistan calendar with the title ‘Treasures of Pakistan’. It had no presumption to scholarship, but it made a tremendous impact on the people of Pakistan.and Pakistanis were aroused to a sense of realization that the country which they

now own, has cultural past – a rich heritage of civilization, which could claim for them a front rank in the galaxy of man’s achievements in the world (Dani, 1970: viii).

The beginning of the museums in Pakistan can be traced back to the British period as is discussed in detail in the first chapter of this research work. Gradually new museums came into being such as Lahore Museum, Peshawar Museum, Taxila Museum, Mohenjo Daro Museum and Harappa Museum etc. (Markham & Hargreaves, 1936).

Dr. Dani points out that the museums in the western part of Pakistan (present day Pakistan) were originated because of the interest of the British officers and the type of the museum depended on their interest. This included local agricultural products, fauna and flora, handicrafts, geological and mineral specimens and some historical and archaeological material (Dani, 1970: 22).

In the latter half of the nineteenth century, only two museums were established in this area, Victoria Museum, Karachi, in 1851 and Lahore Museum in 1864 (Dani, 1970: 22).

At the turn of the new century, a new museum emerged called the McMohan Museum at Quetta in 1900 and another one at Peshawar as Peshawar Museum in 1907 (Dani, 1970: 23).

After the partition of the subcontinent in 1947, the government of Pakistan from time to time took initiatives to establish museums all over the country. As a result, currently, there are about 126 museums in Pakistan that accommodate the material of different nature ranging from archaeological and historical to geological, ethnological, and of other nature (Ahmed, 2020). The following table can comprehend the distribution and mandate of these museums.

ICT	KP	Punjab	Sind	Baluchistan	GB	AJ&K
11	18	46	36	09	02	04

Table 5.1: Provincial Distribution of Museums in Pakistan.

We now intend to describe the museums in different provinces of Pakistan, which were visited by the researcher for the current study. In addition, a stylistic and comparative study would also be formulated to see the similarities and differences that

are found between the Buddha sculptures in the National Museum of Pakistan Karachi and of those lying in other museums.

5.2. Stylistic and comparative study of the Buddha sculptures with other museums of Pakistan

The material for the present study was selected from the National Museum of Pakistan, Karachi. The museum was formerly known as the Victoria Museum, established in 1851, however, remained defunct for some time. It was again made functional in 1970 and since then remains one of the two National Museums of Pakistan²⁴.

After the partition of India in 1947, the collection of the Victoria Museum, Karachi disappeared mysteriously (Dar, 1977: 30; Morley 1981: 10). However, in the 1950s its building was rented for the National Museum of Pakistan, which was shifted to its own building in Karachi, that houses artifacts dating from Prehistory, Proto-history, early historic, Buddhist, Hindu and Muslim periods (Pakistan Archaeology, 1964: 75-76). This museum has been discussed in detail in the first chapter of this dissertation.

Here, the selected sculptures from the National Museum of Pakistan will be compared with those lying in other museums of the country visited by the researcher.

5.2.1. Peshawar Museum, Peshawar

There are 18 museums in KP that are administered by different entities; however, the Directorate of Archaeology and Museums, Government of KP govern the majority. For the current study, Peshawar, SSAQ, Swat, Mardan, and Hund Museums were visited for the comparative and stylistic study.

Out of all these museums, the Peshawar Museum has the largest number of Buddha images in the whole province.

Peshawar museum is located in between the old city and the cantonment on the main Station Road (34.0080695, 71.5582905). The museum was opened in 1907 in the Victoria Memorial Hall built in 1905 (see fig. 5). It was maintained by the Peshawar

²⁴ The other has recently been established in Islamabad as Islamabad National Museum



Fig. 5: Peshawar Museum, Peshawar
(Photo by Samar Majid (SM))

Municipality until 1910, when it became under the control of the local government (Markham & Hargreaves, 1936: 195-196; Dani, 1970: 200).

The collection of the museum consists largely the artifacts from Gandhāra, including the Buddha images, Bodhisattva images and heads, Buddhist deities, relief panels depicting episodes of Buddha life story as well as Jatakas, architectural elements etc. Other material include coins, ethnological material, inscriptions, ivory items and other things. These are mainly collected by the excavations from Charsadda, Sehri Bahlol, Shah ji ki Dheri, Takht-i-Bahi, Jamal Garhi etc. and others are either donated or purchased from various sources (Markham & Hargreaves, 1936: 195-196).

After the partition of the subcontinent, the scope of the Peshawar Museum has changed considerably from time to time. In the early fifties of the last century, the collection included specimens of art, archaeology, paintings, coins, inscriptions, manuscripts, historical documents, calligraphy, arms and weapons, and ethnological material of Kafirs and other tribes of KP (Dani, 1970, p. 200).

Currently, the museum displays much of the Gandhāra art from various Buddhist sites of KP. The researcher of this work has visited the museum many times and collected data of the Buddha images on display. This collection of data included the photographs, measurements and inventory numbers of the selected images of Buddha for the present study. The comparative study of the Buddha sculptures in Peshawar Museum and NMP, Karachi is discussed below.

1. Standing Buddha (Accession Number PM-2856)

This grey schist sculpture of Buddha measures 161.29 X 53.34 cm which shows Buddha in a standing pose, his halo and hands are missing (see plate 103). This sculpture is dated to 2nd to 3rd century A.D. according to The features of this sculpture resemble with the features of many sculptures in the National Museum of Pakistan, Karachi including plate numbers 1, 3, 12, 14, 16, 17, 28, 31, 32, 33, 41, 47, 48, 49, 55, 58, 68, 81, 84, 88, 89 and 99 of the catalog in this work. These features are the mustache and the prominent eyes which are same as that of the sculptures in NMP, Karachi (see plate 103-A).

2. Standing Buddha on a Floral Pedestal

This sculpture is made of black schist in which Buddha is depicted standing on a floral pedestal that measures 20.32 X 18.80 X 17.78 cm. the total measurement of the sculpture is 172.72 X 60.96 cm and bears accession number PM-2855 in the accession register of the museum. The pedestal has three lotus flowers carved on front and one on each side of the pedestal (see plate 104). The pedestal resembles sculpture number 11 of the pictorial catalog in the style of execution of the flowers (see plate 11-A). The difference of the two sculptures in the pedestals is that the one in Peshawar Museum has three lotus flowers carved on it (see plate 104-A and 109-B) while the one in NMP, Karachi has two flowers.

3. Standing Buddha

In this black schist sculpture, bearing accession number PM-3081, the Ushnisha is elongated and low on the top of Buddha's head (see plate 105) that resembles Type 1-C of the subtype of Ushnisha in the present research work. This sculpture measures 132.08 X 62.23 cm. Plates 25, 44, 68, 72, 74, 92, 96, 99, and 102 of the catalog resemble this sculpture in Ushnisha, and the hair pattern (see plate 105-A).

4. Large Standing Buddha

This sculpture of Buddha in Peshawar Museum measures 264.16 X 97.79 cm and is carved out of grey schist. This was excavated from Siri Bahlol, Mardan in 1909-10 and has the accession number PM-2857. With the wide and open eyes (see plate 106), this sculpture resembles the one in NMP, Karachi, as shown in plate 16 of the catalogue, in left hand Buddha is shown holding his upper garment. In both examples (Karachi and Peshawar Museums), the arm is straight and holding the garment in two fingers and thumb while the last two fingers of the hand are folded (see plate 106-A).

5. Standing Buddha on a Carved Pedestal (Measuring 147.32 X 50.80 cm)

This black schist sculpture was acquired at Aman Kot, Mardan through A.C. Mardan in 1910 and has the accession number PM-2852.

The worship of the fire alter is shown in the pedestal where two figures on the left and one on the right side can be seen worshipping the fire alter that is placed on a raised platform (see plate 107). This scene of worship is similar to that shown in plate 12 of the catalog where two figures are shown worshipping the fire alter placed on a higher platform. The Corinthian pilasters also resemble with those shown in the pedestal of the sculpture in the Peshawar Museum (see plate 107-A).

6. Standing Buddha

This sculpture of Buddha is carved out of black schist and bears accession number PM-2849, and measures 157.48 X 59.69 cm. It was excavated from Siri Bahlol, Mardan in 1909-10. It shows round and snail-like hair pattern (see plate 108) which resembles to the type 2-C of the hair pattern category of this work. Plates 2, 38, 84, 89, 105 and 106 show this type in the pictorial catalogue (see plate 108-A).

7. Standing Buddha with carved halo

The sculpture in Peshawar Museum, bears number PM-2853, and measures 124.46 X 45.72 cm, which was acquired through A.C. Mardan in 1909 at Daulat, Mardan. In this black schist sculpture, the Buddha is shown with a carved halo on the edges (see plate 109) with a leafy scroll (see plate 109-A). The carved halo of plates 15 and 44 in the pictorial catalogue shows similarity of carving on the haloes as compared to other sculptures, which are simple.. However, the pattern of the carving are different in

design. The sculpture here in Peshawar Museum has a carved pedestal, measuring 30.48 x 12.7 x 13.97 cm, shows Bodhisattva sitting in Dhiyana Mudra in the middle while four figures flank him, two on each side in Anjali Mudra. This resembles plate numbers 3, 6, 7, 16, and 17 of the catalog. Interestingly, all these sculptures show Bodhisattva sitting in the middle with worshippers on either side, except for the one shown in plate 17, where Buddha is shown in the middle with worshippers on his sides.

8. Large Standing Buddha

This sculpture in black schist measures 218.44 X 88.9 cm and has accession number PM-2858 that was excavated from Sahri Bahlol in Mardan during 1911 excavations. It shows a thin band encircling the bottom of the Ushnisha (see plates 110 and 110-A), that resembles to type 2-E shown in plates 1, 16, 71 and 95 of the catalogue.

9. Stucco Buddha Head

This head in stucco was recovered from Takht-i-Bahi, Mardan in 1911-12 and measures 60.96 cm. It bears the accession number PM-2859 and shows subtype 9-D of the chin type that is heavy chin of the Buddha sculptures (see plates 111 and 111-A). Around 26 sculptures and heads of Buddha in NMP, Karachi show this type (see catalogue for reference).

10. Buddha sitting in Indraśāla Cave

This sculpture from Peshawar Museum was purchased from Mamane Dheri, Charsadda²⁵, and bears the accession number PM-2805 and measures 76.24 X 76.24 X 10.16 cm. This scene of Buddha shows him sitting in *Dhiyana Mudra* in Indraśāla Cave (see plate 112) resembles to that of plate number 19 in the catalogue. The main difference of the two relief panels, the one in Peshawar Museum and the other in NMP, Karachi, is that of the inscription which is inscribed on the bottom border of the relief in Peshawar Museum. This Kharoṣṭhī script has been translated by Hargreaves, Konow, Marshall, Shakur, Ingholt and others (Ali & Qazi, 2008). Konow translates it as “Anno 89, in the month of Margasiras the 5 (day), at this term was bestowed this religious gift by the Saramana Dharmpriya in honor of ... In honor of his teacher

²⁵ (Ali & Qazi, 2008: 218)

Buddhapriya, for the bestowal of health on his fellow disciples". John Marshall identified its date in the year 87 of the Kanishka era (Ali & Qazi, 2008).

The sitting poses of Buddha in both sculptures is also different, as that the one in Peshawar Museum is showing *dhiyana mudra* while the one in Karachi Museum is in *abhaya mudra*.

11. Seated Buddha in Dharmachakra Mudra

In this sculpture, (measuring 104.14 X 62.23 cm, accession number PM-3082), Buddha is shown seated in preaching pose (dharmachakra mudra) on a wooden charpoy (see plate 113). This grey schist sculpture was excavated from Sahri Bahlol, Mardan in 1912. The wooden charpoy is placed on a pedestal with two pilasters on each sides (see plate 113-B). In this pedestal Buddha is shown seated on a throne flanked by six devotes on sides while four Bodhisattvas seated cross-legged in meditation on both sides of this pedestal. This sculpture is in resemblance to the one in NMP, Karachi, shown on plate 84 of the pictorial catalog. Here also Buddha is shown sitting cross-legged with the right bare shoulder on a pedestal like the one in the Peshawar Museum. In the example at Karachi, Buddha is sitting in meditation with four devotees in Anjali mudra, two on each side of Buddha.

The difference between these two examples is that of the hairstyles (see plate 113-A) and of the charpoy which is missing in the Karachi example and of the crisp folds in the upper and lower garments of Buddha in Peshawar Museum as compared to the one in Karachi Museum which shows heavy folds.

12. Seated Buddha on Inverted Lotus Throne

This double haloed sculpture of Buddha in Peshawar Museum is measuring 36.83 X 17.78 cm that bears accession number PM-4022. Here Buddha is depicted as sitting in preaching pose (see plate 114). In this sculpture, the facial features are depicted much different from other Buddha sculptures in Peshawar Museum. These features could be seen in two of the sculptures in NMP, Karachi, (see plates 29 and 51 of the catalogue). The difference is in the hairstyle and the sitting pose where Buddha is in meditation in NMP, Karachi examples. Moreover, the halo is double in Peshawar Museum while single in Karachi Museum.

13. Fasting Siddhartha (Buddha to-be)

The Archaeological Survey of India excavated this very intricately carved fasting Siddhartha at Peshawar Museum from Takht-i- Bahi, Mardan in 1907-8 that measures 47.50 X 85 cm and bears accession number PM-2756. Here Buddha is shown in a skeletal form, hair shown falling at the front and behind the Ushnisha (see plate 115 and 115-A). The ribs are prominent in the chest and his veins are clearly visible (see plate 115-B). The sculpture with the same elegance and intricacy can be seen in NMP, Karachi also shown in plate 23 of the catalogue. Here Siddhartha can be seen sitting in meditation in the skeletal form with ribs and veins clearly visible in his chest. The figure here shows double haloes unlike the example in the Peshawar Museum. Another difference is the presence of a carved pedestal in Peshawar Museum on which Siddhartha is sitting. Ingholt interprets the scene in the pedestal as after the fasting, the two merchants, Trapusa and Bhallika, offer sweets made of barley and some honey balls to bodhisattva (Korita, 2003: 311, pl. 183).

14. Stucco Head of Buddha

This stucco head of Buddha (see plate 116) was donated by PA Khyber Agency Lt. Col. W.A. Garstin in 1929 and measures 15.24 cm. This bears accession number PM-3405. It is similar to that laying in the NMP, Karachi, as shown in plate 70. In both examples, the half-closed eyes and small mouth are executed in a similar fashion. The hairstyle is also same with elongated Ushnisha and semi-circular design of hair strands. In both cases, the upper lip is thin while the lower lip is heavy.

15. Stucco Buddha Head

This stucco head of Buddha was also donated by PA Khyber Agency, Lt. Col. WA. Garstin in 1929 that measures 25.4 cm. This head has the accession number PM-3404 and resembles a lot with that in NMP, Karachi shown in plate 78. Both have the same hairstyle, eyes and other facial features (see plate 117).

16. Stucco Sculpture of Buddha in Meditation

This stucco sculpture of Buddha, as the other two were donated by PA Khyber Agency, Lt. Col. WA. Garstin in 1929 that is 21.59 cm in size with the accession number PM-3400. It shows him sitting in meditation (see plate 118) and resembles a lot with the one shown in plate 47 in the NMP, Karachi. The sitting position in both

sculptures, however, is different, while the facial features are the same. Both have bulky round face with low Ushnisha and bulky jawline along the heavy neck.

17. Gabled Arch showing 3 Buddhas in different panel

In this decorated gabled arch carved out of black schist stone, bearing accession number PM-3128 and measuring 66.04 X 36.83 cm, there are three panels showing Buddha in various poses (see plate 119). In the lowest and largest panel (measuring 16.83 x 33.02 cm), Buddha is shown sitting in meditation while slightly turned towards a figure in front of him who is holding something in his hand (see plate 119-A). Another figure in the same part of the main panel is standing behind the first one in anjali mudra while another one in the same position is standing behind Buddha in princely attire.

In the middle panel (measuring 40.64 x 15.24 cm), Buddha is shown seated on a throne flanked by two figures on each side in anjali mudra while two arch bearers on each side of the panel.

The third panel at the top of the gabled arch (08.57 x 25.4cm) , shows Buddha seated in meditation on a pedestal under an arch while a male figure wearing dhoti and holding an offering in his hands is standing on the left side of Buddha.

In a gabled arch of the same style with three panels laying in NMP, Karachi, Buddha is shown in different poses in all panels (see plate 101). Here in the lowest panel seated Buddha is shown flanked by Bodhisattva Maitrya on his left and another Bodhisattva on his right hand, while he is shown in meditation under a Bodhi tree. In the middle and upper panels, Buddha alone is shown seated in meditation.

18. Seated Buddha on a Lotus Throne

This panel in grey schist depicts Buddha in preaching pose seated on a lotus throne flanked by garland bearers and Bodhisattva *Manjusri* is shown holding a book (see plate 120) and other figures all around. This panel was donated by Col. Johnston that bears the accession number PM-3110 and measures 59.69 X 36.83 cm. The pedestal of this richly carved panel is carved with Bodhisattva in meditation, along with worshippers, monks. A Kharoṣṭhī inscription can also be seen at the lower border of the panel.

In one of the panels at NMP, Karachi, Buddha is shown sitting in preaching pose flanked by Bodhisattva standing in abhaya on his left side (see plate 96). Here, Buddha is sitting on a lotus throne in dharmachakra mudra. Two angels with a garland are

shown at the top of his head and four figures are at the bottom of the lotus throne. At the lowest border of the panel, water and fish are depicted.

19. Figures of Buddha with Bodhisattva Avaloketheshvara in a Panel

This panel in the Peshawar Museum (size 35.56 X 54.61cm, and accession number PM-3091), shows six figures of Buddha standing in *abhaya mudra* while Bodhisattva Avaloketheshvara is shown standing on the left side of the panel in *abhaya* (see plate 121). This piece was donated by DC Peshawar in 1949. Here three of the Buddha figures wear tight upper garment with the bare right shoulder while others in alternating numbers are wearing loose upper garment with both shoulders covered. At the bottom of the panel in a border, there is a Kharoṣṭhī inscription in two lines; however, the upper line has only few akshāras visible.

A gabled arch showing four Buddhas standing in a row is laying in NMP, Karachi as shown in plate 93. Although there is some similarity in both panels, still they both have many differences. In NMP, Karachi example, Buddhas are standing under a canopy with hanging pine cones at each end of the canopy. One of the Buddhas is holding his hand under his upper cloth thus completely hiding his right arm, only the hand is visible, while his left hand is completely wrapped under the upper garment. The same style can be seen in another Buddha on the extreme right corner of the gabled arch.

20. The Miracle of Śravasti

This episode of the life of Buddha can be divided into three main phases based on the execution that is according to the episodes of miracle.

A. Emission of Fire and Water Simultaneously

This broken panel illustrates Buddha standing in the air with water eliminating flames from his shoulders and water from his feet simultaneously (see plate 122). This piece was received from Tomkin IGP, NWFP in 1925 that measures 39.40 X 15.25cm with the accession number PM-2787. Here Buddha is depicted in *abhaya mudra*, along with a figure; probably king Prasenajit is standing to his right in *anjali mudra*. He can be seen wearing an elaborated headdress, which shows him as a king.

This scene of the miracle can be seen in plate 3 of the catalogue in this research work. In a large sculpture of Buddha, he is shown standing with flames emitting out from his shoulders and water from his feet (see plates 122-A and 122-B).

B. Preaching of Buddha with Bodhisattvas

This grey schist panel measures 35.58 X 27.96 cm with an accession number PM-3134 and was purchased from Muftipur in Charsaddar in 1909. In this panel, Buddha is shown in dharmachakra mudra seated on a throne. His right shoulder is uncovered as he is wearing his upper garment tightly around his body (see plate 123). Bodhisattva Padmapani stands on either sides of Buddha holding lotus flower and water flasks Kamadalu in their left hands. Two angels are holding garland above Buddha's head. Indra and Brahma can also be seen at the back of Buddha.

The same scene can also be realized in another example at Peshawar Museum, excavated from Sahri Bahlol in 1911-12. This piece also belongs to 2nd-3rd century A.D. and bears accession number PM-3140 (measures 45.75 x 35.58 cm). This panel shows Buddha sitting in the middle on a lotus throne, flanked by Bodhisattva Maitrya on both sides (see plate 123-A), Indra, and Brahma at the back of Buddha.

This type of scene depicted in stone can also be seen in NMP, Karachi (see plate 4, 38 and 90 of the catalogue).

C. Multiplication Miracle

This relief panel is measured 27.95 X 27.96 cm with the accession number PM-2786 that was excavated from Takht-i-Bahi, Mardan in 1912. It shows another important part of the Miracle of Śravasti, known as the multiplication miracle. Here Buddha was transformed into many images. In this panel, he is shown sitting on a lotus throne in dhiyana mudra under a canopy (see plate 124). Six figures of Buddha can be seen, three on each side of him that are standing or probably flying in the air. Two other figures can also be seen at the bottom who are in anjali mudra.

This relief is in close similarity with that laying in NMP, Karachi as shown in plate 95 of the catalog. In this broken panel, Buddha is seated on a lotus throne and his duplicated images can be seen on left side, the right side is broken therefore we can assume that there were also these images. The difference of the two examples in both museums is that there is a carved pedestal at the bottom in the Karachi example showing Bodhisattvas and other figures sitting in different poses.

5.2.2. Swat Museum

Also known as Saidu Sharif Museum (see fig. 6), it is located on the main Mingora Saidu Road at Saidu Sharif, the headquarter of the Swat District (34.7639790, 72.3593423). The museum was established by Miangul Jehanzeb, Wali of Swat in 1959 to exhibit his personal collection and the material excavated by the Italian Archaeological Mission to Pakistan (Dani, 1970: 206). The building was designed by the Italian architect, Professor Vittonio Caroli. This building was later on purchased by the Department of Archaeology, Government of Pakistan in 1961 to house all the material and the adjoining Darul Ulum for reserve collection of the museum. This



Fig. 6: Swat Museum, Swat

(Photo by SM)

museum was then inaugurated by Field Marshal Muhammed Ayub Khan the then president of Pakistan on 10 November, 1963 (Dani, 1970: 206).

In 1967, the museum was expanded by opening two rooms on each side of the main hall thus giving more space for the display (Dani, 1970: 207). The original scope of the museum was confined to the finds from the Swat valley only that housed the artifacts unearthed by the Italian Archaeological Mission in the fifties and sixties. Three types of the collections were displayed including materials found from the Buddhist

Stupas and monasteries around Mingora, artifacts from settlement sites of Gokdara and Udegram and the cultural material excavated from the grave sites of iron and bronze age (Dani, 1970: 207).

Upon entrance to the main hall of the museum one can find the first gallery consisting of the material found from the gravesites. These include pots, caskets, bones, iron and bronze objects etc.

The second gallery starts with the exhibition of the Gandhāra sculptures and relief panels depicting Jataka stories mainly found from Butkara I and II sites. Some heads of Buddha and Bodhisattvas are also displayed here. Material of the daily use from the settlement sites are also exhibited in this gallery. Adjacent to this gallery is another hall that displays the material unearthed from the Buddhist stupa of Saidu Sharif along with the wooden model of the stupa complex placed in the center of the gallery. The photographs of the Saidu Sharif stupa decorate the walls and important finds from there. To the right hand side of this gallery, is another hall, where large sculptures of Buddha are displayed. This long hall leads the visitors to another hall on the right hand side of the museum that houses the sculptures of Buddha, bodhisattvas, Buddha heads and relief panels excavated from various sites of Swat Valley. Here also the walls are adorned with the photographs of the sites from where the displayed material was recovered by the scholars. The last gallery is decorated with the ethnological material, including, shawls of Swat, decorative doors, pots and other utensils, and other material of the daily use in the household of the people of the region.

The researcher visited this museum to collect the data for the present study for comparison with that in the NMP, Karachi. Some of the sculptures that resemble those in NMP, Karachi are discussed under.

1. Seated Buddha in *Dhiyana Mudra*

This sculpture of Buddha in grey schist is measured 40.64 X 22.86 cm that has the accession number BKG-2343 and was excavated during the excavation session of 1984-2013 from Barikot Swat. It has Greek facial features (see plate 125), and is similar to the features of the those laying in NMP, Karachi as shown in plates 31, 32 and 35. Buddha has flat face with the upper garment tightly wrapped around his body. In Swat Museum example, the folds of his drapery are sharp and intricate while those in NMP, Karachi are heavy and crude.

2. Seated Buddha with a Bodhisattva

In this green schist sculpture of Buddha (measuring 17.78 X 22.86 cm, bearing accession number SS1-20) was excavated from Saidu Stupa in Swat and the conservation was done in 2011-13. It shows Buddha seated on a pedestal in abhaya mudra and holding his upper garment in his left hand (see plate 126). Behind Buddha's head there are leaves carved out as if, he is sitting in front of a small tree or a plant. A bodhisattva Maitrya is standing on his left side in anjali mudra and is slightly turned towards Buddha. The Corinthian pilaster is carved on the right hand side of the panel.

Another piece showing the same feature of leaves carved behind Buddha's head can be seen in plate 126-A where Buddha is in abhaya mudra and is flanked by Indra and Brahma on his sides. This piece was excavated during 1962-84 from Saidu Stupa and measures 25.5 x 22 cm. dated between 1st to 3rd century of the present era (Khan, 1993: 86).

The same features with leaves can be seen in one of the carved pedestals at NMP, Karachi (see plate 17-A) where Buddha is shown seated on a low pedestal and it could be interpreted from the broken part that leaves were once carved at the back of the head of Buddha.

3. Stucco Buddha Head

This stucco head of Buddha was excavated from Butkara-I (1956-62), that measures 20.32 cm with an accession number BI-2746 (see plate 127) is in close similarity to that of plate 66 and 70 of the catalog laying in NMP, Karachi. The Ushnisha is similar and the flat face resembles to the one shown in plate 70.

5.2.3. Sir Sahibzada Abdul Qayum Museum, University of Peshawar

The first university museum was established in the campus of the Peshawar University in 1966 in five class rooms of the Department of Archaeology, University of Peshawar (see fig. 7) and was inaugurated by the then Minister of Education Mr. Kazi Anwarul Haq in 1966 (Dani, 1970: 193). Initially it was a small museum housing selected material discovered during the course of excavations by the members of the Department of Archaeology, university of Peshawar (Dar. 1977: 46; Dani, 1970: 193). The five rooms where the material was displayed had the chronological order as,

Prehistoric Gallery exhibiting stone tools recovered from Soan Valley, Gomal Valley, Sanghao Cave, and other areas; the Proto Historic Gallery included objects recovered from the Bronze and Iron Age graves of Thana and Timargarah; the Historic Gallery exhibited objects from Charsadda, Gandhāra sculptures from Talash Valley and Dir; the fourth gallery was Paleography and Numismatic Gallery that housed paleographic and coins cabinet; while the last gallery was named as Painting Gallery that had the photographic representation of paintings belonging to the Arab School Persian and Mughal Schools (Dani, 1970: 193-194).



Fig. 7: SSAQ Museum, University of Peshawar

(Photo by SM)

However, from 1970 to 1995 large numbers of Gandharan sculptures were excavated at various sites of Malakand, Dir and Swat districts, which demanded a separate building for exhibition of this valuable art. For this purpose, a double storey building was constructed in the year 1998 where the whole of the collection was shifted and was named as “Sir Sahibzada Abdul Qayum Museum of Archaeology and Ethnology”. Presently, there are about more than one thousand Buddhist antiquities consisting of narrative relief panels, individual sculptures, relic caskets, inscriptions

and model stupas out of which some are exhibited in the showcases and majority lying in the reserve collection.

The most impressive of these sculptures come from the Swat Valley that can be distinguished from the rest of the material due to its execution in green and blue schist. Furthermore, the material discovered at various Buddhist sites of the Swat Valley such as Butkara III, Shnaisha, Marjanai, Pataka, and Loebanr etc. have their own characteristic features which slightly differentiate them from each other in respect of rendering and chiseling techniques, facial features, costumes, and jewelry etc.

“The site of Butkara III alone has provided some 206 artifacts to the museum collection including two coins, some reliquaries and stone sculptures and relief panels. From the same site at least twenty four examples of seated Buddha fringed by either gods Indra and Brahma or lay devotees are recovered. Such a collection with same style and execution has not been recovered yet from a single Buddhist establishment in Gandhāra.

Another collection of sculptures comes from the Buddhist site of Marjanai, near Kabal, Swat. These art pieces are very beautiful in their carving and fine execution, however show some artistic variations from those recovered from other sites in Swat.

The museum has also some collection of donated sculptures in reserve collection”²⁶. The researcher visited the museum and collected data for the comparative study of the sculptures with the selected material in NMP, Karachi. The following photos show the similarities in the sculptures.

1. Seated Buddha (First Sermon at Deer Park)

This grey schist sculpture of Buddha (measuring 29 X 22.6 cm) from Loebanr, Dir was excavated in 1981 that shows him sitting at Deer park, Sarnath, India in his first sermon. This is evident from the two deer sitting in front of him. Buddha is sitting on a pedestal held by an ionic pilaster, and his right hand in on his knee while with his left hand he is holding his upper garment (see plate 128). Above his shoulders the rest of the part of this sculpture is missing. A figure can be seen on his left hand side sitting in meditation, who can be identified as the Brahmans to whom Buddha gave his first sermon.

²⁶ Information shared in an interview by the present Curator of the Museum Dr. Zakir ullah Jan

In plate 24 of the catalog in this work, Buddha is shown seated in *dharmachakra mudra*, the wheel is at the bottom flanked by two deer. The Brahman could be seen sitting cross-legged on his left side.

2. Standing Buddha in *Abhaya Mudra*

This standing figure of Buddha shows him in *abhaya mudra* on a carved pedestal (see plate 129) that was donated to the museum and measures 80 x 29.02 cm. The pedestal shows seated Buddha flanked by two figures on each side in *anjali mudra* (see plate 129-A).

This sculpture is similar to that of plates 3 and 7 of the catalog, where Buddha is seated on a pedestal and flanked by other figures on both of his sides.

3. Seated Buddha with Bodhisattvas on his sides

This sculpture of Buddha measures 72.74 X 31.02 cm and shows him seated on a lotus throne in *dharmachakra mudra* and is flanked by Bodhisattvas on either sides (see plate 130). Bodhisattva Maitrya could be seen on his right side while Avaloketheshvara is on his left.

This resembles the sculptures number 38 and 90 in NMP, Karachi where Buddha is seated on the lotus throne with the two bodhisattvas. Here in NMP example (plate 90), Maitrya is depicted on Buddha's left side and in plate 38 he is on the right side of Buddha.

5.2.4. Mardan Museum, Mardan

The Mardan archaeological museum (see fig. 8) was established in 1990 by the then Commissioner of Mardan District Sahibzada Riaz Noor in one of the rooms of the town hall of Mardan Cantonment Office. A number of Buddhist sculptures from the Peshawar Museum were shifted on loan basis for the initial display while later on archaeological excavations were carried out at Safiabad and Hund. The excavated material from these sites was kept on display along with those confiscated by the Rustam, Katlung, Baja and Sheikh Maltoon Police Stations.

With the establishment of Department of Archaeology and Museums, Government of KP in 1992, the administrative charge of this particular museum passed out to DoAM

and in 2008 the antiquities were shifted to the new building located on Mardan-Charsadda Road.

The museum consists of three galleries, of which one is reserved for the display of Gandhara art pieces and other Buddhist artifacts. In 2012, the Buddhist collection of the museum was further enriched with antiquities recovered in the official excavations at the Buddhist sites of Jamal Garhi and Takht-i-Bahi²⁷.



Fig. 8: Mardan Museum, Mardan

(Photo by SM)

Currently, the museum displays much of the Gandhāra art from various Buddhist sites of KP, out of which mainly were taken on loan from the Peshawar Museum. The researcher of this work has visited the Mardan Museum and collected data of the Buddha images on display. This collection of data included the photographs, measurements and inventory numbers of the selected images of Buddha for the present study. The comparative study of the Buddha sculptures in the Mardan Museum and NMP, Karachi is discussed below.

²⁷ The information shared by the gallery assistant of the museum Mr. Muhammed Gul

1. Standing Buddha in *Abhaya Mudra*

In this grey schist sculpture, measuring 46.99 X 22.86 cm, shows Buddha standing in abhaya mudra, his features are typically Greek (see plate 131). The halo of this Buddha is larger as compared to other body parts. His hairstyle resembles to the one in NMP, Karachi, (see plate 41) in semi-circular strands. His elongated ears and large halo is similar to that shown in plate 44 of the catalog.

2. Buddha Bust

This piece was taken on loan from the Peshawar Museum that measures 49.53 X 33.02 cm. It shows Buddha in dharmachakra mudra (see plate 132). The mustache and other facial features resemble a lot like that of plate number 48 and 49 of the catalog in this work.

3. Buddha Bust in *Dharmachakra Mudra*

This bust of Buddha measures 53.34 X 30.48 cm that shows the right shoulder and arm is bare (see plate 133). The eyes are wide open with prominent eyeballs that resembles subtype 6-C of the eyes category in this research work. This is similar to plate number 12, 16, 28 and others in the catalogue.

4. Mara's Daughters Temptation to Buddha

In this frieze, measuring 58.42 X 36.83 cm of measurement, Buddha is shown in the scene where Mara's daughters offer temptation to Buddha. Here Buddha is shown standing near Pipal tree while Mara and his daughters are on the other side (see plate 134). This scene resembles to the one in NMP, Karachi shown in plate 92 of the catalogue.

5.2.5. Hund Museum, Swabi

The Department of Archaeology and Museums, Government of KP constructed the Hund archaeological Museum (see fig. 9) at District Swabi in 2009 at the ancient site of Hund. The main purpose of the museum was to exhibit the material recovered during excavations at the site of Hund but as no Buddhist sculptures have so far recovered

from the site, therefore, sculptures were acquired on loan basis from the reserve collection of the Peshawar Museum. However, in 2011, a salvage excavation was conducted at the Buddhist site of Sampur Dheri, near the village of Baja at Swabi where some stone and stucco sculptures and architectural pieces have been collected and placed in the museum. In 2013, the excavation was resumed at Aziz Dheri, Swabi that has resulted in the discovery of more than seventy Buddhist sculptures now in the reserve collection of Hund Museum²⁸.



Fig. 9: Hund Museum, Swabi

(Photo by SM)

For the comparative study of the sculptures in Hund Museum and those in NMP, Karachi, the researcher visited the Hund Museum and found some similarities in the features of the Buddha images. These can be seen in the comparative study as under.

1. Buddha's First Sermon

This is a grey schist sculpture that measures 21.59 X 30.48 cm. Here Buddha is shown in his first sermon to the Brahmins (see plate 135). The wheel is carved on the

²⁸ The information gathered from the curator of the museum Mr. Amanullah Afridi

bottom of the pedestal on which Buddha is seated in abhaya mudra surrounded by the Brahmans. Other figures can also be seen at the back of Buddha. This scene resembles to the one shown in plate 24 of the catalog that shows him sitting in Sarnath Deer Park. In the Karachi example, deer are there but are not shown in the Hund Museum example.

2. Attack of Mara

In this relief panel (size 19.05 X 36.83 cm), Buddha is shown in the episode of the attack of Mara (see plate 136). Buddha is shown sitting in Bhoomispersha (the earth touching pose) under a tree. Mara is trying to attack him with his sword standing on the left side of Buddha while holding his sword. Another figure can be seen on the right side of Buddha with a sword hanging with his waist. In plate 19 of the catalogue that shows sculptures in NMP, Karachi, this scene can also be identified.

3. Mahaparinirvana (Death Scene of Buddha)

In this scene (measuring 24.13 X 48.26 cm), Buddha is shown in his Parinirvana or the final death laying on his bed with mourning figures all around him (see plate 137). Vrajapani could also be identified at the back of Buddha's bed holding his trident. This scene closely resembles to the one in NMP, Karachi, as shown in plate 63 of the catalog.

4. Seated Buddha on a Carved Pedestal (size: 41.91 X 22.86 cm)

Buddha is shown seated on a carved pedestal in dhiyana mudra (see plate 138). On the pedestal (measuring 8.128 x 22.86 cm), the worship of the cremation bowl or bowl with Buddha's ashes have been depicted. This can be compared with the sculpture in NMP, Karachi in which Buddha is standing and the pedestal shows the cremation scene (see plate 12), and two worshippers stand in front of the bowl in *anjali mudra*.

5. Standing Buddha with two figures

In this sculpture (size 72.39 X 31.75 cm), Buddha is shown standing in abhaya mudra on a carved pedestal with two smaller figures on his left side (see plate 139). This scene could be identified as miracle of tallness and astonishment feelings could be read from the faces and hand gestures of the figures standing with Buddha. The pedestal (measuring 8.89 x 31.75 cm), shows a scene with bodhisattva sitting in

dhiyana mudra with two worshippers on his sides (see plate 139-A). The flowers carved on the pedestal beneath the feet of the two figures can be seen in the Karachi Museum also in plate 1, while the difference is that of figures, as in NMP, Karachi, there is one figure while in Hund museum example, there are two figures carved above the pedestal (see plate 139-B).

5.2.6. Taxila Museum, Taxila

The Taxila Museum (see fig. 10) is a site museum attached to the archaeological site of the ancient Taxila called Takshaśīla (Dani, 1970: 213). This museum was built in accordance with the policy of the Government of India to house the objects on the excavated sites recovered by the ASI and those could not be left in situ (Markham & Hargreaves, 1936: 211). The museum is located on the main Taxila road near the ancient site of Bhir Mound (33.7461997, 72.8186408).

Mr. M.B. Sullivan, a consulting architect of Punjab Government, made the design of the museum. The foundation stone for the museum was laid on 2 November 1918 by Lord Chelmsford, the then Viceroy of India (Dani, 1970: 211; Ali, Rehman, & Ashfaq: 5714). The museum was opened for public on 5 April 1928, inaugurated by Khan Bahadur Sir Muhammed Habibullah, Member for Education, Health and Labor (Dani, 1970: 211; Markham & Hargreaves, 1936). The museum houses collection of the excavated material from the three settlement sites of Bhir Mound, Sirkup and Sirsukh along with the monastic sites of Julian, Dharmarajika, Mohra Muradu and other Buddhist spots (Ali, Rehman, & Ashfaq: 5714).



Fig. 10: Taxila Museum, Taxila

(Photo by SM)

The researcher of the present study visited the museum and recorded some sculptures that have similarities with those in the NMP, Karachi. The comparison of these sculptures is discussed below.

1. Attack of Mara

This Phyllite stone sculpture measures 20.32 X 23.368 cm and bears accession number 569-KN-31-K19 that was excavated from Kalawan, Taxila. It shows Buddha in the scene of the attack of Mara, where Mara is attacking by taking out sword standing on the right side of Buddha (see plate 140). Buddha is sitting on a high platform in Bhoomispersha pose. The one in NMP, Karachi also is showing the attack of Mara (see plate 19), the difference is that Mara is shown on the right side of Buddha in Taxila example.

2. First Sermon of Buddha

This scene is also depicted in Phyllite stone that has an accession number KN-32-302/9024 and measures 20 x 9 cm. it was recovered from Kalawan, Taxila. In this scene Buddha is shown sitting on a throne while triratna or the wheel is shown on the left side of the throne (see plate 141). Three shaven monks or Brahmans could be seen in this panel, two sitting in meditation while one is standing in anjali mudra. On the left of Buddha is Vrajapani, holding his trident in his left hand. This scene of the first sermon is closely similar to that in NMP, Karachi as shown in plate 24 of the catalog.

3. Buddha sitting in Indraśāla Cave

This vertical panel made of grey schist measures 54 x 21 cm and bears number 535-GR-27-109. This scene from Giri stupa in Taxila depicts Buddha sitting in the Indraśāla Cave in dhiyana mudra inside a niche (see plate 142). On the left side of Buddha, Indra is standing in anjali mudra while Brahma is on the right side of Buddha. Above the niche are haloed cupids showering flowers on Buddha. Two boars are depicted in the foreground below the niche. This beautiful piece is similar to that number 92 in the catalogue at NMP, Karachi.

4. Death of Buddha (Mahaparinirvana)

In this confiscated piece of the Mahaparinirvana scene, (measuring 19.05 X 25.4 cm), Buddha is laying on his bed while other mourning figures could be seen all around him (see plate 143). This whole scene is enclosed in two Corinthian pilasters on each side of the panel. This panel is much similar to that of the one laying in NMP, Karachi and shown in plate 63 of this research work.

5.2.6. Islamabad Museum, Islamabad

With the efforts of the Department of Archaeology and Museums, Government of Pakistan, another small museum was established in Islamabad (see fig. 11), the federal capital of Pakistan in 1994 (Ahmed, 2020). The antiquities of this museum were initially acquired from the SRO of other provinces on loan basis²⁹.

²⁹ Information shared by the curator Dr. Abdul Ghafoor Lone



Fig. 11: Islamabad Museum, Islamabad

(Photo by SM)

The museum has a few pieces on display from Gandhāra, which were studied by the researcher for the comparative analysis of the present research. The findings from this study is as under:

1. Seated Buddha

This confiscated piece of Gandhāra art measures 49.53 X 30.48 cm and shows Buddha seated in dharmachakra mudra on a low throne and the legs of the throne are carved as heads of lions (see plate 144). Below the throne in the middle of it, Buddha is depicted in dhiyana mudra with four devotees on his sides. This piece resembles a lot in the style of the execution with that shown in plate 5 of the catalog. The difference is that the one in NMP Karachi has round face while here it is elongated and bulky.

2. Stucco Head of Buddha

This stucco head of Buddha (measures 12.7 cm), was excavated from Kalawan Taxila (see plate 145). It is more similar in its style with that of the one in NMP, Karachi (see plate 63).

3. Seated Buddha in a Nitch

In this small piece, measuring 39.37 X 43.18 cm, Buddha is shown sitting in *dhiyana mudra* in a small niche made of stucco (see plate 146). This is in close similarity with that in NMP, Karachi that is shown in plate 46 of the catalogue.

5.2.7. TIAC Museum, QAU, Islamabad

It was established in 2006 by the Taxila Institute of Asian Civilizations, Quaid-i-Azam University, Islamabad (see fig. 12) and was inaugurated by Dr. G.G. Jamal on 20 June 2006. It houses objects ranging from prehistory to the present era and ethnological material from different areas of Pakistan on display.



Fig. 12: TIAC Museum, QUA, Islamabad

(Photo by SM)

A few objects of Gandhāran origin are displayed mostly Bodhisattvas that are beyond the scope of this study. However, the following sculptures show some resemblance with those in NMP, Karachi:

1. Buddha bust in Abhaya Mudra

This grey schist bust of Buddha measures 35.56 x 17.78cm (see plate 147). This sculpture resembles number 27 of the catalogue in the style of execution and facial features.

2. Seated Buddha in Abhaya Mudra

This seated figure of Buddha in abhaya mudra measures 26.67 x 21.08cm (see plate 148). Here Buddha is seated on a plain pedestal and resembles with number 27 of the catalogue.

3. Stucco head of Buddha

This stucco Buddha head (measuring 11.43 cm) (see plate 149). This head has a small Ushnisha and resembles with 64 of the catalogue that lies in the NMP, Karachi.

5.2.8. Lahore Museum, Lahore

In the beginning, the Lahore Museum (see fig. 13) was called Central Museum, Lahore but latter on since 1968, it is called Lahore Museum (Markham & Hargreaves, 1936: 164; Dani, 1970: 175; Brown, 1994: 55). The museum is located opposite to the old campus of the Punjab University on the Mall Road (31.569891, 74.308514). The museum was founded in April 1864, in a small building where the material remained for thirty years and then in 1894 the present building was erected designed by Mr. Lockwood Kipling (Markham & Hargreaves, 1936: 164; Dani, 1970: 175). The foundation stone of the building was laid by Prince Albert Victor in 1890, and it was completed in 1893 (Dani, 1970: 175). From time to time modifications and renovations were made to the museum building and finally the existing building was inaugurated by the then President of the country Field Marshall Mr. Mohammed Ayyub Khan in November 1967 (Dani, 1970: 175). The collection in the Lahore Museum is the second largest collection of Gandhāra collection (Alam, 1998:16) that came from Sikri, Daragai, Yousafzai, Karamar Hill, Charsadda, Jamal Garhi, Shahbaz Garhi, Takht-i-Bahi, Rokhari, Sheikhan Dheri, and Taxila and were presented to the museum by the



Fig. 13: Lahore Museum, Lahore

(Photo by SM)

eminent archaeologist and administrators like Sir Alexander Cunningham, Lt. Col. H.A. Dean, Dr. J. Ph. Vogel, Major F.C. Massey, Col. H.H. Cole, Lt. Maxwell, Lt. Martin, and Lt. Crompton (Alam, 1998: 16).

The following sculptures were studied in the Lahore Museum for comparison and stylistic analysis of those lying in NMP, Karachi.

1. Fasting Siddhartha

This masterpiece of the Gandhāran art is lying in Lahore Museum (see plate 150) and is admired by the scholars and visitors alike. The observation of this piece in words of the renowned scholar Wiladimir Zwalf are as “...was strikingly illustrated for the first time in Gandhara art and never so sublimely as in the Lahore Museum’s masterpiece from Sikri (N.W.F.P.) which ranks not only as the finest specimen of Gandhara art, but also as one of the rarest antiquities of the early world almost wholly undamaged...” (Alam, 1998: 42).

This piece is in close similarity with that lying in the NMP, Karachi (plate 23) that shows Siddhartha in meditation and fasting. In both examples, Buddha is in dhiyana

with all bones of his body visible. The difference of these two sculptures is that in Lahore Museum example Buddha is seated on a carved pedestal while in NMP, Karachi he is shown sitting on a wooden pedestal or charpoy with carvings showing the cloth hanging from the charpoy.

2. First Sermon at Deer Park

The first sermon at Deer Park, Sarnath is depicted known as “*Dharmachakra Pravartana*” which means setting in motion the wheel of the law (Alam, 1998: 48). Here the scene is enclosed (see plate 151) in between two Corinthian pilasters where Buddha is seated with three monks on his left and two on his right side. Some other figures also flank him at the backside. Two deer can be seen at the bottom of the pedestal, which hold the *Triratna* (wheel) that is the symbol of the Deer park at Sarnath.

At NMP, Karachi, (plate 24) the same concept of Deer park can be seen by the two deer at the bottom of the pedestal that holds *Triratna* and the monks in the meditation pose on each side of Buddha.

3. Miracle of Śravasti

The miracle of Śravasti is an important episode from the life of Buddha which is depicted in Gandhāran art in various styles and forms. Sometimes it is depicted with the miracle of duplication and sometimes with the twin miracle of fire and water omission from Buddha’s body. Here in Lahore Museum, the duplication miracle is represented in a large stele (119 x 97 cm) that shows the multiplication miracle (see plate 152). The historic Buddha is sitting on a lotus throne, while the duplication scene is depicted on the two sides (upper left and upper right corners) of the whole stele. Here Buddha is seated in meditation while the miracle is represented by the appearance of other Buddhas on his left and right sides (see plates 152-A and 152-B).

In the NMP, Karachi depiction, (see plate 91) Buddha is seated on a lotus throne and the Buddhas are on both of his sides showing duplication. The difference of these two examples is that in the Lahore example, the stele is carved richly with other figures while in NMP, Karachi example, the whole focus of the artisan lies on the miracle itself.

4. Head of Buddha

This gilded head of Buddha in Lahore Museum (see plate 153) is a fine example of the Gandhāran artisanship as it purely represents all Gandhāran features with the long almond shape eyes, the straight nose and the sharp lips. This is in close similarity with that in NMP, Karachi as shown in plate 5 that depicts Buddha's round face and bulging Urna.

5. Dipankara or Dipamkara Jataka

The Dipamkara Jataka is shown in Lahore Museum (see plate 154) where Sumadhi or Sumati is shown spreading her hair on the floor for Dipankara Buddha and near him she is shown from her back. The same scene can be noted in another example at Lahore Museum (see plate 154-A)

The same scene could be noted in NMP, Karachi as shown in plate 22 of the catalogue.

6. Bust of Buddha

This bust of Buddha in the Lahore Museum (see plate 155) shows Gandhāran features along with the features of tied Ushnisha at the bottom with a thin string or ribbon-like material. This resembles with NMP, Karachi subtype 5 (see plates 1, 16, 71, 72 and 95).

7. Mahaparinirvana (Death of Buddha)

This panel (see plate 156) shows Buddha lying on his couch with Maha Kaśyapa touching his feet while Ananda and another person are sitting at the bottom of the couch. There are other figures at the back of the couch also; all are depicted as in great pain and grief. This greatly resembles with the one in NMP, Karachi (see plate 62). Here also Maha Kaśyapa is at the feet and Ananda is at the bottom while the figures at the back of the couch are all mourning in grief.

8. Seated Buddha

This seated figure of Buddha shows him sitting in meditation (see plate 157) on a carved pedestal that shows Bodhisattva in meditation and surrounded by worshippers. This resembles in features with hair subtype 4 i.e. wavy and the pedestal can be seen carved as that of plate number 7 and 7-A.

9. Buddha presents Serpent to Kaśyapa

In the Lahore Museum example of the presenting of serpent to Kaśyapa by Buddha, (see plate 158), Buddha is shown holding the serpent in a bowl and presenting it to Kaśyapa who stands at Buddha's right side. On the other hand in the NMP, Karachi example Buddha is shown holding the bowl with the serpent in his left hand and Kaśyapa could be seen standing on his left (plate 94).

10. Standing Buddha on carved pedestal

In this standing figure of Buddha (see plate 159), he is shown standing in abhaya mudra. The halo is carved with leafy scroll all around it which resembles to the sculpture showing same pattern of scroll (plate 36). Another similarity of this sculpture is that of the hairstyle which resembles to plate number 66 of the catalogue in NMP, Karachi.

5.3. Chronology and provenance of the sculptures in NMP, Karachi

In the present research, there were two major issues related to the images selected for the research, the first problem was regarding the chronology of the images as some of the objects were not dated properly. Moreover, some of the images had no provenance which could not suggest that where the images could come from. The researcher tried to solve both issues with the help of the literary sources available.

Chronology of the images

The problem of the chronology of the selected Buddha images could be solved by comparing these images with those already placed in the history by other scholars. For this purpose, two methods were adopted, firstly the comparison of the iconographic details with those lying in other museums of Pakistan. This has been discussed in detail in this chapter earlier.

Secondly, by stylistic comparison of the images with those already known and published by scholars like Lohuizen, Prof. Nasim Khan and John Rosenfield in their published works². This comparison of the images with those of the mentioned by these scholars leads us to the classification of the stylistic analysis on three grounds.

1. Dresses
2. Stucco images

² J.E. Van Lohuizen-De Leeuw; 1986; (The Second Century of the Kaniška Era), Muhammed Nasim Khan; 2010; (The Sacred and The Secular: Investigating the Unique Stupa and Settlement Site of Aziz Dheri, Peshawar Valley, NWFP, Pakistan), in 3 volumes; and John Rosenfield; 1993, (The Dynastic Arts of the Kushans).

3. Seated postures of the figures as described by Rosenfield

1. Dresses

Although, the Buddha is always represented wearing *Uttarīya* (the upper garment) and the *Paridhāna* (the lower garment) (Khan, 2010), still the variations in the folds of these garments can be noticed to determine the stylization in various periods. Similarly, the donors and other figures shown in various episodes of Buddha's life also help us to understand the chronology of these images.

On the above-mentioned grounds, it can be said that Buddha shown in plate 4 of this work is seated in *dharmachakra mudra* on an inverted lotus flower flanked by two bodhisattvas on each of his sides. Although one of the bodhisattvas is missing here, the same representation can be seen in Peshawar Museum example (see pl. 123). Here also Buddha is sitting in same fashion, wearing same style of robes with bare right shoulder and tight *Uttarīya* and *Paridhāna*. The bodhisattva on his right side also shows the same style of dress and jewelry as is shown in the NMP example. The difference of both these examples lies only in the execution of the canopy and the seat on which Buddha is sitting. The bodhisattva on his right hand side is Maitrya, (as is clear from his headdress), who is holding a water flask in his left hand. Maitrya is wearing a dress similarity with that of pre-Indo-Scythian style of garment, which is untailed and unsewn, worn by native Indian nobles. This can be confirmed by Rosenfield (1993: 177; figs. 155, 159) that these are the examples of the early Kushan period.

On the similar grounds, some other sculptures can also be dated. For instance, Buddha shown in plate 7 where he is standing on a carved pedestal. This pedestal shows Bodhisattva Maitrya who is sitting cross-legged or in *Padmasāna* posture surrounded by eight figures. The four devotees on the front can be seen wearing dresses in which the lower garment is sewn in a fashion that looks like pantaloons with a shawl covering the upper part of the body. This, according to Rosenfield, is an Indo-Scythian style "full and bloused" which was a standard male costume during the first century A.D. (Rosenfield; 1993; 177). In addition, this date can also be confirmed with the turbans which the figures at the back of Bodhisattva are wearing, as Rosenfield suggests that the Kushans are sometimes shown wearing turbans (Rosenfield; 1993; 177). This statement of Rosenfield confirms that the sculpture under discussion belongs to the Kushan period.

The standing Buddha shown in plate 9 although wears his monastic robes, however, the fold and hem of his lower garment or *Paridhāna* can be compared with the one

discussed by Nasim Khan. According to him, the sculptures found at Aziz Dheri in the Peshawar valley during the 1993 and 1996 season excavations, can be dated to later Kushan and Hindu Shahi Periods due to the fact that Kanishka II copper coins and late period *Kharoṣṭhī* inscriptions were found from there (Khan; 2010; 103; fig. 181; pg. 167). Therefore, the sculpture at NMP, (plate 9), can be dated to the later Kushan Period.

Another example of standing Buddha (plate 12) on a carved pedestal shows him with his right hand fully covered in his upper garment or *Uttarīya*. This style could also be seen in one of the figures uncovered during the Aziz Dheri excavations in 1995-96 (Khan; 2010; 271; plate 317). Nasim Khan places this sculpture in late Kushan – Hindu Shahi period, therefore, the standing figure shown in plate 12 of this work could also be placed in this era.

Plate 14 shows standing Buddha with a female figure, who is wearing a headdress typical of Indian style along with the jewelry. This places the image in pre or early phase of the Kushan period.

In plate 16, Buddha is standing on a carved pedestal. The pedestal shows a bodhisattva seated in the center of the frame enclosed in two Corinthian pillars. Bodhisattva is in *Padmasāna* or meditation pose flanked by two worshippers in *anjali mudra*. These worshippers are wearing unsewn, untailed dresses or loose garments that places the figure in pre-Kushan period.

Another example of the standing Buddha (plate 17), shows him standing on a carved pedestal. Beneath his feet in the pedestal, Buddha is shown seated on a low seat flanked by two figures on each of his sides. To his right side, the figures look like female worshippers seated cross-legged wearing typical Indian dresses and jewelry while the two figures on his left side are defaced. The dresses of the female figures show that the image probably be of pre-Kushan period.

The panel that shows the attack of Mara in plate 19 of this work depicts figures that stand on either sides of Buddha who is seated under a floral canopy. Two figures are standing on each of his sides. To his right, a figure standing close to him wears a dhoti style of dress with a turban on his head while the same is worn by the other figure on his left as well who seems to attack Buddha. A bearded man is shown little raised from the ground who also wears the same dhoti. Two figures, one on Buddha's extreme left and another at his feet near the seat are wearing a fish-scale patterned dress that looks like armor. This can also be justified by the shield held by the figure fallen in Buddha's feet in his left hand and a sword in his right. These figures with the armors can be compared with

the unidentified military figure found from Hatra that belongs to the Kushan Period (Rosenfield; 1993; 178; figures 139 and also 80, 81). On these grounds, we can place figures 19 and 20 with the same theme in the era of the Kushan period.

In plate 21, Buddha is shown sitting on a charpoy in Abhaya mudra flanked by four female figures on his left side, three on his right along with *Vajrapāni* holding his *Vajra*. The female figures are wearing long dresses with heavy jewelry and elaborated headdresses. These figures can be compared with Rosenfield's Kushan donors wearing same dresses, jewelry and headgears. He places these figures in Kushan period (Rosenfield; 1993; fig. 98(a)). On the above basis, we can also place plate 21 in the Kushan era.

Plate 26 of this work, shows Buddha seated in Abhaya mudra on a high charpoy, through which the cloth is hanging down so that the fold of the cloth are clearly visible. The sharp folds and turns of the Buddha's garments and of the cloth can be compared with another sculpture from Aziz Dheri with the same refined and defined fold and cuts of the garments (Khan; 2010; 154). Nasim Khan dates the Aziz Dheri sculpture in the late Kushan or the Hindu Shahi period, therefore, we can also date the sculpture shown in plate 26 to the same period.

In plate 47, Buddha is shown seated in preaching pose on a carved pedestal. The pedestal shows bodhisattva seated in *Dhyana* mudra surrounded by two figures on each of his sides. All four figures are in worshipping pose sitting in a kneeling posture. These figures are wearing dhoti style of a lower garment, which resembles with those shown in a relief depicting Buddha seated in preaching pose where two worshippers are at his feet (Rosenfield, 1993, fig.92). This panel was recovered from Jamal Garhi near Mardan district of KP. The jewelry and the dhoti style of dress worn by the figures are typically of early Kushan therefore the same date can be attributed to the relief in plate 47.

Plate 48 shows Buddha in preaching pose wearing his monastic robes, which according to Ingholt 'the drapery folds are stingy with low ridges in between'. Ingholt who has referred it to Lohuizen-De Leeuw, pp.128-29, dates this explanation of the robes to Scythian style. (Ingholt, 1957, 118-19).

The scene shown in plate 53 depicts Buddha sitting in *Dhyana* mudra with both of his hands covered in his upper garment. The figures on each of his sides are wearing dhoti as well as turbans, which according to Rosenfield is a typical feature of the Kushan period, so we can presume that the relief sculpture belongs to Kushan era.

Plate 87 shows Buddha sitting in a cave surrounded by many animal and human

figures. All the human figures are wearing dhoti while some of them (the royal figures) are wearing the upper garment also while most of the figures are bare on the top of their bodies. Apart from the dresses, this sculpture can also be compared with the one mentioned by Lohuizen-de Leeuw, which she has attributed to the 89th year of the Kanishka era (Lohuizen, 1986, 4). Therefore, on the above grounds, we can date the sculpture under discussion to the later years of the Kanishka era.

Plate 88 shows the same style of dresses of the royal couple and the ascetics at the bottom of the pedestal in this relief as that shown in plate 87. Therefore, it can also be attributed to the early years of the Kushan times or if to follow Lohuizen, we can place it too in the last few years of the Kanishka era.

Plate 89 shows four figures of Buddha in a relief panel. This panel has two parts, the upper one is broken and shows a central frame with three Buddhas, one sitting in the center while other two standing on each side. The side frames of this upper part shows a kneeling figure in each frame facing the central frame.

In the lower part of this relief panel, four Buddhas are carved, three standing in Abhaya mudra and one has his arm covered and hanging near his chest. This pose is referred to as 'himation pose' by Ingholt (Ingholt, 1957, 114). This himation pose means the male costume in the Greek East (Ingholt, 1957, 111). Thus with this reference we can place this relief in the later part of the 2nd century AD as is described by Ingholt.

Plate 90 shows the scene when Anāthapindada presents the Jētavana Park to Buddha in Śravasti. This relief figure was once at Peshawar Museum and was then given on loan basis to NMP, (Sehrai; 1982; 56). This relief was identified by Foucher and referred by many scholars like, Burgess, Grunwedel, Ingholt, Korita and Marshall who describes this as the 'earliest representation of Buddha by the Gandhāra artist known to us' (Sehrai; 1982; 56, and Ingholt, 1957, 75). This statement of the two eminent scholars places this relief in the early dates of the Kushans when the figure of Buddha was represented in human form in Gandhāra. According to Ingholt, 'the folds of the drapery are rendered by means of the ridges running in crowded parallel curves' (Ingholt, 1957, 53). This explanation of the dresses of figures shown in this relief confirms that the relief was made somewhere in the beginning of the Kushan period.

2. Stucco Images

The stucco images of Buddha in NMP, can be dated to 3rd/4th century A.D. as Nasim Khan dated the stucco images from Aziz Dheri in excavations carried on in 1993-2009. According to him, the stucco images from Aziz Dheri were recovered from the same area from where

late Kushan period coins and a coins hoard of Kushano-Sassanian period was found (Khan, 2010, 213).

In NMP, lots of Buddha images in stucco were studied for the present research work, which are shown in plates 8, 30, 41, 42, 45, 46, 49, 51, 56, 57, 63, 64, 65, 66, 68, 69, 70, 77, 78, 79, 80, 85, and 99, could be placed in the same era of the later Kushan period.

3. Positions as described by Rosenfield

According to Rosenfield, there are certain poses which are important to understand the stylistic variations of the Buddhist sculptures in Gandhāra. For instance he says, that the ‘European pose’ or the *pralambapadāsana*, (the upright posture) is usually attributed to princes, bodhisattvas and for minor deities-never for Buddha as a cult image until the third century... (Rosenfield, 1993, 186-87). Therefore, based on the seated postures, we can attribute dates to some of the sculptures at NMP, Karachi. For instance, the figures seated on the right and left of the Bodhisattva in the pedestal of plate 91 are seated in the *Lalitasāna* pose, which is attributed to the royal or divine figures (Rosenfield, 1993, 186),



Fig. 14. *Lalitasāna* pose (after: Rosenfield; 1993; p.187 (b))

thus it can be said that these are the Indian traditions which places the sculptures in early times of the Kushan period.

On the similar grounds, another sculpture in the present research work could also be dated to the same period, which is depicted in plate 93, a terracotta brick depicting Buddha in the similar pose.

S. No.	Subject	Plate	Chronology/ Periodization
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1	Seated Buddha with bodhisattva under a foliage canopy	1	1 st century BC
2	Standing Buddha on a carved pedestal	7	1 st century AD
3	Standing Buddha	9	4 th century AD
4	Standing Buddha on a carved pedestal	12	4 th century AD
5	Standing Buddha with a female devotee	14	1 st century BC
6	Standing Buddha on a carved pedestal	16	1 st century BC
7	Standing Buddha on a carved pedestal	17	1 st century BC
8	Attack of Mara	19	1 st century AD
9	Attack of Mara	20	1 st century AD
10	Seated Buddha with female figures	21	1 st century AD
11	Seated Buddha on a charpoy	26	4 th century AD
12	Seated Buddha on a carved pedestal	47	1 st century BC
13	Buddha in Dharmachakra Mudra	48	1 st century BC
14	Buddha seated in Dhyana Mudra	53	1 st century AD
15	Buddha seated in a cave	87	1 st century BC
16	Seated Buddha	88	1 st century BC
17	Panel showing 4 Buddhas	89	180 A.D.
18	Anathapindada presents Jetvana Park to Buddha	90	1 st century BC
19	Stucco image	8	4 th century AD
20	Stucco image	30	4 th century AD
21	Stucco image	41	4 th century AD
22	Stucco image	42	4 th century AD
23	Stucco image	45	4 th century AD
24	Stucco image	46	4 th century AD
25	Stucco image	49	4 th century AD
26	Stucco image	51	4 th century AD
27	Stucco image	56	4 th century AD
28	Stucco image	57	4 th century AD
29	Stucco image	63	4 th century AD
30	Stucco image	64	4 th century AD
32	Stucco image	65	4 th century AD
33	Stucco image	66	4 th century AD
34	Stucco image	68	4 th century AD
35	Stucco image	69	4 th century AD
36	Stucco image	70	4 th century AD
37	Stucco image	77	4 th century AD
38	Stucco image	78	4 th century AD
39	Stucco image	79	4 th century AD
40	Stucco image	80	4 th century AD
41	Stucco image	85	4 th century AD
42	Stucco image	99	4 th century AD
43	Miracle of Sravasti	91	1 st century BC
44	Seated Buddha in a terracotta brick	93	1 st century BC

Provenance of the images

The second major problem of the selected images was of their provenance. Most of the

sculptures were not assigned the proper provenance, which could hinder further research on these images of Buddha in future. For this purpose, the researcher has used literary sources including foreign and local scholars' works that made the task easier. The works of the eminent scholars like Sir John Marshall, Rosenfield, Ingholt, Zwalf, Kurita, Ahmed Hassan Dani, Saif-ur-Rahman Dar, Nasim Khan, and Muhammed Ashraf Khan were consulted for the said purpose.

The researcher has tried to assign probable provenance to those sculptures, which were not given previously. The table below shows the provenance of the images, however it should be noted that some of the images were fake/confiscated by the authorities at NMP and some of them are not properly recorded yet*, therefore a probable provenance is given to some of them. Moreover, in some cases the records at the museum does not show from where the object was acquired, so the researcher consulted literary sources (works of eminent scholars) for reference. The stucco images, as told by the then curator NMP, Mr. Umer Qureshi, came from Taxila, therefore, those were assigned to Taxila.

S.#	Subject	Plate #	Sites/Context
1	Standing Buddha with an Ascetic	01	Peshawar
2	Buddha sitting in a niche	02	Peshawar
3	Buddha's Twin Miracle	03	Peshawar
4	Miracle of Sravasti	04	Peshawar
5	Seated Buddha in <i>dharmachakra mudra</i>	05	Peshawar
6	Seated Buddha in <i>dhiyana mudra</i>	06	Peshawar
7	Standing Buddha in <i>abhaya mudra</i>	10	Peshawar
8	Standing Buddha (Mathura Style)	12	Unknown Mathura Style of hand gesture
9	Standing Buddha with a female	14.	Peshawar
10	Buddha with female worshippers	21	Dharmarajika Stupa, Taxila Ingholt, 1957, p.107, pl. 189
11	Buddha shown in the story of Sumagadha	22	Sikri, Mardan Dar, 2016, p.173; Ingholt, 1957, p.116; GSNMP, p.43, pl.33, (XVI.d)
12	First Sermon	24	Taxila

13	Buddha seated on a carved pedestal	47	Peshawar	
14	Buddha in <i>dharmachakra mudra</i>	48	Unknown	Dar, 2016, p.173; Ingholt, 1957, p.119. pl.250
15	Double framed frieze showing Buddha in meditation	53	Sikri	
16	Mahaparinirvana	62	Peshawar	
17	Stone head of Buddha	67	Taxila	
18	Seated Buddha in <i>dharmachakra mudra</i>	82	Dir	
19	Anathapindada presents Jetavana Park to Buddha	90	Takht-i-Bahi, Mardan	Ingholt, 1957, pl.95
20	Miracle of Śravasti	91	Mardan	
21	Buddha sitting in preaching pose	92	Probably Mardan	
22	Buddha with 12 princely figures	94	Probably Peshawar	Korita, 2003, p.188
23	Buddha presents serpent to Kaśyapa	95	Rawalpindi	Ingholt, p.72, pl.85
24	Gabled arch showing Buddha	97	Unknown	
25	Standing Buddha on a floral pedestal	11	Mardan	
26	Buddha sitting in a niche	25	Taxila	
27	Seated Buddha in abhaya mudra	26.	Taxila	
28	Seated Buddha surrounded by Pipal leaves	27	Peshawar	
29	Seated Buddha in preaching pose	28	Peshawar	
30	Seated Buddha in dhiyana mudra	29	Confiscated	
31	Seated Buddha on a triangular throne	33	Taxila	
32	Seated Buddha on an oval throne	34	Confiscated	
33	Stone Buddha head	73	Taxila	
34	Standing Buddha on a carved pedestal	17	Sikri, Mardan	
35	Attack of Mara	19	Malakand	

36	Buddha seated in a canopy	20	Malakand	
37	Fasting Siddhartha	23	Jamal Garhi, Mardan	
38	Buddha sitting in Sukhavati heaven	96	Taxila	Kurita, 2003, p.199, pl.401
39	Seated Buddha in abhaya mudra	98	Malakand	
40	Standing Buddha in abhaya mudra	13	Malakand	
41	Buddha bust in an arch	40	Sikri	
42	Stone head of Buddha	54	Shahbaz Garhi, Mardan	The same type of gilded head is now in Lahore Museum (Alam, 1998, p.18)
43	Stone Buddha head	55	Taxila	
44	Stone Buddha head	58	Peshawar	
45	Stone Buddha head	59	Unknown	
46	Stone Buddha head	60	Unknown	
47	Buddha Bust	61	Probably Peshawar	
48	Stone Buddha head	71	Swat	
49	Stone Buddha head	72	Peshawar	
50	Stone Buddha head	74	Peshawar	
51	Stone Buddha head	75	Confiscated	
52	Stone Buddha head	76	Confiscated	
53	Stone Buddha head	81	Swat	
54	Standing Buddha in abhaya mudra	100	Swat	
55	Buddha in a frieze	86	Swat	
56	Buddha in a relief	87	Swat	
57	Buddha in attack of Mara	88	Unknown	
58	Four figures of Buddha in a frieze	89	Takht-i-Bahi	Ingholt, 1957, p.239

59	Standing Buddha on a carved pedestal	102	Swat
60	Buddha sitting on lotus throne	37	Probably Peshawar
61	Standing Buddha in an arch	52	Sikri
62	Standing Buddha with carved pedestal	16	Peshawar
63	Standing Buddha on carved pedestal	09	Peshawar
64	Standing Buddha with carved halo	15	Sikri
65	Stucco Buddha sculpture	30	Taxila
66	Terracotta Buddha sculpture	36	Confiscated
67	Stucco Buddha with double haloes	41	Taxila
68	Stucco sculpture of Buddha	42	Taxila
69	Buddha seated in Dhiyana	43	Taxila
70	Standing Buddha on a floral pedestal	44	Confiscated
71	Stucco Buddha in a niche	45	Julian, Taxila
72	Stucco seated Buddha	46	Sikri
73	Stucco seated Buddha	49	Taxila
74	Stucco seated Buddha	51	Taxila
75	Stucco Buddha head	56	Taxila
76	Stucco head of Buddha	57	Taxila
77	Stucco Buddha head	63	Taxila
78	Stucco Buddha head	64	Kunala, Taxila
79	Stucco Buddha head	65	Dharmarajika Stupa, Taxila
80	Stucco head of Buddha	66	Mohra Muradu Stupa, Taxila
81	Stucco head of Buddha	68	Taxila
82	Stucco Buddha head	69	Taxila

83	Stucco Buddha head	70	Taxila
84	Stucco Buddha head	78	Taxila
85	Stucco Buddha head	79	Taxila
86	Stucco Buddha head	80	Taxila
87	Stucco Buddha head	85	Taxila
88	Buddha image in a brick cake	93	Taxila
89	Stucco Buddha head	99	Peshawar
90	Standing Buddha on carved pedestal	07	Peshawar
91	Stucco Buddha Head	08	Taxila
92	Stone Buddha Head	55	Taxila
93	Seated Buddha	101	Peshawar
94	Stone Seated Buddha	50	Confiscated
95	Standing Buddha in abhaya mudra	18	Confiscated
96	Buddha's Torso	39	Confiscated
97	Buddha sitting on a plain pedestal	31	Confiscated
98	Seated Buddha in meditation	32	Confiscated
99	Seated Buddha on lotus seat	35	Confiscated
100	Buddha's Torso	38	Confiscated
101	Stone Buddha head	83	Confiscated
102	Stone Buddha head	84	Confiscated

* The images that are not recorded are dumped in the store at NMP and were not assigned any number at the time when the researcher visited the museu

Plates



Plate 4

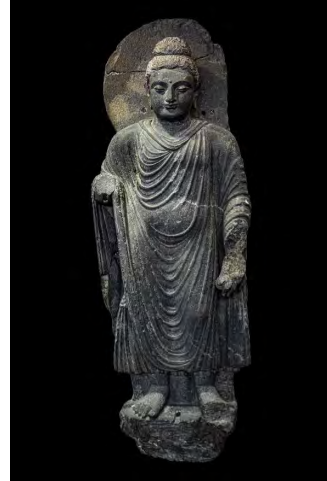


Plate 9



Plate 11



Plate 12



Plate 14

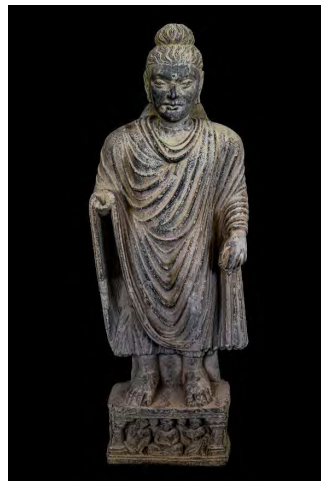


Plate 16



Plate 17



Plate 26



Plate 47



Plate 48

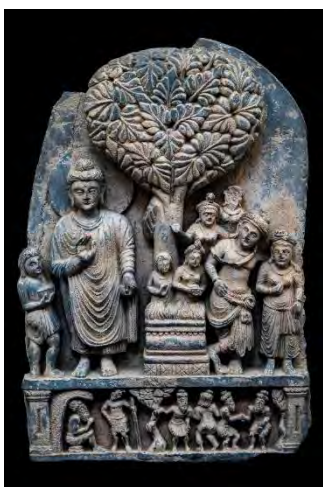


Plate 88



Plate 89



Plate 91



Plate 8

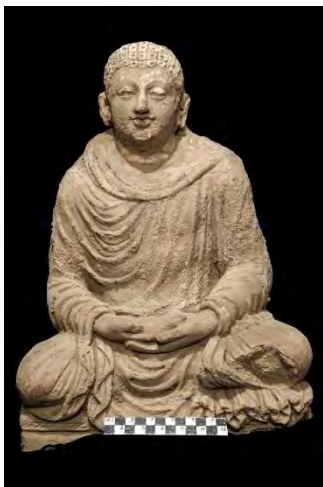


Plate 30



Plate 41



Plate 42



Plate 46



Plate 49



Plate 51



Plate 56



Plate 57



Plate 63



Plate 65



Plate 66



Plate 68



Plate 69



Plate 70



Plate 77



Plate 78



Plate 79



Plate 80



Plate 85



Plate 99



Plate 91



Plate 64



Plate 19



Plate 20



Plate 21



Plate 87



Plate 53



Plate 90



Plate 93

The chronology as well as the provenance of the sculptures in the NMP, Karachi are among of the major issues as there is no proper record

and documentation, which proves the exact dates of the sculptures and their provenance. The display only shows the dates with a large span of time e.g. some sculptures are dated as 2nd to 4th century A.D. that shows a huge time span and there is no label showing from where these sculptures belong.

During the present research work, these problems were identified and the researcher tried to establish a relative chronology on the bases of the sculptures lying in other museums and which the archaeologists and scholars have dated in the past as well as the provenance of the sculptures on the basis of material analysis.

Therefore, on the relative basis the following chronological sequence and provenance could be established:

S.#	Subject	Plate #	Chronology	Sites/Context
1	Standing Buddha with an Ascetic	01	200-300 CE	Peshawar
2	Buddha sitting in a niche	02	200-300 CE	Peshawar
3	Buddha's Twin Miracle	03	200-300 CE	Peshawar
4	Miracle of Śravastī	04	200-300 CE	Taxila

5	Seated Buddha in <i>dharmacakra mudra</i>	05	200-300 CE	Peshawar
6	Seated Buddha in <i>dhiyana mudra</i>	06	200-300 CE	Taxila
7	Standing Buddha in <i>abhaya mudra</i>	10	200-300 CE	Taxila
8	Standing Buddha (Mathura Style)	12	200-300 CE	Taxila
9	Standing Buddha with a female	14.	200-300 CE	Taxila
10	Buddha with female worshippers	21	200-300 CE	Taxila
11	Dipamkara Jataka	22	200-300 CE	Taxila
12	First Sermon	24	200-300 CE	Taxila
13	Buddha seated on a carved pedestal	47	200-300 CE	Taxila
14	Buddha in <i>dharmacakra mudra</i>	48	200-300 CE	Taxila
15	Double framed frieze showing Buddha in meditation	53	200-300 CE	Taxila
16	Mahaparinirvana	62	200-300 CE	Taxila
17	Stone head of Buddha	67	200-300 CE	Taxila
18	Seated Buddha in <i>dharmacakra mudra</i>	82	200-300 CE	Taxila
19	Anathapindada presents Jetavana Park to Buddha	90	200-300 CE	Peshawar
20	Miracle of Śravasti	91	200-300 CE	Taxila
21	Buddha sitting in preaching pose	92	200-300 CE	Taxila
22	Buddha with 12 princely figures	94	200-300 CE	Taxila
23	Buddha presents serpent to Kaśyapa	95	200-300 CE	Taxila
24	Gabled arch showing Buddha	97	200-300 CE	Taxila
25	Standing Buddha on a floral pedestal	11	200-300 CE	Taxila
26	Buddha sitting in a niche	25	200-300 CE	Taxila
27	Seated Buddha in <i>abhaya mudra</i>	26.	200-300 CE	Taxila

28	Seated Buddha surrounded by Pipal leaves	27	200-300 CE	Taxila
29	Seated Buddha in preaching pose	28	200-300 CE	Taxila
30	Seated Buddha in dhiyana mudra	29	200-300 CE	Taxila
31	Seated Buddha on a triangular throne	33	200-300 CE	Taxila
32	Seated Buddha on an oval throne	34	200-300 CE	Taxila
33	Stone Buddha head	73	200-300 CE	Taxila
34	Standing Buddha on a carved pedestal	17	300-400 CE	Taxila
35	Attack of Mara	19	300-400 CE	Malakand
36	Buddha seated in a canopy	20	300-400 CE	Malakand
37	Fasting Siddhartha	23	300-400 CE	Mardan
38	Buddha sitting in Sukhavati heaven	96	300-400 CE	Malakand
39	Seated Buddha in abhaya mudra	98	300-400 CE	Malakand
40	Standing Buddha in abhaya mudra	13	300-400 CE	Taxila
41	Buddha bust in an arch	40	300-400 CE	Taxila
42	Stone head of Buddha	54	300-400 CE	Taxila
43	Stone Buddha head	55	300-400 CE	Taxila
44	Stone Buddha head	58	300-400 CE	Taxila
45	Stone Buddha head	59	300-400 CE	Taxila
46	Stone Buddha head	60	300-400 CE	Taxila
47	Buddha Bust	61	300-400 CE	Taxila
48	Stone Buddha head	71	300-500 CE	Swat
49	Stone Buddha head	72	300-400 CE	Taxila
50	Stone Buddha head	74	300-400 CE	Taxila

51	Stone Buddha head	75	300-400 CE	Taxila
52	Stone Buddha head	76	300-400 CE	Taxila
53	Stone Buddha head	81	300-400 CE	Swat
54	Standing Buddha in abhaya mudra	100	300-400 CE	Taxila
55	Buddha in a frieze	86	300-400 CE	Taxila
56	Buddha in a relief	87	300-400 CE	Taxila
57	Buddha in attack of Mara	88	300-400 CE	Taxila
58	Four figures of Buddha in a frieze	89	300-400 CE	Taxila
59	Standing Buddha on a carved pedestal	102	300-400 CE	Taxila
60	Buddha sitting on lotus throne	37	300-400 CE	Taxila
61	Standing Buddha in an arch	52	300-400 CE	Taxila
62	Standing Buddha with carved pedestal	16	300-400 CE	Taxila
63	Standing Buddha on carved pedestal	09	300-400 CE	Taxila
64	Standing Buddha with carved halo	15	400-500 CE	Taxila
65	Stucco Buddha sculpture	30	400-500 CE	Taxila
66	Terracotta Buddha sculpture	36	400-500 CE	Taxila
67	Stucco Buddha with double haloes	41	400-500 CE	Taxila
68	Stucco sculpture of Buddha	42	400-500 CE	Taxila
69	Buddha seated in Dhiyana	43	400-500 CE	Taxila
70	Standing Buddha on a floral pedestal	44	400-500 CE	Taxila
71	Stucco Buddha in a niche	45	400-500 CE	Taxila
72	Stucco seated Buddha	46	400-500 CE	Taxila
73	Stucco seated Buddha	49	400-500 CE	Taxila

74	Stucco seated Buddha	51	400-500 CE	Taxila
75	Stucco Buddha head	56	400-500 CE	Taxila
76	Stucco head of Buddha	57	400-500 CE	Taxila
77	Stucco Buddha head	63	400-500 CE	Taxila
78	Stucco Buddha head	64	400-500 CE	Taxila
79	Stucco Buddha head	65	400-500 CE	Taxila
80	Stucco head of Buddha	66	400-500 CE	Taxila
81	Stucco head of Buddha	68	400-500 CE	Taxila
82	Stucco Buddha head	69	400-500 CE	Taxila
83	Stucco Buddha head	70	400-500 CE	Taxila
84	Stucco Buddha head	78	400-500 CE	Taxila
85	Stucco Buddha head	79	400-500 CE	Taxila
86	Stucco Buddha head	80	400-500 CE	Taxila
87	Stucco Buddha head	85	400-500 CE	Taxila
88	Buddha image in a terracotta brick	93	400-500 CE	Taxila
89	Stucco Buddha head	99	400-500 CE	Taxila
90	Standing Buddha on carved pedestal	07	400-500 CE	Taxila
91	Stucco Buddha Head	08	400-500 CE	Taxila
92	Stone Buddha Head	55	400-500 Ce	Taxila
93	Seated Buddha	101	800-900 CE	Taxila
94	Stone Seated Buddha	50	Confiscated	-----
95	Standing Buddha in abhaya mudra	18	Confiscated	-----
96	Buddha's Torso	39	Confiscated	-----

97	Buddha sitting on a plain pedestal	31	Confiscated	-----
98	Seated Buddha in meditation	32	Confiscated	-----
99	Seated Buddha on lotus seat	35	Confiscated	-----
100	Buddha's Torso	38	Confiscated	-----
101	Stone Buddha head	83	Confiscated	-----
102	Stone Buddha head	84	Confiscated	-----

Table 5.2: Chronology and Provenance of Sculptures in NMP, Karachi

The chronology of the artefacts mentioned in table 5.2 above is established on the relative dating bases, as no C14 or any other exact dating technique was used to date the objects. This was done with the help of those Buddha sculptures which came from the same sites and are now lying in other museums of Pakistan by comparative study of the features, colors and material.

Conclusion

The strong roots of the cultural history were embedded in the soil of the Pakistani land some two million years ago when prehistoric man started his activities in this region. However, sixth century before the birth of the Christ, represents the transitional period in the religious revolution of the human history. This was the time when new concepts and ideas in the thoughts of humans appeared in the religious aspects which are still observed and followed by many today. Five great religious leaders emerged during this time including, Zoroaster in Persia, Pythagoras in Greece, Confucius in China, and Mahavira and Buddha in India. All of them were against the old, blind and suppressing beliefs of the prevailing religions of their times. Among all of them, Buddha's thoughts, sayings and acts, when codified by the followers in later times, became a new way of life for those who followed his teachings and later on emerged as a new religion, known to the world today as Buddhism.

In the initial days, Buddhism remained confined to the place of its birth i.e. Nepal and the adjoining areas, but with the passage of time, the new faith was supported and adopted by many kings and rulers, who tried to spread it to the kingdoms outside India to China, Japan and Korea. At that time the northwestern part of India, from Taxila to Peshawar, Swat and Jalalabad in Afghanistan along with some other places were known as Gandhāra, where Buddhism reached during 3rd century BC in the rule of King Asoka (Walsh; 2011; p. 45).

The Buddhist art of Gandhāra is the name of the school of art, which presented the stories of Buddha in visual form in stone and other materials. In the beginning, these stories were depicted in symbolic form, like Lotus flowers symbolizing birth of Buddha, empty seat under the Bodhi tree representing Buddha in meditation, the horse without its rider to show Buddha, a deer with chakra showing the rules of the religion and stupa for Buddha's death. With the advent of Mahayanism in around the end of 2nd century BC (Harvey; 2013; p. 108), these stories took a physical form and many scholars presumed that Gandhāra played a vital role in the emergence of this form of Buddhism (Brancaccio & Behrandt; 2006; p. 151).

Gandhāra art has generally been created in three medium; stone, stucco and terracotta (Dani; 2008; p.127), while metal and paintings have also been utilized. One example of the painting has been discovered at Jinnan Wali Dheri in Taxila by Prof. Dr. Muhammed Ashraf Khan of the Taxila Institute of Asian Civilizations, Quaid-i- Azam University, Islamabad in 2004 (Khan & Hassan, 2004). (Khan M. N.)

The use of stucco is one of the two major mediums of Gandhāra art and is placed next in importance to the stone sculptures (Dar; 2010; pp. 113-114).

A lot of stone sculptures, heads, relief panels and other Buddhist religious artifacts have been recovered so far from various sites all over Gandhāra. These images are scattered all over the world in various museums like British Museum, London; etc. in addition to the collection of the museums, Gandhāran sculptures are also lying in the private collections of individuals and art lovers across the globe.

After the partition of the Indian Sub-continent, there were a few museums in the country. However, with the passage of time new museums emerged and currently there are about 126 museums in Pakistan that house various type of material depending upon the nature and scope of the museum (Ahmed; 2020).

As the name suggests, the National Museum of Pakistan at Karachi is the central museum of the country that houses a large number of Buddha sculptures in stone, stucco, metal, terracotta and even wood. Majority of those sculptures belong to Gandhāra, with a few exceptions that are from Sukhothai School of Art. The total collection of the artifacts in the museum are around 193495 (Saeed, 2018), out of which more than 70,000 belong to the Buddhist faith. In this museum there are many Buddha images either excavated, taken on loan, purchased or confiscated by the law authorities.

This impressive collection of the National Museum of Pakistan was not studied systematically for the long time and was ignored by the researchers and scholars alike. Therefore, the researcher decided to study the material by selecting Buddha images only along with a few relief panels that represent important event or episode of Buddha's life. The researcher selected 102 artifacts for the present study including sculptures of Buddha, heads, relief panels made of stone, stucco and terracotta. Some of these specimens were previously published in books and journals however, a detailed study was required to undergo the analytical study of these artifacts, revealing new

results adding to the main body of knowledge. Mainly, those sculptures were chosen for the study that lacked documentation and academic research.

The objectives set to conduct the present study were important. The first and important objective of this research project was to classify the selected artifacts based on material and poses of Buddha in his sculptures, and on the bases of the physical features of these images.

For this purpose, all the sculptures were studied systematically and thoroughly. The classification of the sculptures was three-fold. First, the sculptures were classified based on material. The material was studied for the first time with the help of Munsell Rock Colour Chart.

In the selected images of Buddha from NMP, Karachi, 77 sculptures are of stone made up of various stone types. As a result of the study and comparison of the Munsell Rock Color Chart, it can be inferred that there are around 14 different rock colours which have been used by the Gandhāran artisans for the execution of the Buddha images. The most common colour of the rock or stone was Pale Blue colour annotated as 5PB 7/2 in the chart. This confirms that this colour of the stone was mainly available in the rock formations at Peshawar, Taxila, and the surroundings of these localities. This helped to establish the provenance of those sculptures, which are not already known, therefore it shows that mainly the sculptures in NMP, Karachi came from Peshawar and Taxila. On the other hand, the least common color of rock includes Dark Gray, Medium Dark Gray, Grayish Red Purple, Light Gray and Light Greenish Gray all found in one example each.

Another initiative in this study was taken by studying the physical features of the selected sculptures and were classified into different categories, based on their style of execution. As a result of this specific study, the main categories were identified as Ushnisha, head, eyes, nose, lips etc. and were further classified into sub-types, (see details in the table given below).

Category	Sub-Type 1	Sub-Type 2	Sub-Type 3	Sub-Type 4	Sub-Type 5	Sub-Type 6	Sub-Type 7	Sub-Type 8
Ushnisha (Shape)	Round & High	Round & Low	Oblong & low	Melon-Like	-----	-----	-----	-----
Ushnisha (hair pattern)	Zig-Zag	Lines	Snail-Like	Wavy	Tied at bottom	Semi-Circular	Circles	Plain
Head (Shape)	Round	Oblong	Flat	-----	-----	-----	-----	-----
Head (Hair Pattern)	Zig-Zag	Lines	Snail-Like	Wavy	Tied at bottom	Semi-Circular	Circles	Plain
Forehead	Broad	Narrow	-----	-----	-----	-----	-----	-----
Urna	Engraved/ Incised	Protruded	No Urna	-----	-----	-----	-----	-----
Eyebrows	Circular	Straight	-----	-----	-----	-----	-----	-----
Eyes	Almond Shaped	Round Shape	Prominent Eyeballs	Wide Open	Heavy Eyelids	-----	-----	-----
Nose	Fleshy	Curved	Thin	Greek	East Asian	Pointed	-----	-----
Lips	Thin Upper & Heavy Lower	Heavy Upper & Thin Lower	Sharp	Down-Turned	Large	Mustache	-----	-----
Chin	Upward	Flat/ Straight	Round	Heavy	-----	-----	-----	-----
Ears	Lobes Attached	Lobes Detached	Hole in Lobes	-----	-----	-----	-----	-----
Hands/ Fingers/ Arms/ Shoulders	Round Fingers	Thin Fingers	Muscular Arms	Muscular Shoulders	-----	-----	-----	-----

Feet/ Toes	Heavy Toes	Thin Toes	Feet with Arch	Feet without Arch	-----	-----	-----	-----
Halo	Double Halo	Patterned Halo	Halo with Notch	-----	-----	-----	-----	-----
Garments	Loose Upper Garment	Tight Upper Garment	Bare Shoulders	Covered Shoulders	-----	-----	-----	-----

Table 5.3. Types and subtypes of facial features of images.

According to the table above, Ushnisha and head categories are further divided into two main types of Shape and Hair Strands or patterns, which are then divided into subtypes. The shape of the Ushnisha has four subtypes while the hair pattern has eight different types. Similarly, the head has two main categories of shape and pattern of hair which are further subdivided into types three and eight respectively.

The forehead of the Buddha images are divided into two subtypes of broad and narrow shapes. On the other hand, the Urna has three subtypes. The eyebrows are of two subtypes, while eyes have five subtypes. The nose is divided into seven further subtypes and the lips have six subtypes. Chin is divided into four categories and the ears are of three different types. The hands, fingers, arms and shoulders show fewer variations therefore, were made into one category and were further subdivided into four subtypes. Feet and toes show four subtypes while the halo has three different variations. The garments of Buddha depicted in his images showed four variations as shown in the table above.

According to the table in chapter 4, it is noted that, the common shape of the Ushnisha is round and high which is found in 55 of the selected sculptures while the least common was melon-like shape that was identified in only one sculpture (see plate 41). Likewise, the hair pattern has eight variations out of which subtype named as lines was found in most of the sculptures, 34 in number. It is interesting to note that sculptures number 28, 33, and 50 show a combination of the two patterns including Lines and wavy style. The same patterns are shown in the head category as well. However, the shape of the head showed three different variations out of which round is the most common identified in 37 sculptures.

In the forehead category, the narrow subtype is most commonly seen in these sculptures and are found in 59 sculptures at NMP, Karachi.

Similarly, the Urna has most common type named as protruded found in 43 sculptures while in 49 of the sculptures there is no Urna at all. Out of the two subtypes of eyebrows, the most commonly seen is circular, which is carved in 71 images of Buddha.

The heavy eyelids of Buddha is a common pattern in Buddha images, and the same can be identified at NMP, Karachi as well which is there in 86 of the sculptures. While the fleshy nose is the most common subtype in the nose category and was seen in 22 of the selected sculptures. The thin upper and heavy lower lip is mostly found in these images which are identified in 43 images of Buddha. The round chin is mostly seen in 48 sculptures and in 47 sculptures, subtype attached lobes can be seen. Round fingers are found in 35 images while muscular shoulders are there in 64 images while the muscular arms are executed in 61 sculptures. The heavy and thin toes are of the same number found in these sculptures, 16 in each subtype, while in 24 sculptures, feet without the arch have been carved.

There are seven sculptures which are carved with a patterned halo, one is carved with a notch while 5 can be seen with double haloes.

The garments of the Buddha images show 4 subtypes out of which 44 have subtype loose upper garment, while in 55 sculptures Buddha is carved shown with the covered shoulders.

The second and the most important objective of this work was the stylistic and comparative study of the selected material with those found in other museums of the country. Nine museums were visited for this purpose and a comparative study was carried out resulting to highlight the similarities and differences in the style of execution of the images. This led to the establishment of provenance and relative chronology for the objects selected at NMP, Karachi. The detailed description of the similar objects from other museums is presented in chapter 5 of this work, while the chronological sequence is presented in a table in the same chapter.

Another objective was to prepare a comprehensive catalogue of the selected Buddha sculptures, heads and relief panels, both in pictorial and descriptive form and the identification and classification of the relief panels with the help of literary sources.

This objective was met successfully and an all-inclusive and detailed catalogue has been established in descriptive and pictorial forms included in this work as chapter 3 as descriptive and in plates (Plate 1 to 102) as pictorial catalogue. In the descriptive catalogue, the information of every selected piece from NMP, Karachi, includes material, size, provenance, period, present location, accession number and the condition of the object. In addition, the catalogue gives detailed information by describing the object regarding the features and the status. Those sculptures which have been mentioned previously in various catalogues, books, journals, research articles or anywhere else, this catalogue mentions the source along with the page number and author. On the other hand, in the pictorial catalogue, the photographs of the selected material are provided with the captions describing the object.

The study remained successful in meeting all of its objectives mentioned above, therefore, it is expected that this study would help the future researchers who intend to conduct their research on Buddha images, especially those which are still laying in different museums all over the world, unidentified and will open up new horizons in the research of the same nature and scope.

Suggestions for Further Study

- ✓ Mineral composition of the schist and stucco used for making these sculptures need to be analyzed scientifically and identified for more systematic and scientific study.
- ✓ On the basis of mineral composition, the quarries from where schist for these sculptures was obtained could be conveniently identified, which will further help in logical and precise identification of this collection.
- ✓ The decorative elements and other architectural features in the relief panels of the collection, as well as the costumes, fashions and features of divinities and other worshippers need further study to identify different influences on these sculptures period by period. This will throw light on the past as intently as possible.
- ✓ The detailed recordings and analysis of the stylistic features with the help of measuring tools can further the study.

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Plates

Note

All the photos included in this research work have been taken by the researcher (Samar Majid), unless otherwise mentioned, for which the researcher is grateful to Mr. Majid Karim Chauhan for his efforts and support.



01. Standing Buddha with an Ascetic



02. Buddha Sitting in a Nitch



03. Buddha's Twin Miracle



3-A



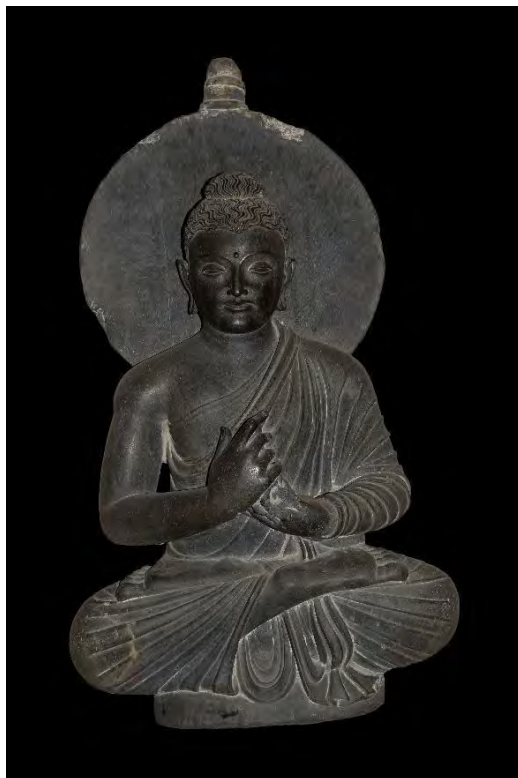
3-B



3-C



4. Buddha Sitting under a Garland with Standing Bodhisattva



5. Seated Buddha in Dharma Chakra Mudra



6. Seated Buddha in Meditation



06. A



7. Standing Buddha on a Carved Pedestal



07-A



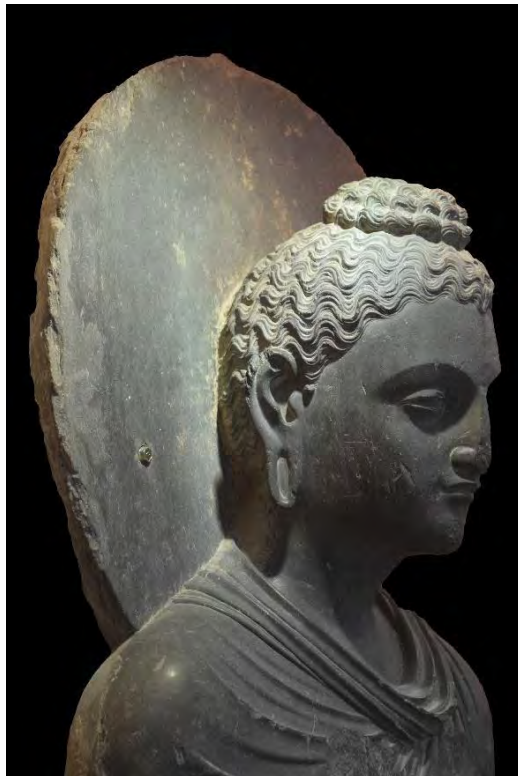
8. Stucco Buddha Head



9. Standing Buddha on a Plain Pedestal



10. Standing Buddha in Abhaya Mudra



10-A



11. Standing Buddha on a Floral Pedestal



11-A



12. Standing Buddha on a Pedestal with Cremation Scene



12-A



12-B



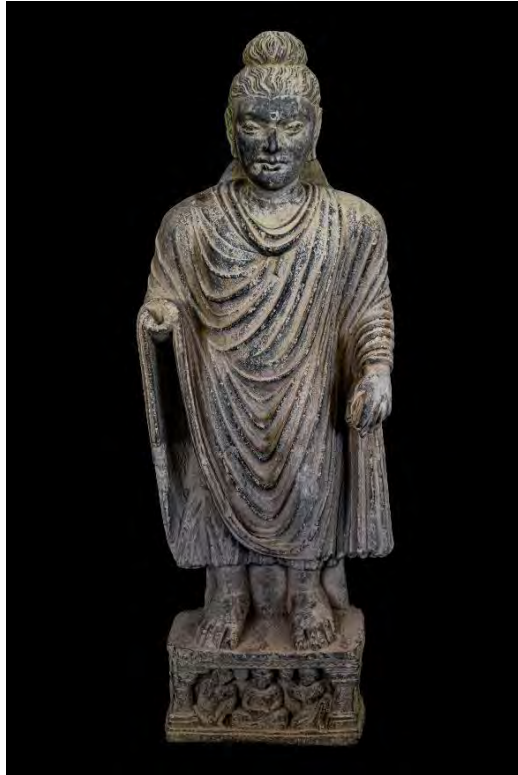
13. Standing Buddha in Abhaya



14. Standing Buddha with a Female Devotee on his Left Side



15. Standing Buddha with Carved Halo



16. Standing Buddha on a Carved Pedestal



16-A



16-B



17. Standing Buddha on a Carved Pedestal



17-A



18. Standing Buddha in Abhaya Mudra



19. Attack of Mara



20. Buddha Seated in a Canopy (Probably the Attack of Mara)



21. Buddha with Female Worshippers



22. Dipamkara Jataka



22-A



22-B



22-C



23. Fasting Buddha (to-be) in Dhiyana



24. Seated Buddha in Dharma Chakra at Sarnath Deer Park



25. Buddha Sitting in Dhyanasana in a Nitch



26. Seated Buddha in Abhaya Mudra



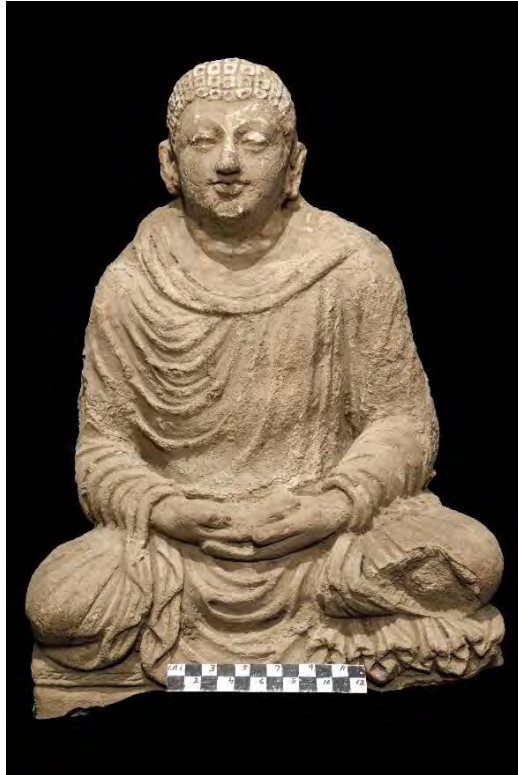
27. Seated Buddha Surrounded by Pipal Leaves



28. Seated Buddha in Preaching Pose



29. Buddha Sitting in Dhiyana Mudra



30. Seated Buddha in Dhiyana



31. Buddha Sitting on a Plain Pedestal



32. Seated Buddha in Meditation



33. Seated Buddha on a Triangular Throne



34. Seated Buddha on an Oval Throne



35. Seated Buddha on Lotus Seat



36. Tiny Buddha in Terra Cotta



37. Buddha Sitting on a Lotus Throne Flanked by Bodhisattvas



38. Buddha's Torso



39. Buddha's Torso



40. Buddha Bust in an Arch.



41. Buddha Seated with Double Haloes



42. Seated Buddha in Dhyana Mudra



43. Buddha Seated in Dhyana with Double Halo



44. Standing Buddha on a Floral Pedestal



45. Seated Buddha in a Nitch



46. Buddha seated in Dharma Chakra



47. Buddha Seated on a Carved Pedestal



47-A



47-B



48. Buddha Bust in Dharma Chakra Mudra



49. Buddha Seated in Dhyana Mudra



50. Buddha Seated on a Wooden Throne



51. Buddha Seated in Dharma Chakra



52. Buddha Standing in a Small Arch



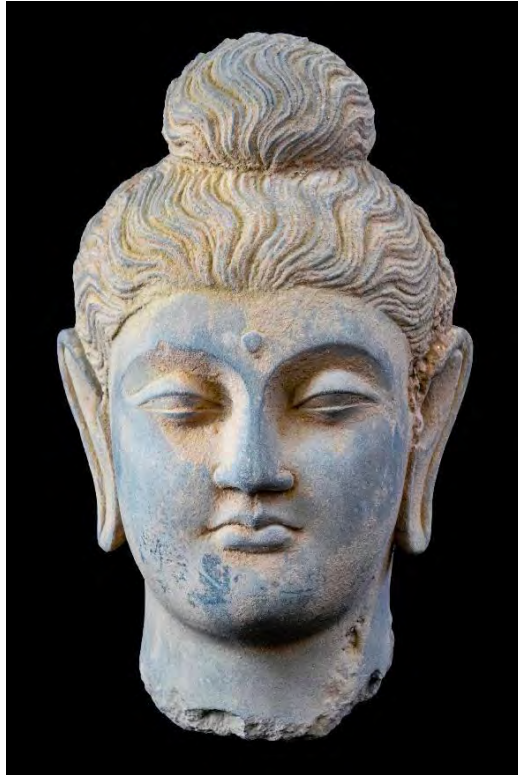
52-A



53. Double Framed Frieze Showing Buddha in Meditation



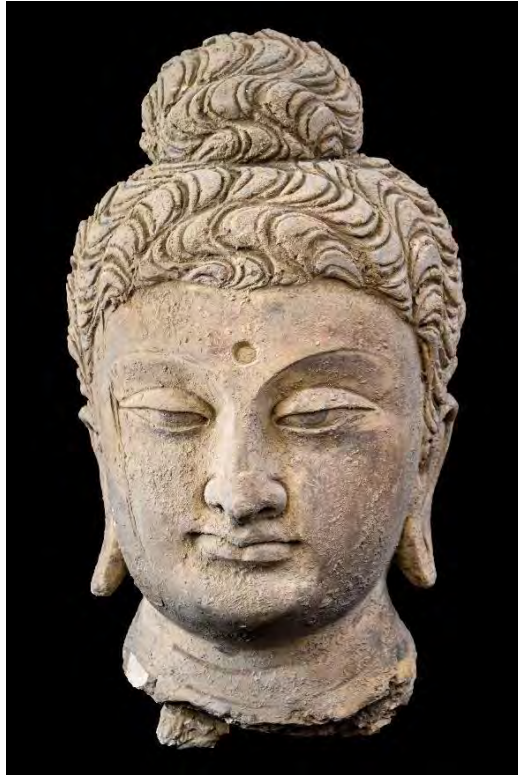
54. Buddha Head in Stone



55. Head of Buddha with a Large Ushnisha



56. Buddha Head in Stucco



57. Stucco Buddha Head



58. Stone Head of Buddha



59. Small Buddha Head



60. Sone Buddha Head



61. Buddha Bust



62. The Death Scene of Buddha (Mahaparinirvana)



63. Stucco Head of Buddha



64. Buddha Head in Stucco



65. Stucco Buddha Head



66. Stucco Head of Buddha.



66-A



66-B



67. Stone Buddha Head



68. Stucco Buddha Head



69. Stucco Buddha Head Colored in T/C



70. Stucco Buddha Head



71. Stone Buddha Head



72. Stone Buddha Head



72-A



73. Stone Buddha Head



74. Buddha Head in Stone



75. Buddha Head in Stone



76. Stone Buddha Head



77. Stucco Buddha Head



78. Stucco Buddha Head



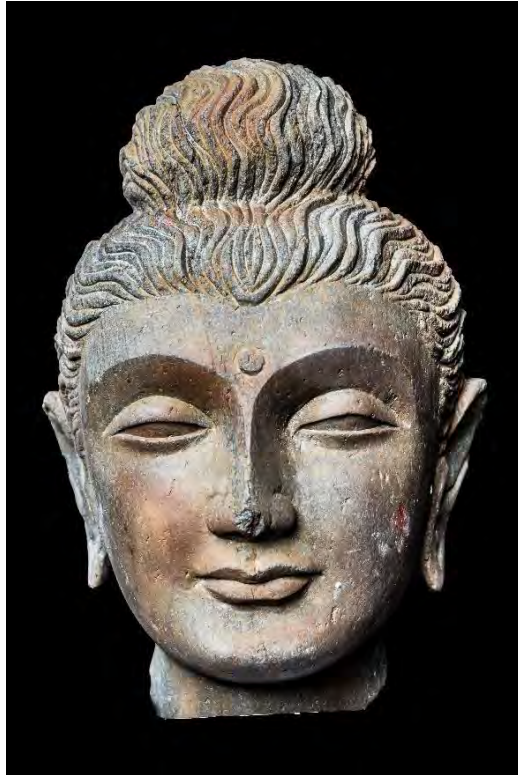
79. Stucco Head



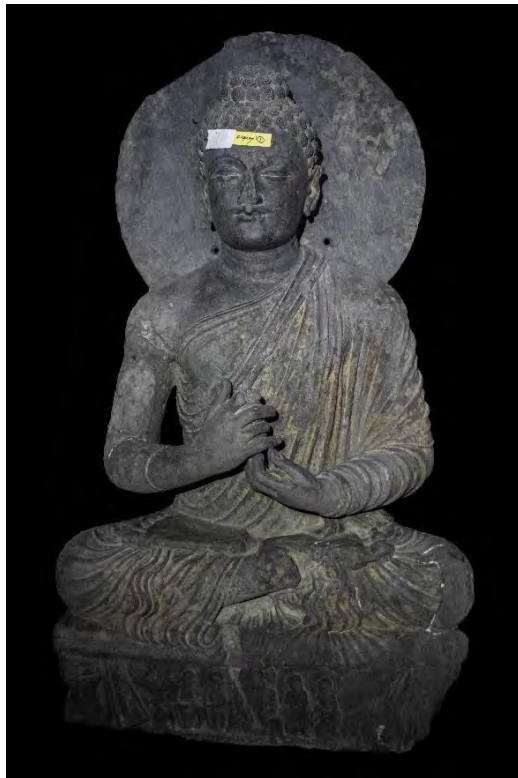
79-A



80. Stucco Head of Buddha



81. Buddha Head in Stone



82. Seated Buddha in Dharma Chakra



83. Unfinished Stone Buddha Head



84. Unfinished Buddha Head



85. Stucco Head of Buddha



86. Buddha Shown in a Frieze



86-A



87. Buddha in Relief Panel



88. Buddha Shown in a Frieze under a Bodhi Tree



88-A



88-B



88-C



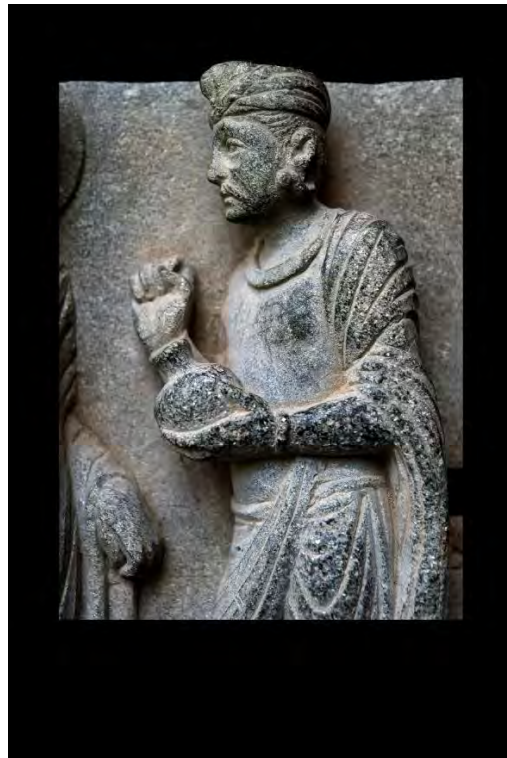
89. Four Figures of Buddha in a Frieze



89-A



90. Anathapindada Presents the Jetavana Park to Buddha



90-A



91. Miracle of Śravastī (The Duplication Miracle)



91-A



91-B



92. Buddha Sitting in Preaching Pose with a Standing Bodhisattva



93. Buddha's Image Engraved on a Terra Cotta Brick



94. Buddha in Frieze with twelve Princely Figures



95. Buddha Presents the Serpent to Kaśyapa



96. Buddha Sitting in his Heaven Sukhavati



97. Gabled arch with Buddha in Meditation



98. Seated Buddha in Abhaya Mudra on a Wooden Throne



99. Stucco Buddha Head



100. Standing Buddha in Abhaya Mudra on a Carved Pedestal



101. Seated Buddha in Dhyana Mudra on a Plain Pedestal



102. Standing Buddha on a Floral Pedestal



102-A



103. Standing Buddha (Peshawar Museum)



103-A



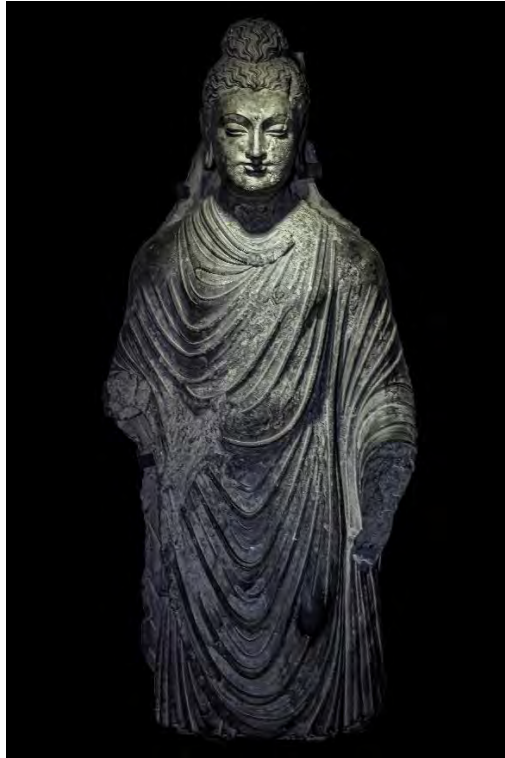
104. Standing Buddha on a floral pedestal (Peshawar Museum)



104-A



104-B



105. Standing Buddha (Peshawar Museum)



105-A



106. Standing Buddha (Peshawar Museum)



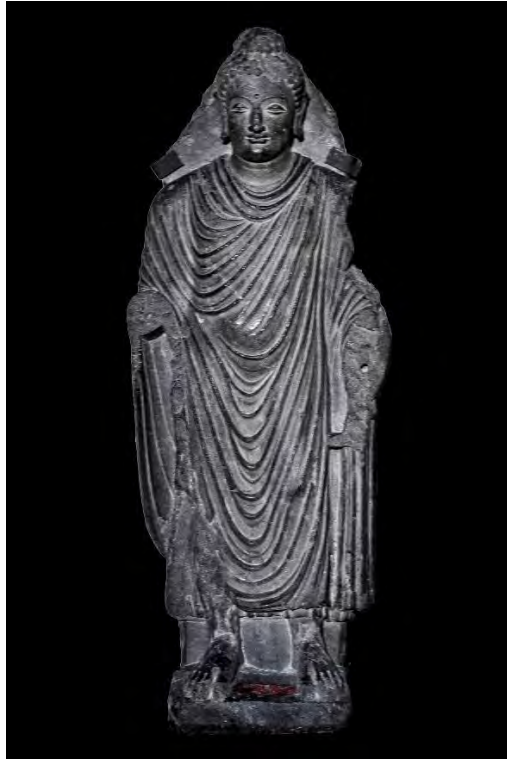
106-A



107. Standing Buddha on a carved pedestal (Peshawar Museum)



107-A



108. Standing Buddha (Peshawar Museum)



108-A



108-B



109. Standing Buddha (Peshawar Museum)



109-A



110. Standing Buddha (Peshawar Museum)



110-A



111. Stucco Buddha Head (Peshawar Museum)



111-A



112. Buddha sitting in Indrasla Cave (Peshawar Museum)



113. Seated Buddha in Preaching Pose (Peshawar Museum)



113-A



113-B



114. Seated Buddha on inverted lotus throne (Peshawar Museum)



115. Fasting Sidhartha (Peshawar Museum)



115-A



115-B



116. Stucco Buddha Head (Peshawar Museum)



117. Stucco Head of Buddha (Peshawar Museum)



118. Stucco Sculpture of Buddha in meditation (Peshawar Museum)



119. Gabled arch showing Buddha (Peshawar Museum)



119-A



120. Seated Buddha on a lotus throne (Peshawar Museum)



121. Six figures of Buddha with one Bodhisattva (Peshawar Museum)



122. The Miracle of Sravasti (Peshawar Museum)



122-A



122-B



123. Preaching Buddha with Bodhisattva (Peshawar Museum)



124. Multiplication Miracle (Peshawar Museum)



125. Seated Buddha in Dhyana Mudra (Swat Museum)



126. Seated Buddha with a standing Bodhisattva (Swat Museum)



127. Stucco Buddha Head (Swat Museum)



128. Seated Buddha (SSAQ Museum)



129. Standing Buddha in Abhaya Mudra (SSAQ Museum)



129-A



130. Seated Buddha with two Bodhisattvas (SSAQ Museum)



131. Standing Buddha in Abhaya Mudra (Mardan Museum)



132. Buddha Bust (Mardan Museum)



133. Buddha Bust in Dharmachakra Mudra (Mardan Museum)



134. Buddha and Mara with his daughters (Mardan Museum)



135. Buddha's first sermon (Hund Museum)



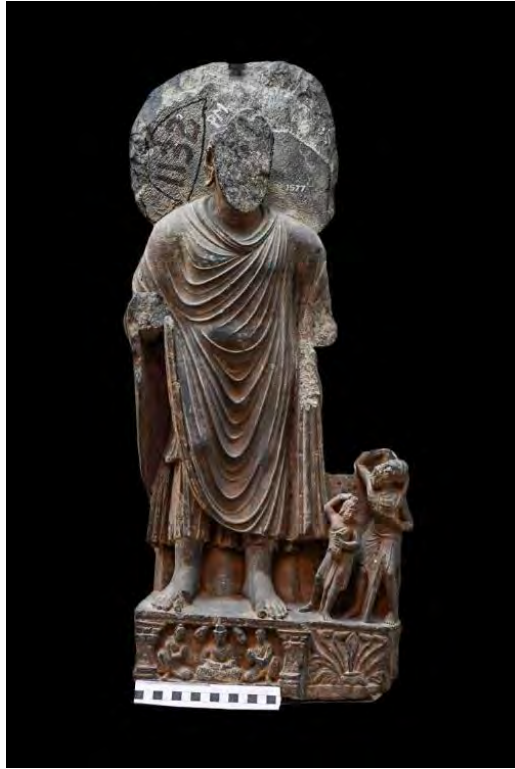
136. Attack of Mara (Hund Museum)



137. Mahaparinirvana (Hund Museum)



138. Seated Buddha on a carved pedestal (Hund Museum)



139. Standing Buddha with two figures (Hund Museum)



139-A



139-B



140. Attack of Mara (Taxila Museum)



141. First sermon of Buddha (Taxila Museum)



142. Buddha sitting in Indrasala Cave (Taxila Museum)



143. Death of Buddha Mahaparinirvana (Taxila Museum)



144. Seated Buddha (Islamabad Museum)



145. Stucco Head of Buddha (Islamabad Museum)



146. Stucco Buddha in a niche (Islamabad Museum)



147. Buddha Bust (TIAC Museum)



148. Seated Buddha (TIAC Museum)



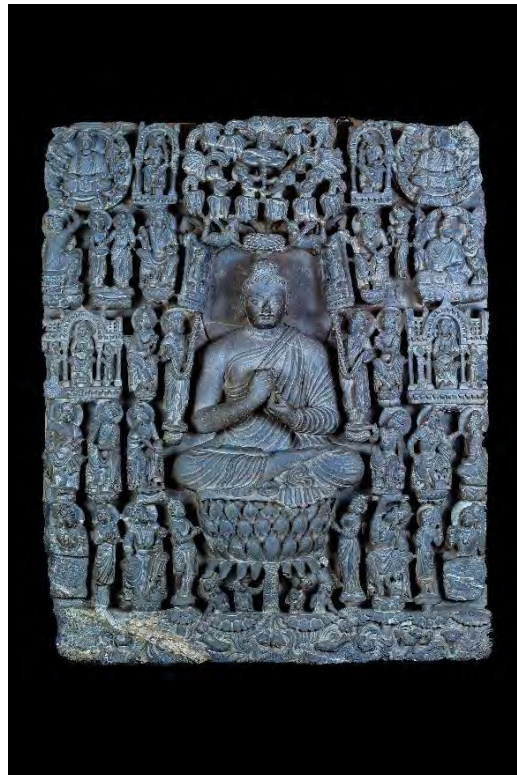
149. Stucco Buddha Head (TIAC Museum)



150. Fasting Siddhartha (Lahore Museum)



151. First Sermon at Deer Park (Lahore Museum)



152. Miracle of Śravastī (Lahore Museum)



152-A



152-B



153. Gilded Head of Buddha (Lahore Museum)



154. Dipamkara Jataka (Lahore Museum)



154-A



155. Bust of Buddha (Lahore Museum)



156. Mahaparinirvana (Lahore Museum)



157. Seated Buddha on a carved pedestal (Lahore Museum)



158. Buddha presents Serpent to Kaśyapa (Lahore Museum)



159. Standing Buddha on a carved Pedestal

Glossary

<i>Abhaya mudra</i>	- Gesture made with an upraised right hand that indicates reassurance, absence of fear and protection; the gesture most commonly displayed by a devotional image of Buddha
<i>Amitabha</i>	- in Mahayana Buddhism a Buddha who lives in and presides over Sukhavati heaven
<i>Anjali Mudra</i> -	Gesture made by pressing the palms of the hands together indication of respect, worship and salutation
ASI	- Archaeological Survey of India
<i>Avalokiteshvara</i>	- bodhisattva of compassion and protection
<i>Bhoomispersha</i>	- Gesture of earth touching/witnessing
<i>Dhyan mudra</i>	- Gesture of meditation in which Buddha is shown seated cross-legged with both of his hands in his lap
<i>Bodhi tree</i>	tree under which the Buddha reached enlightenment, considered the cosmic axis of the universe
<i>Bodhisattva</i>	in early Buddhism, a term used to refer to Shakyamuni in the period before his enlightenment; in later Buddhism one who has reached enlightenment but forsaking nirvana, chooses to remain in this realm to help others achieve enlightenment
<i>Dharma</i>	“way” or “practice” in the Buddhist tradition referring to the Buddha’s teachings
<i>Dharmachakra Mudra</i>	- Gesture made with both hands in front of the chest to indicate symbolically the Buddha’s first sermon when he set in motion the wheel of the law (revealed the dharma)
DOAM	Department of Archaeology and Museums, Government of Pakistan
<i>Indra</i>	- originally, the god of thunder in Vedic tradition, but in the later Buddhist tradition a deity understood to be the god of Trayastrimsa heaven

<i>Jatakas</i>	stories of the past lives of the Shakyamuni Buddha, each of which addresses a moral or a virtue
<i>Maitrya</i>	bodhisattva who resides in Tushita heaven waiting for his final rebirth when he will reach enlightenment, usually depicted with a water flask in his left hand
<i>Mudra</i>	Gesture of the hands of Buddha
NMP	National Museum of Pakistan at Karachi
<i>Paridhāna</i>	the lower garment worn by Buddha
<i>Sanghati</i>	The lower garment worn by Buddha
SRO	Sub-Regional Office
<i>Triratna</i>	the ‘three jewels’ referring to the Buddha, the monastic order and the Buddhist teachings (dharma)
<i>Urna</i>	auspicious mark (third eye) between the eyebrows of exalted beings such as Buddhas and bodhisattvas as well as other South Asian deities; usually in the form of a protuberance or whorl of hair
<i>Ushnisha</i>	protrusion on the top of the Buddha’s head associated with his enlightenment; this piece of his skull was an important relic that could be seen and touched at the Afghan site of Hadda
<i>Uttarīya</i>	the upper garment worn by Buddha
<i>Vajrapāni</i>	attendant of Buddha and a protective figure, commonly shown holding an hourglass-shaped Vajra (thunderbolt), depicted sometimes with the muscular body of Heracles and other times with the crown like god Indra
<i>Yaksha</i>	male nature spirit associated with wealth and protection of the dead
<i>Yakshi</i>	female nature spirit associated with agricultural growth and fertility and often with trees

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