

**Continuity of Ornamentation in Pakistan:
A Case study of Gandharan Bangles of Taxila Museum**



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Dedicated
To
My
Parents :))

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Dated: _____

Final Approval

This research is to certify we have read the thesis submitted to **Ms. Iqra Saleem** and it is our judgement that this thesis is of sufficient standard to warrant acceptance by the Quaid-e-Azam University Islamabad for the award of the degree of **Master of Science in Asian Studies**.

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Iqra Saleem

Supervisor's Declaration

I hereby declare that Ms. Iqra Saleem, MSc. Candidate in Archaeology has completed his thesis titled **“Continuity of Ornamentation in Pakistan: A case study of the Gandharan Bangles of Taxila Museum**, under my supervision. I recommend it for submission in candidacy for the degree of Master of Science in Archaeology, Taxila Institute of Asian Civilization, Quaid-I-Azam University, Islamabad.

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Abstract:

The Present Research deals with Gandharan Jewelry Specially explores the Continuity of Bangles Jewelry of Taxila Museum. In the Taxila Museum there is 4000 objects displayed, Taxila Museum displays a lot of Gandhara civilization Antiquities by Stucco Sculptures and depicts the life of Stories of Buddha from Birth to Death. Taxila Museum also have a large Collection of Different kinds of Artifacts, like Seals, Gold Vases, Jewelry, Coins, Pottery, Toilet trays. All Artifacts are placed Safely in their corners and Shelves. Taxila Museum have a large collection of Jewelry which is ear pendants of various shapes, of Necklaces, girdles, belts, amulets, pendants, bangles, bracelets, torques, anklets and finger rings, indigenes and Greco-Roman influence. There is gold and silver jewelry also a different material jewelry made of metal, bones, Glass, beads, and stones displayed at the museum. Taxila is very rich in Gandhara art and its jewelry collection, and its continuity can be seen in Pakistan. Gandharan jewelry is the most precious creation of Jewelers of ancient times. In Ancient Times People wore jewelry since the earliest times, for example Amulets were worn for Protection from bad luck or evil Spirits but later it was used for decorative purposes. Jewelry also used as a power and the Status of the people. Gandharan jewelry and Religious Significance were used in Pakistan till now. Some of the designs and ornamentation are also continued in Pakistan. As some Floral designs and Motifs on Gold, Silver and Metal Jewelry and because of the Continuity in region. Also, there are lotus flowers on Gandharan jewelry, which is Occasionally seen on today's jewelry.

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Chapter 1

Introduction

History of South Asia starts with pre-history. According to some experts the technique of stone tool making was more advanced in South Asia as compared to many other regions of the world. Pakistan's earliest urban culture civilizations are Indus valley civilization or Harrapan civilization. The next one is Gandhara civilization which is based on Buddhism that flourished in the present-day Northern Pakistan and Afghanistan. Its main Cities were Purushapura as (Peshawar) means "city of Man " as Vermayana (Modern Bamyan), Takshasila as (Modern Taxila), Pushkalavati as (Charsadda). Purushapura and Takshasila is the name after two sons of king Bharata from Ayodhya. Purushapura Peshawar valley was always called the heart of Gandhara. Gandhara civilization started from the first millennium B.C.E. till the beginning of second millennium CE.

Gandhara is the name of an ancient kingdom called "Mahajanapada". Gandhara kingdom ruled from the Pushkalavati "Charsadda" the capital. Gandhara name has several different meanings, the most well-known theory of Gandhara is the word "Qand/Gand" which means "Fragrance" and "Har" means "Land" which is the easiest definition of "Land of fragrance". But it's not that much relevant to Peshawar valley. There are also other names of Gandhara which Geographically support the theory word "Gand" associated with many other waters, related to word "Kun" which means (Well) or (pool) of water Gand-ao or Gand-ab means 'Pool of Water' and Gand-hari (Water Mound) Takshand (stone walled pool) Yarkand are also related name as it is known as "Land of Lakes", Kabul Indus rivers also supplies water around Peshawar and its areas.

Peshawar valley and Taxila were collectively referred to as Gandhara and sometimes the Swat valley was also included. The heart of Gandhara, however, was always the Peshawar valley. The kingdom was ruled from capitals at Pushkalavati (Charsadda), Taxila, Purushapura (Peshawar) and in its final days from Udabhandapura (Hund) on the Indus. According to the Puranas, they were named after Taksha and Pushkara, the two sons of Bharata, a prince of Ayodhya.

It has been speculated that Gandhara was a triangular tract of land about 100 kilometers east to west and 70 km north to south, lying mainly to the west of the Indus River and bounded on the north by the Hindukush Mountains.

Gandhara civilization is rich in its own way, there are multiple dynasties who rule over there on that time period. Gandharan people religion is Buddhism with Indo-Greek tradition and that was their cultural identity.

After the decline of Greek-Bactrian south Afghanistan was captured by Demetrius I. Demetrius was an Indo/Greek Bactrian king. He occupied South Afghanistan in 180 BCE in 185 Demetrius conquered Gandhara and Punjab, then later Bactrian Greek was with each other and the result of this is, that Gandhara was independent from Bactria, and Gandhara emerged as an Indo-Greek.

Indo-Greek famous king Menander, he ruled from Taxila and later from Sagala (Sialkot). Menander rebuilt Taxila, "Sirkup" and "Pushkalawati" later he became Buddhist. Menander died in 140 BCE Asian Kushans took over Bactria and ended Greek rule. In 80 BCE the Sakas moved into Gandhara. After Independence, further investigations of Taxila valley left for Pakistani Archaeologists. M. Sharif, M. A. Halim and G.M Khan discovered the antiquity of Taxila through their excavation.

These excavations discovered the remains of early settlement sites which belongs to Neolithic, Early-Harappan and Gandhara grave culture at Sarai Khola, (Jhang and Hathial). There are three ancient cities of Taxila valley (Bhir Mound, Sirkap, and Sirsukh) also there are located other Monasteries and Buddhist Stupas excavated in early pre-independence days. These Stupas and Monasteries of early period are Dharmarajika, Kalawan, Giri, Kunala, Mohra Muradu, Pipplan, Julian, Bhallar, Lal Chak, and Bhamala, also Jandial is a Greek temple discovered at Taxila.

Taxila Museum artifacts and ruins are from the Taxila's sites Sirkup, Sirsukh, Bhir Mound Monasteries and Stupas of Dharmarajika, Julian and Mohra Moradu, especially from the excavation of Sir John Marshall. Taxila Museum is situated in Taxila Tehsil of Rawalpindi. This is a site museum, and its collection mainly focuses on Gandharan art. These sites at Taxila dates back to 600 or 700 BC.

Archaeological excavation at Taxila was carried out between 1913 and 1934 by Sir John Marshall, and after him by the Director General of archaeological survey of British India.

Large collection of Gandhara civilization is displayed in Taxila museum. Construction of Taxila Museum started in 1918 by Lord Chelmsford and in 1928 the Museum was opened by the Minister of education Sir Mohammad Habibullah.

The Taxila Museum displays a lot of Gandhara civilization antiquities by Stucco Sculptures and depicts the life stories of Buddha from birth to death. The Museum also have a large collection of different kinds of artifacts, like seals, gold vases, jewelry, coins, pottery and toilet trays. All artifacts are placed safely in their corners and shelves.

Taxila Museum have a large collection of jewelry which is ear pendants of various shapes, of necklaces, girdles, belts, amulets, pendants, bangles, bracelets, torques, anklets and finger rings, indigenes and Greco-Roman influence. There is gold and silver jewelry also different material jewelry made of metal, bones, glass, beads, and stones displayed at the museum.

Gandharan jewelry mostly ornaments worn by Gandharan sculptures that show fashion prevailing at that time, also there are some ornaments which are not used after some specific time period, where jewelry used as religious importance of that time. Ancient jewelry was not only used as accessories, but it is connected to the wearer's life aspects, like for protection, cure from illness, shower of blessings becoming rich and fertility. Artistic images on jewelry ornament's decorated sculptures and real jewelry items obtained during excavation portrays astral, zoomorphic, avian, floral, mystical and some religious symbols.

- **1.1 Statement of Problem:**

My present research is about the Gandhara civilization jewelry and the continuity of Taxila museums jewelry. The present study has specified the importance of continuity in jewelry of Taxila valley (Mainly in bangles). There are Several works are done on Taxila museums jewelry by other researchers on other aspects of jewelry, but not much work has been done particularly on bangle jewelry or its ornamentation. I am going to carry out the information of bangle jewelry and its ornamentation through this research.

- **1.2 Methodology:**

To carry out this research historical technique will be used, ornaments and jewelry of Gandhara civilization displayed in Taxila museum will be closely observed. The influence and continuity connection between modern jewelry specially that is worn on hands like bangles and bracelets and was worn by people of Gandhara civilization, will be established. Their religious significance will be studied. Qualitative research approach will be used to understand and conclude the result. Results will be compared with the past research carried out on the topic and other gaps that are still to be identified.

Primary Data: Primary data was studied through main sources, visit to Taxila Museum and capturing images of bangles and other jewelry.

Secondary Data: Secondary source of data was conducted through related data to the topic, through literature reviews of books, and articles and interviews.

1.3 Literature Review

Taxila An Ancient Metropolis of Gandhara by Bhatti, Muhammad, I learn about the history of Taxila, and *The Cities of Ancient Taxila*, Author of this book talks a lot about Archaeological Museum of Taxila, when the museum build and who laid the foundation, of Taxila museum also they describe the details about the museum, Author deeply described the Taxila museum history and location of the cities of ancient cities. This book is very valuable about Taxila and Metropolis of Gandhara. This book is also given a good detailed about excavated jewelry from Taxila cities.

A Guide to Taxila, written by Marshall, John in this book Author describe about the topography, History about the cities of Taxila, Jain Temples and Monasteries and other areas related to Gandharan Civilization.

The Buddhist art of Gandhara written by Sir John Marshall, this book is about Buddhist art of Gandhara, the writer explained about the early Indian school art Gandharan and about the biggening of Gandharan art. He explained the history of this art from the sakas period under Parthians, Childhood art then its maturity period. This book is about evaluation of Gandharan art.

Buddhist Gandhara, History, Art and Architecture by Ihsan H. Nadiem in this book history of Gandhara is given Gandharan art Architecture is also given. This book study about Gandhara art and architecture, especially to understand Gandhara art motifs. This book is very useful.

The Buddhist Heritage of Pakistan, written by Adriana G. Proser, in this book I learn about given details the adaptation of western motifs which adopted by Gandhara, and different gold designs adopted by Gandhara Civilization.

A Short Guide to Taxila, written by Dr Ahmad Hasan Dani in this book Author described the topography of Taxila also Author discussed in detailed about Temples and Monitories and Cities or Ancient Taxila. This book is very useful for the informative about Taxila.

Archaeology Step-by-Step written by Catling Cristopher in this book Author described what is Archaeology about investigation of past about Digging, looking for the Evidence in the field, and other process used for discovered about Archaeology and in this book, I also learn about the Origins of art and Ornament.

Inventorying and Documentation of the collection ai Taxila Museum by UNISCO AND ET, AI, in this Article, Authors described about Taxila Museum and its Antiquities, and they described about history of Museum also they described about the rich history of varied achievements of the people of Taxila during the last four year.

- **1.4 Significance and Scope:**

My research is to show the importance of ancient Gandharan ornament jewelry in modern days or its influence. To understand the kind of designs and ornamentation they used in ancient times, to bring out the information about bones, Glass, silver, gold bangle jewelry material and its continuity to modern era that people of historical times worked on, also to identify secret symbols and signs that depict on their jewelry and describe their community. This research work is related to Taxila valley, and its main focus is to study the influence of old Gandharan ornamental art on modern jewelry.

- **1.5 Hypothesis:**

Through the time period of Jewelry, especially bangles and bracelets in the times of Gandhara Civilization were not just for Ornamental purposes but have a great influence on modern jewelry, also affiliated with their cultural values and religious beliefs also use for money purpose. This research led to knowing the continuity of bangle jewelry of ancient era till today's modern age, also to represent the influence if it, that people take from the past civilization of stylization in bangles.

Chapter 2

Taxila Museum History and Geography

2.1: Taxila

City of Takshasila or Taxila name after as Greeks had name it, it is situated about 32 km north-west of Islamabad, capital of Pakistan. And close beside the railway station of Taxila. Its exact bearing are longitude 72 49 -51 E and latitude 33 44 – 47 N and its elevation above sea level is 549 meter (1,800 ft). Taxila had a legendry history. Taxila was a tributary state of Achaemenid Persia.

The excavation of Taxila was carried out between the year 1913 and 1934 by Sir John Marshall, then the Director General of Archaeological survey of British India, and then by Sir Mortimar Wheeler excavated it in 1944. After independence it was left out for Pakistani Archaeologists to further excavation.(Bhati, november 2000).



Figure 1: Map of Taxila

Three Ancient cities in Taxila known as Bhir Mound, Sirkap and Sirsukh and dozens of Buddhist Stupas and Monasteries of early historic period found in early excavation in independence days. Dharmarajika, Kalawan, Giri, Kunala, Mohra Moradu, Pipplan Jaulian, Bhallar, Lal Chak and Bhamala are known for their Stupas and Monasteries.

2.2: Main Cities of Ancient Taxila

Taxila is very vast in archaeological sites include archaeological remains of four early settlement sites, Mesolithic caves, Buddhist monasteries. The ruins of the five settlement sites at Taxila reveal urban evolution on the subcontinent through more than five centuries.

Bhir Mound: One of these sites is The Bhir Mound site, associate with the historical events of the conquering entry of the Alexander the Great in Taxila. The Bhir mound is the earliest historical site in Taxila was probably excavated in 6th and 5th century BCE, by Achaemenians its urbanization and earliest form represent by its stone walls, house foundation, and winding streets. Bhir mound associate by Alexander the great entry in Taxila in 326 BCE. Many houses, Stupas, and temples shows the strong influence of western classical influence in local architecture in Subcontinent. City was destroyed in 1st century by Kushans.

It's about one Kilometers from North to South and about 600 meters from East to West.

This city is surrounded by a rampart, build of such materials as unbaked bricks, mud and wood. It is excavated by Sir John Marshall unearthed only few parts of it about the city centre. It is clearly shown by excavation however its ruins excavated by different periods.



Figure 2: **Bhir Mound**

Sirkap: Sirkap is an embattle city of Taxila, with the extreme western end of the Hathial spur and it is situated on the bank of river Tamra Nala. This city was surrounded by the city wall with the length of five kilometers, build of stone and mud.

Sirkap excavation carried out in part covering the one-eighth of the city. The Greek layer was excavated near the north gate but other most of the section of the city structure remain same of the later of Indo-Parthian period. These parts of the city are dating from the times of Gondophares, king of Indo-Parthian Kingdom. (Bhati, november 2000).



Figure 3: Sirkup, Source: Internet

Sirsukh: Sirsukh is a Kushans city excavations of this city is brought the light on irregular rectangle walls in ashlar masonry with round bastions, these walls are form of early influence of central Asia in subcontinent.



Figure 4: **Sirsukh**

Jaulian Monasteries : There is a group of Buddhist remain at Jaulian in perched on the top of the hill some 92 meter in height and situated 1.5 kilometers north-east of Mohra Moradu. The monument of Jaulian is highly ornamented and they are still in better preservation. These buildings are belonged to Kushana period in 2nd century CE. And their destruction to the letter part of the 5th century CE. The plan of the monument at Jaulian is clear. There monasteries are moderate dimensions. Its two sides to Stupa courts on the smaller court adjoining them on the west. This complex building has three entrances. One near to the North-West corner of the lower court, and a second at the South-East corner of the upper court, and the third one on the eastern side of the monastery. The main stupa which stands in the middle of the upper court, which is dated from early Kushan period. Outside of the entrance is a small chapel containing a singularly fine group of stucco figures and one of the best preserved. In the center there is a seated Buddha in the position of meditation with the standing Buddha to his right and left and two attendant figure behind.



Figure 5: Julian monastery



Figure 6: Julian monastery

Mohra Moradu Monastery: Ruins of Mohra Muradu are about 1.6 kilometers to South-East. It is a place of Buddhist Stupa and monasteries near the ruins of Taxila build in Kushan's period it is beautiful valley surrounded near the mountains. This monastery contains 27 rooms for students and teacher which is built around the pool and courtyard, there is stains of pool which present all over the sides, and the rainwater was collected in the pool from the roof of the monastery. There are Buddha's sculptures which found from courtyard and student rooms, there is a monument votive Stupa, it is the memory if some teacher who use to live there and, in the room, where Stupa memorial Stupa is located.



Figure 7: **Mohra Muradu: Monastery**

Dharmarajika Stupa Dharmarajika is located South of Hathial side. It is a greatest Buddhist Stupa of Taxila site, it is dated from 2nd century CE. Dharmarajika is the nearest Stupa to Bhir Mound and Sirkap. This Stupa is established in 2nd century by Kushans, it is the house of relic of Buddha.



Figure 8: **Dharmarajika Stupa**

Sarai khola: Sarai Khola was discovered in 1968. It was considered an important discovery as it brought to light the presence of the late Neolithic and Kot Dijjan settlements in the Taxila valley. Sarai Khola is the major discovery of Taxila, it is Neolithic Kot Dijjan settlement. The importance of the mound can be judged from the fact that it pushed back the chronology of Taxila valley from the 6th century BCE to 4000 BCE.

The evidence of this city recorded three periods:

- 1 Late Neolithic period 3100 BCE to 2800 BCE
- 2 Kot Dijjan 2800 to 2400 BCE
- 3 Settlement of early medieval period 700-800



Figure 9: **Sarai khola**

Hathial: The Gandhara grave culture discovery at Hathial in 1980, its history link with the history in Peshawar, Dir, and Swat with similar culture. This site revealed three periods:

- Kot Dijian 2800-2600 BCE
- Gandhara grave culture settlement culture 12-11, 9-8 century
Early history period 6-5 3-2 century BCE (Bhati, november 2000)

Taxila's archaeological complex is very authentic in terms of its design, material, substance and its location and settings. Property of Taxila is maintained to protect and preserve its authenticity from any changes of its form. Special attention given its authenticity its been paid in conversation plans in order to maintain its original design, tradition, location, settings, techniques, according to its rules and principles.

2.3: Taxila Museum

Taxila Museum is an Archaeological Museum. Taxila museum is situated in Taxila Tehsil of Rawalpindi. Taxila museum have all the collection related to Gandhara art dating from the 1st to the 7th century CE. Most of the ruins are collected from Taxila Valley. Many historical sites and Ancient Stupas are located near by the Museum.



Figure 10: Taxila Museum (Picture Taken by Researcher)

- **2.3: 1 Museum's location**

Taxila museum is located 1.5-kilometer northwest of Islamabad, capital of Pakistan. Located just at a 5 minutes' walking distance from Bhir Mound, one of the three major cities in the area during ancient times. Taxila Museum is located on 35 km drive from Islamabad on the Grand Trunk Road to Peshawar, Pakistan.



Figure 11: Taxila Museum Location

- **2.3: 2 Museum’s History**

Foundation of Taxila museum was laid by Lord Chelmsford, the then Viceroy and Governor-General of British India, while the opening ceremony was performed by Sir Muhammad Habibullah, Member for Education on 5th April 1928. Sir John Marshall, who was going to be retired from the post of Director General of the Archaeological Survey of India in 1928, could not complete its original plan. The government of Pakistan constructed the northern gallery in 1998.

It is one of the finest Museums of the Country, half of the original plan of the museum comprises a central hall side by two Galleries one each on the northern and southern sides. Attached to the central hall are the Curator’s office, a jewelry and coins rooms, an entrance porch and a similar porch on the opposite side. Some 38 windows and entirely fitted fluorescent lamps provide natural and artificial light, the battery walls of dark gray limestone, broken only by the portico and clerestory windows beneath the overhanging roof, give the museum a fortress like appearance externally which is pleasing despite its look of severe simplicity.

The Museum reflects the cultural history and varied achievement of people of Taxila during the last four millennium BCE to the 6 Century CE and even of the later period by information fine attractive display.(Bhati, november 2000).

- **2.3: 3 Museum’s Collection**

There is a main hall where the stone sculptures are placed which are representing the birth life and life story of Buddha, also stucco and terracotta sculptures, vast collection of coins of Mauryan period, Indo-Greek, Sythians, Parthians, Kushans, Sassanian, Kidara, Ephthalitis, and White Huns, periods. Coins made of different materials copper, silver, gold, which represents as religious legends and ruling Kings. Also, there are inscriptions, and writing materials in the museum. Metal wear households made of silver, copper, and bronze. Toilet articles collections include, copper mirror, ivory comb, hair pins, and other items also toilet trays, potteries were present there. Pottery of earthen vessels is the second major collection of the museum, it includes storage jars, oil and vine vessels, flasks, cooking pots, handles jugs, bowls, water condensers and all major collection of pottery are represented, also war weapons, and jewelry.

You can see the Buddha statue, with Greek columns between each panel, as well as the Atlas God supporting the base of the pedestal. There are many exhibits of the symbols of Western and Eastern culture.

- **2.3: 4 Taxila Museum Jewelry Collection:**

They have a great collection of jewelry with indigenes and Greek-and Roman influence was discovered at Taxila. Gold jewelry was present in museum's private jewelry room and visitors were not allowed to see it. The types of jewelry excavated from Taxila which is displayed here are pendants, necklaces, finger rings, ear pendants, of various shapes, belts, torques, anklets, bangles and bracelets.(<https://archaeology.punjab.gov.pk/taxila-museums>, n.d.).

In Taxila museum there are variety of gold and silver jewelry. The gold and silver jewelry are the most beautiful collection of the Taxila museum. These pieces which consist of items as different as earrings, ear-pendants, necklaces, finger rings, bracelets, etc. They are professionally designed by Gandharan craftsmen who used to make delicate designs. These objects are being displayed in separate rooms and provide real treat to the eyes for their finer aesthetic value. The value of hoard of gold and silver objects that as found in the Taxila museum which are many gold earrings, ear-pendants, bangles, medallion, torque and a necklaces and also silver anklets.

- **2.3: 5 Objects, Artifacts and Antiquities**

In Museum there are some 4000 objects displayed, including Stone, Stucco, Terracotta, Silver, Gold, Iron and Semiprecious Stones. Mainly the display consists of objects from the period 600 BCE to 500 CE. Buddhist, Hindu and Jain Religion are represented through these objects discovered from three ancient cities and more than two dozen Buddhist Stupas and Monasteries and Greek temples in region.



Figure 12 Stucco Head of Buddha (Photo Taken by Researcher)

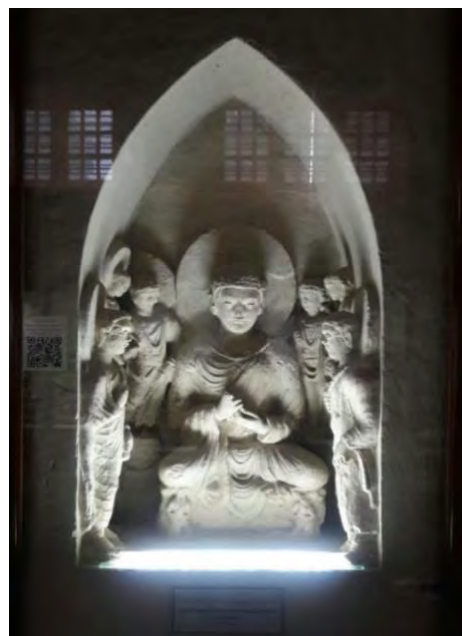


Figure 13: Buddha Sculptures (Photo Taken by Researcher)



Figure 14: Figures Buddha in Meditation and Teaching Attitude (Photo Taken by Researcher)



Figure 15: Life Scene and Death of Buddha Scene (Photo Taken by Researcher)



Figure 16: Buddha Sculpture in Different Poses (Photo Taken by Researcher)



Figure 17: Buddha in Different Poses (Photo Taken by Researcher)



Figure 18: Buddha Life Scenes (Photo Taken by Researcher)



Figure 19: Stones and Jewelry (Photo Taken by Researcher)



Figure 20: Stones (Photo Taken by Researcher)



Figure 21 Agate discs (Photo Taken by Researcher)



Figure 22 Goblets from Sirkup, (Photo Taken by Researcher)



Figure 23 Main Hall (Photo Taken by Researcher)

The whole Collection contains more than 1400 objects, and 409 have been published. Majority of the Numismatic material found during Archaeological work in Taxila. Digging began in 1917 under Sir John Marshall, then Director of the Archaeological Survey of India, and continued until 1934. Since those excavations, work has continued to the present day. The Museum contains a large collection of coins from the period of the Indo-Greeks to the late Kushans. Some of these are published in Marshall's original excavation reports, and an ongoing project exists to publish the full collection.

- **2.3: 6 Museum Halls**

There is total 6 Galleries in the museum. In these galleries all the Artifacts presented as subject wise objects are shown in the wall showcases, and in the middles of the hall in the middle showcases when we enter there is a big main hall.

Main Hall: Mostly Stone Sculptures are displayed in the main hall and there shows complete Stupa from Mohra Moradu. This is replica of votive Stupa of Mohra Moradu its seven Umbrella layers cover Stupa.

On the left and right of it there are small findings on the showcases. There is schist stone sculpture on the wall which presents the live of Buddha and other Buddhisattvas are representing Gandhara art. In the hall, you will find displayed the Gandhara Buddha stucco.

The Pedestal of the Stupa, and the Buddhist legend engraved on the schist that once decorated the base of Stupa.

Fourth hall: In the main hall there are small fourth hall which, where are silver and gold jewelry are displayed and coins from different local kings are placed. There is gold jewelry represent local and foreign styles.

Left hall: In the left side hall there are stucco sculptures on the wall showcases which are from Mohra Moradu. On the left side there is a Buddhist sculptures brought from Jaulian monastery. There are also floor tiles display from Kushana period.

Third hall: In the third hall on this side there are stucco heads display in the hall showcases. Those heads show different faces and hairstyles. Big Buddha head is typically

Gandharan style. In the middle of hall there is Stupa within railing, some relic caskets, and also sleeping Buddha from Bhamala Monastery.

Fifth hall: From main hall to the right side there are small fifth hall. The most important feature is Aramaic inscription of King Piyadasi Ashoka. Then there are series of inscriptions written in Kharoshti and Brahmi on paper. Then there are small terracotta figures and small terracotta ceramic tank model on the opposite side there are iron objects, arrow heads, nails, horse strip and plough.

Sixth hall: Than in the last there is sixth hall, on the showcases there are silver glasses of different shapes, bowls and spoons, toilet trays, bowls and plates of terracotta, small pottery pieces, on the middles on the floor big storage jars are placed and pestle, mortar, and saddles querns are placed. There is also another Stupa which is very similar to the one found at the top of Sanchi Stupa in India. That is Flat Square and topped with “umbrellas.” Surrounding it is the “summit railing” in which the wooden fence has been replaced with stone.

Northern Gallery: Buddha sculpture with the fine pieces of stucco and terracotta, that features, Buddha Bodhisattvas devas (angels) monks, Hindu ascetics, lay worshippers, architectural elements and scenes of death of Buddha were display on the northern Gallery of Museum.(http://www.heritage.gov.pk/html_Pages/taxila_museum.htm, n.d.)

Chapter 3

3.1: Continuity of Ornaments in Subcontinent

:An Analysis

Gandhara art is Buddhist Related art which is Originated in Gandhara Region in first century BCE.

The unique style of Buddhist art developed in Indian subcontinent which is now in Pakistan. The school of art developed from Buddha sculptures and statues. Gandhara art depiction of characters in most realistic manner also in various form like jewelry worn by the characters which is represented in sculpture and portraits in Gandhara art.

During the Ancient times both Male and Females wears Jewelries According to the status in society like in other art Gandhara art is also represented in ornaments and jewelry worn by different Characters.

Jewelry is One of the most Ancient creations and the expertise of jewelers in the Ancient world was often highly developed. People in the prehistoric times were often buried in their graves with their most precious belongings, particularly jewelry. People wore jewelry since the earliest times, for example amulets were worn for protection from bad luck or evil spirits but later it was used for decorative purposes. Jewelry testified to the power and the status of the individual. In classical Indian literature, jewelry served as an essential element for the portrayal of moods of the character and it expressed power, love, hatred, marriage and widowhood. So, in ancient time jewelry was used more than just as ornament item.

Jewelry was used as important attire for female which also denotes social status precious and semi-precious stone wears as that's as go to their personality. In ancient times jewelry made in a various form such as gems, metal, bone, glass, ivory, shell etc.

In Gandhara jewelry making skill is developed in Greek contact after invasion of Alexander.

In Ancient Indian women Sculptures were almost seminude and appeared as but over-loaded with jewelry from head to toe, most figures leave a large area of the body to be decorated with ornaments.

The people of Gandhara had a love appeal for Jewelry which is evident from the depiction of a wide range of ornaments in the sculptures of Gandhara art. Articles of jewelry discovered from Taxila show influences from the Greek and Roman prototypes. It represents the blend of Parthian, Greek and Roman influences which were at work in almost every cultural aspect during the Kushan period.

Jewelry depicted in Gandharan sculptures not only show the Greek and Roman influences, but also Persian and Indian skills as well. The harder schist of Gandhara allows the sculptures to carve the folds of garments and details of features and jewelry much more crisply and with greater volume. They expressed the prevalent fashions, likes and dislikes and the evolution of the ornaments used by the natives of ancient Gandhara. Some of the jewelry items were commonly worn by both men and women whereas some of them were meant exclusively for women. Jewelry depicted in Gandhara sculptures display a variety of styles and techniques. Statues of both males and females are shown ornamented with a wide range of jewelry.

The richness of the ornaments indicated the status of the individual wearing them. Bodhisattvas, males and females of the ruling class and deities are always depicted with rich and splendid jewelry items. Whereas common people are depicted with little jewelry.

(Siddiqui, Mar 6, 2021)

3.2: Gandharan Jewelry and Ornamentation

Present research of objectives, and investigation and depiction of the various varieties of costumes and jewelry in the sculptural art of Gandhara with a comparative and analytical approach. The aim of examine the continuity of fashion, and trends prevalent during the period under review up to the modern period.

The researchers also discovered striking and unique designs of various jewelry items, such as diadems, earrings and necklaces bearing animal motifs, depicted in Gandhara sculptures which were not noticed elsewhere. Ornaments being used earlier in South Asia, were also in vogue, while few were a foreign importation result. Many of them show similarity with the real jewelry discovered from Taxila and Tillya Tepe, Afghanistan which attest the use of similar ornaments by

the natives of ancient Gandhara region. Numerous jewelry ornaments depicted in the sculptures are still used and serve as a model for the present jewelry.

The jewelry worn by rich and poor alike signifies that the region enjoyed prosperity during the period under study. The current study of costumes and jewelry depicted in Gandhara sculptures indicates the presence of a dedicated class of tailors, goldsmiths and jewelry makers were present in the region, whose work was duplicated in the sculptures by the artists.

The study also shows that the Gandhara artist have so much control over their work and skill that anything they came across they identically represent it on sculpture. The present study though focused on the study of jewelry and costumes also disclosed that despite of the political instability the economic conditions of Gandhara, during the period under review, remained stable.

The social conditions of the region were also showed through in this study. A joyful and pleasant lifestyle of the citizens of Gandhara is indicated. It was observed that the lives of the inhabitants of Gandhara had endless range of opportunities. The individuals from various social statuses were presented wearing jewelry and costumes according to their professions. (Siddiqui, Mar 6, 2021)

3.3: Influence of western Motifs on Gandhara art

Gandharan Jewelry Influence in Today's World: Jewelry worn by Gandhara sculpture is the index of fashion that is prevailing as there are some ornaments on longer use in after specific time, but jewelry and religious significance were used in continuity till now. In ancient time ornaments were more than accessory of embellishment, they were connected with every aspect of life of wearer. Jewelry was used as an amulet for purpose of protection, for cure of ailments, to evoke celestial to shower blessings, riches and fertility.

Taxila museum exhibits a wide range of jewelry which also includes a whole collection of bangle jewelry of Gandhara sites in Taxila.

Gandhara art is first appreciated in west more than South Asia. Collection and art is researched by scholars often who are trained in classical art. The magnificent jewelry and other found from Sirkap, city of Taxila which represent the Western and Eastern style in their jewelry which is similar work close to the Bactrian site of Tillya.

The jewelry from Taxila was found in urban context and that Tillya Tepe in nomadic graves, but it belonged to the one culture and in center cases, probably one workshop. They reflected Gandhara's position along the route from Rome to China, depicting a complex motif and derived from the classical world and then modified. This hybrid nature of art is following in the region and developed as new style and produce the natural styles continued. Most important jewelry from Indian subcontinent was excavated from Taxila, one category of jewelry, the engraved gemstones, in wider range produced from India to Srilanka. A very important excavated engraved carnelian representing a loving couple with the Eros excavated from Taxila, a set of heavy gold frame, and has four rings on the back and it is the similar Mathura adaptation from south Indian styles.

The jewelry of Taxila known for its splendor, but modest-looking incense burner in the exhibition is also based on classical prototypes evolved into standardized Gandharan ritual objects and the further exported and subsequently adopted in the Far East. India has its own indigenous form also imported into India from Arabian Peninsula through the ancient sea route.

Hellenistic Palestine is best preserve town, while many prototypes are well-known. This type evolves into more Indianized version with the winged birds transformed in to winged Gandharan-style deities. But retaining the classical proportion of the base.

The very different nature of objects found in hoard in bigram, Afghanistan, the summer capital of the Kushan Dynasty. Hoard contains metal objects and plasterwork which were imported to the west and lacquer work from China, and a large collection of ivories produced in Indian style. These artists simply rejected or adopted the styles, motifs, and techniques but they have few direct comparisons in Gandhara. Jewelry types are related to Gandhara while the jewelry was related to Bactria and they represent east and west style, imported objects found at bigram were of a late Hellenistic or Roman type.

Dionysus images were well known in Gandhara and might have provided image of some kinds of art related cult which is represented as a performing act which associated with the drinking wine appears in Buddhist narrative reliefs. Wine cups are represented on toilet trays and few other items of the type found at Taxila. Grape vine leaves also associated with the wine ritual which is been seen in a gold ring from Taxila while grape leaves were also found in both Taxila and bigram.

(Proser, 2011)

3.4: History of Bangles: (Development of the Bangles of the Subcontinent Ancient times)

Bangles are part of traditional South Asian jewelry. They are sometimes worn in pairs by women, one or more on each arm. It is also common for women to wear a single bangle or several bangles on just one wrist. Most Indian women prefer wearing either gold or glass bangles or a combination of both. Inexpensive bangles made from plastic are slowly replacing those made by glass, but the ones made of glass are still preferred at traditional occasions such as marriages and on festivals. Bangles are the signs for traditional women and girls.

Bangles first discovered from Mohenjo-Daro 2600 B.C (A figurine of a dancing girl wearing bangles on her left arm has been excavated from the Mohenjo-Daro archaeological site 2600 B.C in Pakistan) it is considered as beginning of Bangles in human life. Supported by actual artifact and remain from the excavation site dated accordingly. Further excavation of various historical sites from Mauryan settlements, from Mauryan Empire, Roman Empire, and other ancient sites in south Asia gave more evidence of bangles that was then become integral part of human culture. Early bangles were made from natural resources like sea shells, clay, and other substance. For human understanding of tools and materials evolved, they were made from various metal and glass and precious stones.

Mohenjo-Daro, Mauryan, Brahmapuri and Taxila excavations give a variety of materials used from shells, wood, bones Ivory, agate, stones, glass, clays, soil, lac, chalcedony, leather, and metals like copper, bronze, gold, and silver. The creation varied from simple to precious stone embellished ones. Designs are simple as round spiral to an intricate carving of motifs made each bangle uniquely in appearance to indicate the status of its wearer. Each bangle also represented the culture and tradition of the region.

Early settlements, bangles were made rubbing sea shells or stones on hard surface to give shape of bangles. Clay bangles were made by simply giving shape and then drying. As the metal were used in as a tool to human they used it in wide application including making bangles. Further work done on bangles give them appropriate shape and various designs and including inlay and stones embellishment. Discovery of glass and its ability to melt and cast as per requirement made it popular for ornaments like bangles. It also made bangles cheaper and easier to make thus allowing

to worn by many and in large numbers. Its inception bangles became an ornament then necessity. It's give us knowledge of advancement of human understanding of art and beauty in ancient. While human were still depend on natural sources for most of their necessities they were discovering the resources that added sense of beauty and build tradition among settlements. The system of hierarchy was also the evident from the possessions and wealth and bangle was one ornament that worked most for it. Early excavation finds of figurines of doll and God and Goddess wearing bangles around wrist show that bangles were already attained the stature of ornament. Murals and sculptures spread across subcontinent from 200 B.C to 1500 A.D. display an array of ornaments with its cultural significance and roots. Every design and material used to create ornaments represents social status and wealth among its people. While the rich and powerful commanded the settlement, they also possessed and commissioned artistically made and unique ornaments. Trading between, romans, Persians, inside Indian subcontinents allowed the exchange of ornaments, raw materials and techniques available from far lands and growing and improving their enrichment. (History of Bangles, 2010-2014.)

3.5: Bangles of Taxila Museum

In today's world, especially in this subcontinent we can see the continuity of Gandharan jewelry, such as motifs and ornamentation of bangle jewelry designs, some similar designs and motifs which represent the continuity of bangle jewelry of Taxila museum.

There is a wide range of bangle jewelry in Taxila museum, like there is a large collection of Bones, glass, beads, metal, silver and gold bangles and bracelets in museum.

3.6: Designs and Ornamentation on Bangle Jewelry of Taxila Museum

- **Floral Designs:** Some Floral Patterns of Gandharan times Jewelry also used in today's Jewelry in subcontinent. Floral designs which appear in Metal bangles and other kind of jewelry which is also represented as a continuation in today's jewelry in region, Floral designs often appears on metal and silver bangle jewelry and other ornaments, it is also

seen on metal and silver jewelry from Sirkup, Leafs and flower motifs are present on silver and gold jewelry from Taxila.

- **Gold Jewelry Designs:** Some of the gold jewelry have floral designs and slightly similar or may be an adapted by Mughal era because of continuation in the region, which is mostly seen on bangles and rings. Most of the gold jewelry is strong influence of Greek and Hellenistic in representation,

Some of choker necklaces have fish designs on them and they are unique and different from today's ornamentation.

Also, some of Gandharan jewelry shows a lotus flower on them, which is occasionally seen on today's jewelry, also there are some other bangles jewelry which is plain without any motifs and ornamentation on it like beads, bracelets, clay beads, metal, bone, glass, precious stone, agate bracelets, beads, they are also found in plain bangles and those with motifs and designs on them as well. These bangles jewelry was discovered from different sites of Taxila such as Sirkup, Bhir Mound, Stupa sites and is exhibited in Taxila museum.

Scope in Future

All these designs can be used in any field of designing e.g., architecture, fashion designing, interior and textile. These designs have a vaster scope in future. These designs can be used as motifs.

Chapter 4

Catalogue

Taxila museum has a large collection of "Bangles jewelry" of bones, glass, clay, metal, silver and gold bangles and bracelets. I took some pictures of the jewelry while visiting the museum.

Silver and Metal Bangles: From Sirkup 3rd cent BCE and 2nd cent CE

These kind of Bangle Designs we also seen in today world as Floral and Leafs Designs, there Ornamentation can also see in Today's Jewelry in Subcontinent.



Figure 24. Silver, Anklet (Photo Taken by Researcher)



Figure 25: Silver and Metal Bangle (Photo Taken by Researcher)

Silver Bangle



Figure 26: Silver Jewelry (Taken by the Researcher)

Plan Metal Handwear



Figure 27: Metal Jewelry (Photo Taken by Researcher)



Figure 28: Metal Jewelry (Photo Taken by Researcher)



Figure 29: Metal Jewelry (Photo Taken by Researcher)



Figure 30: Metal Jewelry (Photo Taken by Researcher)

Metal bangles, Finger Rings and and Other Stuff from Museum :



Figure 31: From Bhir Mound 3rd Century B.C (Metal and Silver Bangles and Finger Rings, Photo Taken by Researcher)



Figure 32. (Metal and Silver Jewelry, Photo Taken by Researcher)

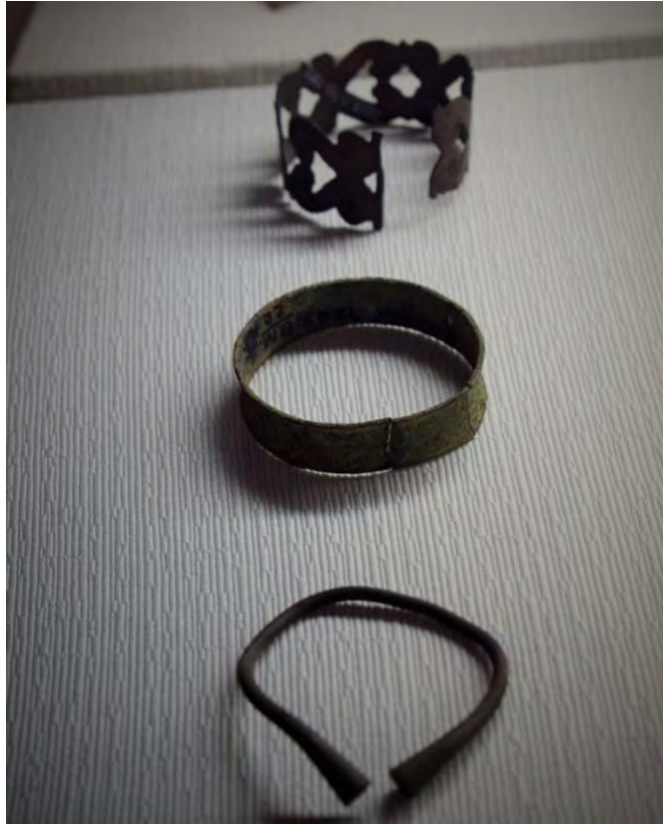


Figure 33. Metal Jewelry (Photo Taken by Researcher)



Figure 34. Metal Jewelry, (Photo Taken by Researcher)



Figure 35: Metal Jewelry, (Photo Taken by Researcher)



Figure 36: Metal Jewelry, (Photo Taken by Researcher)



Figure 37: Metal Jewelry, (Photo Taken by Researcher)



Figure 38: Metal Jewelry, (Photo Taken by Researcher)

Gold Jewelry: Gandharan Gold Jewelry of Taxila Museum: (Not Exhibited)



Figure 39: Gold Bangles Jewelry (Photo provided by Museum Staff)



Figure 40: Gold Jewelry, (Photo provided by Museum Staff)



Figure 41: Gold Jewelry, (Photo provided by Museum Staff)



Figure 42: Gold Jewelry, (Photo provided by Museum Staff)



Figure 43: (Photo provided by Museum Staff)



Figure 44: Gold Jewelry (Photo provided by Museum Staff)



Figure 45: Gold Lion Head Bangle from (Sirkap), Source: Book: Taxila an Ancient Metropolis of Gandhara Writer: (Mohammad Ilyas Bhatti)



Figure 46: Gold Neck Chain from (Sirkup), Source Book: Taxila an Ancient Metropolis of Gandhara, Writer: (Mohammad Ilyas Bhatti)



Figure 47: Gold Bracelet and Finger Ring from Taxila, Source: Book (Taxila an Ancient Metropolis of Gandhara)



Figure 48: Copper and Gold Jewelry from Sirkup, Taxila, Source: Book Taxila an Ancient Metropolis of Gandhara, Writer (Mohammad Ilyas Bhatti)

Bone jewelry



Figure 49: Bone Bangles, (Photo Taken by Researcher)



Figure 50: Bone Jewelry, (Photo Taken by Researcher)



Figure 51: Bone Jewelry, (Photo Taken by Researcher)

Broken glass bangles:
from 4th cent B.C – 5th cent A.D.



Figure 52: Glass Bangles, (Photo Taken by Researcher)



Figure 53: Glass Bangles, (Photo Taken by Researcher)



Figure 54: Glass Bangles, (Photo Taken by Researcher)



Figure 55: Glass Bangles, (Photo Taken by Researcher)

Beads and Clay Bracelets



Figure 56: Beads and Clay Bracelets (Photo Taken by Researcher)



Figure 57: Beads and Clay Bracelets, (Photo Taken by Researcher)



Figure 58: Beads Bracelets, (Photo Taken by Researcher)



Figure 59: Beads Jewelry, (Photo Taken by Researcher)

Green Agate Bracelet :



Figure 60: Green Agate, Bracelet (Photo Taken by Researcher)

Gandharan Jewelry Resemblance in modern Jewelry Designs and Ornaments:



Figure 61: Leaf Design Necklace



Figure 62: Leaf Design on Gold Ring



Figure 63: Gold Bracelet



Figure 64: Ibex Head Beads Bracelet



Figure 65: Ibex Head Brooch



Figure 66: Floral Gold Necklace



Figure 67: Floral Design Bracelet



Figure 68: Ibex Two Headed Bracelet

Conclusion

Gandhara civilization which is based on Buddhism that flourished in the present-day Northern Pakistan and Afghanistan. Its main Cities were Purushapura as (Peshawar) means "city of Man " as Vermayana (Modern Bamyan), Takshasila as (Modern Taxila), Pushkalavati as (Charsaddha). Purushapura and Takshashila is the name after two sons of king Bharta from "Ayodhya ". In Gandhara civilization, there are multiple dynasties who rule over there on that time period. Gandharan people religion is Buddhism with Indo-Greek tradition and that was their cultural identity. There are three main cities of Taxila Bhir Mound, Sirkap and Sirsukh. First excavational city is Bhir Mound, second city is Sirkap and the third is Sirsukh. Stupas and monasteries are Dharmarajika, kalawan, Giri, Kunala, Mohra Muradu, Pipplan, Julian, Bhallar, Lal Chak, and Bhamala, also Jandial is a Greek temple discovered at Taxila.

Large collection of Gandhara is displayed in Taxila museum. Construction of Taxila museum was started in 1918 by Lord Chelmsford and in 1928 the Museum was opened by the Minister of education Sir Mohammad Habibullah. The Taxila Museum displays a lot of Gandhara civilization antiquities by Stucco Sculptures and depicts the life of stories of Buddha from birth to death. In Taxila museum there is a variety of gold and silver jewelry. The gold and silver jewelry I the most beautiful collection of Taxila museum. These pieces which consist of items as different as earrings, ear-pendants, necklaces, finger rings, bracelets, etc. They are professionally designed by Gandharan craftsmen who used to make delicate designs. These objects are displayed in separate room and provide real treat to the eyes for their finer aesthetic value.

Jewelry is one of the most ancient creations and the expertise of jewelers in the ancient world was often highly developed. People in the prehistoric times were often buried in their graves with their most precious belongings, particularly jewelry. People wore jewelry since the earliest times, for example amulets were worn for protection from bad luck or evil spirits but later it was used for decorative purposes. Jewelry testified to the power and the status of the individual. In classical Indian literature jewelry served as an essential element for the portrayal of moods of the character and it expressed power, love, hatred, marriage and widowhood. So, in ancient times jewelry was used more than just as ornament item. In today's world, especially in this subcontinent we can see

the continuity of Gandharan jewelry, such as motifs and ornamentation of bangle jewelry designs, some similar designs and motifs which represent the continuity of bangle jewelry of Taxila museum.

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