

Foreign Culture Influences on Stone Sculptures of Gandhara: A Case Study of Taxila Museum



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Dedicated

To My parents and teachers

Candidate's Declaration

I hereby declare that this M.Sc thesis currently submitted bearing the title, "**Foreign culture influences on stone sculptures of Gandhara: A case study of Taxila museum**", is a result of my individual research, and that has not been submitted concurrently to any other University for any other degree.

Saqib Raza
M.Sc. Candidate

Supervisor’s Declaration

I hereby recommended that the thesis proposed under my supervision by Saqib Raza titled: **“Foreign culture influences on stone sculptures of Gandhara: A case study of Taxila museum”** be accepted in partial fulfillment of the requirement for the degree of Master of Science in Archaeology. Taxila Institute of Asian Civilizations (TIAC), Quaid-i-Azam University, Islamabad.

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Final Approval

This is to certify that we have read the thesis submitted by **Mr.Saqib Raza** and it is our judgment that this thesis is of sufficient standard to warrant acceptance by the Quaid-i-Azam University, Islamabad, for the award of the Degree of Master of Science in Archaeology.

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Abstract

Taxila is famous for accommodating rich archaeological sites. These sites were under the rule of different governing dynasties. Foreign Culture Influences deeply swayed latter ruling dynasties. The antiquities collected from these sites are housed in Taxila Museum. All the antiquities are decked with foreign culture influences. This research deals with the Foreign Culture Influences on Stone Sculptures of Gandhara: A case study of Taxila Museum which includes Persian, Greeks, Roman and Kushana influences. It also elaborates the dominantly found foreign influences in Taxila museum.

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Introduction

Pakistan possess one of the richest culture heritage, which consists of two gigantic civilizations in its lap; the Indus valley civilization and the Gandhara civilization

Although Indus Valley civilization is very much important from different aspects like from burnt brick architecture, trade, well planned cities, but dignity of Gandhara civilization cannot be neglected. It has very strong ties with geography, history, religion, art, architecture, culture and politics. Hundreds of stupas and monasteries were built in Gandhara region like in Peshawar valley, Kohat, Bajaur, Dir, Swat and Malakand Valley, Taxila Valley and in Eastern Afghanistan (Zwalf.W 1996:14-17), (Khan and Lone, 2004:7).

Taxila is one of the most significant cities from archaeological perspective. Presently, Taxila is declared by UNESCO as a World heritage site. It was also one of the great centers of Buddhist time (Kakar, 2008:38). Because several Buddhist dynasties ruled here. Being the pivot point of Buddhism, several sculptures of Buddha along with other cult objects have been found from various sites of Taxila. Firstly, Taxila was explored by Alexander Cunningham in 1863 and after him Sir John Marshall carried out extensive excavations in this region (Cunningham 1871a:63-65). He unearthed three oldest cities Bhir, Sirkap and Sirsuk besides various Buddhist stupas and monasteries. After those well known archaeologist, a series of excavations lasted and Taxila was further dug out by Sir John Marshall, Sir Mortimer Wheeler, Gosh, Konow, J.Woson, Fleete (linguists and epigraphists) M.A.Hlim, Gulzar Muhammad Khan, Saifur Rehman Dar, Muhammad Sharif, Bahadur Khan and Muhammad Ashraf Khan (Khan et al 2012:15).

As Sir John Marshall was the pioneer of excavations so he laid the foundation of Taxila Museum (Khan and Lone 2012:15). Various antiquities which are found from the sites in Taxila Valley are placed in Taxila museum. Buddha's life story has been beautifully depicted in stone relief panels (Malik 2008:13) majorly the sculptures of Buddha are made up of schist stone. And the reason for its presence in Taxila museum showed that schist stone was immensely found in Swat valley and was imported to this place for the purpose of making Buddha's sculptures. On the other hand various other stucco sculptures can also be seen in Taxila museum.

The artistry represents beautiful blend of local as well as foreign culture influences which included Persian, Greek, Kushana and Romans (Dani 1999:359). Corinthian pilasters are enormously found in Taxila Museum. Besides Corinthian, Doric and ionic are also present. Foreign influences can be seen not only in architecture but also in cloths, jewelry, fauna, flora, metal ware, pottery, toilet trays and decorative patterns which include saw-tooth, rope pattern, acanthus leaves, vine scrolls rosette decoration, floral and foliate motifs, garlands bearers etc (Rehman 1989:69). The beauty of the art is enhanced by several ornamental patterns like lotus flower which is prominent symbol of Buddhist mythology, acanthus leaves which has Greek origin but both are part of Gandhara and Egyptian art, pepal tree is also important symbol of Buddhism as well as of Hinduism but in Gandhara art it is of more significance and prominence because the Great Buddha got enlightenment under pepal tree (Haberman 2013:67).

Fauna and flora is also present in narrative scenes which are depicted in panels (Rehman 1989:69). Greek gods and goddesses are also infused in this art like Amorini, Atlas, Apollo and Aphrodite (Rehman 1989:69).

The superiority of Taxila can be approximated from the presence of following Buddhist complexes:

1. Dharmarajika stupa
2. Giri Complex
3. Julian
4. Mohra Moradu
5. Jandial
6. Pipplan
7. Badalpur
8. Jinna Wali Dheri
9. Bhamala
10. Lalchak
11. Bhallartope
12. Sarai Khola
13. Kunala
14. Kalawan

15. Hathial

(Dar 1983:199)

According to Huen-Tsang Taxila is a part of Gandhara. And the art related to Gandhara is called Gandhara art. Gandhara civilization can be broadly recognized by its art. This is one of the pronounced dimensions of this glorified civilization. Because art covers the religion and that religion is Buddhism.

Gandharan art pieces are heavily found in Taxila Museum. Religion is one of the prominent aspects of Gandhara art. As Buddha is an eminent figure of Buddhism so that's why a complete life story of Buddha has been beautifully depicted in Gandhara art along with foreign culture influences. A reason behind incorporation of foreign culture influences in Gandhara art is; several dynasties of Persians, Greeks and Kushans ruled over this area so they left their own rich culture traditions on Gandhara art. But Gandhara art got its peak during the reign of Kanishka. His great Empire started to collapse at the time when White Huns came from Central Asia, invaded in Gandhara valley and destroyed it so Gandhara art lost its royal patronage (Kakar 2008:38).

Statement of the problem

Present research deals with Foreign Culture Influences on Stone Sculptures of Gandhara art lying in Taxila Museum. The study of foreign influences need much more eagle eye to indicate the influences on the sculptures. While studying different articles and books the researcher observed that sculptures can easily be studied because the artisans of Gandhara were technically skilled and they gave realistic and idealistic touch to the great art of Gandhara. Foreign culture influence on stone art is a vast field which has been investigated by many scholars but there are still many aspects which need to be explored. Current research will also cover comparison of sculptures and architectural fragments of Taxila Museum and other Museums and sites across the globe.

Scope Of the study

The topic is of vital importance in the field of Gandhara art. This research contributed to give detail of the foreign influences on Gandharan sculptures in Taxila museum. An objective of the

study is to preserve traditions, culture, and religion which are distorted from original form. Study is a small contribution for future generations in order to conduct their researches.

Research question

Research questions are given below:

1. Why foreign influences are in Gandhara art?
2. Which foreign influence is dominating in Taxila Museum?
3. Why Greek influence is predominant in Gandhara?
4. Which foreign influences are common in Taxila Museum and other Museums of the World and sites?

Literature Review

A lot of literature was reviewed; however the most relevant literature is listed below:

“A catalogue of Gandhara sculptures in British museum” (2 Volumes): (1996) written by W.Zwalf. This catalogue covers all the sculptures excavated from Gandhara region along with regional history and catalogues of the sculptures.

“A guide to Taxila”: (1960) written by John Marshall. In this book he has explained topography, political history and brief description of all the archaeological sites of Taxila Valley.

“A short guide to Taxila”: (2000), written by Ahmad Hassan Dani. He discussed prehistoric Taxila to the history of Muslims period and brief introduction of Taxila museum.

“A walk through Gandhara”: (2010) by Abdul-Rehman. This article deals with nomenclature, geography, culture of Gandhara.

“Gandhara art in Pakistan”: (1992) by A.H.Dani. He wrote about geography, invasion of westerns, rise and fall of art with an eminent focus on sculptures.

“Crafts of Taxila” : (201) by M. Ashraf Khan and Ifqat Shaheen. This book reveals ancient and modern history of Taxila, its culture, art and also tells about crafts of Taxila.

“Taxila home of stucco art”: (2002) written by M.Ashraf Khan and A. G. Lone In this book writer describes historical background of Taxila, its archaeological perspectives, evolution of stucco art along with technique and materials used. He further demonstrates Iconography, chronology and diffusion of stucco art. At the end he gives brief introduction of Taxila museum.

“History of civilizations of Central Asia” Vol II: (1994), by Janos Harmatta and all. In this book authors gives detailed notes on different dynasties like, Achaemenians, Greeks, Parthians, and Nomads of eastern central Asia, Sakas, Indo-Patians, and Kushan. Kushans economy, social system, cities, religion, art, language and literature is discussed in detail.

“A catalogue of Gandhara, stone sculpture in the Taxila museum”. Volume I: (2005) by M. Ashraf Khan, Mr. Mahmood-ul-Hassan and A.G. Lone. In this book the authors mentioned geography of Gandhara, Buddhism, Buddhist complexes (stupas and monasteries), and its art containing narratives reliefs, sculptures of Buddha, *mudras*, non-Buddhist deities, architectural fragments, caskets, model stupas, and catalogues of antiquities housed in Taxila museum.

“A catalogue of Gandhara, stone sculpture in the Taxila museum”. Volume II: (2005) by M. Ashraf Khan, Mr.Mahmood-ul-Hassan and A.G.Lone. This volume deals with pictorial representation of narratives panels, architectural fragments, and Buddhist and non-Buddhist sculptures.

“Gandhara classics” : (2007) by Aftab Ahmad Khan. This book deals with pictorial representation of Gandhara sculptures with brief description.

“The western aspects of Gandhara sculptures”: (1945) written by H.Buchthal. In this article writer mentioned Greek as well as Roman culture influences on Gandhara sculptures along with their native symbolism on Gandhara art.

“The cultural Geography of Gandhara”: (2008) written by Michael Jansen. This article includes geographical and historical background as well as destruction of Gandhara civilization by Talban’s.

“Towns and monasteries”: (2008). This is an article written by Michael Jansen. In this article he gives a brief account of stupas and monasteries of Gandhara as well as importance of cities like Bhir Mound, Sirkap and Sirsukh.

“Taxila and the western world”: (1998). This book is written by Saifur Rehman Dar and he writes about archaeological profile of Taxila Valley, nomenclature of Taxila, co-relation of Taxila and classical world, sources of Hellenism, Temples in Taxila, Numismatic evidences of Greco-Roman influences, Toilet trays, Alexander the Great, Aramic and Kharoshti inscriptions and illustrations of Gandharan finding are also mentioned.

“Gandhara stone sculptures in Taxila museum”: (1994) by Muhammad Bahadur Khan. He demonstrates about history of Taxila museum as well as of Taxila museum, catalogues of narrative reliefs and maps of Gandhara.

“Gandhara”: (1985) by Francine Tissot. He mentioned history, geography, rule of political dynasties, art and architecture and illustrations for the sake of comparative study. Complete detail of architectural as well as ornamental elements.

“The Persian dominations and its impacts in Gandhara region by Kiran Shahid Siddiqui” Vol.32: (2009). She discusses Persian origin of Gandhara region and its impact, Persian contribution to Gandhara, Religion, art and Commercial relations.

“Contributions of Peshawar teachers in development of Mahayana Buddhism in Gandhara (1st -6th century CE)” Vol.38: (2015) by Ali Jawad and M.Farooq Swati discussed Mahayanic teachers of Peshawar.

“Introduction to Gandhara”: (1990) by Saeed Ur Rehman. In this article he elaborates about geographical and historical status of Gandhara.

“Professor Ahmad Hassan Dani Felicitation volume Ancient Pakistan” Vol.VIII: (1993). This volume consists of different articles from different authors. An article written by Abdul Rehman, *“Shnaisha Gumbat: First preliminary Excavation report”*. Archaeological excavations, its chronology and descriptive catalogue of sculptures found from the site.

“Foreign influences on sculptures of Nimogram Swat Valley”: (2014) by Dr.Sadeed Arif. In this article he mentioned foreign culture influences on Gandharan sculptures. Greek, Roman, Saka-Parthian, Persian and Kushana traditions in Gandhara art are described.

“Taxila an illustrated account of Archaeological excavations”: (2006) by John Marshall. There are three volumes of this book. The writer discussed location of Taxila valley, excavations and all findings with their diagrammatic description. Chronology of Taxila with regard to events is discussed in detail.

“Taxila an Ancient, Metropolis of Gandhara”: (2006).This book is written by Muhammad Ilyas Bhatti. He put maps of archaeological sites in Taxila valley, describes historical background of Taxila valley, its sites which consists of stupas and monasteries. Buddhist sculptures and Buddha’s teachings are also mentioned in this book.

“The Ancient Cities of Taxila”: (1984).This is an article written by Katusmi Tanabe. In this article the writer gives detail of ancient and present day importance of Taxila. He gives ideas about three main cities: Sirkap, Sirsukh and Bhir Mound. He also describes work of previous scholars.

“Historic city of Taxila”: (1999) by A.H.Dani. He tells about culture of Asia, archaeological sites of Taxila and illustrations at an end.

“The Buddhist art of Gandhara”: (1960) by Sir John Marshall. He wrote historical background of Gandhara, Hellenistic art and also elaborates periods of maturity of Buddhist art.

“Buddhist Gandhara” by Ihsan H.Nadeem: History, Art and Architecture. He mentions about the history of Gandhara, life of Buddha, jataka tales and legends of the Buddha, Gandhara Art and Gandhara Architecture.

“Gandhara art of North India and the Greeco-Buddhist tradition in India, Persia and Central Asia” by Madeleine Hallade. This book deals with geographical nature of the Gandhara, historical events and also discusses the influence on art.

“Battle for Enlightenment” The article written by Ghani-ur-Rehman. The Buddha’s success against the temptation and assault in Gandhara sculptures in the journal of Asian civilizations. This article deals with the importance of Gandhara sculptures as an expression language which very effectively communicates different aspects of Buddhism and Gandhara society.

“New expansions of Buddhist Art in Gandhara : The conceptual model for Pakistan’s Cultural heritage”: (Dec, 2010) by Ihsan Ali, Abid-ur-Rehman, and Muhammad Ashfaq the current article discusses about Gandhara, as a cradle of civilization and its expansion to the other regions. The article has authentic sources from different writer’s articles about Gandhara. It has mentioned different religious books in which Gandhara name has been mentioned.

“Archaeological excavation at Jinnan Wali Dheri, Taxila valley, Pakistan”: (Dec 2010) written by Muhammad Ashraf Khan and Mahmood-ul-Hasaan. This article deals with archaeological discoveries at Jinnan Wali Dheri, discuss about excavation plan, structural remains of the site, main stupa, votive stupa, monastery, and artifacts.

“ Gandhara monastic establishment-A mark of power and authority (1st-3rd century AD) by Alia Jawad the paper discuss five rules of empowerment, i.e. monastic robes, character of the monastic order, the endowments, the art and architecture and trade.

“Ancient architecture as reflected in Gandhara art: Cities and city gates by Abdur-ur-Rehman. This article deals significantly with architectural employment foreign elements like Indo-Corinthian and Indo-Persepoliton columns and capitals.

“Origin of stucco as modeling and sculptural materials” by Rifaat Saif Dar, the paper deals with definition of stucco in different school of art and first use of stucco for the first time in Gandhara art as an example the writer mentioned Sirkap site in Taxila. The writer mentioned stucco stupa at Sirkap. Further elaborated that Gandhara stucco is derived from Greek.

“Stucco and clay sculptures from Gandhara (Pakistan)” by Tahira Saeed and Ansar Ahmed, the paper revealed different stucco sculptures in Taxila museum, Lahore museum, National museum Kabul Afghanistan, Karachi museum and Peshawar museum.

“Gandhara sculptures the problem of its provenance and chronology” by Ghani-ur-Rehman the paper discusses about approximation of provenance and chronology by taking evidences from used materials and carved elements. The writer also exposes the style and physical appearance of personalities sculptured in different pieces of an art; it can also be an ample affirmation to predict history, society, economy and developmental stages of Gandhara art.

“A Study of local and foreign influences on the iconography of Buddhist Sculptures from Gandhara and Sculptures preserved in the Museum of Korea”: (2015) by Tahira Saeed, Abdul Azeem and Arshad Ullah. This article discusses introduction to Buddhism, Buddhism in Gandhara, Buddhist schools, Buddhist art and its evolution, iconographic symbolism of local and foreign influences depicted in Gandhara art, Buddhism in Korea, adoption of Buddhism in Korea, iconographical study of Buddhist sculptures in Korea.

“Gandhara: A Buddhist school of art”: (1997) by Badshah Sardar and Saleem-ul-Haq paper discusses about Gandhara, its history, Buddhist art in Gandhara, appearance of sculptures in Gandhara, life story of Buddha as a principle theme of Gandhara.

“The Cultural Geography of Gandhara”: (2008) by Michael Jansen. In this article he discussed Gandhara, its geography, settlement history and political dynasties of Greeks, Mauryand and of Islam.

“Archaeological research in Gandhara region in pre and post-Independence period”: (2008) by Fazal Dad Kakar. In this article he writes about all the previously done archaeological researches in Gandhara region before and after Independence.

“Adaptations of Western Motifs in the Art of Gandhara”: (2008) by Elizabeth Rosen Stone. She mentioned all the motifs introduced all the motifs which are introduced in Gandhara art by foreigners (Greeks and Romans, Persians). She further exemplified this by excavated antiquities which have foreign motifs and also mentioned their cataloguing.

Research Methodology

Current research will be of analytical and descriptive nature. The Taxila museum will be visited several times for collection of relevant data. Data can be gathered from the showcases displayed

in Taxila museum and the reserved collection. Primary source would be all the relevant books, articles, journals, conference papers and newspaper articles. The secondary source would be collected materials through excavations, reports of national and international scholars, department, institutions and organizations.

Organization of Research

The thesis is compiled into following chapters:

1. Introduction
2. Geographical and historical background of Gandhara
3. Geography and history of Taxila
4. Archaeological and field research in Taxila Valley.
5. History and location of Taxila Museum
6. Description of sculptures and their influence in the stone art of Gandhara
7. Catalogue of Gandhara stone sculptures in Taxila Museum
8. Conclusion
9. Bibliography

Chapter # 1

Gandhara (Geography/History)

1.1. Geography and origin

It is an important region from the historic time of South Asia. It remained a center of Buddhism from centuries. For the same reason it is known as the Holy land of Buddhism (Siddiqi 2011:6). “Gand” means fragrance and “Hara” means land. If we coincide this term then it means “land of fragrance”. But the myth behind this term is not known although there are several interpretations, like there might be spiritual or floral aroma at this place that’s why this land is called “Gandhara” or “land of fragrance” (Dani 2000:04).

Gandhara covers an area of KPK, Taxila valley which lies in northern Punjab, lower Indus valley and whole of Kashmir. Actual Gandhara forms a triangular shape of its vicinity about 100km in east and west and 70km in north and south. But due to the expansion of Gandhara art, it crossed the geographical barriers and extended up to Eastern Afghanistan, Uddiyana, and Balkh, Swat valley, Dir, Buner, Bajaur and Peshawar valley to Kashmir.

There are several appraisals for the existence of Gandhara. The term “Gandhara” was firstly used in Rig Veda during second millennium B.C (Zwalf 1997:15). In Vedic time people who used to live in Peshawar valley and Rawalpindi were called Gandhara. According to book “Ain-i-Akbari which is written by Abu’l-Fazl ibn Mubarak, Gandhara is the region situated between Kashmir and Attock. During the reign of the Cyrus the Great (558-528) BCE it was considered as a part of Achaemenian Empire (Askari 2000:17). An inscription which was discovered from the Susa Palace showed that Gandhara was the place from where timber was taken for the sake of construction purpose of royal buildings like Palaces. In Behistun inscriptions 23 territories are mentioned and among them one is Gandhara. In book “Historica” written by Herodotus Gandhara was the place where Darius the Great collected taxes. A Chinese pilgrim Hiuen-Tsang

visited Gandhara in 7th Century BCE and defined it as modern Swat, Buner, Peshawar and a portion of Indus (Khan and Lone 2004:7)

Gandharan civilization was laid in the start of the Common Era due to the happenings of two important events of history first; establishing and spreading of Buddhism in India, second; at the time of conquest of Persian Empire by Macedonian Alexander the Great, who reached the eastern edge of Mediterranean World at Indus River (Jansen 2008:27).

1.2. Settlement History

The settlement history of Gandhara is directly related to the presence of mountainous ranges along with plenty of resources. The river valleys made their routes which later developed traffic in historical times. Due to surplus supply of water, irrigation can be accessed. So, this area gave a room to flourishing an agrarian land. The Kabul river route during past times was very much valuable in west-eastern direction and at the same route British troops along with their baggage were dissolute (cf. Bautze pp.44ff). This route is further divided in different tributaries in mountainous areas of India and Afghanistan; these passes were used by different invaders to come to India from north and west side. Likewise, Alexander the Great came from west to reach Indus valley and Babar came from Kabul to Ganges valley to lay the foundation of Great Mughal Empire. In this scenario we can conclude that these routes spread Buddhism to the west (Jansen 2008:28).

1.3. Previous archaeological research in Gandhara

It was actually a region with abundance of resources and for same reason it attracted Buddhist monks to settle here and also to build their monasteries and stupas. And from that time a magnificent form of art developed which is known to the world by the name of “Buddhist art of Gandhara”. Thousands of sculptures were produced by artists/artisans of Gandhara. The purpose of this was just to propagate the teachings of Buddha. But this art suffered harm during the reign of Kushans by White Huns (Kakar 2008:38).

Architecture of Gandhara is also very much influential. The city plan of Sirkap in Taxila Valley (Jansen 2008:286), Julian and Jinan Wali Dheri, remains of stupas and monasteries at Dharmarajika (Jansen 2008:29), Badalpur and Mohra Moradu at Taxila Valley, archaeological remnants of Takht-i-Bahi in Mardan district. Panr, Nimogram, Andan Dheri, Udegram, Chatpat, Saidu Sharif and Shingardar are some of the prominent sites in Swat and Dir Valley (Kakar 2008:38).

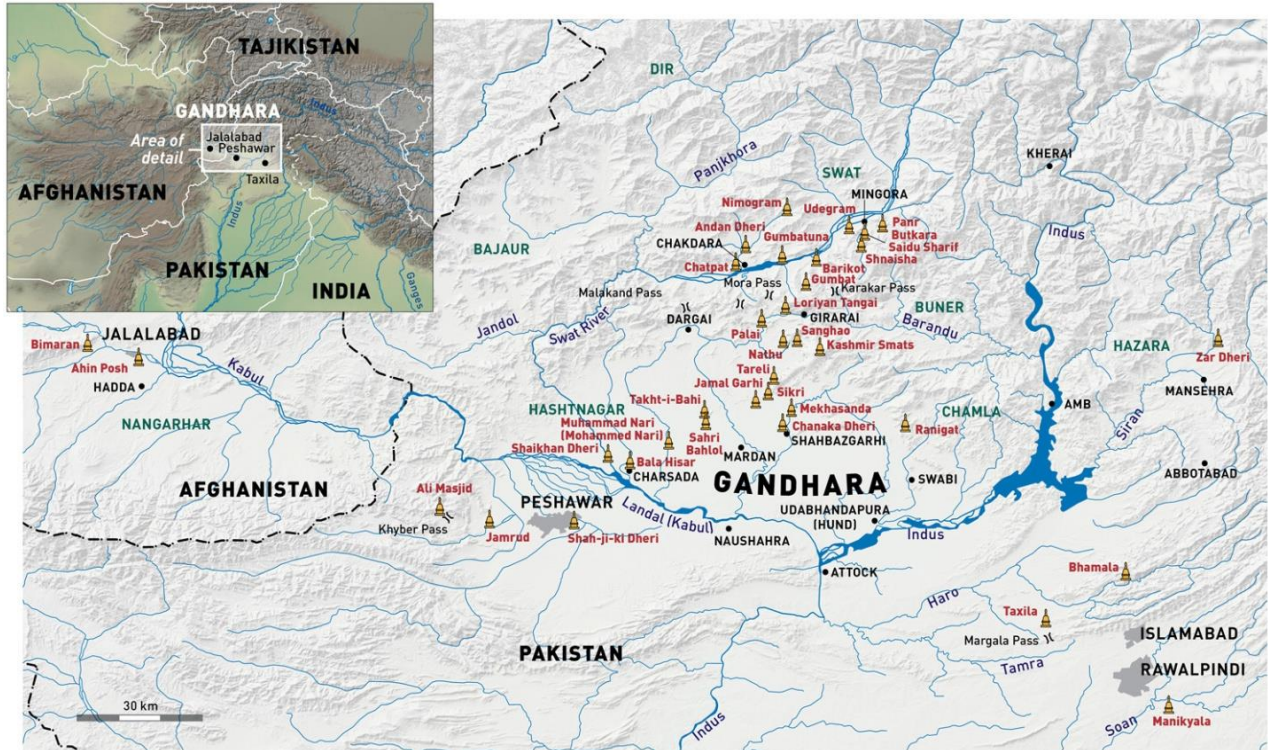
The historical discovery of Gandhara changed by the conquest of Indian Sub-Continent. British explorers were looking for the rich sites of Indian Sub-Continent in order to find valuable ancient treasures. First person among those explorers was Willian Finch (1608-11).He described Ashoka pillars in Allahabad and Delhi and he was also a pioneer of recording detailed observation of architecture of Lahore, Delhi, and Agras and of other cities as well. Before 19th century many adventurers and explorers came to this region and made their reports regarding this area. Among those, were Portuguese colonial time, Duarte Barbosa, from French colonial time was Tavernier, Hamilton, Niebur, Tieffenthaler, Thevenot and other also. Hanxleden (1699-1732) published his first Sanskrit grammar in Latin in 1731.Calmette made a writing of Rig-Veda which was available to western people (Kakar 2008:38).

1.4. Discovery of Gandhara

It is not known that why Alexander the Great conquered north-western part of Punjab. This fact has not been retained in historical records. But Baron Von Hugel who (1795-1870) was a German and he came to this region (Punjab). Baron travelled along with Godfrey Thomas Vigne (1801-1863) and he wrote about his journey of Punjab, Kashmir and Afghanistan. Although both of the travelers visited a stupa of Manikyala but Godfrey has not mentioned even a single Buddhist monument of Gandhara region in his book (Bautze .K Joachim 2008:44).

On the other hand Baron described in detail about the Buddhist religious fragments which he visited. In 1830 Mankiyala stupa was discovered by five hundred workmen in the supervision of an Italian General Jean Baptiste Ventura (1792) who was employed by Maha Raja Ranjit Singh. They found coins as well. In this way first scientific publication was published on Gandharan Buddhist findings. The stupa of Mankiyala was the first Buddhist monument. Actually Baron and Vigne came to this region armed with the memories and books about the conquest of

Alexander the Great. And they wanted to explore all those places which were related to the conquest of Macedonian General. Through setting the chronological sequence Baron came to an end that on which areas Alexander the Great has ruled (Bautze .K Joachim 2008:44).



Map 1: Map of Gandhara, (Jansen 2008:32).

Chapter # 2

Reign of Different Dynasties

2.1. Achaemenian (521-326 B.C.)

During the reign of the Darius I (521-486 B.C.), Taxila became a part of Achaemenian Empire. Because at that time last ruler Pukkusati was overthrown and Taxila became a province of Gandhara. Later Gandharan soldiers were also enlisted to Achaemenians army in the battle of Gaugamela (331 B.C), which was fought against Alexander the Great. Due to close relationship with Gandharan people, Achaemenians depicted Gandharan men in art pieces in the palace of Artaxerxes III and palace of hundred stone columns in Persepolis. But again becoming free from control of Achaemenians Taxila got independence under ruler Ambhi. Achaemenians left a rich legacy and greatly influenced succeeded empires. Ashokan Rock Edicts were inspired by Achaemenian's application of printing on rocks. Moreover Mauryans road links were same as Achaemenians with an addition of Inns on Highway that is from Susa and Persepolis to Taxila. Emergence of Kharoshti script, punch marked coins, pillared halls and columns with bulls on both sides were derived from Achaemenian and frequently seen in Mauryan's Empire. Even Mauryan's administrative policies were also influenced by Achaemenians (Dani 2000:07).

2.2. Alexander the Great

Firstly Alexander the Great came and successively conquered Persia, Mesopotamia and Egypt in 4th Century (von Thial 1947). This was considered a dark age in history of Persia. In 327 B.C.E he crossed Hindu Kush and reached Nikaia, where he confronted by the king of Taxila, the Omphis. Over that place Alexander the Great divided his troops in the form of groups. Some went along the Kabul River and he along with some troops reached Bajaur and Swat valley. A city Arrogation in Bajaur was resettled by Krateras. After the triumph of Alexander over Aspasioi he crossed Gouraios and then he entered the land of Assakenoi where he laid the base of a city named "Massaga". The natives of Bazira went to the rock Aornos which was later conquered by Alexander the Great. At the same time the city of Peukelaotis had been capitulated, and Nikanor,

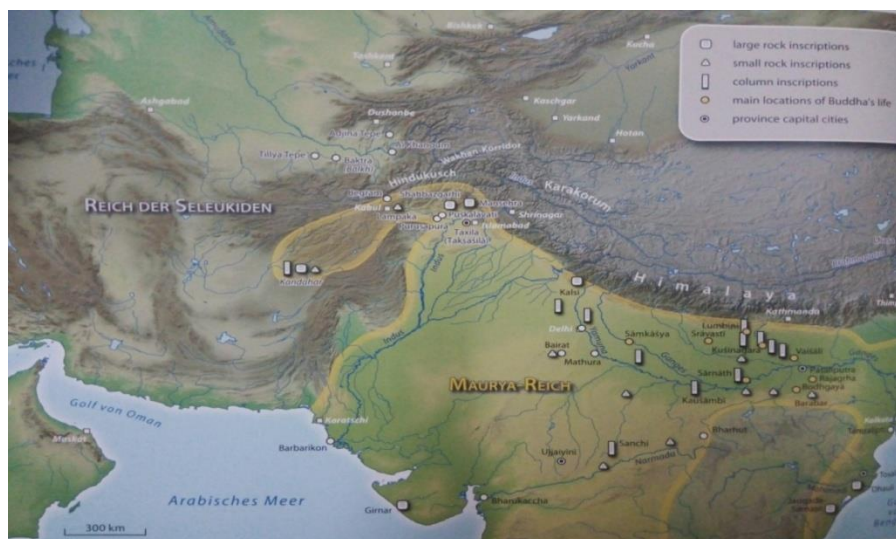
a Macedonian king was made the governor of the area to the west of Indus valley. Then Alexander the Great reached Attock and confronted with King Poros in the battle of Hydaspes. In that battle he defeated king Poros but reinstated him as a king (Jansen 2008:30-31).

After the death of Alexander the Great in Babylon in 323 B.C.E. king Poros received the lower Indus valley and was victimized to the attack of Eudamos in 317 B.C.E. When he left this place then the power was hand over to Chandragupta Maurya. His grandson Ashoka was a great Buddhist pilgrim (Jansen 2008:30-31)

Several Greek colonists came to settle in Bactria (Afghanistan) to form a new Hellenistic state after his death. And those Greeks were called “Bactrian Greeks” (Ball 2008:59).

2.3. The Mauryan

The Great king of Mauryan dynasty was Asoka and he was one of the devotees of Buddhism. He took steps to propagate this religion e.g. he erected several rock edicts to preach the teachings of Buddhism. In Gandhara such type of things can be observed at Shahbaz Ghari, which is almost 10km in east of Mardan. This site of Buddhist time is also near to another World heritage site named Takht-i-Bahi which is the denotion of Buddhism. The rock inscriptions found are majorly Kharoshthi and Brahmi. Kharoshthi is the script which is derived from Aramaic script (Jansen 2008:32).

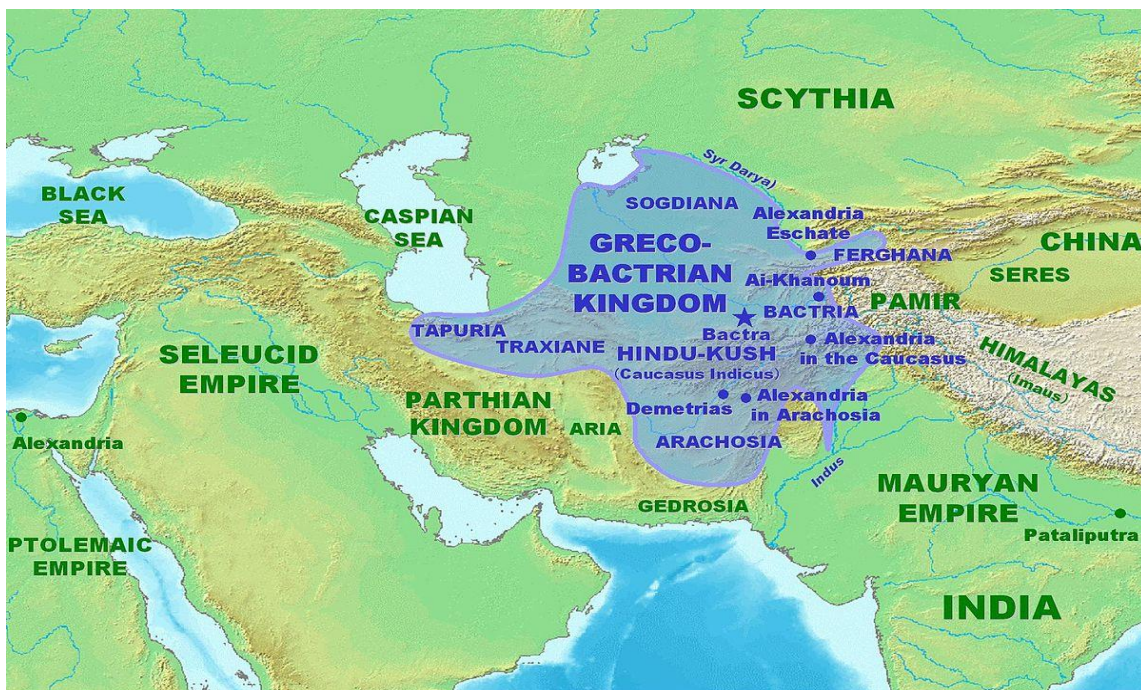


Map 2: Map of Mauryan Empire, (Jansen 2008:32)

2.4. Bactrian Greeks

There was a strong foreign hold on the region of Gandhara. The political domination of Bactrian Greeks remained here for two centuries (1st -2nd century) and it can be recognized by setting the chronology of coins. The powerful Bactrian kings included Heliocles, Demetrius, Eucratides, Manender and Antialkidas etc. On the basis of numismatics study it can be estimated that those kings belonged to two different houses which were headed by Eucratides and Euthydemus. In second half of 1st century, Bactrian Greeks were confronted by Central Asian invaders and those invaders were called Sythio-Parthians. (Rawalinson 1909: 7-8)

A Scythian ruler named Azes 1 defeated a Bactrian Greek ruler whose name was Hipostratus and he ruled Pushkalavati (Bopearachi et al 1995:44-45). The influence of Greeks can be observed from findings which are found from Taxila after doing excavations.

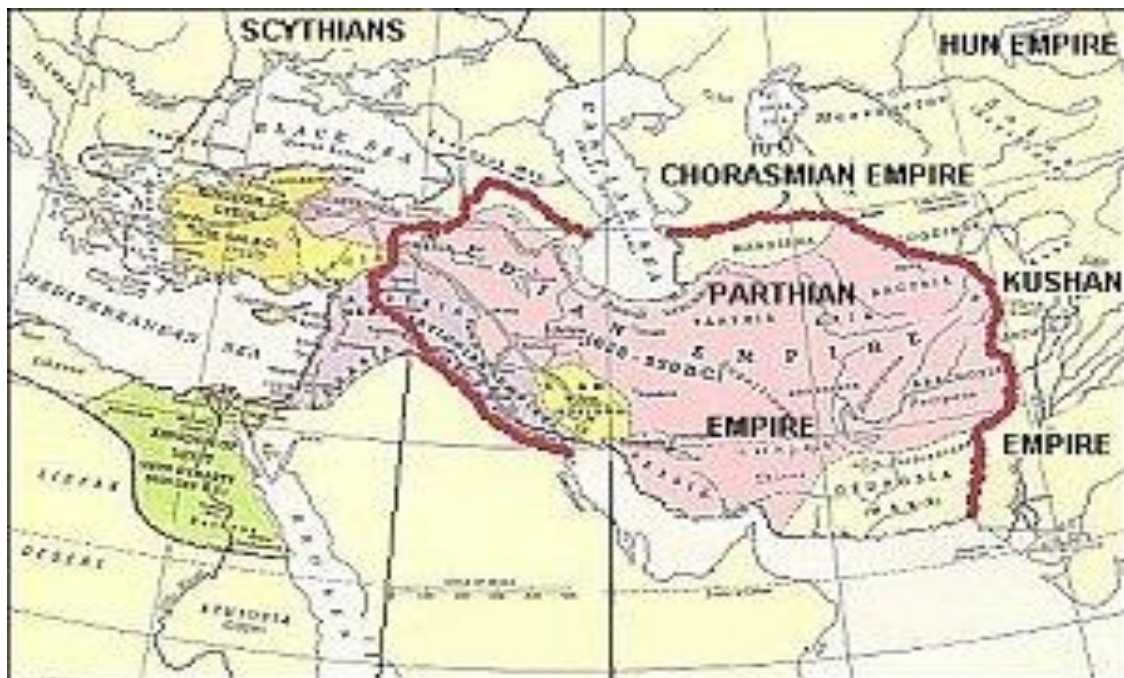


Map 3: Map of Bactrian Greek's Empire (https://en.wikipedia.org/wiki/Greco-Bactrian_Kingdom)

2.5. Sythian-Parthians

Of the Scythians' time remarkable rulers Maues is known and of Parthians Gonophores is known (Dani 2000:20). From religious perspective Sakas allowed Buddhism, Brahmanism and Jainism but in particular they gave room to flourish Buddhism in their own time (Marshall

1960:27).Scythian and Parthians bequest and retained Greek cultures and Greeks political institutions. They maintained their administrative system, provinces, and names of officers like “meridarchos” and “strategos”.They also copied Greeks in construction of their own buildings like they used chess planning at Sirkap. Greek style decorations can be observed at Jandial temple. Sakas discarded cultural western contacts. The pedimented front of temples can also be seen in Sirkap. They accustomed local designs like lotus in background of motives of toilet trays. Parthians also valued Greek culture. Educated Parthian like Orodes appreciated Greek culture and their language.Parthian kings used the term “Philhellenism” which means “Greek lovers” on coins (Puri1994:202-03).



Map 4: Map of Sythian-Parthians (https://en.wikipedia.org/wiki/Parthian_Empire)

2.6. The Kushans

Kushans were the successors of Parthians in 1st Century C.E. The Kushans were the nomadic people. They came from Central Asia. (Dani, 2000:22). “Kushan” was a clan of Yuezhi tribe which entered in this region from north, from Scythian territory (Andrea Bernard 2008:50).

Their succession was in following series:

Kujula Kadphises—Vima I tako—Vima II Kadphises—Kanishka—Vasishka—Kanishka II

These kings introduced gold and copper coins along with representation of standing or sitting imperial portraits with a title “ShaonaShao” (Shahin Shah). Kanishka portrayed an image of Buddha on coins. These kings were further followed by little Kushans named as Kanishka III and Vasudava II. During their reign an Indian state Mathura was lost. But during the time of Great Kushans Buddhism flourished rapidly and was known as “Mahayana” in the region of Gandhara: A large number of sculptures of Buddha, Bodhisattvas had been made and monasteries were built. At the end of 3rd Century C.E. great Kushans were oppressed by Sassanian rulers. And they issued Indo-Sassanian coins. The notable rulers of that time were Peraya, Kirada and Samudra. After them Kidara Kushans came and they ruled until arrival of White Huns. Accordingly, Kushans as well as Sassanians left their own influence on Gandhara art (Dani 2000:22-23).



Map 5: Map of Kushan Empire, (WorldHistoryMaps.info)

2.7. Post Alexandrian World

Alexander the Great left very strong influences on the decorative art of Gandhara. After his death, his ideas (Greek) spread throughout ancient World. This was due to his conquest and also establishment of 25 cities. This provided a superficial unity which leads to new prospects for different periods. And interestingly found in northwest India at Gandhara where sculptures of

Buddha are made according to Greek, Roman, Persian and Kushana influences. Another aspect of merging of Greek religion with Asian also happened. Like firstly it was more Indo-European and then turned to more eastern approach as worship of Asian goddess Cybele, Persian Mithra and Egyptian Isis. Hellenistic period brought enormous naturalistic and scientific advancements in art (Rehman 1984:53).

2.8. Hellenisation/Hellenistic period

It is historic spread of Greek culture over other cultures as Greek conquered their respective places. As a result of hellenisation Greek elements coaxed with local ones. It proliferated from Mediterranean ravine towards east to modern day Pakistan. It influenced Jews, Persian, Assyrians, Armenians, Egyptians, Parthians and several of other ethnic groups found along Black sea, south eastern Mediterranean and Anatolia, Balkans, Central Asia and Middle East (Dar 1984: 28).

Iranian and Bactrian ethnic groups and north western regions of sub-Continent were Hellenized during the reign of Greco-Bactrian kingdom and Indo-Greek kingdom respectively (Dar 1984: 28)

Chapter # 3

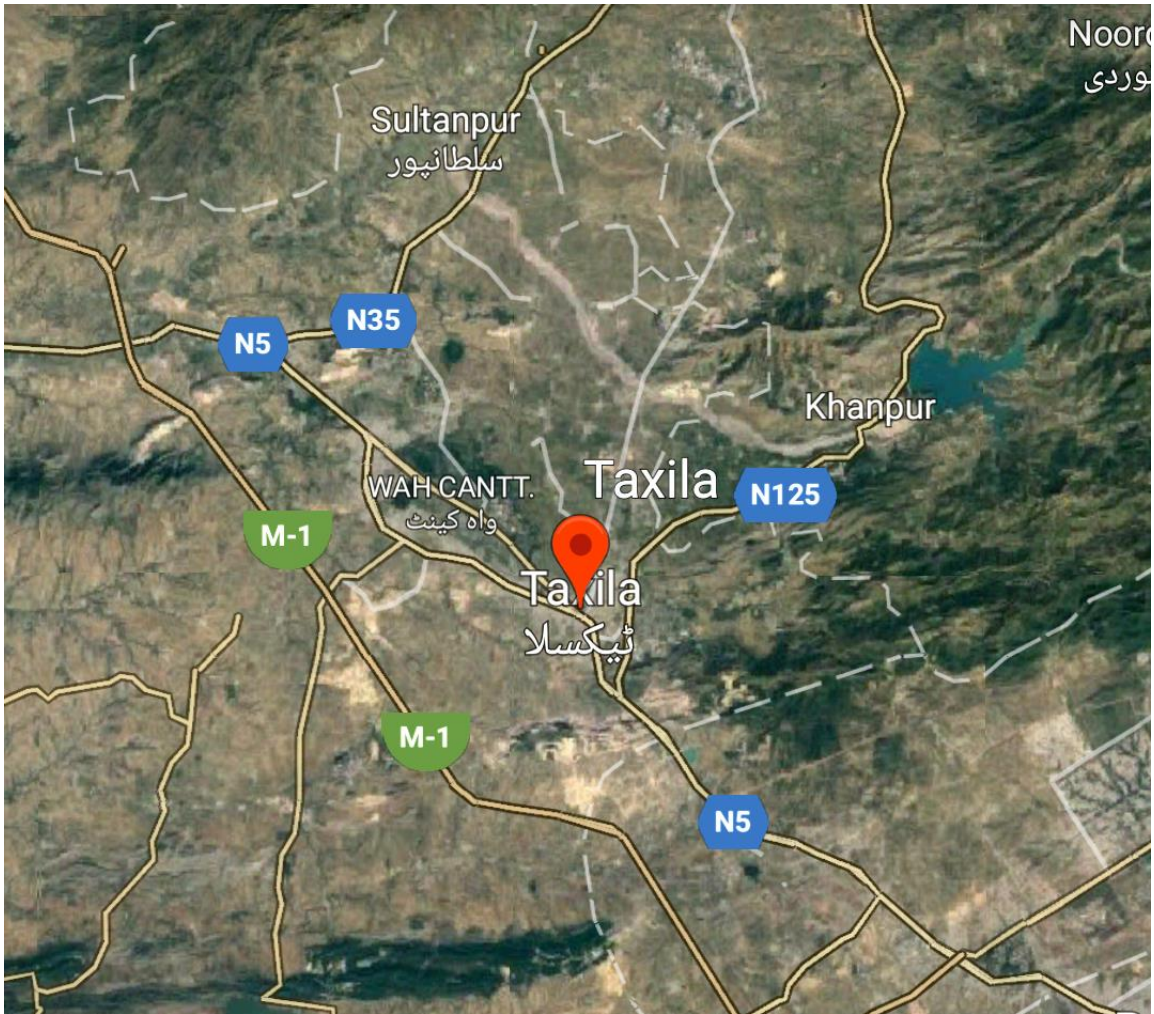
Geographical and Historical background of Taxila Valley and its Discoveries

3.1. Taxila (Geography/History)

Taxila is a valley which is situated 31km from Islamabad in western side, from Rawalpindi it is about at a distance of 36.40 km. Taxila is present on the periphery of Potohar plateau. In the neighborhood of Taxila there are also other cities which include Hassanabdal, Wah and Khanpur as well. Its location is very important from the perspective that there are 18 rich archaeological sites in this patch of land. Population of Taxila consists of 151000 people which an approximate estimation of 1998 census (Arif et al 2005:27).

In ancient time Taxila was known by a Sanskrit word named “Takshashila”. It is also known by “Tashasila” or “Takkasila” but both these terms are related to local traditions. Oldest rulers of Taxila were called “Takshakas” and their descendants belong to “Taka” tribe. This name is derived from “Taksha” means “serpent”. And this word in turn gave rise to the name “Taxila”. Persian translation of it is Margalla i.e. Mar (serpent), Qila (fort). So Taxila is found on western side of Margalla hills (Dani 2000:01).

But in Ramayana it has been written that Bharata firstly laid the foundation of Taxila by the name of his son “Taksha”. But late at the time of Greeks it was called “Taxila” (Prasad 197:72). Mahabharata was also recited for the time in Taxila. It is known from 5th century BCE. In Buddhist literature Jataka stories represented Taxila as the capital of Gandhara (Parker 2012:295). But the written record of Taxila can be known from 6th century BCE, at that time Gandhara was a part of Achaemenian empire of Persia (Marshall 1951:01).



Map 6: Location Map of Taxila and its surrounding, (www.globeholidays.net › Asia › Pakistan › Taxila)

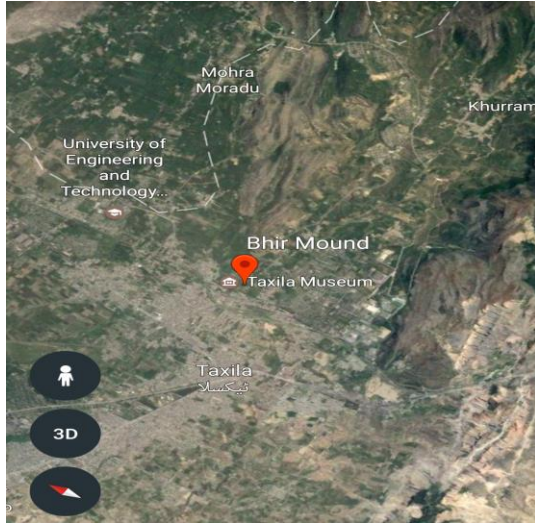
3.2. Archaeological discoveries in Taxila Valley

Taxila and its surrounding areas are rich of archaeological sites which comprises of prehistoric, Buddhist, Sikhs, Islamic and British monuments (Khan 2000: 503). A number of archaeologists exposed these material remains in order to add to our knowledge (Khan and Shaheen 2015:111).Taxila covers an area of two provinces, Punjab and KPK.

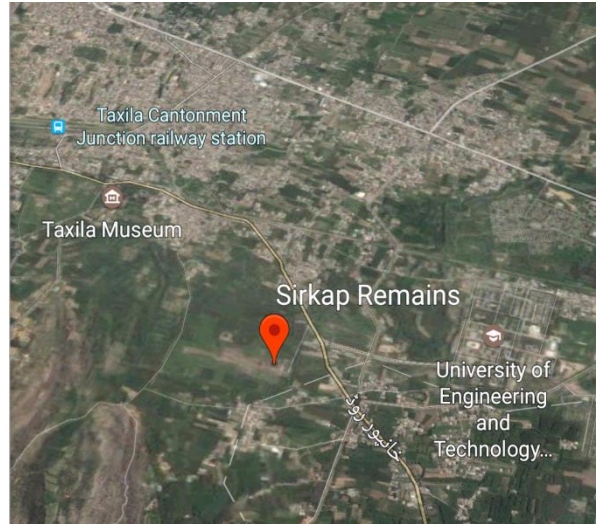
Sir Alexander Cunningham as a pioneer explored Taxila in 1863. But regular excavations were carried out by Sir John Marshall (Khan and Lone 2004: 15). His remarkable excavations include Shah-ji-Ki Dheri and stupa of Kanishka (Kakar 2008:41).

After Sir John Marshall further excavations were under taken by Sir Mortimer Wheeler before independence of Pakistan and after independence Department of Archaeology and Museums, Government of Pakistan was founded, and M.A Halim, M.Sharif,Gulzar Muhammad Khan, Bahadur Khan and Ashraf Khan began a new journey of discoveries (Khan and Lone 2004:15). Research done after independence of Pakistan was of significant value because it constituted co-memorable events, by which history can be, reconstructed (Kakar 2008:42).

It is evident from archaeological records that history of Taxila is as old as 6th century BCE. Excavations at Hathial and Sarai Khola revealed historical position of Taxila backed to 4th century BCE (Khan and Shaheen 2015: 112).

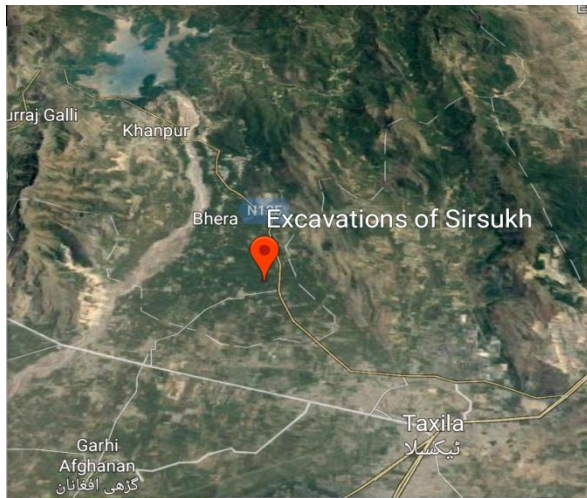


Map 7: Map of Bhir Mound,



Map 8: Map of Sirkap,

(www.globeholidays.net › Asia › Pakistan › Taxila)



Map 9: Map of Sirsukh



Map 10: Map of Dharmarajika stupa

(www.globeholidays.net › Asia › Pakistan › Taxila)



Map 11: Map of Bhamala,



Map 12: Map of Julian Buddhist stupa,

(www.globeholidays.net › Asia › Pakistan › Taxila)



Map 13: Map of Mohra Moradu



Map 14: Map of Kunala Monastery

(www.globeholidays.net › Asia › Pakistan › Taxila)

3.3. Saraikhola

It is considered as one of the earliest mound in Taxila Valley which can be traced back to 6th to 4th century BCE. It can be divided into three periods with regard to cultural sequences:

1. Neolithic culture(4000-2800 BCE)
2. Early bronze age culture(2800-1500 BCE)
3. Late bronze and early Iron Age culture (1000 BCE). (Khan et al, 2004:16).



Fig. 1 , a general view of Saraikhola, (Halim, Pakistan Archaeology 1972)

3.4. Hathial

(G. M. Khan 1983)

This site is located at a distance of 100 meters from Taxila Museum. It can be dated back up to 1200-1000 BCE. There are three following occupational levels which are reported here:

1. Kot Dijian level (2600-2400 BCE)
2. Gandhara grave culture (1000 BCE)
3. Early historic period (600/500 BCE)



Fig. 2, a general view of Hathial, (Khan. G. M 1983)

3.5.Bhir Mound

(Cunningham 1871, Marshall 1918-45, Dani 1999, M. Sharif 1969, Gosh 1945, Bahadur Khan 2002)

It is located in the center of railway intersection and Tamra nala, mentioned by Alexander Cunningham during his survey in this region(Marshall,1960:4).In Taxila valley the first urban site is Bhir Mound. According to Sir John Marshall there are four settlement stratas which he found during excavations, dated 6th to 1st century BCE (Jansen 2008:284). But Sir John Marshall found the IV level to be an oldest one. Layout of the city is irregular in nature. The first strata belongs to 3rd century BCE, second belongs to Mauryan's time though third shows a period former to Mauryans.



Fig. 3, a general view of Bhir Mound, (Photograph taken by researcher)

3.6. Sirkap

(Cunningham 1871, Marshall 1918-45, Gosh 1948, Dani 1999, Behrendht 2003)

In between an end of second century Bactrian Greeks moved from Bhir to Sirkap (Jansen 2008: 285). It is also called Greek city. It is located on western side of Hathial and northern side of Kacha Kot. Its fortification wall is made up of irregularly broken stones while its plan is in Greek chess pattern (Marshall 1960: 5). Sirkap is a versatile site because it contains Jain temple, sun temple, double-headed eagle stupa, and Apsidal and palace area. This shows that here, people of different sects were living under the same roof. A great number of antiquities are collected from Sirkap which include pottery, jewelry, coins, seals, agricultural tools, stone sculptures, relic caskets, metal objects and bones.



Fig. 4, a general view of Sirkap, (Photo taken by researcher)

3.7. Sirsukh

(Cunningham 1871, Marshall 1945, Dani 1999)

Sirsukh a more advanced city rather than Greek city Sirkap. It is situated half kilometer in North-East from Sirkap in between Lundi Nala in south and Haro River in north east. It is a site of 1st century. When Kushan came govern this region after them Parthian founded this city of Sirsukh.

It was excavated in 1915-16 in an area besides fortification wall. Cultural material collected from the site include pottery, bones, coins, shall objects, beads, copper artifacts and few Hindu sacred findings/cult objects were recovered(Khan and Lone 2004:20).



Fig. 5, a general view of Sirsukh, (Photograph taken by researcher)

3.8. Dharmarajika

(Cunningham 1871, Marshall 1945, Dani 1999)

The earliest Buddhist stupa and monastery is found in Dharmarajika which is located three kilometers from Taxila Museum. It was erected by Mauryan king Ashoka. He was called “Dharmaraja” because he was a Buddhist devotee. For this reason Dharmarajika is an ample example of his Buddhist faith. It was excavated by Gulam Qadir 1912-16 and Siddiqui 1934-36 under the supervision of Sir John Marshall (Khan and Shaheen 2015:129). They unearthed skeletons of Buddhist monks and nuns whom were killed by White Huns, Buddha’s sculptures and other sactorial holy objects.



Fig. 6, a general view of Dharmarajika, (Photo of Japanese Archaeological Mission: 1988)

3.9. Bhamala stupa

(Marshall 1945, Dani 1999)

This Buddhist monastery complex is positioned 20 km from Taxila Museum. It can be traced back to 2nd-5th century CE. Excavations were done by Sir John Marshall. This monastery yielded Mahaparinirvana panel which is a part of Buddha life story (Khan and Lone 2004:25). Hazara University also did excavations in 2014-16 and discovered stucco artifacts.



Fig. 7, a general view of Bhamala stupa (Photograph taken by researcher)

3.10. Julian monastery

(Cunningham 1871, Marshall 1945, Dani 1999)

Julian is actually called “Jay Walian” which is situated at a distance of 7 kilometers from Taxila Museum. It is one of the best preserved sites in Taxila valley. Archaeological findings include stone and stucco sculptures, birch bark with Brahmi inscriptions, surgical instruments and a great number of coins which are collected from the floor of monastic cells.



Fig. 8, a general view of Julian monastery ((Photo of Japanese Archaeological Mission: 1988)

3.11. Pipplan

(Marshall 1945, Dani 1999)

Pipal tree is an important symbol in Buddhism and Hinduism. And it oozes from Indus Valley civilization. This site has a large number of Pipal trees so its name is “Pipplan”. It is located between Mohra Moradu and Julian. It was excavated in 1923-24. Pipplan site is old as 2nd-5th century C.E.



Fig. 9, a general view of Pipplan, (Photograph taken by researcher)

3.12. Mohra Moradu

(Marshall 1945, Dani 1999)

Mohra Moradu is a monastic complex. It took its name from a nearby village. It was dug in 1915-16 under the command of Sir John Marshall. (Khan and Shaheen 2015:139). They found antiquities which include coins, seals, stucco and stone sculptures of Buddhist time. And all the collection was shifted to Taxila Museum (Khan and Lone 2004:23).

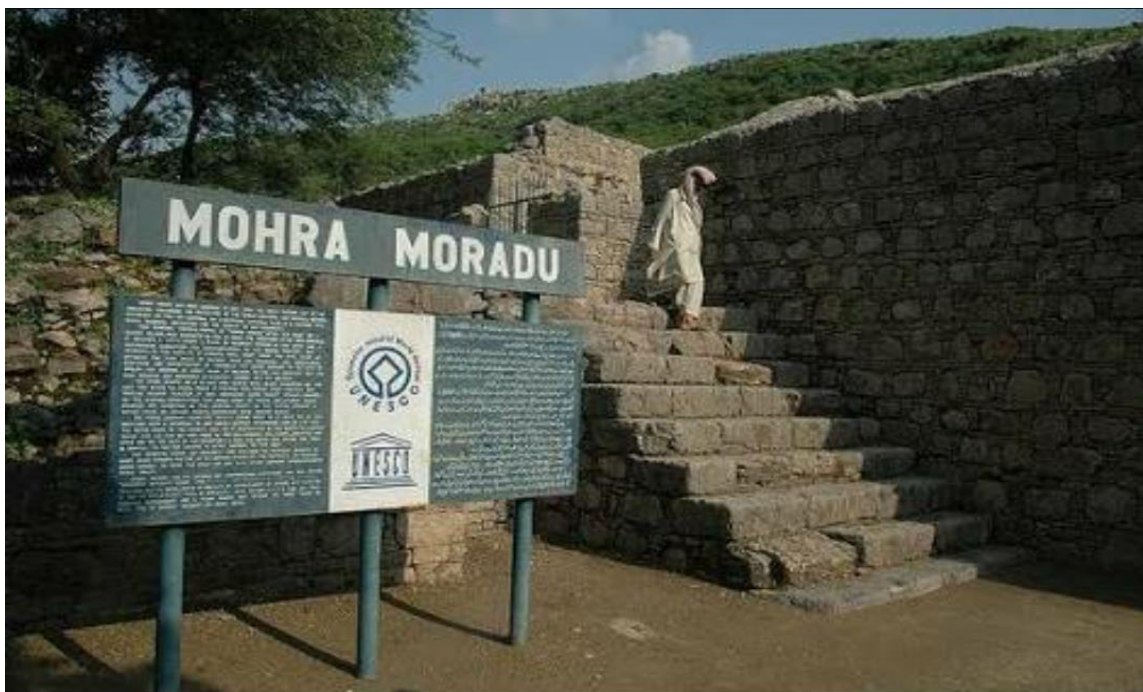


Fig. 10, a general view of Mohra Moradu, (Photograph taken by researcher)

3.13. Bhallartope

(Cunningham 1871, Marshall 1945, Dani 1999)

This site is situated 7 kilometers in North-West from Taxila Museum This is a site of 2nd to 5th century CE. It is partially excavated i.e. stupa is exposed and still there is need to excavate monastery area.



Fig. 11, a general view of Bhallartope, (Photograph taken by researcher)

3.14. Kunala

(Cunningham 1871, Marshall 1945, Dani 1999)

This site of Kunala is positioned on the steep slopes of Hthai. This is 2nd -5th Century CE old. Ashoka built Kunala stupa in remembrance of his son Kunala, whose eyes were gouged out on the order of his step-mother, Tisharakshita. In this scenario the site took the same name. This site comprises of main stupa and monastery which has diaper masonry (Khan and Lone 2004:23).



Fig. 12, a general view of Kunala, (Photograph taken by researcher)

3.15. Jinnan Wali Dheri

(Khan Ashraf and Mahmood-ul-Hassan 2016)

This site is located 10km from Taxila Museum in north-west direction. It is a site of 3rd to 5th century CE (Khan and Lone 2004:24). Excavations on regular basis were started in 2002-2005 under the supervision of M.Ashraf Khan, Department of Archaeology and Museums, Government of Pakistan with financial aid of American embassy(Khan and Lone 2015:169).

During excavations in Jinnan Wali Dheri, total nine layers have been exposed. And cultural materials which include pottery, grinding stones and pestals, bones and copper coins are collected accordingly. Cells of the monastery are reconstructed by replacing kanjaur stone by terracotta tiles. Most remarkable discovery of this site is fragments of mural paintings which are shifted to Taxila Museum (Khan and Shaheen 2015:171).



Fig. 13, a general view of Jinnan Wali Dheri, (Photograph taken by researcher)

3.16.Jandial

(Cunningham 1971, Marshall 1945, Dani 1999)

This site is 230 meters north of Northern wall of Kacha Kot. Lundi Nullah and Tamra Nullah are closest to each other at this point. This site near to main road leads to Haripur. The features of the site is fully influenced by Greek classical style of architecture. There are four columns and two pilasters of Ionic order. Marshall in 1951 mentioned that this temple was built by Bactrian-Greeks in 2nd century BC. Ionic order is seldom seen in Pakistan, India and Afghanistan (Dar 1984: 68-76)



Fig. 14, a general view of Jandial (Photograph taken y researcher)

3.17. Giri

(Cunningham 1871, Marshall 1945, Dani 1999)

This site is located on hills of Margalla. It dated back to 2nd -5th Century CE (Khan and Lone 2004:25). There are two Buddhist monastery complexes which are found in eastern and western direction (Khan and Shaheen 2015:25).



Fig. 15, a general view of Giri, (<https://en.wikipedia.org/wiki/Giri>)

3.18. Badalpur

(Cunningham 1871, Aiyar 1915-16, Khan et al 2013-14)

This site is located near village Bhera. It is about 10 km from Taxila Museum. Its date lies between 2nd to 5th century CE (Khan and Lone 2004:25). It comprises of splendid complex of stupa and monasteries (Khan and Shaheen 2015:182). It was firstly mentioned by Sir Alexander Cunningham in 1863. And N. Aiyar denuded stupa for antiquities. On regular basis it was excavated in 2005-2009 by Federal department of Archaeology and Museums. These activities were under taken by M. Ashraf Khan and Sadeed Arif. They came across a large amount of antiquities like gold and copper coins, stupa model, Buddha in red sand stone and Maitreya in stone. M. Ashraf Khan revived excavations in 2011-2016 (Khan and Shaheen 2015:182).



Fig. 16 a general view of Badalpur, (Photograph taken by researcher)

Note: Besides the above mentioned sites, a large number of other important sites have also been found in Taxila Valley and researched by several researchers such as Gau (Cunningham 1871), Chura, Dibia (Cunningham 1871), Mohra-Malariyan (Cunningham 1871, Marshall 1945, Dar 1980, Dani 1999), Gangu (Cunningham 1871), Seri/Siri-ki-pind (Cunningham 1871, Marshall

1945), Baoti-pind (Cunningham 1871), Tarnawa (Cunningham 1871), Lalchak stupa(Marshall 1945,Dani 1999), Kalawan (Cunningham 1871, Marshall 1945, Dani 1999), Kurmal I & II (Cunningham 1871, Marshall 1945).

3.19. History of Taxila Museum

Taxila Museum houses sculptures from colossal to miniature. It is located 34km from Islamabad, a capital of Pakistan. It was established by the efforts of Sir John Marshall in 1918, a Director General of Archaeological Survey of India. Lord Chelmsford laid the foundation of Taxila Museum in 1918.He was the viceroy and Governor General of British India. Taxila Museum is a site Museum in which all the objects or antiquities are displayed in different types of showcases. Displayed objects are collected from different archaeological sites in surrounding area like Sirsuk, Bhir mound, Sirkap, Bhamala, Hathial, Jandial, Julian, Jinan Wali Dheri and Mohra Moradu etc (Dani 2000:40).

There are three main galleries of Taxila. On entering Taxila Museum there is replica of Mohra Moradu stupa. On both side of stupa, showcases contain panels which contain life story of Buddha. Sandstone and Redstone sculptures of Suri god and Bodhisattva are present in the same hall. On right side of main hall terracotta objects including household like storage jars, distillation apparatus ,spoons, bowls, toilet trays and Aramic inscriptions ,nails ,plough, ceremonial tank. On left side of the main hall there are stucco sculptures and mural painting of Buddha, Bodhisattvas and monks which is found from Jinnan Wali Dheri (Dani 2000:40).i.Fourth gallery is also prepared to accommodate antiquities. But has not been open for public yet. This gallery houses stucco, terracotta and stone, brass and confiscated antiquities.

Chapter # 4

Comparative and analytical study of Foreign Culture Influences on Stone Sculptures of Gandhara, a case Study of Taxila Museum

Taxila Museum is a site Museum which houses 1200 artifacts, collected from different archaeological sites in Taxila Valley. Gandharan sculptures show religious and aesthetic aspects. Gandhara art is inaugurated as a religious symbol but latter it became more decorative and artistic. It is responsible for adoration of individual sculptural as well as architectural ornamentation. It covers all dimensions of socio-religious life. Socio-religious forces were awarded with spiritual gift, given by Buddhism and in turn laid foundation of Gandhara art. It depicted costumes from princes to poor people, furniture, carts and carriages, cult objects, musical instruments, scenes like marriage processions, offerings and ceremonies etc. Gandhara art reached its climax during the reign of Kushans in 2nd, 3rd Century CE. Foreign influences including Greeks, Roman, Persians, Saka-Parthians and Kushan can be observed on all these sculptures and artifacts. And their respective motifs include; caryatids, Atlants, Corinthian, Doric, Ionic and Persepoliton pilasters, drinking scenes, foreign dresses, acanthus leaves, vine scrolls, toilet trays, foreign deities and double-headed eagle(Arif 2014:76-81).

Gandhara art has Hellenistic impact, which then supported and influenced local style of artistry (Foucher 1914:46). Alfred Foucher in 1921 excavated Balkh in ancient Bactria but was not succeeded. Latter in 1951, Surkh-Kotal, a Greek city of Ai-Khanum was excavated by Schlumberger and found an inscription of Greek characters. This city was as old as an advent of Bactrian Greeks to this region to their displacement by Sakas (Bernard 1967:92).This was a concrete evidence to support Foucher's view.

His view was also buttressed by excavations of Marshall in Sirkap (Marhall 1907-08:39-40).Gandhara art preceded as a unidirectional form and transformed on its way by different governing bodies (Gali 2011:283).

4.1.Persian Influences

The Achaemenian of Persia ruled in this area in 6th to 4th Century BCE. They were preceded by Bactrian Greeks and then by Indo Greeks (Dani 1983:68).Persians left their cultural sway upon Gandhara in the form of Persepoliton pilaster, pointed hats, baggy trouser etc.

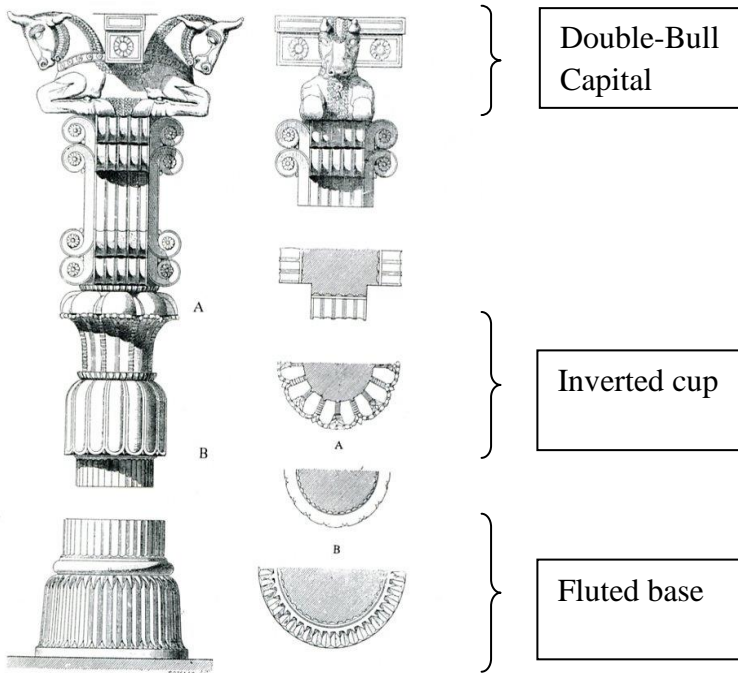


Fig. 17, (Taghizadeh Katayoun 2011:2)

Iranians remarkably contributed in promotion of Gandhara art. -Temples in Gandhara with central square structure surrounded by circumambulatory corridors (Swat, Hadda, Miran) oozes from Persia. In Gandhara several monasteries and stupas were built in the same manner (Livinsky, 2005).

4.2.Greek influences

The Greek influence came to this region when Bactrian Greeks were pushed by Sakas from Afghanistan and they settled in this region of Gandhara. They came along with their own cultural ties. Thus it is believed that Greek culture is an earliest culture of Taxila (Marshall 1961:17).

Corinthian pilasters are profoundly depicted in Gandhara art to make panels and reliefs more fascinating. These are usually used to separate different scenes. On the other hand acanthus leaves are used in background. Acanthus leaves are also an important foreign (Greek) feature in Buddhist cult. Garland bearers are incorporated for embellishment purpose of panels and stupas (Swati 1998:115). Greek/Roman god and goddesses, nudeness, love scenes, drinking scenes and dancing scenes are a part of Greek as well as Roman mythology (Arif 2104:82-83).

Greek influences are also found in Nimogram, Butkara I, Butkara III, Amlukdara stupa, Shingardara stupa, Shnaisha, Swat Museum (Swat), Chatpat, Andandheri (Dir Valley) Peshawar, and archaeological sites in Taxila, besides Taxila Museum. Like Doric is found in temple of Parthenon Athens, Sirkap, Mohra Moradu, Jinan Wali Dheri, Dharmarajika etc and an example of Ionic is found in Jandial.

Acanthus Leaf

Acanthus leaves are broad laminated leaves with extensive network of veins. Its edges are zigzag. It is a defining element of Greek Corinthian pilaster. Corinthian capital is decorated with elaborate network of acanthus leaves. This order is employed in numerous architectural monuments like temple of Mars Ultor, the Parthenon in Rome, and the Maison Carree in Nimes (Wilson 1989:35-69).



Fig. 18, (Photograph taken by researcher)

Orders of Greek Pilasters

Three of the Greek pilasters are in the order; Doric, Ionic and Corinthian. Doric originated in Greece, Crete, colonies of Sicily and Magna Graecia. In these, capital along with echinus and columns are derived from Mycenaean columns. But there are differences in tapering of shaft of these structures. On the other hand, Ionic order of pillars has its roots in Asia Minor. This is derived from proto-ionic which I also known “Aeolic”. In these, there is starting point at the end of shaft which gave rise to two volutes on each side. The space between these volutes was filled by palmette which will form a continuous support for abacus. This type of proto-ionic capital got inspiration from Assyria, Egypt and Hittite (Thames & Hudson 1966:56-57).

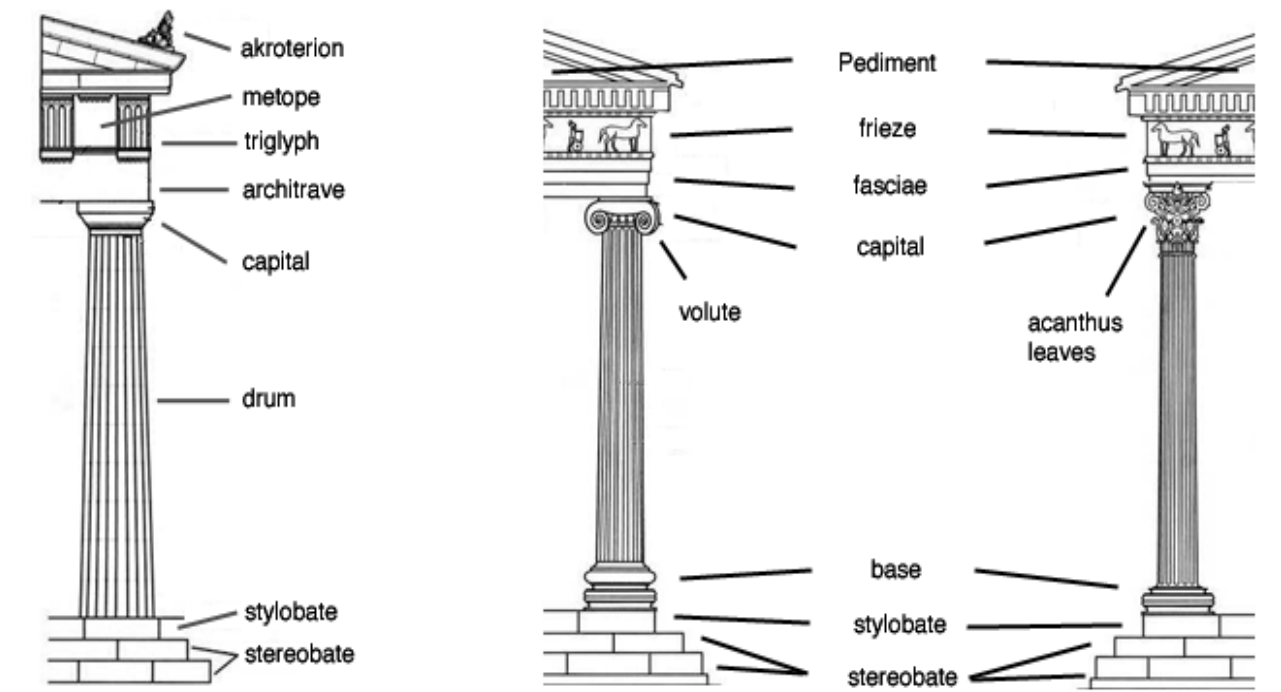


Fig. 19, (https://en.wikipedia.org/wiki/Classical_order)



Fig. 20, Sirkap

(Photograph by researcher)



Fig. 21, Jandial

(Photograph by researcher)



Fig. 22, Temple of Parthenon Athens, Greece, (Norwich, 2001:63)

4.3.Roman influences

It was the mile stone in the history of this region that Gandhara art is the pioneer of introducing human sculpture of Buddha(Buchthal.H 1945:03).As this area was invaded by people of different races so accordingly those people left their own cultural influences. Roman did peaceful trade with this region although they didn't come to this region. The purpose of Roman army was to safeguard all the trade routes of this territory. They traded unpretentious things here. The things which Greeks and Romans had around themselves, they also introduced those in Gandhara art like kitchen utensils, toilet trays, furniture and armors decorated with figures and other ornamentals. Usually the toilet trays of Roman as well as of Greeks have the lower half vacant and upper half consists of different motives or narrative scenes (Buchthal.H 1945:04-05).



Fig. 23 , king Augustes
(Capitolino Museum, Italy)



Fig. 24, king Caesar Nero and Agrippina
(Aphrodisias Museum, Turkey)

(Orizaga 2013:138)

4.4.Kushana influences

The regions of Indus,Ganges and Oxus were united under the reign of Kushan(60-240 CE).They harmonised cultural traditions of these three regions (Comaraswamy 1927:XXXIII). The beginning of Kushans art can be traced back in Bactria because antiquities were collected from Ai Khanum and Khalchayan. But in Gandhara, very little work is known about Kushana art.Taxila,Pushkalavati and Begram,Tharelli, Sahr-i-Bahlol, Jamal Garhi , Shah-ji-ki Dheri,Nathu and Hadda etc within Gandhara yielded a lot of materials to study Kushans influences.Outside from the periphery of its locality Kushan objects are also found from Surkh Kotal and Mathura.Majorly Kushans sway sculptures, religious architecture, ornamentation and drapery etc.Seated and standing figures of Buddha are found in Gandhara art which show frontality along with static emotions in contradiction with Hellenistic features which can be observed from dynamic postures of Greek god and goddesses.For the sake of decoration of stupas and votive stupas, figures of Buddha Bodhisattvas, elephants, lions, yaksis and caryatids were carved(Pugachenkova,Dar,Sharma,Joyenda,Siddiqi 1994:361-67).



Fig. 25, Bodisattva in Peshawar Museum (Photograph by researcher)

Persian Influences

Persepoliton Pillars/Pilaster



Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32

Persepoliton Pillars/Pilasters

Persepoliton pillars/pilasters got its origin from Persia. It has three basic architectural parts; Base, fluted shaft and double-bull capital.

Fig. 26. A Persepoliton pilaster with double-bull capital. Provenance Dharmarajika (Taxila Valley), schist. Taxila Museum (Khan et al 2005:206).

Fig. 27. A Persepoliton pillar with double-bull capital. Provenance Muhammad-nari (Charsadda). Chandigarh Museum (Punjab), India (Tissot 1985:178).

Fig. 28. A Persepoliton pilaster with double-bull capital. Provenance Palatu-dheri (Charsadda). Peshawar Museum (Tissot 1985:178).

Fig. 29. A Persepoliton pilaster with double-bull capital. Provenance unknown. Lahore Museum (Tissot 1985:178).

Fig. 30. A Persepoliton pilaster with double-bull capital. Provenance Zar Dheri (Yoshihide 2011.Classification.7, Pl.256, SI.30/100).

Fig. 31. A Persepoliton pilaster with double-bull capital. Provenance Swat Museum (Photograph by researcher).

Fig. 32. A Persepoliton pillar with double-bull capital. Provenance Apadana, Iran (Schmitt & Stronach1986:145-148).

Winged Dragon (Griffon)



Fig. 33



Fig. 34

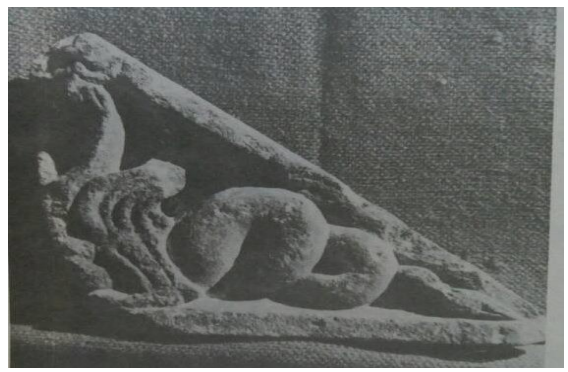


Fig. 35



Fig. 36

Winged Dragon/Griffon

Winged dragon/Griffon is a mythical creature having dragon like face and wings and snake like tail.

Fig. 33. String stair panel with winged dragon. Provenance confiscated,schist. Taxila Museum (Khan Ashraf et al 2005:254)

Fig. 34. String stair panel with winged dragon. Provenance, Andandheri (Dir Valley) (Dani 1968-69:33-64,Pl.22,No.28).

Fig. 35. String stair panel with winged dragon. Provenance Shanisha (Swat Valley),schist (Rehman 1993:112,Pl.LVIII b).

Fig. 36. String stair panel with winged dragon. Provenance Sikri (India).Lahore Museum (Ingolt 1957:156,No.1361), (Vogel 1929-30:133-47).

Greek Influences

Corinthian Capitals



Fig. 37



Fig. 38

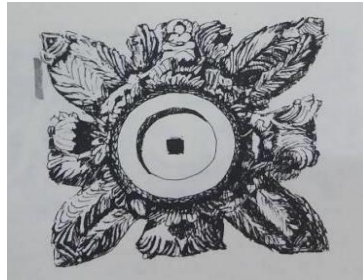


Fig. 39

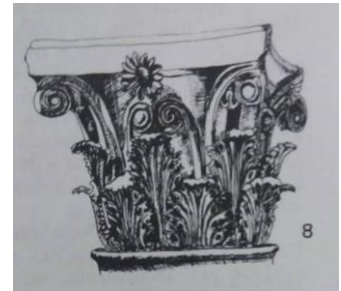


Fig. 40



Fig. 41



Fig. 42



Fig. 43

Corinthian Capital

A Corinthian capital which has its origin in Greece. It has an elaborated network of acanthus leaves and volutes and sometimes further adorned with a human figure in the middle which is called Indo-Corinthian capital.

Fig. 37. Corinthian capital with acanthus leaves. Provenance Dharmarajika monastery (Taxila Valley). Taxila Museum (Khan 2007:134).

Fig. 38. Corinthian capital with acanthus leaves. Provenance Jamal Garhi (Mardan). Calcutta Museum (Tissot 1985:182,Pl.XV).

Fig. 39. Corinthian capital with acanthus leaves. Provenance Loriyan Tengai (Malakand Agency). Calcutta Museum (Tissot 1985:182,Pl.XV).

Fig. 40. Corinthian capital with acanthus leaves. Provenance La'Thymelee. Museum of Epidaure, Greece(Tissot 1985:182.Pl.XV).

Fig. 41. Corinthian capital with acanthus leaves.Provenance Jamal Garhi (Mardan). Lahore Museum (Tissot 1985:182.Pl.XV).

Fig. 42. Corinthian capital with acanthus leaves. Provenance Shnaisha (Rehman 1993:82).

Fig. 43. Corinthian capital with acanthus leaves. Provenance Leobanr, Jambil Valley (Swat). (Photographed by researcher).

Corinthian Pillars/Pilasters



Fig. 44



Fig. 45



Fig. 46



Fig. 47



Fig. 48



Fig. 49



Fig. 50



Fig. 51

Corinthian Pillars/Pilasters



Fig. 52



Fig. 53



Fig. 54



Fig. 55

Corinthian Pillars/Pilasters

A Corinthian pillar has its origin in Greece. It has three basic parts; capital, shaft and base. Usually its capital is ornamented with tufts of acanthus leaves and volutes, sometimes human figures rests on its shaft and base is stepped or rounded.

Fig. 44. Corinthian pilaster with fluted design with molded base and capital. Provenance Dharmarajika monastery, schist. Taxila Museum (Khan Ashraf et al 2005:209).

Fig. 45. Corinthian pilaster with capital decorated with acanthus leaves. Provenance ZarDheri (MansehraValley), Schist (Yoshihide 2011.Classification.7, Fig.239.S44, Group B.30/100).

Fig. 46. Corinthian pilaster with capital decorated with acanthus leaves. Provenance Shnaisha (Swat Valley), schist (Rehman 1993:110).

Fig. 47. Corinthian pilaster with capital decorated with acanthus leaves. Provenance Jinan Wali Dheri (Taxila Valley), stucco (Khan Ashraf and Hasan 2010: 66).

Fig. 48. Corinthian pilaster with capital decorated with acanthus leaves. Provenance Nathu (Malakand Agency). Calcutta Museum (Tissot 1985: 180).

Fig. 49. Corinthian pilaster with capital decorated with acanthus leaves. Provenance unknown, schist. Guimet Museum, Paris (Tissot 1985: 178).

Fig. 50. Corinthian pilaster with capital decorated with acanthus leaves and shaft is decorated with small nude Eros. Provenance Karamar (Buner), schist. Lahore Museum (Tissot 1985: 180, Pl. XIV, Fig. 4).

Fig. 51. Corinthian pilaster with molded base and capital. Provenance Mohra Moradu (Taxila Valley), at the plinth of the votive stupa, stucco (Photograph taken by researcher).

Fig. 52. Corinthian pillar with capital decorated with acanthus leaves and shaft with long flute along with stepped base. Provenance Butkara I, green schist (Faccenna 2007:74, Pl. 39).

Fig. 53. Corinthian pilaster showing in the departure scene of Siddharta. Provenance Nimogram, (Swat Valley) (Sardar Badshah, 2017:121, Fig. 7)

Fig. 54. Corinthian pillars with capital decorated with acanthus leaves and shaft with worshippers in *Anjali mudra* (Namasty). Provenance Andandheri (Dir Valley). Chakdara Museum (Swat) (Dani 1968-69:33-64,Pl.2-26).

Fig. 55. Corinthian pilasters with molded base and capital at the votive stupa. Provenance Butkara I, green schist (Faccenna 1962:212,Pl.39).

Garland Bearers



Fig. 56



Fig. 57



Fig. 58



Fig. 59

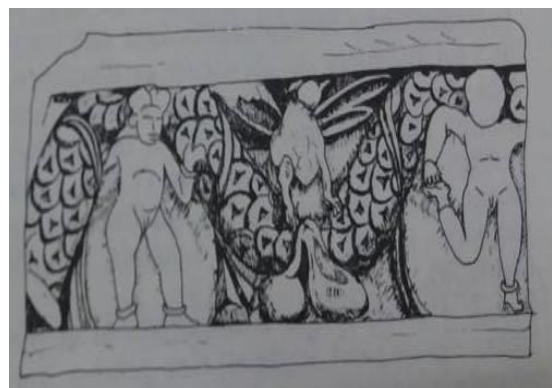


Fig. 60

Garland Bearers

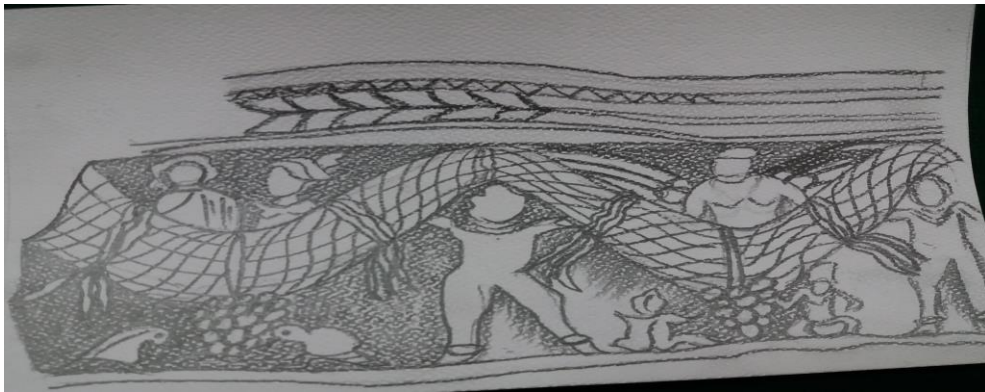


Fig. 61

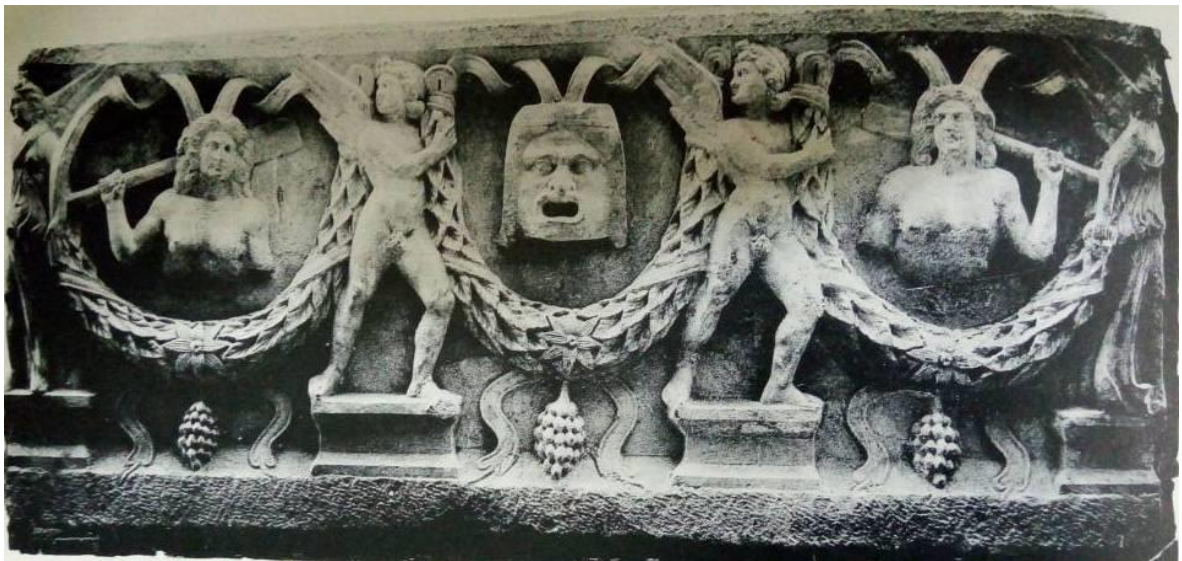


Fig. 62

Garland Bearers



Fig. 63



Fig. 64

Garland Bearers

A wavy garland with leaves, bunches of grapes or other fruits, decorated with ribbons and supported by Amorini or other human figures. It is also found in Greek mythology.

Fig. 56. A frieze depicting Amorini (yakshas) carrying garland and with scroll of vine leaves above. Provenance Dharmarajika (Taxila Valley), schist. Taxila Museum. **Note:** Similar garland bearers are already been noticed from the Great stupa of Amravati dated 2nd Century AD (Knox 1992:103-5, Pl.43-45), (Marshall 1960:709, Pl.216).

Fig. 57. A frieze depicting Amorini (yakshas) carrying garland and with scroll of vine leaves above. Provenance Chatpat (Dir Valley). Chakdara Museum (Dani 1968:65-101,Pl.50,C.no.98).

Fig. 58. A cupid is supporting garland on his right shoulder. Right half of the garland has vine leaves and its opposite side has a human figure. Provenance Butkara I, green schist. Swat Museum (Khan Ashraf 1993:36).

Fig. 59. A frieze decorated with garland and Erotes. Provenance Lower monastery at Nathu (Malak.and Agency), schist. Calcutta Museum (Marshall 1960:55, Pl.62, Fig.91).

Note: According to Marshall this garland bearer belong to the last quarter of 1st Century CE of Sanghao Nathu School (Malakand Agency)

Fig. 60. A frieze depicting young Amorini (yakshas) carrying garland and with a winged bird in a center and two “mangoes”. Provenance unknown, schist.British Museum (Tissot 1985:184, Pl.XVI).

Fig. 61. A frieze depicting young Amorini (yakshas) carrying garland and with a couple engaged in conversation and winged divinity. Below the garland there are children and birds. Provenance Kunala stupa (Taxila Valley), schist. Karachi Museum (Tissot 1985:184, Pl.XVI, Fig.6), (Ingolt 1937, no.380).

Fig. 62. A sarcophagus carried by winged Erotes and with marine gods. Garland is decorated with grapes and ribbons. Dated 2nd Century AD. Provenance Telbarak, Plestine, stucco (Ingolt 1957:27, Pl.VI.1).

Fig. 63. A stupa drum having two compartments, the lower one is ornamented with garland bearers. Provenance Dharmarajika (Taxila Valley), schist. Taxila Museum (Unpublished).

Fig. 64. Kanishka reliquary in bronze depicting naked Eros carrier. Lower part of the casket is decorated probably with standing figure of Kanishka wearing trouser and long tunic and is holding flowers; Buddha's figures are also present. Provenance Shah-ji-ki-Dheri, Peshawar, bronze. Peshawar Museum (Ingolt 1957:180, Pl.494-95).

Lure'at (Greek Headdress)



Fig. 65



Fig. 66



Fig. 67

Lure'at (Greek Headdress)



Fig. 68



Fig. 69



Fig. 70

Lure'at (Greek Headdress)

Lure'at, a Greek headdress with crisscross design and a flower in the middle.

Fig. 65. Bust of sleeping female dancer wearing Lure'at. Provenance Dharmarajika monastery (Taxila Valley), grey schist. Taxila Museum (Khan Bahadur, 1994:11, Fig.2), (Khan Ashraf et al 2005:284, Pl.395).

Fig. 66. Queen Maya is depicted in this picture. Her head is ornamented with Lure'at. Provenance unknown, schist. Freer gallery of arts, Washington DC (Tissot 1985:192, Pl.XXI, Fig.2).

Fig. 67. A young female servant with an elaborated Lure'at and with a prominent lotus on its top. Provenance Kalawan monastery (Taxila Valley), Phyllite. National Museum New Delhi, India (Tissot 1985:192, Pl.XXI, Fig.5).

Fig. 68. A Hariti with an elaborated Lure'at and with a prominent lotus on its top. Provenance Saptarshitila, schist. Mathura Museum, India (Tissot 1985:192, Pl.XXI, Fig.3).

Fig. 69. A head of Bodhisattva, head is covered by a kind of cap with a fantail top knot and two crossed, floral Lure'at (wretched) below. Provenance Sahri-Bahlol (Mardan), schist. Peshawar Museum (Ingolt 1957:190-91, Fig 548)

Fig. 70. A female goddess wearing floral Lure'at around the back and sides. It is of Greco-Parthian period. Provenance Akra (Banu), terracotta. Peshawar Museum (Ingolt 1957:184, Fig 512).

Note: Similar female terracotta head with Lure'at headdress has also been reported from various sites in Gandhara (Bir-kot-Ghwandai, Swat and Ushkur site in Kashmir).

Vine Scrolls



Fig. 71



Fig. 72



Fig. 73

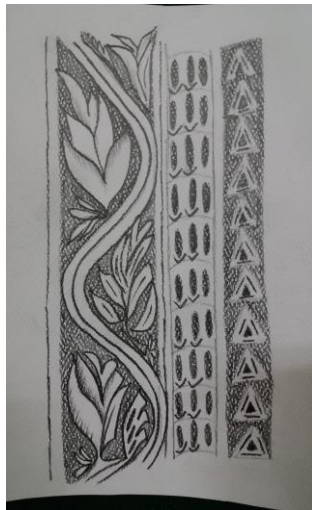


Fig. 74



Fig. 75

Vine Scroll

Vine scroll has vine leaves, tendrils and bunches of grapes. Sometimes it is hold by a human figure or multiple figures in the same scroll.

Fig. 71. Vine scroll with defaced vine leaves and also has grapes. Provenance Dharmarajika (Taxila Valley), schist. Taxila museum (Khan Ashraf et al, 2005:238).

Fig. 72. A vine scroll with bunch of grapes and vine leaves. Provenance Butkara I (Swat Valley), schist. Swat Museum (Unpublished).

Fig. 73. A doorjamb decorated with broad laminated vine leaf in the form of scroll. Provenance unknown, schist. Guimet Museum, Paris (Tissot 1985:175, Pl.XI).

Fig. 74. A doorjamb decorated with vine scroll with three compartments having different designs. One has vine leaves, one has row of reverse, rounded petals and the last one has row of alternating relief alternating triangles. Provenance Jamalpur (India).Mathura Museum, India (Tissot 1985:175, Pl.XI).

Fig. 75. A doorjamb decorated with vine scroll with highly voluted vine leaves. This is supported by yaksha at bottom and another human figure at the top. Another portion of it is decorated with separate rosette. Provenance Deogarh (Jhansai). Guimet, Paris (Tissot 1985:175, Pl.XI).

Note: Found in temple Dasavatara in India.

Acanthus Leaves



Fig.76

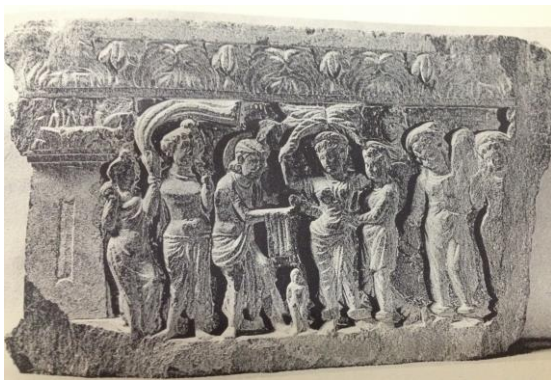


Fig. 77



Fig. 78



Fig. 79

Acanthus Leaves

Acanthus leaves are found in Greek mythology. These leaves have broad lamina with elaborate network of veins.

Fig. 76. This is a part of Corinthian capital which has an elaborated acanthus leaves. These leaves are also flanked by small volutes. Provenance Dharmarajika monastery (Taxila Valley). Taxila Museum (Khan Ashraf et al 2005:209).

Fig. 77. A relief panel showing birth scene of Siddhartha and the seven steps, is topped by a row of acanthus leaves. Provenance Sehri Bahlol (Mardan), schist. Peshawar unknown. Lahore Museum (Hargreaves 1914:8-9, Fig.V).

Fig. 78. A man in Iranian costume is standing on shaft of Indo-Corinthian pillaster. The capital of the pillar has an elaborated acanthus leaves. Provenance Peshawar Museum (Ingolt 1957:163).

Fig. 79. A Corinthian capital showing acanthus leaf decoration on the front. It is divided into two parts by a deep slot. Provenance Shnaisha (Swat Valley) (Rehman 1993: 86, Pl.XXXII b).

Chequered Grid Design



Fig. 80



Fig. 81



Fig. 82



Fig. 83

Chequered Grid Design

It is chequered grid with alternating relief square design which is used for adorning architectural places.

Fig. 80. A Padmapani seated on a pedestal embellished with chequered grid with relief square design. He is holding a lotus in his hand. Provenance confiscated. Taxila Museum (Khan Ashraf et al 2005:155).

Fig. 81. Interpretation of horoscope (right).Siddhartha in school. The upper half has human figures standing in arches. And lower half has scenes of horoscope and school of Buddha. Provenance Sikri, (India). Lahore Museum (Vogel ASI 1903-04, Fig.247, Fig.1).

Fig. 82. Palace life is depicted.Siddharta is seated on a couch and is entertained by female attendants with music and dance. On right side of the upper half has chequered grid with relief square design. This design is also found in lower half. Provenance unknown. Karachi Museum (Burgess 1900:10, Pl.127).

Fig. 83. Buddha and naga-raj Kalika are engaged in conversations with each other. On left side of the scene there is chequered grid with relief square design. Provenance Sikri (India).Lahore Museum (Marshall 1960:58, Pl.51, Fig.75).

Haloed Buddha

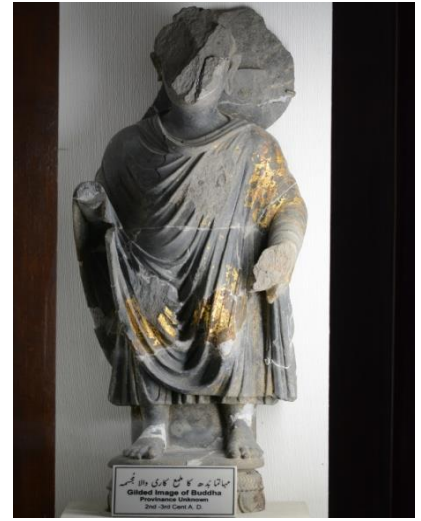


Fig. 84



Fig. 85

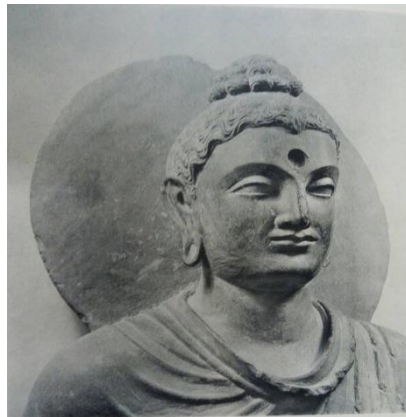


Fig. 86



Fig. 87

Halo

Halo is a part of Greek mythology. It is rounded in shape and is present behind the head.

Fig. 84. Haloed Buddha in *abaya mudra* is standing on a pedestal. He is clothed in Apollo drapery. Provenance Julian monastery (Taxila Valley), dark grey schist. Taxila Museum (Khan Bahadur 1994:172:No.98).

Fig. 85. Haloed Buddha with Vajrapani. Provenance Mardan. Berlin Museum (Germany) (Marshall 1960:61, Pl.40, Fig.63).

Fig. 86. Haloed Buddha. Provenance Amankot (Mardan), schist. Peshawar Museum (Ingolt 1957:109, Fig.195).

Fig. 87. Haloed seated Buddha on pedestal in Dyani mudra. Provenance Sahri Bahlol (Mardan). Lahore Museum (Stein 1911-12:115, Fig.232).

Ichthyocentaur



Fig. 88



Fig. 89



Fig. 90

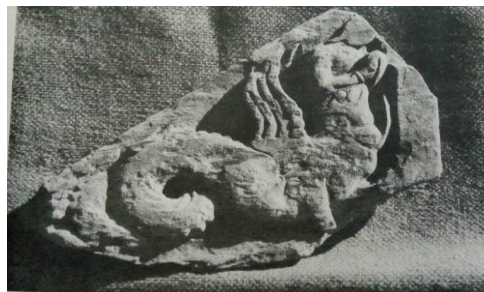


Fig. 91

Ichthyocentaur

Ichthyocentaur is a mythical creature in Greek mythology, which has human like bust, snake like tail and horse like legs and wings on the sides of the body.

Fig. 88. String panel of a stair depicting Ichthyocentaur .Provenance confiscated, grey schist. Taxila Museum (Khan et al 2005:254).

Fig. 89. String panel of a stair depicting Ichthyocentaur. British Museum (Marshall 1960:60, Pl.56, Fig.82).

Fig. 90. String panel of a stair depicting Ichthyocentaur. Peshawar Museum (Ingolt 1957:155, Fig 388, No.14)

Fig. 91. String panel of a stair depicting Ichthyocentaur. Provenance Shnaisha (Swat), green schist (Rehman 1993:113, Pl.LIX).

Amorini



Fig. 92



Fig. 93



Fig. 94

Amorini

Amorini is a naked child, sometimes have wings. He represents omnipresence of god.

Fig. 92. Three naked Amorini with different poses are depicted as dancers. Provenance Kalawan (Taxila valley), schist. Taxila Museum (Khan Bahadur, 1994:155, Fig.88).

Fig. 93. A lion is teased by Amorini. Provenance Taxila, schist. Karachi Museum (Ingolt 1957:171, Fig.458).

Fig. 94. Amorini sitting on lion. Provenance Palatu Dheri (near Charsadda). Peshawar Museum (Ingolt 1957: 156-57, Fig.396), (Sakur 1954:93, Group III, II).

Atlas

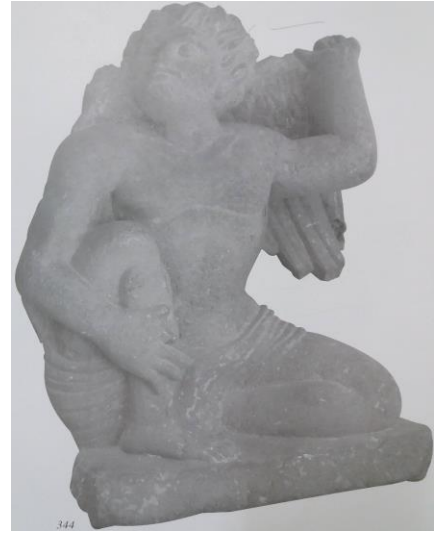


Fig. 95



Fig. 96

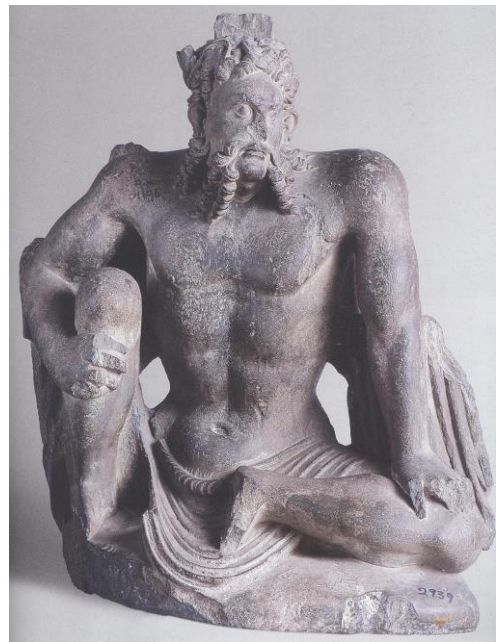


Fig. 97

Atlas

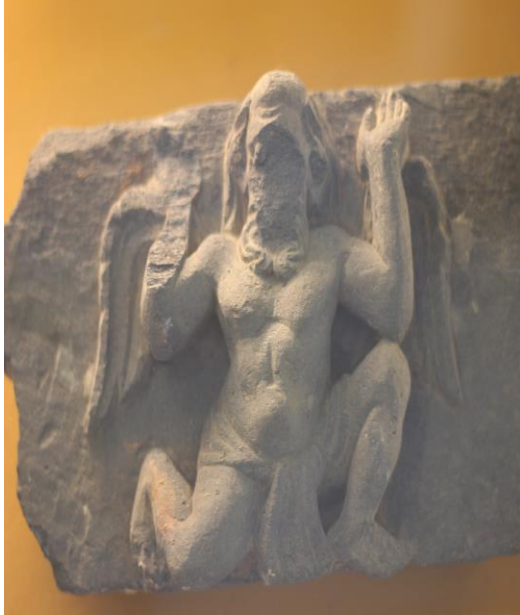


Fig. 98



Fig. 99



Fig. 100



Fig. 101

Atlas

Atlas is a Greek god of love and sexual attraction, son of Aphrodite. In Roman mythology he is recognized as “Cupid”. He is winged god.

Fig. 95. Seated Atlas with wings. Provenance Tharelli (Mardan), dark grey schist. Taxila Museum (Khan Ashraf et al 2005:260).

Fig. 96. Atlas without wings. Provenance, Jamal gari (Mardan), greys micaceous schist. Culcatta Museum (Marshall 1960:82, Pl.75, Fig.108).

Fig. 97. Atlas with broken wings. Provenance Kali Ghund (Mardan).Peshawar Museum (Marshall 1960:106, Pl.106, Fig.145).

Fig. 98. Winged Atlas . Provenance Butkara I, stucco. Swat Museum. (Photograph by researcher)

Fig. 99. Atlas without wings is found on Jain stupa of Dharmarajika. Provenance Dharmarajika monastery (Taxila Valley) (Photograph by researcher).

Fig. 100. Atlas with broken wings. Provenance Jamal-Garhi (Mardan), schist. British Museum (Zwalf 1996:258, Pl.XIV, Fig.357)

Fig. 101. Atlas with broken wings. Provenance Nimogram (Swat Valley) (Arif Sadeed, 2014:82, Pl.8).

Aphrodite



Fig. 102



Fig. 103



Fig. 104



Fig. 105

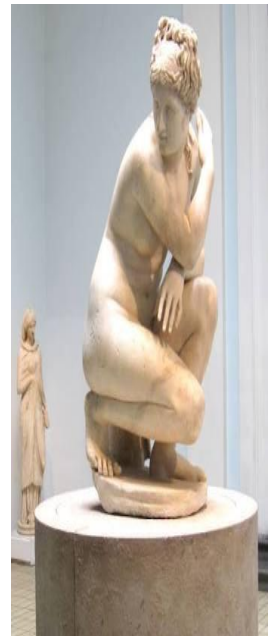


Fig. 106

Aphrodite

Aphrodite is a Greek goddess of love, beauty and fertility. She is the mother of Eros/Atlas.

Fig. 102. A sculpture of Greek goddess “Aphrodite”. Provenance Dharmarajika (Taxila Valley). Taxila Museum (Khan et al 2005: 185).

Fig. 103. A sculpture of Greek goddess “Aphrodite”. Provenance island of Melos (Greece). Paris Museum (France) (Kousser 2005:228).

Fig. 104. A sculpture of Greek goddess “Aphrodite”. Provenance Sirkap (Taxila Valley), gold. National Museum Karachi (Stone 2008:98).

Fig. 105. A sculpture of Greek goddess “Aphrodite”. Provenance unknown Metropolitan Museum of Art, New York (America) (www.metmuseum.org/art/collection/search/544919).

Fig. 106. A sculpture of Greek goddess “Aphrodite”. Provenance originally created by a sculptor Praxiteles and was placed in a shrine in her temple in Turkey. British Museum. ([culturalinstitute.britishmuseum.org/asset-viewer Aphrodite](http://culturalinstitute.britishmuseum.org/asset-viewer-Aphrodite))

Kushana Influences

Kushana Drapery



Fig. 107



Fig. 108



Fig. 109



Fig. 110

Kushana Drapery

Kushana drapery is derived from Roman (Apollo and Augustes) drapery at the time when Kushans established trade networks with Romans. They modified Roman style “palium” or “toga” and used this.

Fig. 107. Bodhisattva Maitreya clothed in Kushana drapery. Provenance Nowshera. Taxila Museum (Khan et al 2005:142).

Fig.108. Bodhisattva clothed in Kushana drapery. Provenance Mohra Moradu (Taxila Valley). Karachi Museum (Ingolt 1957:136, Fig.292, No.444).

Fig. 109. Bodhisattva Siddhartha clothed in Kushana drapery. Provenance Takht-i-Bahi (Mardan). Peshawar Museum (Ingolt 1957:131, Fig.280, No.957).

Fig. 110. Bodhisattva Maitreya. Provenance Takht-i-Bahi (Mardan).Lahore Museum (Ingolt 1957:135.Fig.289.No.288).

Roman Influences

Roman Drapery

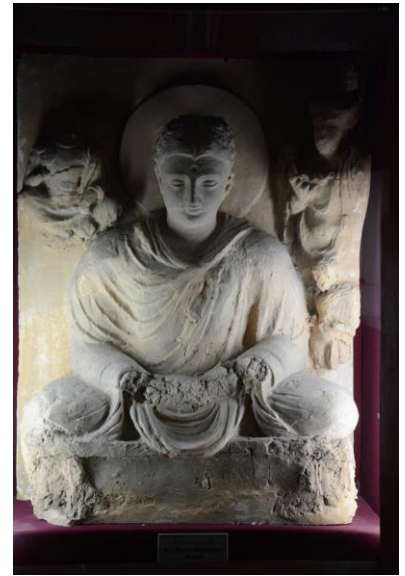


Fig. 111

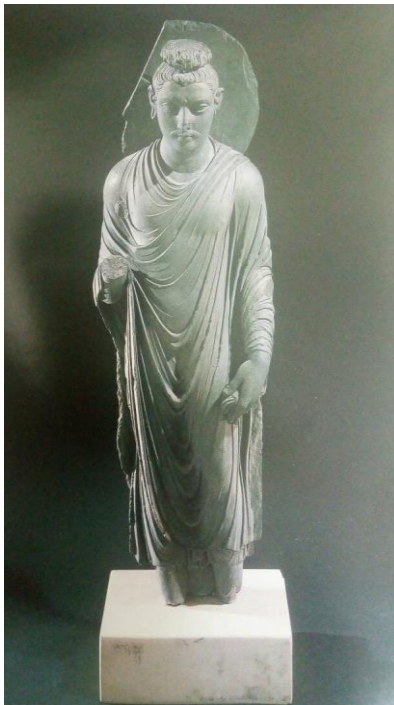


Fig. 112



Fig. 113



Fig. 114

Roman Drapery

Apollo (Roman sun god) is usually seen in this drapery with both shoulders covered with heavy folds. It is also called “palium” or “toga”.

Fig. 111. Buddha in Dhyani mudra having heavy drapery like Apollo god. Provenance Housed in Taxila Museum (Photograph by Researcher).

Note: For the sake of comparative study a stucco sculpture of Buddha is taken as an example here.

Fig. 112. Buddha in Abaya mudra having heavy drapery like Apollo god. Provenance Takht-i-Bahi (Mardan), schist. British Museum (Marshall 1960: 61).

Fig. 113. Buddha in Abaya mudra having heavy drapery like Apollo god. Lahore Museum (Ingolt 1957: 114).

Fig. 114. Buddha in Abaya mudra having heavy drapery like Apollo god. Provenance Sahri Bahlol (Mardan).Peshawar Museum (Tissot 1985:Fig. 149), (Ingolt 1957: 35, Group III).

Roman Drapery



Fig. 115



Fig. 116



Fig. 117

Roman drapery



Fig. 118

Roman Drapery

Short Roman tunic with light folds and both shoulders covered.

Fig. 115. Amorini bearing a garland. Provenance Dharmarajika (Taxila Valley, grey phyllite. Taxila Museum (Errington et al 1992:228-29, No.216).

Fig. 116. Vajrapani is standing in tilted position and is holding thunderbolt. Provenance unknown. Guimet Museum Paris (France) (Tissot 1985:186, Pl.XVII.Fig.1).

Fig. 117. Vajrapani is standing in tilted position and is holding thunderbolt. Provenance Jamal Garhi (Mardan).Lahore Museum (Tissot 1985:186, Pl.XVII.Fig.2).

Fig. 118. A sarcophagus which shows six slaves, and their isolation and poses show that they are worshippers. Provenance Palmyra (Syria) (Ingolt 1957:27.Pl.VI.3).

Chapter.8

Catalogues

Corinthian capital (Pl. 1, Fig.119)

Material: Micaceous schist

Site: Unknown

Period: 2nd, 3rd Century CE

Size: 11×13×4 cm

Accession no: T×001

Condition: Broken/Damaged

Description: This capital bears a male figure in its center with holding a bunch of lotus. He is surrounded by acanthus leaves (Greek influence) and volutes on left and right side. A row of thick acanthus leaves is also present at the bottom of the capital (Khan Ashraf et al 2005:209).

Corinthian pilaster (Pl. 1, Fig.120)

Material: Dark grey schist

Site: Dharmarajika, Taxila

Period: 2nd, 3rd Century CE

Size: 33×17×5.5 cm

Accession no: 1471 DH 16-463

Condition: Defaced, soil incrustation and broken

Description: There is Corinthian pillar on which a defaced figure is standing, wearing turban. The base of Corinthian pillar is stepped and its capital is decorated with acanthus leaves. The

lower portion of the pillar is badly damaged. Corinthian pillar is found in Greek mythology. So, it is showing its own cultural influence (Khan Ashraf et al 2005:209).

Persepolitan pilaster (Pl. 1, Fig.121)

Material: Phyllite

Site: Dharmarajika, Taxila

Period: 2nd, 3rd Century CE

Size: 23×10.8×5.7 cm

Accession no: 473 Dh.30-134

Condition: Defaced, soil incrustation and broken.

Description: There is a framed Persepoliton pilaster with its base missing. A standing figure of Yaksha rests on its shaft. The capital of the pilaster is adorned with two humped bulls. They are in opposite direction of each other. There is an appearance of third bull in between the hind limbs of these two bulls. This pilaster oozes from Persian origin (Marshall 1954:705).

Persepoliton shaft (Pl. 2, Fig.122)

Material: Micaceous schist

Site: Unknown

Period: 2nd, 3rd Century CE

Size: 11×13×4 cm

Accession no: T×001

Condition: Fragmented

Description: This is framed Persepoliton shaft (Persian influence) with an image of Yaksha on it. This figure is standing in tilted posture; face is broken and is wearing a short tunic. Framing as

well as upper side of the pillar is broken. And Base is rounded in shape (Khan Ashraf et al 2005:233)

Birth, bath and horoscope (Pl. 2, Fig.123)

Material: Grey Schist

Site: Ram Das Collection

Period: 3rd, 4th Century

Size: 14×36×5 cm

Accession no: RD.5

Condition: Top is smooth and flat, bottom is also in the same condition but it is broken from left side. Sides are irregularly splited .And there is a round hole in the middle for hanging.

Description: Stupa drum panel showing three scenes; Birth, bath and horoscope. All of these are separated by Corinthian pilasters. At top of Corinthian pilaster (Greek influence) there is Lure'at design (Greek influence) and at bottom there is fillet. On the left side there is horoscope scene, queen Maya and king Suddhodana are seated in European fashion along with an astrologist. Queen Maya's left and is in resting state and his right hand is raised in air. An astrologist is holding hand of Suddhodana. In birth scene queen Maya is holding a branch (acanthus leaves).On right side there is Indra who is receiving the baby and on left side Maha Parajapati is present and placing her left hand on the abdomen of queen. In bath scene young Bodhisattva is present in between two attendants who are pouring water upon him (Khan Ashraf et al 2005:77).

Birth and bath of Siddhartha (Pl. 2, Fig.124)

Material: Grey Schist

Site: Unknown

Size: 12.9×9×3.3 cm

Accession no: T×.10

Condition: Top portion is smooth and flat while lower portion is broken irregularly from left side. Right side is broken straightly and there are chisel marks on curved back side.

Description: There is stupa drum panel which has two portions; upper and lower. Lower one is further divided by Corinthian pilasters (Greek influence) into two parts. On right side there is depiction of bath scene of young Bodhisattva. He is standing in between two persons one on his left side is wearing utterly and paridhana along with headdress and another person on his right side might be an Indra. His lower portion is missing as that of bathing Bodhisattva and face is deteriorated. Both of these figures are pouring water on the head of Buddha. One standing figure is also present behind an Indra but that is not clear. In left part of the panel birth scene of Bodhisattva is indicated. Queen Maya is standing cross-legged, on her left side there are two figures and on right side there is a figure who is receiving the baby.

On upper portion of the panel, two acetic Brahmans are sitting in front of their huts. On right side of those acetic Brahman there are two figures, one is sitting haloed and sitting on pedestal in *anjali mudra* and another one is sitting in European fashion. On left side there are also two figures along with Bodhi tree. Upper portion is confined by heart shaped petal design and lower one on side by Lure'at design (Greek influence) and for rest of the side by fillet (Khan Ashraf et al 1994:13-14)

Bath of Siddhartha (Pl. 2, Fig.125)

Material: Grey Schist

Site: Unknown

Size: 18×13×2.7 cm

Accession no: C-18

Condition: Chipped and broken. Sides are broken irregularly but upper and lower sides are flat and smooth.

Description: Stupa drum panel is partitioned into two by a fillet. One is showing dancing scene and another one is showing bath scene. On left side of bath scene there is Corinthian pillar(Greek

influence) and on left side of dancing scene there are acanthus leaves(Greek influence) (Khan Ashraf et al 2005:76).

Marriage procession (Pl. 3, Fig.126)

Material: Grey schist

Site: Ram Das Collection

Period: 2nd, 3rd Century CE

Size: 17×39.5×4 cm

Accession no: RD.7

Condition: This piece is broken into two parts and but irregularly. There is pinhole on the right side.

Description: This panel is divided into two registers. In upper part various figures are present. There is Bodhi tree on top left side and there is standing figure near that. And a person with long hair is sitting on the right side and he is holding a bunch of grass in his hand. He is sitting besides sala tree. On the opposite side of sala tree a person is standing and plucking fruit of it. In lower register there is a scene of marriage procession. Siddhartha appears from right side riding a horse. He is wearing pendants and other ornamental objects. Three other persons are playing musical instruments before him. This register is confined by Corinthian pilasters (Greek influence) on both sides (Bahadur Khan 1994:17-18).

Offering to Buddha (Pl. 3, Fig.127)

Material: Grey schist

Site: Dharmarajika, Taxila

Period: 2nd, 3rd Century CE

Size: 48×26 cm

Accession no: Dh.12-2.286

Condition: Broken irregularly from edges.

Description: Buddha is seated on a cushioned throne. He is surrounded by Vajrapani and women. Women are standing on left side of Buddha and Vajrapani is standing on right side. Two little girls are also standing below Vajrapani. The lady standing on left side of Buddha is wearing a Lure'at (Greek headdress) on her head. Buddha right hand is raised as *abaya mudra* and left hand is resting in his lap. But two figures are touching earth (Khan Ashraf et al 2005:94).

Svastika offers grass (Pl. 3, Fig.128)

Material: Grey schist

Site: Confiscated

Period: 2nd, 3rd Century CE

Size: 52×38.5×5 cm

Accession no: G-4

Condition: Defaced, broken and chipped.

Description: A segmental arch is depicted in this picture, which shows offering of grass to Buddha. Buddha is standing in monastic robe and his left hand is holding his heavy drapery. On upper side of this, there is prototype of Doric pilaster. This prototype has two volutes in opposite directions and in the middle, there is rounded structure which shows that this will give a starting point for an addition of more Doric structural pieces (Greek influence). On inner side there is an arch which is confining Buddha's figure and has also been adorned by saw-tooth pattern (Persian influence), (Khan Ashraf et al 2005:88).

Offering scene (Pl. 3, Fig.129)

Material: Grey schist, Reddish surface

Site: Ram Das Collection

Period: 2nd, 3rd Century CE

Size: 16.5×22× 7.1 cm

Accession no: RD-327

Condition: Chipped, broken and with soil incrustation

Description: Panel is showing an offering scene of Buddha. Four princely figures are standing behind one another. On the top panel is decorated with saw-tooth pattern and supported by Corinthian pilasters (Greek influence). A human figure rests on shaft of left pilaster in *Anjali mudra*. Capital is embellished with thick acanthus leaves (Greek influence), (Khan Ashraf et al 2005:95).

Buddha and Bodhisattva with attendants (Pl. 4, Fig. 130)

Material: Grey schist

Site: Nowshera

Period: 2nd, 3rd Century CE

Size: Ht: 28 cm, L: 96 cm

Accession no: W.T.G.3

Condition: Slightly broken from upper top right side.

Description: Buddha is standing in the middle with three Bodhisattvas and other attendants. Buddha is standing in abaya mudra. Bodhisattvas are also raising their hand in abaya mudra. This relief is confined by two floral patterns on both sides. The Bodhisattva on the right is holding a garland (Greek influence) in his hand. Collectively these Bodhisattvas can be Maitreya, Avalukitisvara and Siddhartha (Khan Bahadur.M 1994:45-46).

Death of Buddha (Pl. 4, Fig. 131)

Material: Black Schist

Site: Wah Collection

Period: 3rd, 4th Century A.D

Size: 22×72.3×7 cm

Accession no: W.T.G.6

Condition: Exfoliated, defaced and with soil incrustation. Top and bottom both are smooth but bottom is pitted. There are vertical chisel grooves on back side with the width of 1 cm.

Description: There is long panel which is divided into two registers. One part is depicting death scene of Buddha and another part is showing Bodhisattva Maitreya in *abaya mudra* sitting on a lion throne along with worshippers. Scene on right side contains the death of Buddha and Buddha is lying on a couch and several people are around him. Both scenes are separated by Corinthian pilasters (Greek influence) with the capital made up of acanthus leaves. In left scene Bodhisattva Maitreya is seated on throne and on his top left and right side, there are chequered grids with relief square pattern which are also showing foreign influence (Khan Ashraf et al 2005:107).

Framing of a panel (Pl. 4, Fig. 132)

Material: Dark grey schist

Site: Dharmarajika, Taxila

Period: 2nd, 3rd Century CE

Size: 17×8.3×2 cm

Accession no: 525 DH, 12-C 321

Condition: Exfoliated, chipped, soil incrustation and broken.

Description: Top left and right side is smooth while top right, right side along with bottom is broken. There is a vine scroll in the panel which is depicting Greek influence. Only central leaf is visible, left and right are defaced (Khan Ashraf et al 2005:251).

Stupa drum panel (Pl. 4, Fig. 133)

Material: Schist stone

Site: Dharmarajika, Taxila

Period: 2nd, 3rd Century CE

Size: 26.5×17.5×7.4 cm

Accession no: 512 DH, 16-193

Condition: In broken form

Description: Panel is broken from four sides i.e. from upper, lower, and from left, right sides. Vine leaves with grape bunches are present. The vine leaves are also defaced. There is simple fillet on top and bottom. These vine leaves are depicting Greek influence (Khan Ashraf et al 2005:238).

Moulding or framing of a panel (Pl. 5, Fig. 134)

Material: Grey schist

Site: Dharmarajika, Taxila

Period: 2nd, 3rd Century CE

Size: 12.5×31×6.8 cm

Accession no: 536 DH, 12-1550

Condition: Chipped, broken and soil incrustation

Description: This piece of framing of panel is broken unevenly from upper and right side. Left side is also broken irregularly but the bottom is flat. The pattern of the framing is of Lure'at style which known in Greek mythology (Khan Ashraf et al 2005:252)

Panel with Chaitya arches (Pl. 5, Fig. 135)

Material: Micaceous schist

Site: Dharmarajika, Taxila

Period: 2nd, 3rd Century

Size: Ht.16.5 cm

Accession no: Dh.12-1,042

Condition: Top and bottom is to some extent intact but sides are broken.

Description: There is vine scroll on top of the panel and there are Chaitya arches below it which are housing three male figures in each. Figure on the left side is defaced and on the right side can be seen. A male sitting in the middle has thick hair which is separated into two parts. Corinthian pilasters (Greek influence) are supporting each of the arches and there is a bird with fully spread wings in the middle of the arch (Marshall 1954:710).

Garland bearers (Pl. 5, Fig. 136)

Material: Phyllite

Site: Dharmarajika, Taxila.

Period: 2nd, 3rd Century CE

Size: 58.5×31×5.4 cm

Accession no: 646 Dh.15-963

Condition: Defaced, broken.

Description: Two amorini are supporting garland which has leafs falling down. On top of these amorini there are vine scroll. Both amorini as well as vine scroll are depicting Greek influence. Nudeness can also be seen in this piece of art which also adds to Greek influence. But the figure in the idle is wearing tunic (Marshall 1954:709)

Straight panel of a stair with Ichthyocentaur (Pl. 5, Fig. 137)

Material: Grey schist stone

Site: Unknown

Period: 2nd, 3rd Century CE

Size: 15.5×26.5×3.2 cm

Accession no: C-98

Condition: Exfoliated, chipped, defaced and broken

Description: A figure is present in triangular panel confined by simple fillet. This figure has curly hair with long nose, thick lips and broad forehead. This figure is also wearing necklace and ear pendants, only right eye is visible instead of left one. There are wings on back of the body which are most likely looking as feathers or acanthus leaves (Greek influence). The body is like an animal (Khan Ashraf et al 2005:254).

Buddha in abaya mudra (Pl. 6, Fig. 138)

Material: Grey schist

Site: Julian, Taxila

Size: 161×53×26 cm

Accession no: C.149

Condition: Broken halo, face and arms.

Description: Buddha is standing in *abaya mudra* on an inverted lotus. His right hand is holding drapery. But his face and both hands are badly damaged. There is halo behind his head. His heavy drapery has prominent folds (Roman influence), (Khan Ashraf et al and 2005:115).

Maitreya (Pl. 6, Fig. 139)

Material: Grey schist

Site: Nowshera

Period: 2nd, 3rd Century CE

Size: 76×36×16 cm

Accession no: P.A.G.1

Condition: Halo and right arm is broken. Shoulders and chest is chipped.

Description: Maitreya is standing and holding *kamandalu* or water flask in his left hand. He is wearing paridhana with prominent folds (Kushans influence). His hair are wavy on the top and then curls are falling on his shoulders. There are necklaces dropping on his chest and pendants in his ears (Marshall 1954:722).

Bust of sleeping musician (Pl. 6, Fig. 140)

Material: Grey schist

Site: Dharmarajika, Taxila

Period: 2nd, 3rd Century CE

Size: 19.5×12.2×5.2 cm

Accession no: 209 DH, 12-2347

Condition: Left arm and lower portion is broken, discoloration on shoulders, chest and face.

Description: This lady is in sleeping position. Her head is resting on her right shoulder. She is wearing Lure'at (Greek influence) on her head and long pendants in her ears. She has small nose, long eyebrows and projecting eyes (Marshall 1954:714).

Padmapani (Pl. 6, Fig. 141)

Material: Grey schist

Site: Unknown

Period: 2nd, 3rd Century CE

Size: 33×22.5×8 cm

Accession no: C-58

Condition: Head along with shoulders are missing. Some portion of necklace is also damage. Only left hand is present while right is abandoned. Right foot is also broken at the end.

Description: Padmapani is sitting in *lalitasana pose* on high couch with holding *padma* in his left hand. He is sitting on a pedestal which is embellished by chequered grid with alternating relief square pattern (Khan Ashraf et al 2005:155).

Head of Bodhisattva (Pl. 7, Fig. 142)

Material: Grey schist

Site: Unknown

Period: 2nd, 3rd Century CE

Size: 21.7×15×6.6 cm

Accession no: C.328

Condition: Damaged, gilded, burnt and chipped. Its color has been changed from grey to red due to fire.

Description: Oval shaped face of Bodhisattva with broad forehead. There are traces of gold leaf on cheeks, forehead and on eyelids. The hair is separated into two parts in the middle of the forehead, some part of hair is coming down on forehead and some is bound on the top of head. There is a hole in the middle of the forehead. Long eyes large eyebrows and thicker lips are present on face. This hair style shows Greek influence (Khan Ashraf et al 2005:166).

Vajrapani (Pl. 7, Fig. 143)

Material: Grey schist

Site: Dharmarajika, Taxila

Period: 2nd, 3rd Century CE

Size: 34×9.1 cm

Accession no: 134.Dh.12-640

Condition: Left eye of Vajrapani is badly damaged, drapery is chipped. Lower portion and left hand is broken.

Description: *Vajrapani* is holding *vajra* in his right hand. Both right hand *vajra* are damaged. *Vajra* is resting on right shoulder of *Vajrapani*. *Vajrapani* is beard person with spring curl hairs which are showing Greek influence (Khan Bahadur 1994:115-16).

Amorini playing musical instruments (Pl. 7, Fig. 144)

Material: Mica Grey schist

Site: Kalawan, Taxila

Period: 2nd, 3rd Century CE

Size: Ht, 19.5

Accession no: KN, 31-152

Condition: Broken from lower and from right side.

Description: Three *Amorini* are in standing position. The one in the middle is playing a four stripped lute. The rest of the persons are clapping. They are naked (Greek and Roman influence). And the figure on left side has long hair and knot on the top of his head. The figure on right side is in moving posture. He is standing with one leg tilted with respect to another (Marshall 1954:707).

Winged Atlas (Pl. 7, Fig. 145)

Material: Dark grey schist

Site: Tharelli, Mardan

Period: 2nd, 3rd Century CE

Size: 21×14.8×5.9cm

Accession no: TR 64-2300

Condition: Chipped, soil incrustation and broken

Description: *Atlas* is a Greek god who is sitting on low seat which is broken. His face is towards upward slightly on right side with thick hair. His rounded face bears small nose and projecting eyes and is clean shave. There are wings on his back and he is sitting in a manner that right leg is in upright posture and left one is in resting state. His right foot is visible while left is invisible (Khan Ashraf et al 2005:260)

Standing male figure (Sun god) (Pl. 8, Fig. 146)

Material: Sand stone

Site: Sirkap, Taxila

Period: 1st Century CE

Size: H: 66 cm, L: 27 cm

Accession no: 1757, SK' 16-A-739

Condition: Damaged from face

Description : This is an image of Roman sun god (Apollo). He is in standing position and wearing tunic which falls on his knees. Tunic is tied by a cord at waist. He put on long boots, a feature which shows that he is sun god. Hair is in the form of wig. Loose folds of drapery are peeping from his shoulders (Khan Bahadur 1994:209).

Image of Aphrodite (Pl. 8, Fig. 147)

Material: Light grey schist

Site: Dharmarajika, Taxila

Period: 1st Century CE

Size: H: 38 cm

Accession no: Dh.14-314

Condition: Head along with both arms are missing; there are traces of gold leaf on breast as well as ankle. Only small portion of the wings is visible.

Description: *Aphrodite* is a Greek goddess of love and beauty. In this image she is standing on plain rectangular base in *tribhanga* pose. She is wearing a chiton which appears with graceful folds. Some portion of it is not present on her left leg while right leg is completely covered. She is wearing an anklet in her left ankle (Marshall 1954:701).

Plate # 1



Fig. 119

alternating vertical acanthus tufts

(Khan Ashraf et al, 2005.Fig.285)

(Labeling courtesy Faccenna and Filigenzi)

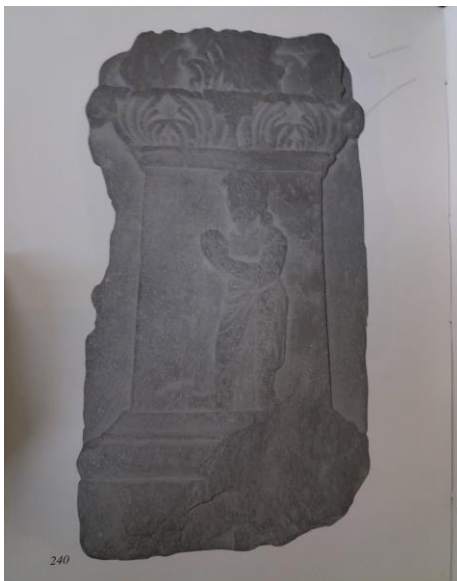


Fig. 120

(Khan Ashraf et al, 2005.Fig.240)



Fig. 121

(Photograph taken by researcher)

Plate # 2



Fig. 122

(Photograph taken by researcher)



Fig. 123

(Khan Ashraf et al, 2005, Fig.09)



Fig.124

Corinthian pilaster

(Khan Ashraf et al, 2005.C.07)



Fig. 125

Nudeness (Nude Buddha)

(Khan Ashraf et al, 2005.Fig.08)

(Labeling courtesy Faccenna and Filigenzi)

Plate # 3



Fig. 126

Straight festoon with overlapping lanceolate leaves

(Photograph taken by researcher)



Fig. 127

(Photograph taken by researcher)



Fig. 128

(Khan Ashraf et al, 2005.27)



Fig. 129

Row of saw-teeth

(Khan Ashraf et al, 2005.Fig.32)

(Labeling courtesy Faccenna and Filigenzi)

Plate # 4



Fig. 130

Row of Chevrons with staggered arms

(Photograph taken by researcher)



Fig. 131

In Parinirvana uncovered head and left
Arm resting on body (Apollo like drapery)

(Photograph by the researcher)



Fig. 132

Vine scroll with leaves, tendrils and grapes

(Khan Ashraf et al, 2005.Fig.323)



Fig. 133

(Khan Ashraf et al, 2005.Fig.296)

(Labeling courtesy Faccenna and Filigenzi)

Plate # 5

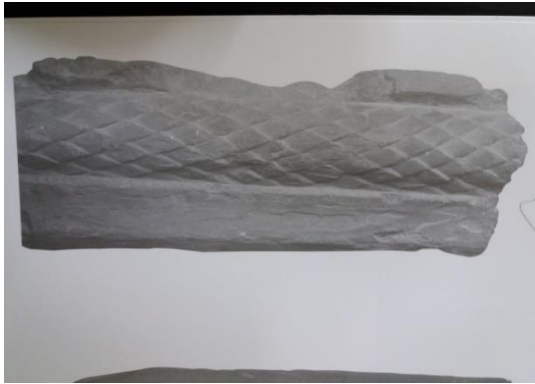


Fig. 134

(Khan Ashraf et al, 2005.Fig.325)



Fig. 135

Row of pointed arches with carinated extrados

(Photograph taken by researcher)



Fig. 136

Wavy garland

(Photograph taken by researcher)



Fig. 137

Ichthyocentaur

(Khan Ashraf et al, 2005.Fig.332)

(Labeling courtesy Faccenna and Filigenzi)

Plate # 6



Fig. 138

(Photograph taken by researcher)



Fig. 139

(Photograph taken by researcher)



Fig. 140

(Photograph taken by researcher)



Fig. 141

(Photograph by the researcher)

Plate # 7



Fig. 142

(Khan Ashraf et al, 2005.Fig.154)



Fig. 143

(Photograph taken by researcher)



Fig. 141

(Photograph taken by researcher)

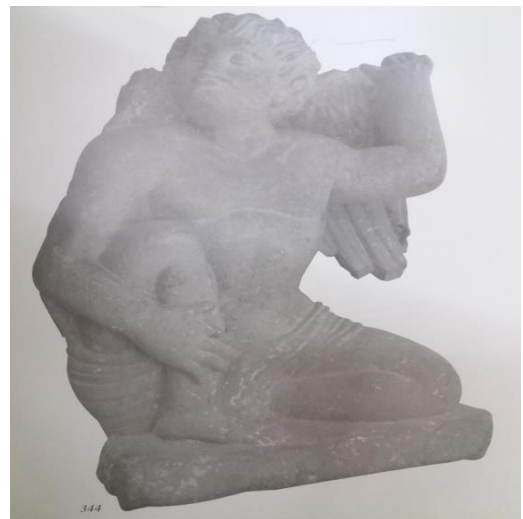


Fig. 142

(Khan Ashraf et al, 2005.Fig.344)

Plate # 8



Fig. 144

(Khan Ashraf et al, 2005.Fig.190)



Fig. 145

(Photograph taken by researcher)

Conclusion

Foreign influences have been analyzed by taking Taxila museum as a case study. Gandhara is the birth place of Gandhara art. As foreign influences are left in Gandhara region by the invading dynasties who came and then settled here. Persian, Greek, Roman, Saka-Parthian and Kushana influences can be observed here. Although Roman didn't come but they have trade networks with Kushans. They adopted Gandhara art and incorporated various elements like Persepoliton pillar, winged dragon, Ichthyocentaur, Corinthian pilaster, Garland bearers, Acanthus leaves, Vine scrolls, Halo behind sculptures, drinking scenes, Apollo god like drapery which belong to their native traditions. In this way Gandhara art became a beautiful blend of local as well as foreign cultures. By doing comparative study of selected sculptures of Taxila museums researcher concluded that sculptures of different areas have variations accordingly because of the availability of material.

In Gandhara art religious and artistic dimensions are present with great zest. Greek influences are dominating in the stone sculptures of Taxila museum. The widely used Greek influences in Gandhara art show its dignity from aesthetic and religiously harmonized affinity. Its architectural fragments like Corinthian capitals and pilasters are beautifully created that's why these are also used for decoration purposes in Buddhist monasteries.

Foreign culture influences can be still seen in present day architecture. This shows culture continuity which is the result of aggregation of different cultures in the region. Like diaper masonry, Doric, Ionic and Corinthian style pillars are used to erect buildings, niches and arches are used for ornamental purposes, other decorative patterns like saw-tooth, acanthus leaves, rosettes can also be seen.

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