

BUDDHA STONE IMAGES
IN SUB-REGIONAL OFFICE, PESHAWAR:
CLASSIFICATION AND STYLISTIC ANALYSIS



By

Tahir Saeed

TAXILA INSTITUTE OF ASIAN CIVILIZATIONS
QUAID-I-AZAM UNIVERSITY, ISLAMABAD, PAKISTAN

2017

Author's Declaration

I, Tahir Saeed hereby state that my PhD thesis titles “**Buddha Stone Images in Sub-Regional Office, Peshawar: Classification and Stylistic Analysis**” is my own work and not been submitted previously by me for taking any degree from Quaid-i-Azam University, Islamabad or anywhere else in the country/world.

At any time if my statement is found to be incorrect even after my Graduate the university has the right to withdraw my PhD degree.

Name of student: Tahir Saeed
Dated: 13-08-2018.

Plagiarism Undertaking

I solemnly declare that research work presented in the thesis titled “**Buddha Stone Images in Sub-Regional Office, Peshawar: Classification and Stylistic Analysis**” is solely my research work with no significant contribution from any person. Small contribution / help wherever taken has been duly acknowledged and that complete thesis has been written by me.

I understand the Zero tolerance policy of the HEC and Quaid-i-Azam University, Islamabad towards plagiarism. Therefore, I as an author of the above titled thesis declare that no portion of my thesis has been plagiarized and my material used as reference is properly referred/ cited.

I undertake that if I am found guilty of any formal plagiarism in the above titled thesis even after award of PhD degree, the University reserves the right to with draw/revoke my PhD degree and that HEC and the University has the right to publish my name of the HEC/University Website on which names of students are placed who submitted plagiarized thesis.

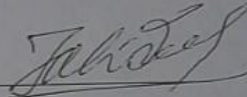
Author’s signature: _____

Author’s Name: Tahir Saeed

Certificate of Approval

This is to certify that the research work presented in this thesis entitled "Buddha Stone Images in Sub-Regional Office. Peshawar: Classification and Stylistic Analysis" was conducted by Mr. Tahir Saeed under the supervision of Prof. Dr. M. Ashraf Khan. No part of this thesis has been submitted anywhere else for any other Degree. This thesis is submitted to Taxila Institute of Asian Civilizations, Quaid-i-Azam University, Islamabad in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the field of Asian Studies.

Student's Name: Tahir Saeed

Signature 

a) Examination Committee:

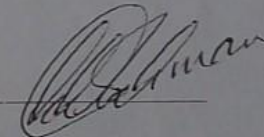
External Examiner 1: Prof. Dr. Pervaiz Iqbal Cheema
Dean, Faculty of Contemporary Studies (FCS)
National Defence University (NDU)
Sector E-9, Islamabad.

Signature 

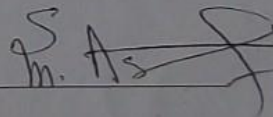
External Examiner 2: Prof. Dr. M. Naem Qazi
Department of Archaeology,
University of Peshawar, KP

Signature 

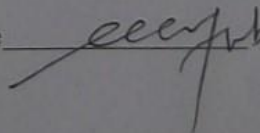
b) Internal Examiner:
Dr. Ghani-ur-Rahman
Director, Taxila Institute of Asian Civilizations
Quaid-i-Azam University, Islamabad.

Signature 

Supervisor: Prof. Dr. M. Ashraf Khan
Ex. Director, Taxila Institute of Asian Civilizations
Quaid-i-Azam University, Islamabad.

Signature 

Prof. Dr. Muhammad Ayub
Dean, (Acting) Faculty of Social Sciences
Quaid-i-Azam University, Islamabad.

Signature 

DECLARATION

I hereby declare that this thesis in its present form is the result of my individual research and it has not been submitted concurrently to any other university for any other degree.

Tahir Saeed

**TAXILA INSTITUTE OF ASIAN CIVILIZATIONS
QUAID-I-AZAM UNIVERSITY, ISLAMABAD, PAKISTAN**

I hereby recommend that the Dissertation prepared under my supervision by Mr. Tahir Saeed, entitled “Buddha Stone Images in Sub-Regional Office, Peshawar: Classification and Stylistic Analysis” be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Asian Studies.

Prof. Dr. Muhammad Ashraf Khan
Supervisor

DEDICATION

I dedicate this work to my family as without their patience and forbearance, I may not have been able to accomplish this task.

CONTENTS

List of illustrations	ix
-Maps	ix
-Figures	ix
-Tables	x
-Plates	xi
Acronym	xiii
Abstract	xiv
Acknowledgements	xv
CHAPTER-1: INTRODUCTION	1
CHAPTER-2: ORIGIN AND DEVELOPMENT OF GANDHĀRAN STUDIES WITH REFERNCE TO GANDHĀRA ART	13
2.1 Geography and History of Gandhāra	13
2.2 Colonial period archaeology and art history	20
2.3 Post independence period and contribution in Gandhāra Art ..	21
2.4 Emerging theories and understanding about the significance of Gandhāra art in the art history	25
CHAPTER-3: CLASSIFICATION AND STYLISTIC ANALYSIS OF BUDDHA IMAGES	34
3.1 Classification of Buddha images	34
3.2 Stylistic analysis of Buddha images	41

CHAPTER-4: COMPARATIVE STUDY AND ANALYSIS OF BUDDHA IMAGES.....	64
4.1 Comparative study of Buddha images.....	64
4.2 Chronology of Buddha images.....	83
4.3 Provenance of Buddha images.....	90
4.4 Statistical analysis.....	94
CHAPTER-5: CONCLUSION	107
Bibliography.....	116
Glossary.....	135
Appendixes.....	138
A) Tables (1-7).....	138
B) Descriptive Catalogue with Plates	162
i) Descriptive Catalogue of known provenance	162
ii) Descriptive Catalogue of un-known provenance.....	179

List of Illustrations:

Maps:	Page
1. Map of Gandhāra region	16
2. Location of important archaeological sites in Gandhāra region.....	26
3. Geological sketch map of the Swat Valley.....	36
4. Generalized geological map of major alkaline complexes in north Pakistan...	37

Figures:

1. The basic hair style in Gandhāra Buddha images.....	45
2. Hair style <i>kapardin</i>	46
3. Conventional hair style found in Swāt.....	46
4. Hair style found in Swāt.....	46
5. (a) Snail-curled hair style.....	47
5.(b) A close view of Buddha head showing snail-shell hair.....	47
6. (a) Wavy hair style.....	48
6. (b) (i) Buddha head, detail of PL. 23.....	48
6.(b) (ii) Buddha head, detail of PL. 2.....	48
7. Description of an eye.....	50
8. Bronze statue of a young man.....	50
9. Different types of lotus flower decoration.....	51
10. Gold coin of Kanishka.....	64
11. Buddha head with un-known provenance.....	65
12. Buddha head described by W. Zwalf.....	66
13. Buddha head, fig. 267 described by Harald Ingholt.....	66
14. Head of the Buddha from Taxila described by John Marshall.....	67
15. Head of the Buddha image reported from Sehr-i-Behlol.....	67
16. Buddha head described by M. Ashraf Khan.....	68
17. Buddha head from Butkara-I, Swat.....	68
18. Buddha head with un-known provenance.....	69
19. Head of a Buddha image described by M. Ashraf Khan.....	69
20. Head of a Bodhisattva (Maitreya) image.....	70
21. Buddha head from Gandhara.....	71
22. Buddha in <i>abhayamudrā</i> with unknown provenance.....	71
23. Buddha in <i>dhyānamudrā</i> from Aziz Dheri.....	72
24. Buddha in <i>dhyānamudrā</i> with unknown provenance.....	73
25. Buddha in <i>dhyānamudrā</i> from Takht-i-Bahi.....	73
26. Buddha in <i>dhyānamudrā</i> with unknown provenance.....	74
27. Buddha in <i>dhyānamudrā</i> with unknown provenance.....	74
28. Buddha in <i>dhyānamudrā</i> from Takht-i-Bahi.....	75
29. Buddha in <i>dhyānamudrā</i> with unknown provenance.....	75
30. Buddha in <i>dharmacakramudrā</i> from Peshawar.....	76

31.	Buddha in <i>dharmacakramudrā</i> from Naushahra.....	77
32.	Buddha in <i>dharmacakramudrā</i> with unknown provenance.....	77
33.	Buddha in <i>dharmacakramudrā</i> from Sehre-i-Behlol.....	78
34.	Buddha in <i>dharmacakramudrā</i> from unknown provenance.....	78
35.	Buddha in <i>dharmacakramudrā</i> from Sehre-i-Behlol.....	79
36.	Buddha in <i>dharmacakramudrā</i> alleged from Peshawar.....	79
37.	Buddha in <i>dharmacakramudrā</i> with unknown provenance.....	80
38.	Buddha in <i>dharmacakramudrā</i> from Gai collection.....	80
39.	Buddha in <i>dharmacakramudrā</i> with unknown provenance.....	81
40.	Buddha in <i>dharmacakramudrā</i> from Sehre-i-Behlol.....	81
41.	Buddha in <i>dharmacakramudrā</i> from Dharmarajika stupa, Taxila.....	82
42.	Buddha in <i>dharmacakramudrā</i> Gai Collection, Peshawar.....	82

Tables:

1 (a-c)	a) List of Buddha images with un-known provenance.....	138
	b) List of Buddha images with known provenance	142
	c) Buddha images with known and un-known provenance.....	143
2.	(i-ii) Classification of Buddha images.....	144
3.	(i-iii) Material of Buddha images.....	146
4	Classification on the basis of dimensional size.....	148
5(a-d)	a) Iconographical and stylistic analysis of Buddha heads.....	149
	b) Iconographical and stylistic analysis of Buddha in <i>abhayamudrā</i>	150
	c) Iconographical and stylistic analysis of Buddha in <i>dhyānamudrā</i>	151
	d) Iconographical and stylistic analysis of Buddha in <i>dharmacakramudrā</i>	152
6(a-b)	a) Comparative chronology of Buddha image with other Gandhāran images.	153
	b) Chronology of Buddha images with Plates.....	157
7.	Provenance of Buddha images.....	158

PLATES:

A) Known provenance of Buddha Images:

PL. No.	Buddha Image	Page	PL.No.	Buddha Image	Page
PL.1	Buddha head	162	PL. 10	Buddha head	171
PL.2	Buddha head	163	PL. 11	Buddha head	172
PL.3	Buddha head	164	PL. 12	Buddha in <i>abhayamudrā</i>	173
PL. 4	Buddha head	165	PL. 13	Buddha in <i>abhayamudrā</i>	174
PL. 5	Buddha head	166	PL. 14	Buddha in <i>dhyānamudrā</i>	175
PL. 6	Buddha head	167	PL. 15	Buddha in <i>dhyānamudrā</i>	176
PL. 7	Buddha head	168	PL. 16	Buddha in <i>dhyānamudrā</i>	177
PL. 8	Buddha head	169	PL. 17	Buddha in <i>abhayamudrā</i>	178
PL. 9	Buddha head	170			

B) Un-known provenance of Buddha Images:

PL. 18	Buddha head	179	PL. 45	Buddha in <i>abhayamudrā</i>	202
PL. 19	Buddha head	180	PL. 46	Buddha in <i>dhyānamudrā</i>	230
PL. 20	Buddha head	181	PL. 47	Bust image of Buddha	254
PL. 21	Buddha head	182	PL. 48	Bust image of Buddha	255
PL. 22	Buddha head	183	PL. 49	Buddha in <i>dhyānamudrā</i>	231
PL. 23	Buddha head	184	PL. 50	Buddha in <i>dharmacakramudrā</i>	246
PL. 24	Buddha head	185	PL. 51	Buddha in <i>abhayamudrā</i>	203
PL. 25	Buddha head	186	PL. 52	Buddha in <i>abhayamudrā</i>	204
PL. 26	Buddha head	187	PL. 53	Buddha in <i>abhayamudrā</i>	205
PL. 27	Buddha head	188	PL. 54	Buddha in <i>abhayamudrā</i>	206
PL. 28	Buddha head	189	PL. 55	Bust image of Buddha	256
PL. 29	Buddha head	190	PL. 56	Buddha in <i>abhayamudrā</i>	207
PL. 30	Buddha head	191	PL. 57	Buddha in <i>dhyānamudrā</i>	232
PL. 31	Buddha head	192	PL. 58	Buddha in <i>dhyānamudrā</i>	233
PL. 32	Buddha head	193	PL. 59	Buddha in <i>dhyānamudrā</i>	234
PL. 33	Buddha head	194	PL. 60	Buddha in <i>abhayamudrā</i>	208
PL. 34	Buddha head	195	PL. 61	Buddha in <i>abhayamudrā</i>	209
PL. 35	Buddha head	196	PL. 62	Buddha in <i>dhyānamudrā</i>	235
PL. 36	Buddha head	197	PL. 63	Buddha in <i>dhyānamudrā</i>	236
PL. 37	Buddha head	198	PL. 64	Buddha in <i>abhayamudrā</i>	210
PL. 38	Buddha head	199	PL. 65	Buddha in <i>dharmacakramudrā</i>	247
PL. 39	Buddha head	200	PL. 66	Buddha in <i>abhayamudrā</i>	211
PL. 40	Buddha in <i>dhyānamudrā</i>	229	PL. 67	Bust image of Buddha	257
PL. 41	Buddha in <i>abhayamudrā</i>	201	PL. 68	Buddha in <i>abhayamudrā</i>	212
PL. 42	Buddha in <i>dharmacakramudrā</i>	244	PL. 69	Buddha in <i>dhyānamudrā</i>	237
PL. 43	Buddha in <i>dharmacakramudrā</i>	245	PL. 70	Buddha in <i>abhayamudrā</i>	213
PL. 44	Bust image of Buddha	253	PL. 71	Buddha in <i>abhayamudrā</i>	214

PL.No.	Buddha Image	Page	PL.No.	Buddha Images (Fake)	Page
PL. 72	Buddha in <i>abhayamudrā</i>	215	PL.103	Buddha head	264
PL. 73	Buddha in <i>abhayamudrā</i>	216	PL.104	Buddha head	264
PL. 74	Buddha in <i>abhayamudrā</i>	217	PL.105	Buddha head	264
PL. 75	Buddha in <i>abhayamudrā</i>	218	PL.106	Buddha head	264
PL. 76	Buddha in <i>abhayamudrā</i>	219	PL.107	Buddha head	265
PL. 77	Buddha in <i>dhyānamudrā</i>	238	PL.108	Buddha head	265
PL. 78	Bust image of Buddha	258	PL.109	Buddha head	265
PL. 79	Bust image of Buddha	259	PL.110	Buddha head	265
PL. 80	Buddha in <i>abhayamudrā</i>	220	PL.111	Buddha head	266
PL. 81	Buddha in <i>dharmacakramudrā</i>	248	PL.112	Buddha in <i>abhayamudrā</i>	266
PL. 82	Buddha in <i>abhayamudrā</i>	221	PL.113	Buddha in <i>dhyānamudrā</i>	266
PL. 83	Buddha in <i>abhayamudrā</i>	222	PL.114	Buddha in <i>dhyānamudrā</i>	266
PL. 84	Bust image of Buddha	260	PL.115	Buddha in <i>dhyānamudrā</i>	267
PL. 85	Buddha in <i>dharmacakramudrā</i>	249	PL.116	Buddha in <i>dhyānamudrā</i>	267
PL. 86	Bust image of Buddha	261	PL.117	Buddha in <i>dhyānamudrā</i>	267
PL. 87	Buddha in <i>abhayamudrā</i>	223	PL.118	Buddha in <i>dhyānamudrā</i>	267
PL. 88	Buddha in <i>abhayamudrā</i>	224			
PL. 89	Buddha in <i>dhyānamudrā</i>	239			
PL. 90	Bust image of Buddha	262			
PL. 91	Bust image of Buddha	263			
PL. 92	Buddha in <i>dhyānamudrā</i>	240			
PL. 93	Buddha in <i>abhayamudrā</i>	225			
PL. 94	Buddha in <i>dhyānamudrā</i>	241			
PL. 95	Buddha in <i>dharmacakramudrā</i>	250			
PL. 96	Buddha in <i>abhayamudrā</i>	226			
PL. 97	Buddha in <i>dhyānamudrā</i>	242			
PL. 98	Buddha in <i>dharmacakramudrā</i>	251			
PL. 99	Buddha in <i>abhayamudrā</i>	227			
PL. 100	Buddha in <i>dhyānamudrā</i>	243			
PL. 101	Buddha in <i>abhayamudrā</i>	228			
PL. 102	Buddha in <i>dharmacakramudrā</i>	252			

Acronym

A.A	Antiquities Act, 1975.
A.I	Ancient India.
A.C.T	Archeology, Community, Tourism, Italian Archaeological Project in Swat.
A.G	Ancient Geography.
A.M.P	Ancient Monuments Preservation Act, 1904
A.P	Ancient Pakistan.
A.S.I	Archaeological Survey of India
A.S.I.A.R	Archaeological Survey of India Annual Report.
BCE	Before Common Era.
Ca.	Circa
C.A.S.R	Cunningham's Archaeology Survey of India Reports (23 Vol. 1862-1884).
CE	Common Era
DOAM	Department of Archaeology and Museums, Pakistan
Edit.	Edited
EW	East and West, Rome, Italy
I.A.R	Indian Archaeology- a Review, New Delhi.
I.G.I	Imperial Gazetteer of India, Provincial Series, Calcutta, India.
IsIAO	Instituto Italiano per l'Africa e l'Oriente, Rome, Italy.
IsMEO	Instituto Italiano Per il Medioed Estremo Oriente, Rome, Italy.
J.A	Journal Asiatique, Paris
J.A.S.B	Journal of Asiatic Society of Bengal (1834)
J.C.A	Journal of Central Asia, Journal of TIAC, Quaid-i-Azam University, Islamabad.
J.H.S.S	Journal of History & Social Sciences, University of Karachi, Karachi
J.I.A.B.S	Journal of the International Association of Buddhist Studies.
J.R.A.S	Journal of the Royal Asiatic Society, London.
J.R.S.P	Journal of the Research Society of Pakistan, University of Lahore.
M.N	Mohmand Nari
M.S	Mekha Sanda
MASI	Memoirs of the Archaeological Survey of India.
N.C.A	Northern Circle of Archaeology, Lahore.
N.W.F.P	North West Frontier Province
P.A	Pakistan Archaeology, Annual Journal of Department of Archaeology and Museums, Government of Pakistan.
PL.	Plate
S.R.D	Saif- ur-Rahman Dar
S.R.O	Sub Regional Office.
S.C.A	Southern Circle of Archaeology, Hyderabad.
Skt.	Sanskrit
T.B	Takht-i-Bhāi
T.R	Thareli
TIAC	Taxila Institute of Asian Civilizations, Quaid-i-Azam University, Pakistan.
W.U	Wali Ullah Khan

ABSTRACT

This study of Buddha images housed in Directorate of Archaeology and Museums, Khyber Pakhtunkhwa identified as Collection of Sub-Regional Office (S.R.O) Peshawar presents the significant features of the classical Buddhist art of Gandhāra. The features are elaborated by depictions of postures, stylistic elaborations in the representation of garments and their detailed iconographical importance. These features signify the cultural diversity in local traditions practiced among the Buddhist believers of Gandhāra region developed during first century CE to fifth century CE. Beside this, these images also portray the high quality of art, socio-economic stability, and devotion towards the cults connected to Buddhism. In this work of art the foreign influence over local Buddhist tradition is dominantly observable; this played a vital role in the development of different stylistic elements. This inquiry was aimed at to resolve the issue of provenance of such sculptures collected from different sources through comparative analysis, material evidences and stylistic features.

The Buddha images stored since early 20th century has been attended first time for scientific documentation and research study. The features of most of the Buddha images were found as unsurpassed in any other plastic art form. This research provided substantial results to understand more about the historical significance of this area from a selected sample of data available at Sub Regional Office (S.R.O) Peshawar. The scope of this study only covers the study of sculptural representations of Buddha in schist medium from Gandhāra. While holistic approach was adopted for the study and analysis of the sculptures, the comparison of these images was made on the basis of important and striking features of Buddha sculptures with those found from other sites and having striking resemblance in certain particular aspects. The study as well as comparison was enlarged for valid reason to gain more authenticity for the findings and acceptance for the outcome of this study. It was on the basis of the multipronged approach, diverse study and analysis in addition to the researches carried out by the earlier scholars on Gandhāra art that final conclusion was derived.

Acknowledgements

I am obliged to all the scholars and researchers who have contributed earlier to the understanding of the plastic art of Gandhāra and which I have frequently refereed in the present study. My thanks are due, above all for the proficient guidance provided by my supervisor Prof. Dr. Muhammad Ashraf Khan at TIAC, Quaid-i-Azam University, Islamabad during the whole period of this research study. He not only supported me with the much needed courage but also spent his most valuable time to review, and to finalize my research study which enabled me to bring it in the present form.

I owe my sincere gratitude to Dr. Badshah Sardar, Associate Professor, Allama Iqbal Open University Islamabad, who has been ever readiness to discuss in details the form and contents of this research work. He has been indeed a great source of inspiration and encouragement during this study. I am greatly thankful to Dr. Muhammad Zahir, Hazara University, Mansehra, Dr. Ghani-ur-Rehman, Dr. Sadeed Arif, Dr. Rafi Ullah Khan, Taxila Institute of Asian Civilizations, (TIAC) Quaid-i-Azam University, Islamabad and Dr. Zarawar Khan Lecturer, University of Swat, for their valuable suggestions and extending me cooperation in pursuing this study. I am very indebted to Mr. M.H. Khan Khattak, former Director, Department of Archaeology and Museums, Islamabad (DOAM), who has very kindly added much valuable suggestion for its improvement.

I humbly acknowledge the cooperation and active help given freely and readily by my senior teachers and colleagues especially Dr. Luca Maria Olivieri, towards my interest and understanding the Gandhara art of Pakistan. I sincerely acknowledged the help and cooperation of my colleagues from DOAM, Islamabad especially; Dr. Fazal Dad Kakar, Dr. Muhammad Arif, both former Director Generals, Dr. Abdul Azeem, Mr. Mehmood-ul-Hassan, Mr. Arshad Ullah, Mr. Asad Ullah, Mr. Abdul Ghafoor, Mr. Rashed Ahmer, Mr. Muhammad Azeem and other colleagues for their continuous support during this research study. My special thanks to Mr. Muhammad Sardar, Mr. Qaim Shah, Mr. Naseem, and other staff of TIAC, Quaid-i-Azam University, Islamabad.

Lot of thanks goes to my family members as without their patience and forbearance I may not have been able to accomplish this task. There are a number of other individuals who extended cooperation and help me at times to finalize this research work, I really feel thankful to all of them.

Tahir Saeed

CHAPTER-1

INTRODUCTION

1. Sub-Regional Office (S.R.O) Peshawar and its Collection:

During the British colonial period in Indian Sub-continent, Frontier Circle of Archaeological Survey of India was established in 1906 at Peshawar for the protection of monuments in the North West Frontier Province (now Khyber Pakhtunkhwa) including Balochistan. The Headquarter of the former Frontier Circle was shifted to Lahore in 1928 when the Muslim and British monuments in former Punjab were also transferred to that Circle. However, due to financial constraints the Circle dealing with the Hindu and Buddhist monuments at Lahore was abolished and transferred to the former Frontier Circle in 1931 (Mughal, M. R. 2011: 126-127).

After independence of Pakistan and with the creation of Department of Archaeology and Museums, this Circle was re-organized and re-named as West Pakistan Circle and all the monuments located in West Pakistan were put under the control of Superintendent of Archaeology. After the separation of East Pakistan in 1971, the West Pakistan Circle was divided into two Circles i.e. Northern Circle of Archaeology with its headquarters at Lahore and with a Sub-Regional Office at Peshawar. The other Circle was named as Southern Circle of Archaeology with its headquarters at Hyderabad and a Sub-regional Office with headquarters at Quetta. In order control over illegal smuggling of antiquities out of the country and to meet fully the demands of the conservation works and other related matters in the Khyber Pakhtunkhwa, a Sub-Regional Office (S.R.O) Peshawar was established on 3rd August, 1972 headed by an Assistant Superintendent of Archaeology (Khan, A.N. 1990: 28).

In sequel of 18th Constitutional Amendment in April, 2011 all the monuments/sites declared as “Protected Antiquity” in term of Antiquities Act, 1975 were transferred to the respective provinces along with employees, assets and resources. The monuments and sites in Khyber Pakhtunkhwa were transferred to the Directorate of Archaeology, Khyber Pakhtunkhwa. This research study is focuses on the individual Buddha stone images which were previously housed in reserve collection of S.R.O, Peshawar before

devolution and now housed in the Directorate of Archaeology and Museums, Khyber Pakhtunkhwa. The scope of this study only covers the study of sculptural representations of Buddha in stone in this large collection. Based on analysis of the material and stylistic features, this inquiry aims to resolve the issue of provenance of these stone sculptures, collected from different sources.

2. Significance of the Collection:

There are 2891 Antiquities in the S.R.O Peshawar collection in the Directorate of Archaeology and Museums, Peshawar, which were collected before and after independence of Pakistan from different sources such as; archaeological excavations/explorations, acquisitions, donations and gifts. These antiquities also include 1114 antiquities (38%) confiscated by the local Police or customs authorities from the custody of illegal daggers and antiquities smugglers. This important collection remained un-attended since long. The remaining 1777 (62%) antiquities were discovered during the course of excavations from different sites in Gandhāra region before and after independence. While the provenance of 1777 antiquities retrieved as a result of archaeological excavation is known, the provenance of 1114 antiquities is yet to be determined. This entire Collection includes 102 individual Buddha images in schist which are the focus of this research study. The remaining antiquities comprising the following are outside the purview of this research:-

S.No.	Description	No. of Objects
1.	Bodhisattvas stone images.	121
2.	Buddha stucco images.	389
3.	Bodhisattva stucco images.	65
4.	Buddha stone images in Panels.	201
5.	Bronze objects (Deities, Armlets, Vases, Plates, oil lamps, decoration objects etc.)	109
6.	Terracotta objects (Animal toys, figurines etc.)	70
7.	Architectural Elements (Arched Panels, Capitals Door Jambs, decorated Panels, Brackets, Cornices, Arch fragments etc)	216
8.	Ivory / Bone objects (Miniature pots, toys etc)	05
9.	Miscellaneous objects coins, manuscripts panels, Fragments etc.	1715
	TOTAL:	2891

Hence out of 2891 Nos. of antiquities in the collection, 2253 Nos. objects are in schist, 454 Nos. in stucco, 109 in bronze, 70 in terracotta, and 5 in ivory/bone material which constitute 77 %, 15 %, 4 %, 3 % and 01 % respectively which have shown in tabulated form as under:-.

MATERIAL OF S.R.O PESHAWAR COLLECTION

S.No.	Material	No. of objects	Percentage
1	STONE	2253	77
2	STUCCO	454	15
3	BRONZE	109	04
4	TERRACOTTA	70	03
5	IVORY/ BONE	005	01
		TOTAL: 2891	100 %

Among the 102 Buddha sculptures under study, 85 sculptures are part of the Buddha images comprised on confiscated objects (83%) with un-known provenance and without any contextual details. Therefore objects have been properly documented and classified on the basis of typology, material, dimension (size), stylistic and iconographical features as well as statistical analysis in the light of results achieved from the archaeological excavations carried out scientifically by Government institutions, foreign archaeological missions and universities in Pakistan at a number of Gandhāran Buddhist sites. The iconographical and stylistic analysis of the Buddha stone images in the collection have been classified, analyzed and documented in a descriptive catalogue. All these 102 sculptures have been studied individually with analytical analysis of the stylistic and iconographic features. Further, these sculptures have been sorted into different groups and sub-groups according to their thematic categories, material, as well as iconographical and stylistic features. Out of 102 Buddha images in stone, 33 are Buddha heads and 69 Buddha images in different *mudra* (poses) constituting 32% and 68% respectively.

The 69 Buddha images include:-

i)	Buddha images in <i>abhayamudrā</i> =	31
ii)	Buddha images in <i>dhyānamudrā</i> =	18
iii)	Buddha images in <i>dharmacakramudrā</i> =	09
iv)	Bust images of Buddha =	11

3. Statement of problem:

The individual Buddha images in stone in the S.R.O Collection are there since early 20th century but no efforts were ever made to document and report details of this valuable collection. It is for the first time that this researcher has selected the 102 precious sculptures for scientific documentation and research. With the passage of time these sculptures are showing signs of decay for variety of reasons including unfavorable storage and climatic conditions and we may lose these precious relics and would also be deprived of the historical, cultural and artistic values attached to them.

Scholars and researchers have tremendously contributed to the study of Gandhāran sculptures, but a large number of these sculptures lying in stores of the government institutions or in the private collections have escaped the eyes of researchers and there is an urgent need to document this enormous wealth and share the creation of artistic genesis of the Gandhāran artists. The study of sculptures has facilitated plugging gaps in chronological sequence and events during the Kushan and post Kushan periods. The issue of dating of the reign of Kanishka is however, most important as the Gandhāran Buddhist school achieved its highest creative level during his rule. Most scholars and art historians place the accession of Kanishka between the year 78 and 144 CE. However, the date of Kanishka rules as 126/127 C.E is now widely accepted as presented by some scholars like Harry Falk (Falk, H. 2007: 131) who claims that the oldest Indian era was located in Gandhāra and is called the “Early Saka” era (Falk, H. 2004: 167-76; 2006a: 392-412; 2006b: 145-66). Therefore, this research study aims to explore new themes and ideas which have unfortunately missed by the early researchers,

obviously for reasons that a large number of Gandhāran objects being out of reach in stores could not be studied.

After thorough study and research, this researcher was able to classify the materials under research by means of comparative study and analysis based on material (kind of schist used), iconographical features, stylistic resemblance, drapery etc. to assign these sculptures to logical time frame and provenance. The un-known provenance of these objects was the major problem which was overcome by sorting out the material and after accomplishing the detailed analysis with the available data and earlier research work carried out by the scholars on Gandhāran studies. Therefore on the basis of style, material and way of execution of the Buddha images, we could place the studied material almost between the ranges of 1st century C.E to 5th century C.E. We are confident that this study will provide a baseline for future researchers. During the research, circumstantial and contextual evidences were also taken into account for dating and provenance.

It is also important to place on record in absence of proper provenance of major chunk of the study material (83%) the most problematic and noteworthy issue was to distinguish between the fake and genuine sculptures. This researcher made serious efforts to resolve this issue and separate genuine pieces and the fake because of their material such as modern cement (PL. 113 & 114) and stone due to their shabby iconography and unskilled workmanship (PL. 104, 107, 108, 110, 111 & 112) including some rejoined specimens (PL. 110, 112).

4. Objectives and motivation of research study:

- i) To briefly explore the history of S.R.O Peshawar and its Collection.
- ii) To classify the individual Buddha images in schist.
- iii) To carry out an iconographical and stylistic analysis of Buddha images through identification and interpretation.
- iv) To prepare a descriptive catalogue of these Buddha images,

- v) To study the foreign influences from different regions on the iconographical traditions adopted by the indigenous artists.
- vi) To carry out a comparative study of the Buddha images with the Buddha images discovered from the known Buddhist sites of Taxila, Peshawar, Ranigat, Swāt and Buner.
- vii) To classify the Buddha images chronologically into different periods so as to find out their possible provenance.

5. Major research questions:

- i) To trace out the stylistic features of the individual Buddha images and make comparison with such sculptures found from known sites during archaeological excavations.
- ii) To place these sculptures into a tentative time frame through comparative study and place them in chronological order.
- iii) To trace out provenance of these sculpture through different means including iconographic and stylistic study and comparison, comparative study of material and significant signs on these sculptures, circumstantial and contextual evidences, draperies, hair style.

6. Patterns of Smuggling and Replication:

The Buddha images under study mainly comprise confiscated material (83%). Out of 102 sculptures 77 are small stelae, while only 25 are large Buddha images. It can be reasonably deduced from this situation that smuggling of large sculptures was difficult as compare to small sculptures which could have been easily transported from one place to another for smuggling out and sale. The confiscation of sculptures in such large quantity further reinforces the idea the Gandhāran sculptures in the great demand before and after independence during the 20th century.

The Customs and Police authorities confiscated cultural material from time to time and deposited into S.R.O Peshawar Collection during pre and post independence era during the last century. During the period from 1973-1993, the number of confiscated antiquities in to S.R.O Peshawar Collection comes to 983. The number of

confiscated antiquities during 1993- 2016 reached 1908, which means that the trade of illegal digging and smuggling of Gandhāran sites and sculptures continued with the same place and the craze for these precious objects never demised or stopped.

As major the major part of the material under study was comprised on confiscated material (83%) therefore possibility of majority of them to be as fake images was greater probability. However, the study revealed that 28 sculptures appears to be fake which make 22% of the total individual Buddha images out of 130 objects in the collection without explaining any reason. This also confirmed that the smugglers had been making fake sculptures even during the colonial period and used to mix them with genuine sculptures for sale. Further, the large number of stelae suggests that these images used to be placed in niches and chapels on benches, platforms and against the walls of the sacred buildings. Such type of images are usually posed frontal in standing or seated position and haloed. The study of all these sculptures under this research will provide new ideas to the scholars for further researches and open new vistas for understanding and enlarging scopes of research on the plastic art of Gandhāra. It is further expected that the researchers will be in a position to add some new ideas and themes about Gandhāra art in future.

7. Research Methodology:

The study of Buddhist art history was essential part of this research work which was acquired through the study of source material, published and un-published archaeological excavation reports and other relevant archival as well as library research material. Both primary and secondary materials were taken into consideration for this elaborate research. Research based on comparative study and analysis remained crucial part of this study. Analytical and descriptive methods were applied according to requirements of the research, while relative chronology was also used for dating the sculpture for unknown provenance.

To present the research results, this thesis has been divided into five chapters. The introductory chapter 1 provides an outline of the study and the objectives as well as background of the acquisition of the materials under study. It also presents a summary of the outcomes of the study and the chronological dating of the Buddha images between

the first five centuries of Common Era. Chapter 2 provides a general picture of the history and geography of the territory of Gandhara which played a central role in the development of splendid Buddhist Art. All textual details of the geography, history and archaeological sites are supported by providing maps. Chapter 3 is dedicated to classification and stylistic analysis of Buddha images. In this chapter analytical and descriptive methods have been discussed which the researcher had employed in the description of the different images, their main characteristics and meanings. Chapter 4 deals with the comparative study and analysis of the research material with the sculptures including numismatics evidences discovered from different sites of Gandhara as well as repositories in the different archaeological museums. In this chapter not only the chronology but possible provenance of the Buddha sculptures in schist have also been discussed so as to reach on logical conclusion. This chapter is closed by statistical analysis presented by a series of “apple diagrams” that shows the percentages of statues, material employed in their manufacture, their style variability, provenance of images and chronology to present an abrupt picture of the collection which is a useful set of data.

In chapter 5, text summarizes the findings from the previous sections and offered conclusion of the research by establishing provenance and chronology of 102 Buddha images in the collection on the basis of material and characteristic features of the local artistic traditions prevailed in Gandhara region. The conclusion of this research study reflects an analysis of one hundred and two Buddha images supplemented for comparative purposes by an additional imagery of more than one hundred Buddha images. The dissertation contains a comprehensive descriptive catalogue of the Buddha images and an extensive bibliography of all relevant research works which the researcher has been able to consult during his study as well as glossary and appendixes. Appendix-A contains Tables (1-7) and Appendix-B presents descriptive catalogue of Buddha images in the Collection along with Plates.

8. Literature review:

i) Ancient sources:

The accounts of Chinese pilgrims and travelers provide an immense source material about the subject under this study. The foremost work is: The Hiuan-ts'ang's travel accounts tr. by Beal, Samuel (1881). *Si-Yu-Ki, Buddhist Records of the Western World*, Translated from the Chinese Hiuen Tsiang (A.D. 629), London Reprint (1906) 2 Vol. Oriental Books Reprint Corporation, Delhi, India. Another work contributed by the same author credited as: Beal, Samuel. (1871). *A Catena, Buddhist Scriptures from the Chinese*, Trubner & Co. London. These ancient sources served as an important source material which provided a very excellent picture of the socio-political outlook of the region and helped in the understanding of relative trends of the area. Similarly another significant source material was accomplished from the works contributed by Legge, James (1886). *A Record of Buddhistic Kingdoms, Being an account by the Chinese Monk Fa-Hien of his travels in India and Ceylon (A.D 399-414) in search of the Buddhist Books of Discipline, (Translated and annotated)*, First Published by Clarendon Press, Oxford. A good account about the early history of Buddhism in India was accomplished from the work of Davids, T.W.R. (1911). *Buddhist India*, Publisher: T. Fisher Unwin, Adelphi Terrace, New York: G.P. Putnam's Sons, London and by the same author (1894). *Buddhism, A Sketch of the life and teachings of Gautama the Buddha*, Society for promoting Christian knowledge, London. An inclusive detail about the life of King Asoka was however effectively acquired from the illustrious work of Smith, V. A. (1920). *Asoka, the Buddhist Emperor of India*, Oxford Press, U.K.

ii) Archaeological Excavation Reports:

The early archaeological excavations, explorations and survey reports were carried out mainly during the British colonial period. These annual reports which were published by the Archaeological Survey of India (ASI) during first half of 20th century served as primary source material on the subject of Gandhāra Art. The significant annual reports include the illustrious work of various archaeologists such as; (i) Marshall, Sir John & Vogel. (1902-03). Excavations at Charsada (*Pushkalavati*) (ii) Spooner, D.P.

(1906-07). Excavations at Sehr-i-Behlol, near Mardan (iii) Spooner, D. P. (1907-08). Excavations at Takht-i-Bhāī, (iv) Spooner, D.P (1908-09). Excavations at Shah-Ji-Ki Dheri (v) Spooner, D.P. (1908-11). Excavations at Takht-i-Bhāī, and Shah-ji-Ki Dheri (vi) Spooner, D.P. (1909-10). Excavations at Sehr-i-Behlol, Mardan (vii) Hargreaves, H. (1910-11). Excavations at Shah-ji-Ki Dheri. (viii) Stein, Aurel. (1911-12). Excavations at Sehr-i-Behlol. (ix) (1912-13) Excavations at Takht-i-Bhāī and Sehr-i-Behlol (x) Hargreaves, H. (1920-21). Excavations at Jamal Garhi. (xi) (1920-24). Sculptures discovered during Conservation at Jamal Garhi and Takht-i-Bhāī.

iii) **Monographic Art History:**

A detailed account of the period under review was sought from the well-known work of Foucher, Alfred. (1917). *The Beginnings of Buddhist Art*, Paul Geuthner, Paris. The contribution of other scholars contains socio-political account of the region such as: Hallade, Madeleine. (1968). *The Gandhara Style and the Evolution of Buddhist Art*, Thames and Hudson, London; Majumdar, R.C. (1946). *An Advanced History of India*; Durant, W. (1935). *The Story of Civilization*; Hargreaves, H. (1986). *Gandhāran Sculptures*; Harle, J.C. (1986). *The Art and Architecture of the Indian Subcontinent*, Penguin Books Ltd, London. Besides, the significant works which provided essential understanding about Gandharā art & its history at length includes: Burgess, J. (1978). *The Gandhara Sculptures*, Shri Rameshwar Singh for Bharatiya Publishing House, New Delhi, India; Coomaraswamy, A.K. (1913). *Introduction to Indian Art*, Munshiram Monoharlal, Oriental Publication, (Reprint 1966 & 1969), India; Cumming, J. (1939). *Revealing India's Past*, London; Basham, A.L. (2004). (First Edition 1954), *The Wonder that was India*, Royal Book Company, Karachi.

Besides, some more valuable information about the subject matter was acquired from the works of a number of scholars especially such as: Bridget & Allchin. (1968). *The Birth of Indian Civilization, India & Pakistan before 500 BC*, Penguin Books Ltd. U.S.A.; Dar, S.R. (1984). *Taxila and the Western World*, Al-Waqar Publishers, Lahore; Callieri, Pierfrancesco. (2006). *Buddhist Presence in the Urban settlements of Swāt, Second Century BCE to Fourth Century CE*, In *Gandhāra Buddhism, Archaeology, Art, Texts*, UBC Press, Vancouver, Toronto; Taddei, M. (2006). *Recent Archaeological*

research in Gandhāra: the New Evidence, In *Gandhāran Buddhism, Archaeology, Art, Texts*, UBC Press, Vancouver, Toronto; Brancaccio, P. and Kurt, B. (2006). *Gandhāran Buddhism*, In *Archaeology, Art, Text*, UBC Press, Vancouver, Toronto, Canada.

The other imperative works which contained comprehensive description of the period under review obtained from the earlier works carried out by different scholars such as: Falk, Harry. (2007). *Ancient Indian Eras: An Overview*. In *Bulletin of the Asia Institute*, New Series, 21: 131-145, Freie University, Berlin; Filigenzi, Anna. (2003). *Narrative Art in Gandhara*, In *At the Origin of Gandhara Art, The Contribution of the IsIAO Italian Archaeological Mission in the Swāt Valley, Pakistan*, *Ancient Civilizations from Scythian to Siberia*, 9(3-4): 350-375, Brill, Leiden, Boston; Kuwayama, Shoshin. (2002). *Buddhist Establishments in Taxila and Gandhara, A chronological Review*, In *Across the Hindukush of the First Millennium-A Collection of the papers*, Institute for Research in Humanities, Kyoto University, Japan; Filigenzi, Anna. (1995a). *Buddhist Rock Sculptures in Swāt, North West Pakistan*, In *South Asian Archaeology 1995* (13th Conference), Editors R. Allchin & Bridget Allchin, The Ancient India and Iran Trust, Cambridge, Science Publishers, U.S.A, Oxford & IBH Publishing Co. Ltd., India; Faccenna, Dominico and Spagnesi, P. (2014). *Buddhist Architecture in the Swat Valley, Pakistan; Stupas, Viharas, a Dwelling Unit*, Sang-e-Meel Publications, Lahore; Filigenzi, Anna. (2014). *Art and Landscape, Buddhist Rock Sculptures of Late Antique Swat / Uddiyana*, Osterreich Akademie der Wissenschaften, Philosophisch-historische Klasse Denkschriften, 462, Wien, Austria.

iv) Catalogues and repertories:

A number of published catalogues and repertories made significant contribution to the understanding and comparison between the individual Buddha sculptures already excavated and the Buddha images in the Collection. A few of this noteworthy contribution includes; Spooner, D.B.(1910). *Handbook to the Sculptures in the Peshawar Museum*, Thacker & Company Limited, Bombay, India; Marshall, Sir John. (1951). *Taxila, an illustrated Account of Archaeological Excavations* (3 Vol.) Cambridge University Press, England; Marshall, Sir John. (1960). *The Buddhist Art of Gandhara*, Cambridge University Press, England; Ingholt, Harald. (1954). *Palmyrene*

and Gandharan sculpture, The Associates in fine Arts at Yale University, U.K.; Ingholt, Harald. (1957). *Gandhara Art in Pakistan*, Pantheon Books, New York; Joshi, N.P and R.C. Sharma. (1969). *Catalogue of Gandharā Sculptures in the State Museum Lucknow*, the State Museum, Lucknow; Khan, Muhammad Ashraf. (1993). *Gandhara Sculptures in the Swat Museum*, Saidu Sharif, Swat; Khan, Muhammad Ashraf and Mahmood-ul Hassan, A.G. Lone. (2005). *A Catalogue of Stone Sculptures in the Taxila Museum*, Department of Archeology and Museums, Islamabad; Hargreaves, H. (1986). *Gandharan Sculptures*, (re-print) Mayur Publications, India; Paul, Suwacha. (1986). *Gandhara Sculptures in Chandigarh Museum*, India; Zwalf, W. (1996). *A catalogue of the Gandhara Sculptures in the British Museum*, 2 Volumes, British Museum Press, U.K; Khan, Muhammad Nasim. (2006). *Treasures from the Kashmir Smast*, Department of Archaeology, University of Peshawar, Peshawar; Faccenna, Dominico and Filigenzi, A. (2007). *Repertory of Terms for cataloguing Gandharan sculptures*, IsIAO, Reports and Memoirs 5, Rome; Khan, Muhammad Nasim. (2010a). *The Sacred and the secular, Investigating the Unique stupa and Settlement Site of Aziz Dheri, Peshawar Valley, NWFP, Pakistan*, Printograph, Peshawar; Khan, Gul Rahim. (2015). *A Catalogue of Sculptures from Butkara-III (Swat)*, Khyber Pakhtunkhwa in the S.S.A.Q Museum of Archaeology and Ethnology, University of Peshawar, Peshawar; Sardar, Badshah. (2005). *Buddhist Rock Carvings in the Swāt Valley*, Published by Ministry of Culture, Sports and Youth Affairs, Islamabad; Sardar, Badshah. (2003). A Catalogue of the Stelae Explored by various Archaeological Mission in Swāt Valley. In *Journal of Asian Civilizations* 26(1): 1-54, Islamabad; Ali, I and Muhammad Naeem Qazi. (2008). *Gandharan Sculptures in the Peshawar Museum*. Hazara University, Mansehra; Nishikawa, Koji. (2011). *Ranigat-A Buddhist Site in Gandhāra, Pakistan*, (Vol. I & II), Comprehensive Report, 1983-1992 (Surveyed), Revised Edition, Kyoto University Scientific Expedition to Gandhāra, Japan; Catalogue (2008). *Gandhara: The Buddhist Heritage of Pakistan*, Legends, Monasteries, and Paradise, Vaerlag Philipp von Zabern, Mainz, Germany.

CHAPTER- 2

ORIGIN AND DEVELOPMENT OF GANDHĀRAN STUDIES WITH REFERNCE TO GANDHĀRA ART

2.1 Geography and History of Gandhāra:

Gandhāra is the ancient Sanskrit name of the region surrounding Peshawar (*Purusapura*) which is presently known as Khyber Pakhtunkhwa (Dietz, S. 2007: 49). The word Gandhāra is combination of two Sanskrit words; “Gand” means fragrance and “hara” as land or region, so literally it means “land of fragrance” (Ali, I and M.N. Qazi 2008: 1). The ancient land of Gandhāra had been a centre of cultural diffusions throughout the ages. Archaeologically, the pre-historic period of this region begins with Middle Paleolithic artifacts recovered from the lowest levels at Sanghao Cave, Mardan as a result of excavations carried out by A.H. Dani during 1962-63 (Dani, A.H. 1964: 1-50). The other sites beside Sanghao Cave are; Jamal Garhi rock shelter, Mardan and Khanpur Cave, Haripur, Hazara. Besides, Tangu Nau in Bajure is reported by the University of Peshāwar as site belonging to Middle Paleolithic Period (Dani, A.H. 1988a: 39-40.).

The Mesolithic period was succeeded by the New Stone Age or Neolithic Period. This Period in and around Gandhāra has come to known from the site of Sarai Khola, south of Taxila. This site has yielded a cultural sequence as; late Neolithic (4000-2800 BCE), Bronze Age Culture (2800-1500 BCE), Late Bronze and Early Iron Age Culture (1000 BCE). The “Harappan Culture” in Gandhāra was replaced by Gandhāra Grave Culture from the period 1700-600 BCE. The Gandhāran Grave Culture is associated with speakers of Indo-European who are believed to have introduced various artifact styles that were brought to Gandhāra through various immigration processes from north western pas.es during the last quarter of the 2nd millennium BCE (Ali; I & M.N. Qazi 2008: 3). During 6th / 5th Century BCE Gandhāra was incorporated as a province into the Achaemenid Empire under Darius-I (528-486 BCE) (Dani, A.H. 1967a: 83). The results of excavations at Bala Hisar testify that this area was under the control of Achaemenian Rule. In the early 4th Century BCE Alexander the Great entered Gandhāra to conquer all the Achaemenid provinces (Ali, I & M.N. Qazi 2008: 5).

The term “Gandhāra” is met for the first time in *Rigveda*, a collection of old Indian hymns going back to around 2nd Millennium BCE which describes a region located on the Northwest Frontier of India (Ingholt, H. 1957:13). The *Atharva Veda* (second notable compilation) mentions about the Gandhārans and relates them with the Mujavants (Ali, I & M. N. Qazi. 2008: 1). The text from Achaemenian, Hellenistic and Roman periods indicates a region on the northwestern frontier of India (Ingholt, (1957: 13). It is also illustrated how the younger brother of Rama, Bharata, in “Gandharva desa” founds the city of *Taksasila* i.e Taxila (Dar, S.R 1976; 1977; 1984; Chaghtai, M.A. 1975; Dani, A.H. 1986; Marshall, Sir J. 1960) for his son “Taksa” and in “Gandharva visaya”, the city of *Pushkalavati* or Charsada for his second son “Puskala”. This word is well described by Greek historians such as; Herodotus, Hekataios, Ptolemy and Strabo who records it in different forms such as; Gandarioi, Gandarae, and Gandaritis (Ali, I & M.N. Qazi. 2008: 13).

The Pali sources mentions that Gandhāra was one of India’s sixteen “great regions” (*mahajanapada*). In the Buddha’s own time it was part of the “Northern Region” (*Uttarapatha*) and was thus considered as belonging to India (Dietz, S. 2007: 50). The Behistun inscriptions listing the 23 territories of King Darius–I (522-486 BCE) includes Gandhāra along with Bactria and Saka (Higuchi, T. 1984: 210). The ancient region of Gandhāra was however a very important part of the later Kushan Empire (Young, R. 2009: 59). Abdur Rehman mentions that Gandhāra is *Kien-to-lo* of the Chinese pilgrims, Gandharva of Rajasekhara, Kandhar and Gandhar of Albiruni and al-Qandahar of other Muslim sources (Rehman, A. 1976: 14). Gandhāra was situated on the western bank of River Indus and comprised present day Peshawar Valley, Bajaur, Buner, and Swāt or “*Uḍḍiyāna*” (Tucci, G. 1963: 157) (map 1).

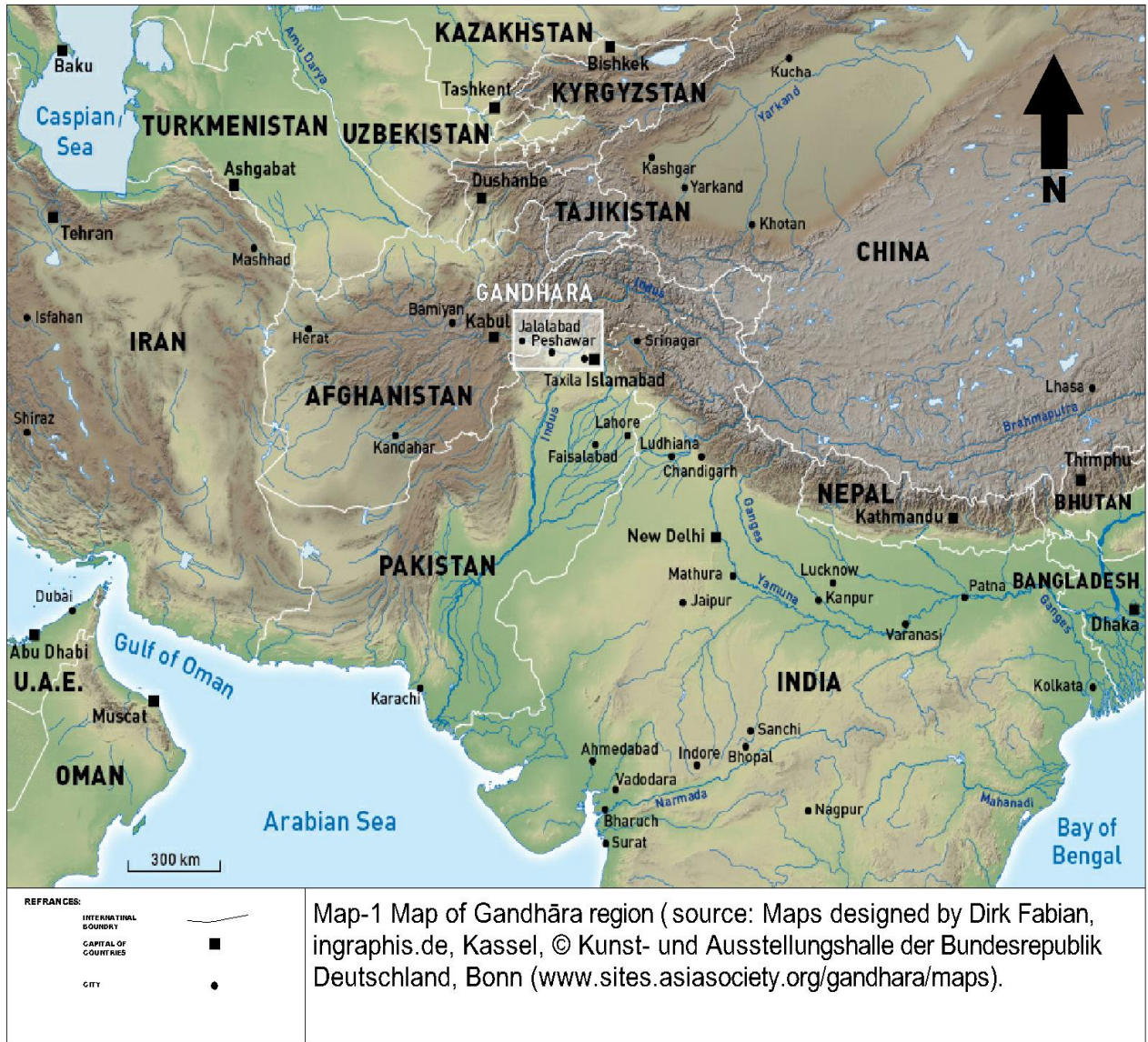
Sir Aurel Stein mentioned about the geographical boundaries of Gandhāra in these words:

“South of the lower part of Swāt lies the open plain of the Peshawar valley, the ancient Gandhāra, drained by the Kabul River and now as of old the most important district on the North-West Frontier. It has always served as a passage wide open for invaders of India from the north-west. Where the barren but picturesque hill range diving the

Peshawar valley from Swāt raised higher and takes a decided turn to the north-east, it throws off a branch at right angles which runs down to the Indus and encircles the territory of Buner ” (Stein, A. 1927: 418) .

According to J.C. Harle, Gandhāra comprised the rolling plains watered by the Kabul River from the Khyber Pass area, the present frontier between Pakistan and Afghanistan (Harle, J.C. 1986: 71). The boundaries of Gandhāra encircle Jalalabad (Afghanistan), Khyber and Mohmand Agencies in the north and towards the south Kohat, Minawali, Salt Range down to the banks of River Jhelum, in the east Taxila Valley (Khan, M. Ashraf et al. 2005: 8). Gandhāra and the adjacent territories of the artistic province is a mountainous region below the northerly curve where the Hindu Kush range and central Himalayan mountain systems meet (Zwalf, W. 1996: 14). According to W. Zwalf although the term Gandhāra has been variously extended in antiquity, its nucleus was probably always the Peshawar Valley (Zwalf, W. 1979: 2).

According to C.W. Schmidt, the natural boundaries, waterways, and early systems for trade and communication were central to Gandhāra’s cultural and economic development. It was isolated by natural boundaries and yet accessible through waterways and passes to northern India. Hence this prosperity allowed the arts and religion to flourish in an unprecedented manner (Schmidt, C.W. 1990: 23). Siglinde Dietz mentions that Richard Saloman differentiates between Gandhāra proper and Greater Gandhāra. The latter comprises, apart from Peshawar valley and the neighboring region, also the “triangular” area stretching from Bamiyan in Afghanistan’s west over Kabul and Hadda to Taxila in Pakistan’s southeastern corner and Gilgit in its northeastern corner (Dietz, S. 2007: 157).



Abdur Rehman describes that in Indian sources the name is written as Gandha'ra (a, at the end being silent), not G'andhara (with long a, at the end) as presently misunderstood; whereas in Muslim sources it is written as al-Q'andhara or al-Qandaha'r, both the spellings are correct. Gandh'ara and Gandh'ar/Qandah'ar both refer to the Peshawar valley and are therefore synonymous (Rehman, A. 2011: 18-19). C.W. Schmidt mentions that from about the beginning of the 3rd century BCE, the ancient kingdoms of Gandhāra (Peshawar Valley) and *Uḍḍiyāna* (Swāt Valley) were well connected with other Indic regions as well as with contiguous areas to the west and northwest by trade routes (Schmidt, C.W. 1990: 1).

The Great Silk Route, in ancient times not only served as a link between world's great civilizations but also as a source of knowledge, art, religion and philosophy (Dar, S.R. 1988: 29). A.H. Dani describes that at a time when long-distance trade was risky and inconvenient for lack of good transportation, Silk Road opened bright prospects of an overland route for the flow of silk technology as well as silk merchandise (Dani, A.H. 1988: 22.). One of the main routes of the Great Silk Route passed through the Karakorum linking Kashgar with Kashmir and Gandhāra. About one thousand years, countless people travelled along this Silk Route. Their evidences are depicted on the rocky cliffs on the way sides and on rough boulders, strewn in the upper valley of the Indus River and its tributaries (Hauptmann, H. 1997: 31-66). While Magadha was known as the first holy land of Buddhism, whereas Gandhāra served as second holy land of Buddhism, which was a centre of Buddhist religious practices (Siddiqui, K. S. 2011: 66). The Chinese Buddhists were conscious of Buddhism's Indian origins and some went through Gandhāra to India for pilgrimage and study. Their accounts embrace geography, history and the prevailing religious and social conditions (Zwalf, W. 1979: 3).

S. Kuwayama mentions that during 4th and 5th century Gandhāra was the most flourishing centre of Indian Buddhism as reflected in the various descriptions of Chinese monk-pilgrims who crossed the passes between Wa'khan and the mountainous area in the south-down to Gilgit and Darel along the Sindh Indus River and eventually reached the Swāt Valley and further south (Kuwayama, S. 2002: 11). Abdul Samad mentions that the region of Gandhāra was the main point of encounter of the Indian world to the east with the Iranian world to the west, and then with the ever shifting cultural mosaic of central Asia (Samad, A. 2010: 1). According to Sir John Marshall, Gandhāra was a country on the west bank of the Indus River which comprises the Peshawar Valley and the modern Swāt, Buner and Bajaur (Marshall, J. 1960: 1).

The Greeks were soon displaced by Chandra Gupta Maurya when Gandhāra first time became part of an Indian Empire. His grandson Asoka (272-32 BCE) was a great

patron of Buddhism. He dispatched a number of missionaries from his capital Patliputra to different areas of the world to propagate Buddhism. The archaeological remains of Buddhist Stūpas and Monasteries such as; Rock Edicts of Asoka at Shahbaz Gari, Mardan, Dharmarajika Stūpa, Taxila, Jamal Garhi, Mardan, Butkara-I, Swāt are some of the good examples of Mauryan Empire in Gandhāra. The Emperor Asoka in his lifetime issued a series of edicts and proclamations, which were inscribed on rock surfaces and on finely polished sandstone pillars throughout his vast empire (Thapar, R. 1960: 43)

Around 190 BCE the Bactrian Greeks under Demetrus–I established Indo-Greek Rule, in the Gandhāra region by capturing this region from the Mauryans. Their rule over Gandhāra lasted for about one hundred years from 190 to 90 BCE. The Indo-Greeks were defeated by the Sakas (Indo-Scythians) from Iran in 90 BCE (Ali, I & M.N. Qazi 2008: 5). They were followed by Indo-Parthian in the early first century CE, as evident from an inscription of Indus-Parthian king Godophares discovered from Takht-i-Bhāī, which dates early first century C.E. During the first half of second century BCE, the Kushanas, Central Asian nomadic tribes conquered the region of Bactria. The tribe became the most powerful under the Kushan ruler Kujula Kadphises-I, who united various tribes and established the Kushan dynasty. The most famous of Kushan rulers was Kanishka, the successor of Vima Kadphises, who ruled for twenty one years.

The Kushanas contributed a large to the cultural heritage of the north west of the Indian subcontinent. Their support of Indian, Greek, Roman and Iranian religious ideas placed significant impact on the religious development of Gandhāra. Hence with syncretic religious approach, they made Gandhara a centre of multicultural activities (Samad, A. 2010: 29). During the rule of Kanishka, Gandhāra enjoyed its greatest prosperity and the art of Gandhāra reached at its highest climax (Sehrai, F. 1991: 4).

During 5th Century CE, a cluster of Chinese known as White Huns or Hephthalites, from Central Asia under Toramana, crushed Gandhāra region. The destructions of the Buddhist establishments are mainly attributed to them (Sehrai, F. 1991: 4). After their massive destruction, Gandhāra however, never recovered. In the

absence of datable monuments it is not possible to affirm that the Gandhāra School had neatly come to an end with the disasters of the late 5th and early 6th centuries (Zwalf, W.1979: 31). During the 7th and 9th century, Gandharā was under the rule of Turk Śāhi dynasty. Their first ruler was Barhatigin, who took control of Gandhāra, in the first half of 7th century. Abdur Rehman says about this dynasty in the following words:

“A certain Turk, named Barhatigin, first established himself in Gandhāra sometimes in the first half of the seventh century as a vassal of Kapisi. During presumably the time of Gharilchi (653-661) when he had already gathered strength, he revolted, killed his erstwhile master and usurped the throne of Kapisi. Barhatigin thus stand at the head of a new dynasty known to history as the Turk Sahi (Rehman, A. 2005: 415)”.

As mentioned by Abdur Rahman after the rule of Lagaturman, Kallar captured the throne and laid the foundation of a new dynasty known as Hindu Śāhis. His successors were; Samantadeva (850-870), Khudarayaka (870-880), Lalliya (880-902), Toramana/ Kamalu (903-921), Bhimadeva (921-964), Jayapaladeva (964-1002), Anandpala (1002-1010), Trilocanapala (1010-1021) and Bhimapala (1021-1026) (Reman, A. 2005: 417). After the death of Bhimpala in 1026, the Hindu Śāhis rule in Gandharā came to an end. It was steadily forced south into the inhospitable salt range by the annual incursions from Central Asian Islamic States from the 11th century CE onwards that culminated in the 16th century CE with the establishment of Mughal Empire (Khan, Shah Nazar. 1990a: 33). The Mughal fortress at Hund, Attock and the Bala Hisar at Peshāwar are testimonies of the strategic importance. The control over Gandhāra was gained from the Mughals in the 17th century by Afghan rulers and later by Sikhs until its annexation by the British Raj in the 19th Century.

Abdul Samad mentions that three significant waves of migration and invasion from Central Asia which shaped the history of the Indian world passed through the gateway of Gandhāra; first among these were the Indo-Aryan immigration in the 2nd millennium BCE; second the conquest by the Bactrian Greeks, Scythians, Kushanas, and associated ethnic groups around the beginning of the Common Era, and third the series of Afghan, Turkish, and Mongol incursions (Samad, Abdul. 2010: 2).

2.2 Colonial period archaeology and art history:

The main Gandhāran sites excavated during the colonial period include Charsadda, the ancient *Pushkalavati* (Marshall, J. & Vogel 1902-03), Sehr-i-Behlol Spooner, D.P 1906-07 & 1910-11), Takht-i-Bahi (Spooners, D.B 1907-08), Shah ji ki Dheri (Spooners D.B 1908-09), Shah ji ki Dheri (Hargreaves, H. 1910-11), Sehr-i-Behlol (Stein, Aurel 1911-12), Jamal Garhi (Hargreaves H. 1920-21), Charsadda (Gerrick 1882, Marshall & Vogel 1902-03), Tokardara (Stein, Aurel 1939), Takht-i-Bahi (Below 1870, Wilcher 1871, Cunningham, Alexander 1873-75, Spooners D.B. 1907-08, Hargreaves, H 1908-09). The results of these archaeological excavations were published mainly in the Annual Reports by the Archaeological Survey of India, Frontier Circle.

After independence such excavations continued at many important Gandhāran sites, which mainly includes; Charsadda (Wheeler, Mortimer 1958), Tokardara (Barger & Wright 1955-59; Ali, Ihsan 2008, Khan, M. Ashraf 1993 & 1995), Kashmir Smast, Chanaka Dheri, Thareli and Mekha Sanda (Kyoto University, Japan, Nishikawa, K. 1959-67), Ranigat (Nogram) (Kyoto University, Japan, Nishikawa, K. 1960-62, 1983 to 1992 & 1994 to 2004), Shaikhan Dheri (Dani, A.H. 1963-64), Excavations at Andandheri (A.H. Dani 1968-69), Excavations at Chatpat (A.H. Dani 1968-69), Aziz Dheri (Khan, M. Nasim 1993-2009), Butkara-I (Faccenna, D. 1980 & 2003; Khan, M. Ashraf 1993), Butkara-III (Rehman, Abdur 1990 & 1991; Khan, M. Ashraf 1993), Shinasha (Rehman, Abdur, 1993a & Khan, Shah Nazar 2005), Baligram (Khan, M. Ashraf. 1991), Nimogram (Mughal, M.R & Khan, Nazir 1967-68), Panr, Swat (Faccenna, D. et al 1993), Gumbatuna (Khan, M. Ashraf 1993) Dadahara (Khan, M. Ashraf 1992), Marjanai (Khan, Shah Nazar. 1995), Nawagai (Qamar, Mian Said 1991), Zar Dheri, Shinkari, Mansehra (Tokyo National Museum, Japan, 1993-2000), Takht-i-Bahi, Mardan (Khan, M. Ashraf, Azeem, Abdul 2005-06), Jinan Wali Dheri (Khan, M. Ashraf 2002-06), Badalpur, (Khan, M. Ashraf 2005-08), Buddhist Architecture in the Swat Valley, Pakistan (Dominico Faccenna & Piero Spagnesi 2014), The Last phases of the Urban site at Bir-Kot-Ghwandai (Barikot), Swat: The Buddhist sites of Gumbat and Amluk-Dara (Luca M. Olivieri 2014).

2.3 Post Independence period and contribution in Gandhāra art:

The Collection at the Sub-Regional Office (S.R.O) Peshawar was developed from the collection of Archaeological Survey of India, Frontier Circle during the first half of the 20th Century. Major portion of the collection came from the archaeological excavations mainly conducted by the Archaeological Survey of India and later on by the Federal Department of Archaeology & Museums in collaboration with the foreign Archaeological Missions at the different archaeological sites of Gandhāra such as; Takht-i-Bahi, Sehr-i-Behlol, Jamal Garhi, Mekha Sanda, Thareli, Ranigat and Zar Dheri. The collection include panels depicting life of the Buddha in reliefs, individual images of Buddha and Bodhisattva, architectural elements like stūpa pegs, harmika, brackets, capitals, pilasters, stūpa models, and panels showing Buddha or Bodhisattva, with devotees and at time lay men in attendance and other gods and goddesses. The huge quantity of relics thus collected throws light on the socio-economic, political and cultural history of this area. Koji Nishikawa has mentioned about the distribution of material which was excavated from the different sites of Gandhāra, after independence of Pakistan, in the following words:

“Most of the relics collected through the various excavations and surveys were stored in the Peshawar Museum and the Lahore Museum. However when India and Pakistan separated and became independent in 1947, the Punjab province was also divided and accordingly the relics stored in the Lahore Museum were also divided between India and Pakistan. In April, 1948, the division of the Lahore Museum’s collection was discussed. It was decided that 60 % of the collection would remain in west Punjab Lahore and remaining 40 % be transferred to East Punjab. The transportation of the relics was conducted in 1949. In East Punjab, the relics were exhibited in Churches in Amritsar and Simla. After that, they were stored in a museum built in Chandigarh in 1952” (Nishikawa, K. 2011: 367).

a) **Provenance of the sculptures at Sub Regional Office Peshāwar collection:**

The provenance of the objects (excavated from excavations) as mentioned in the old archival record of S.R.O Peshāwar Office is as under:-

S.No.	Provenance (as per old Archival Ref. No.)	No. of Objects
1	Mohammed Nari (MN)	03
2	Thareli (TR)	05
3	Mekha Sanda (MS)	02
4	Takht-i-Bahi (TB)	01
5	From Swāt and Peshāwar districts	06
	TOTAL:	17

After independence, this practice was started by Saif-ur-Rahman Dar during his posting as Assistant Superintendent of Archaeology, S.R.O Peshāwar from 9-9-1973 to 9-9-1974. His successors also continued this practice. The details of confiscated material from the old archival record of the S.R.O Office are given below in tabulated form:-

S.No.	Year	Particulars	Ref. No.	No. of Objects
1	1973-74	List No. 1	SRD No. 1 to 621	621
2	1974-83	List No.2	SRP No.621A to 983	362
3	1996	List No.3	Sl. No.1 to 35	35
4	1996	List No.4	Sl. No. 1 to 96	96
			TOTAL	1114

The above lists of confiscated material prepared from 1973 to 1996 (or even later) contain no information about the name of the site to which these antiquities belong or their origin/provenance. Even in the Accession Register of S.R.O, Peshāwar, the provenances is also not mentioned.

b) Sculptures confiscated by Police & Custom authorities and deposited into S.R.O Peshawar:

A large quantity of antiquities stored in S.R.O Peshawar collection were seized or confiscated material by the Police and Custom authorities from time to time. According to the Accession Registers and old archival record of S.R.O Peshawar a number of sculptures were deposited mainly by the following authorities:-

- i) Railway Police, Peshawar (10 antiquities during 1971 & 1973).
- ii) Kabuli Police Station, Peshawar (172 antiquities during 1973).
- iii) Superb Police, Peshawar (60 antiquities during 1973).
- iv) Shahbaz Garhi Police Station, Mardan (6 antiquities during 1973).
- v) Swabi Police Station (48 antiquities).
- vi) Emergency Centre, Police, Peshawar (275 antiquities during 1973).
- vii) Excise & Land Customs, Peshawar (26 antiquities during 1973).
- viii) S.P Crime Branch, Peshawar (29 antiquities during 1974).
- ix) S.P Peshawar (7 antiquities during 1974).
- x) Dabgari Police Station, Peshawar (12 antiquities during 1975).

Out of 102 Buddha stone images in S.R.O Peshāwar Collection under study, 85 constitute as “confiscated material” (83 %) whereas 17 Buddha images (17 %) are registered in the Accession Register of S.R.O Peshāwar, which came through archaeological excavations at the different sites (Table 1). The details of confiscated material received from Police authorities and Custom authorities are given in a tabulated form as below:-

S. No	Details of confiscated material.	S.R.O Peshawar Accession No.	Old Archival Ref. No.	PL.	Buddha image
1	Recovered from Fazal Rehman by Peshāwar Police.	352	SRP-741	65	Buddha in <i>dharmacakramudrā</i>
2	Recovered from Syed Noorabad etc. Chak Naudia by Swabi Police.	384	SRP-793	68	Buddha in <i>abhayamudrā</i>
3	Recovered by Charsada Police.	389	SRP-763	69	Buddha in <i>dhyānamudrā</i>
4	Received from Police station Sehr-e-Behlol vide Letter No.92-1382 on 29-10-1946.	391	WU-2357	27	Buddha head
5	Recovered from Noor Rehan	400	SRP-687	71	Buddha in

	by Shahbaz Garhi Police and handed over to Department of Archaeology.				<i>abhayamudrā</i>
6	Recovered from Fazal Rehman by Peshāwar Police and handed over to Department of Archaeology	S.R.O.58 9	SRP-697	34	Buddha head
7	Collection of Rottan Chand deceased	S.R.O 852	W.U- 1230	37	Buddha head
8	Swabi Police, Peshawar.	S.R.O. 340	SRP-795	64	Buddha in <i>abhayamudrā</i>
9	Kabuli Police Station.	S.R.O. 35	No. 18	42	Buddha in <i>dharmacakramudrā</i>
	TOTAL: 9				

The details of material collected either from excavations or other sources (as entered in Acc. Register of S.R.O Peshāwar) are given in tabulated form as below:-

S. N o.	Particulars of material	S.R.O Peshāwar Accession No.	Old Archival Ref. No.	PL.	Buddha image
1	Probably found during the excavation work by Department of Archaeology in Peshāwar and Swāt Districts.	240	W.U- 1846	2	Buddha head
2	Probably from sites excavated by Department of Archaeology , S.R.O, Peshāwar	399	W.U- 725	3	Buddha head
3	Probably found during the excavation work by Department of Archaeology	971	W.U- 718	5	Buddha head
4	Field No. P, Palatu Dheri, near Charsada	2366	W.U- 632	16	Buddha in <i>dhyānamudrā</i>
5	Found during excavation by Department of Archaeology	2606	W.U- 1247/19	17	Buddha in <i>abhayamudrā</i>
6	Found during excavation by Department of Archaeology	2668	SRP- 566	102	Buddha in <i>dharmacakram udrā</i>
	TOTAL : 06				

2.4 Emerging theories and understanding about the significance of Gandhāra art in the art history:

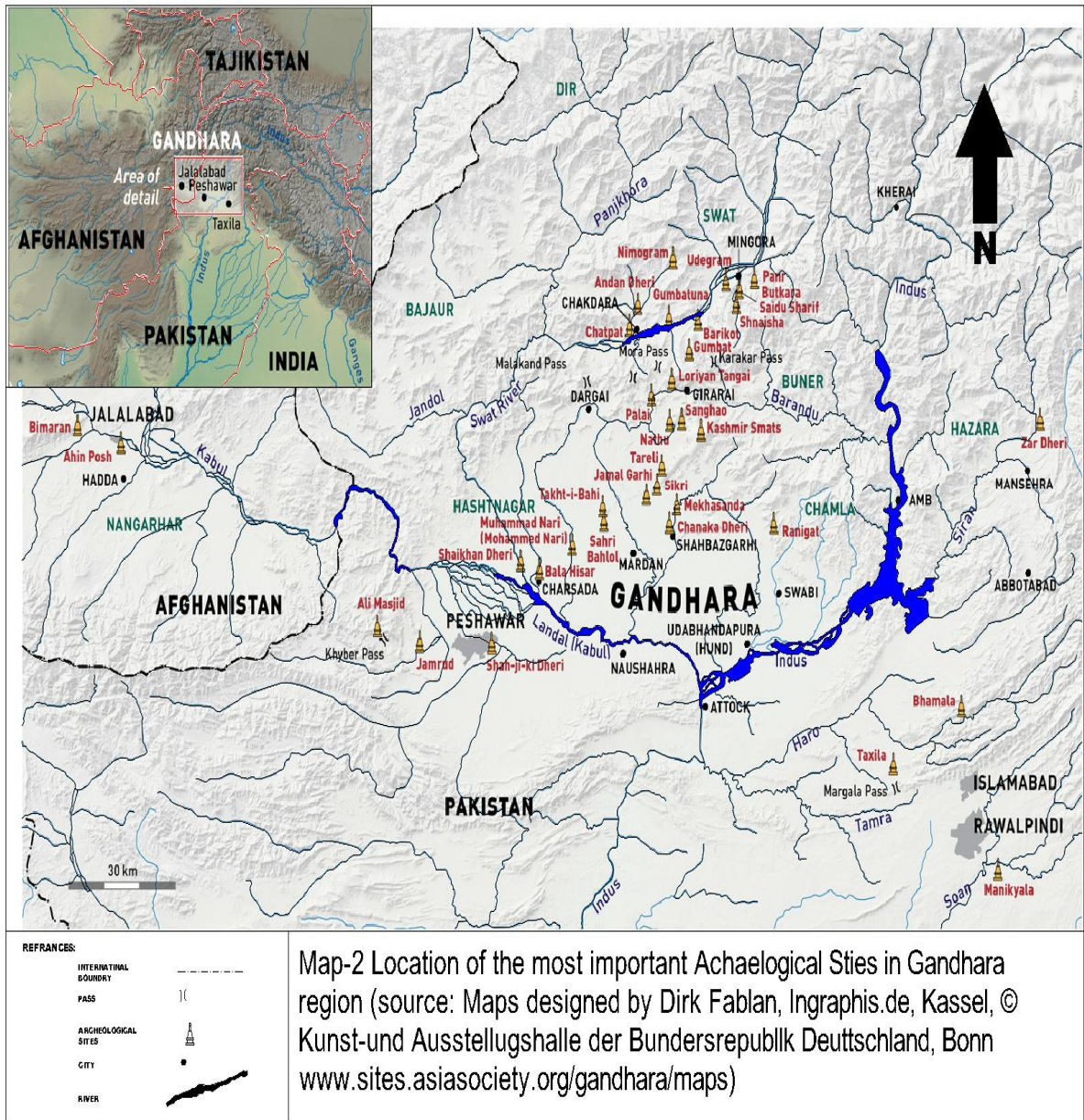
The study of styles and style in Gandhāra art is difficult because we are still ignorant of the climate of artistic creation. It becomes difficult due to the reason that nothing is known of the artistes and very little about their sponsors. These elements when analyzed, compared and classified can provide clues to the identity of an artist or a workshop and therefore a standard for establishing a style (Tissot, F. 1987: 363).

According to Akira Miyaji, the study of Gandhāra Art has a history of about one hundred years which is being carried out from the end of the last century. The historical dating and the nature of Gandhāra Art has been complicated and made extremely difficult by many factors such as the insufficient archaeological investigations, the availability of small number of images with inscriptions and the remaining obscurity of historical conditions of this area due to the complicated movements and rapid alternations of races and dynasties. Scholars on Gandhāra art have presented a number of different theories regarding origin of foreign influences on this art (Miyaji, A. 1984: 220). H. Buchthal mentions it in the following words:

“The Gandhāra sculptures are the first expression in stone of a new conception of the Buddha, and of a new significance attributed to the traditional legends and tales from his life. The arguments, sometimes encountered in scholarly works on Indian art, that Gandhāra had no influence on the eastern development except in the iconographical field, compete misses the point. This new iconography corresponds to a new stage of religious life in Buddhist India; and the sculptures, in spite of the comparatively low standard of their craftsmanship, stand at the beginning a new era in the history of Buddhist art.”(Buchthal, H. 1945: 3-4).

Jayawardena opines that while investigating the objectives of the origin and development of Buddhist art one should pay attention to expose the thoughts of early Buddhists who created the artistic works and the ideas of Pali literature. While art is a material creation declaring the need of Buddhists who practiced Buddhism during different periods, Buddhist art is a symbolic language which expresses ideas as the language which we speak and write (Jayawardena, R.G.D. 2013:64). Another worth mentioning comments have presented by K. Krishna Murthy who describes the art of Gandhāra in the following words:

“It reveals the impact of Hellenistic influence displays comparatively evolved technical skill and introduces new and foreign motifs. Nevertheless, it is primarily religious in character, serving the Buddhist faith. The religion formed an unbreakable bond among the Gandhāranes themselves, as well as with the rest of India. The artistic manifestations of the religions, as created in Gandhāra, materially strengthened the bonds and deeply influenced even the later Buddhist art of Central Asia, China, Japan, Indo-China and Indonesia. The Gandhāra artistic efforts are evidently Buddhistic; the icons, legends and monument together with their motifs are still Buddhist.” (Murthy, K. K. 1977: 4).



The existence of an Indo-Hellenistic School of Sculpture was not recognized generally, until 1870, when Leitner brought to England a considerable collection of specimens to which he gave the name of Greaco- Buddhist. But so far back as 1833, Gerrard had disinterred the first known example of a circular relief of Buddha from the chamber of a ruined Stūpa near Kabul. In 1836, James Prinsep published his account of the so-called Silenus, discovered by Colonel Stacey at Mathurā. Some of the important sites of Gandhāra are; Jamalgarhi, Sehr-i-Behlol, Takht-i-Bhāi Chanaka Dheri, Mekha Sanda, Chargul Dheri, Husai Dheri, Thareli, Mohmmand Nari, Sampur Dheri, Aziz Dheri and many more (map 2). The Sculptures which are found in Gandhāra bear strong evidence of classic influence. In figures of Buddha, rigid lines of drapery were superseded by more picturesque folds; even the round knobs by which the hair of the head was represented by Indian artists had given place to more naturalistic treatment (Banerjee, G. N. 1920: 79).

According to Ingholt, Gandhāra and Palmyra have many ichnographical similarities with each other. He summarized that Palmyra and Gandhāra assumes unusual importance, as the former furnished basic material for the Byzantine art whereas the latter proved of capital significance for the later Buddhist art of the Far East (Ingholt, H. 1954: 6). He further states that the earliest Indian sculptures represented Buddha by various symbols, but some Gandhāra sculptor one day took the significant step of portraying Buddha in human form; just as both Greek and Partho-Mesopotamian sculptors had been representing their gods (Ingholt, H. 1954: 7). Dani however, mentions about the foreign influences on the Gandhāra art in following words:

“All the stone sculptures that have been recovered from Taxila give us some idea of the new trends that were developing in Gandhāra. They tell us at least one thing clearly: that in spite of borrowing different features from east and west; Taxila evolved its own particular style by synthesizing all of them and contributed to the fruition of Gandhāra art and civilization. It is this rich cultural heritage of Gandhāra that is revealed at Taxila. The excavated material present us with a continuous story of mankind as he lived here, as he came in contact with others, and as he assimilated and integrated the various trends into a cultural pattern, which we call today Gandhāra, in the centre of which lies the historic city of Taxila- a heir to the past glory of Gandhāra and a focal centre of humanity coming from east and west.” (Dani, A.H. 1986: 173-74).

Gandhāra Art has been the focus of attraction both for the eastern and western scholars since its discovery in the early 19th Century CE. The Indus-Oxus region covers the valleys of the Indus and Oxus and the territory between them. This area comprised a number of ancient states including *Uḍḍiyāna* (Malakand Division), and Gandhāra (Peshawar Valley), which are now situated in Pakistan and Kapsia (Panjshir-Ghorband Valley) and Bactria in Afghanistan. Farooq Swāti claims that the sculptural or regional styles of these states which are slightly differed from each other and therefore these should be referred to as *Uḍḍiyāna*, Gandhāra, Kapisa and Bactrian (Swati, M.F. 1998a: 27).

2.4 (a) Patronage of Gandhāra Art and the Artists:

G.A Pugachenkova states that the Art of Gandhāra was not uniform in style throughout the vast possessions of the Kushanas. A number of local centers and distinctive schools have been identified and the Kushanas Empire may be divided into four principles artistic regions: Bactria; Arachosia and Nagarahara; Gandhāra in Pakistan; and Mathurā in India. However, despite regional differences and variations, the fact remains that these areas were politically united under a single state and this helped the pooling of ideas in various fields of artistic culture (Pugachenkova, G.A. et al. 1996: 323).

The Gandhāra School of art distinguishes itself from other Indian school of art, from the fact that no one sculpture was brought to completion and did not possess fullness as the front part of the sculpture appeared to be round in shape but flat or unfinished from its backside (Agarwal, R. 2013: 111). Suwarcha Paul claims that although no direct evidence is available which indicates that there were any benefactors of the artists but keeping in view the innumerable sculptures and architectural monuments, one is led to conclude that there was tolerance and even encouragement of a sort from the ruling class and leading community even if only with the intent to propagate and deify the faith (Paul, S. 1986: 15). Parameswaran mentions that the artists of Gandhāra turned towards the Roman styles for using their techniques. The result was the combination of two different styles i.e. Indian and the West. But the unsatisfactory mixture of the two styles became a hall mark of the Gandhāra art and contributed to its historical

importance. However, the gradual changes enabled the artist of later period to make Buddha in a more indigenous form (Parameswaran, O.P. 2014: 96).

2.4 (b) Subject matter of Gandhāra Art:

By 1st Century CE Mahāyanā Buddhism was deep rooted in Gandhāra. Mahāyanā, based on the concept of Mahapurusa, with distinctive “*lakṣanas*”, the images of Buddha were created in the different areas. The Buddhist sculptures were used to fix to the bases, drums and stairs of the Buddhist Stūpas and around which the worshippers circumambulated. The individual Buddha images were used to fill the niches around the stūpas and monasteries.

Sir John Marshall mentioned three main points about the Buddhist Art of Gandhāra; (i) this School was an indigenous growth inspired as much by the traditions of the Early Indian Schools which had preceded it as by those of the Hellenized Orient, (ii) the Gandhāra School follow the precedent of the older Indian Schools, (iii) the Gandhāra School is known to us almost exclusively from its stone sculptures which occurred in vast numbers in Gandhāra itself and have been found in places as far distant as Benares and Rajgir and even in remote Northumberland (Marshall, J. 1951: 72). According to Benjamin Rowland, the iconography of Gandhāra art is essentially Indian; the language of its expression is a dialect of Roman provincial art. Further that this humanistic style was perhaps inappropriate to express the essentially mystical nature of Buddhism (Rowland, B. 1965: 128).

2.4 (c) Anthropomorphic representation of Buddha:

The Buddha image, as defined by Zwalf is distinguishable by appropriate attributes; one of these, an enlargement or bump on the head “*uṣṇīṣa*” or “turban” may have originated in Gandhāra for the practice of gathering the hair into a topknot beneath a turban and only subsequently been taken as a protruding skull-bone, which was worshiped (Ca. 400 CE) at Hadda as a relic. The Buddha’s hair in Gandhāra is usually carved in undulating lines drawn back from the forehead with the “*uṣṇīṣa*” often circled by a band (Zwalf, W. 1979: 15).

Another attribute is the “*ūrṇā*”, a tuft of hair between the eyebrows, shown on the sculptures as a small raised circle or a depression where a gemstone had marked it. Fidaullah Sehrai mentions that in Gandhāra, thousands of Buddha images were carved after the earliest Buddha image appeared in coins of Kanishka. The individual images were enshrined for worship in the chapels of the monasteries and sometimes in the niches of the Stūpas (Sehrai, F. 1991: 5).

While arguing about the beginning of Buddhist Art, Alfred Foucher, states that the concrete realization of the image of the “Perfect Buddha” was not an easy task and the difficulty could not but increase with the years, in proportion as the time of the Master grew more distant and his features faded more and more into the mist of the past (Foucher, A. 1917: 6). But Susan L. Huntington describes that the existence of pre-Kushanas period Buddha sculptures undermines the theory that Kushanas patronage was responsible for the introduction of anthropomorphic Buddha images (Huntington, S. L. 1990: 402).

2.4 (d) Gandhāra and Mathurā Schools of Art:

According to Garima Bharti, *Vajrayana* entered into Buddhism during the Gupta dynasty (6th–7th century CE) and thereafter the concept of five Buddha and Bodhisattva was introduced for the very first time. Both of the Five Meditating Buddha (Amitabha, Aksobhya, Vairocana, Amoghsiddhi and Ratnasambhava) and Bodhisattva (Padmapani, Vajrapani, Samnhabhadra, Vishvapadi, Ratnapadi and Manjurshri) have been called as Buddhist deities after Buddha (Bharti, G. 2013: 26). Madeleine Hallade says that at the beginning of the Christian era these two schools, however, each gave an anthropomorphic aspect to the Buddha about the same time. The sculptures of Mathurā adopted the heavy and powerful appearance formerly used for the “Yaksha” (male tutelary spirits) whereas the Gandhāran artists were inspired by Greek deities particularly Apollo (Hallade, M. 1968: 59).

Gandhāra sculptures show more aesthetic charm as compared to Mathurā images. In Mathurā art tradition, the Buddha image has long earlobes, thick lips, wide eyes and prominent nose whereas in Gandhāra art, the eyes are longer, angular chin,

shorter earlobes whereas nose is sharper and much better defined. Gandhāra sculptures preferred large drapery with heavy pleats for their images which covers almost the entire figure of the Buddha. In Mathurā the drapery is however thin and transparent. In Gandhāra images, the curls of hair are more separate while in Mathurā images these are rises as coils. According to Herbert Haertel the Mathurā school adopted the style of the Gandhara while the latter take the iconography from Mathurā (Härtel, H. 1964: 37).

2.4 (e) Images of the Buddha during the Asokan Period:

Some scholars claim that Buddhist artists began very early to represent with chisel and brush not only figures of Buddha, Bodhisattva and other Buddhist teachers and saints, but also episodes from the last earthly existence of the master, and form the series of his former incarnations (Oldenburg, F. S. & Leo, Wiener. 1897: 184). J.C Huntington mentions that Taranātha's "*History of Buddhism in India*" contained material from an independent version of the Asoka legends, mentions two images in the account of the events during Asoka's reign and the events of Asoka's life. The first is an image which Asoka saw during the process of his conversion. The second is an image given by a merchant to the teacher of the king of the island of Simhala (Huntington, J. C. 1985: 43).

2.4 (f) Development of Buddha image:

According to John C. Huntington after the Buddha had entered Nirvana, his senior disciple Maha-kasyapa, considering that Ajatasatru, the king of Magadha was still only shallowly rooted in his faith, and that if heard suddenly that the Buddha had passed on would infallibly vomit hot blood in his grief and die, decided that it would be best to work sort some means in advance by which the news might be broken to him gradually. Further that Kāsyapa had the Grand Councilor Vrsaghaksatriyā quickly betake himself to a garden and in a fine hall have depicted in the proper manner the casual chain of events in the Buddha's career. J.C Huntington further says that from the evidence of the nun-specific but obvious acceptance of images in the *Saddharma-pundarika*, the accounts of the Maha Bodhi image and the narrative of informing Ajatasatru of the death

of Buddha, one would have to state that there is a very strong tradition pointing to the making and use of images in the period immediately following the death of the Buddha. Another text that refers to early image making is the *Astsāhasrikā prajnapāramita*. It too contains a general incidental reference to the making of images after the death of the Buddha (Huntington, J. C. 1985: 43). The views of H. Buchthal are very relevant about the first Buddha sculpture who speaks that it repeats the type of an early Imperial toga statue and perhaps it is even a conscious imitation of a statue of Augustus himself (Buchthal, H. 1945: 10). About the development of Buddha image, D.B. Spooner describes in the following words:

“whatever we may think of the later development of the Buddha figure in India proper, there is no doubt but that it originated here in the Peshawar valley, and that the Buddha figures of Gandhāra are not only the oldest in the world but also the direct source from which the artists of central Asia and the further East drew their inspiration. All of which of course invests them with very great historical interest and importance” (Spooner, D.B. (1910). p. 37).

Sir John Marshall opines that after the revival of Hellenism under the Parthians, the sculptors of Gandhāra followed a like course. During the Kushan rule, the Gandhāra art was in a formative, adolescent stage when we can discern more clearly than at other times the efforts of the artists to overcome their initial difficulties, to reconcile Greek and local ideas, and to create from them a new synthesis of religious art suited to the needs of the Buddhists (Marshall, J. 1960: 40). According to Zwalf “*uṣṇīṣa*” in Gandhāra is depicted in variable size and shape as the bun-chignon of a head of more or less natural and often undulating hair. At Mathurā in the earliest Indian tradition, the single coiled tuft on the crown recalls the ascetic’s and may reflect the textual tradition of curls turning to the right after the Bodhisattva, on leaving palace, had cut off his hair, though the later standard style of many spiral curls, which subsequently emerged in Mathurā but is only periodically found in Gandhāra. The “*ūrṇā*” a tuft or whorl of hair between the eye brows is shown by a raised circle or by a depression to contain a precious or semi-precious stone, in other cases it was painted on. The wheel on the palms and soles, is not invariable, the long earlobes are explained by the weight of ear-pendants worn during the secular life. The Buddha is rarely without a “halo”, except in the smaller reliefs, which is a disc behind the head usually bordered with a

symmetrically foliate stalk. The “*mudra*” is used to designate certain significant gestures performed by the hands (Zwalf, W. 1996: 39).

According to W. Zwalf, the monastic habit of the Buddha is Indian but its treatment is inspired by Hellenistic and Roman draperies. The upper part of the material being rolled round the neck, the folds fall naturally from the left shoulder to form pleasant curves in front of the body. In this position the right arm is generally bent back so that the raised hand, with palm turned to the front, makes a gesture of reassurance to the faithful, *abhayamudrā*. The left arm is almost straight and the hand holds a fold of the cloak which falls from it in vertical pleats. There is adoption of a position familiar in Greek Art in standing position of Buddha in which leg is supporting the weight of the body on one leg with the other leg slightly bent, a more flexible appearance. Buddha in seated position known as “*padmasana*” (the two knees are laid flat to the ground, the legs crossed in such a position as to turn the soles of the feet upwards). Both legs are usually covered by the monastic cloak. Gandhāran images of the Buddha whether standing or seated his robes are seen in the Greco-Roman tradition of drapery in more or less realistic folds. The Gandhāran style produced a large number of images and narrative reliefs in stone and later in stucco, using moulds to multiply images in the interest of increasing merit (Zwalf, W. 1985: 91).

Madeleine Hallade describes that the costume of Buddha is the same as that worn by the Buddhist community. In Gandhāra all three pieces appear but the two undergarments are very rarely seen except in standing figures where the bent right arm lifts the hem of the thick monastic cloak (Hallade, M. 1968: 83). Writing about the earliest images from Butkara-I, Anna Filigenzi mentions that the “Buddha / Apollo” held by many to be most typical of the genuine Gandhāran product, but a far more “Indian” Buddha with characteristics very close to the production of Mathurā (Filigenzi, A. 2003: 353). In agreement we sum up in the views of Masatoshi A. Konishi who point out that there were Indo-Parthians behind the new movement in first century BCE to first century CE. Through them, Gandhāra might have accepted much Central Asian, Scythians, Iranians and the Roman or the Hellenistic influences (Konishi, M. A. 1998: 68).

CHAPTER-3

CLASSIFICATION AND STYLISTIC ANALYSIS OF BUDDHA IMAGES

3.1 Classification of Buddha images:

Among the one hundred and two individual Buddha images, there are 33 Buddha head and 69 Buddha images which come to 38% and 62 % respectively. Similarly 69 Buddha images are further sub-divided (Table 2), according to their distinctive iconographical features, attributes and physical characteristics as under:

- a) 31 Buddha images in *abhayamudrā* (PL. 12,13, 17, 41, 45, 51, 52, 53, 54, 56, 60, 61, 64, 66, 68, 70, 71, 72, 73, 74, 75, 76, 80, 82, 83, 87, 88, 93, 96, 99 and 101) ,
- b) 18 images of Buddha in *dhyānamudrā*, (PL. 14, 15, 16, 40, 46, 49, 57, 58, 59, 62, 63, 69, 77, 89, 92, 94, 97 and 100) ,
- c) 9 Buddha images in *dharmacakramudrā* (PL. 42, 43, 50, 65, 81, 85, 95, 98 and 102) ,
- d) 11 Bust images of Buddha (PL. 44, 47, 48, 55, 67, 78, 79, 84, 86, 90 and 91).

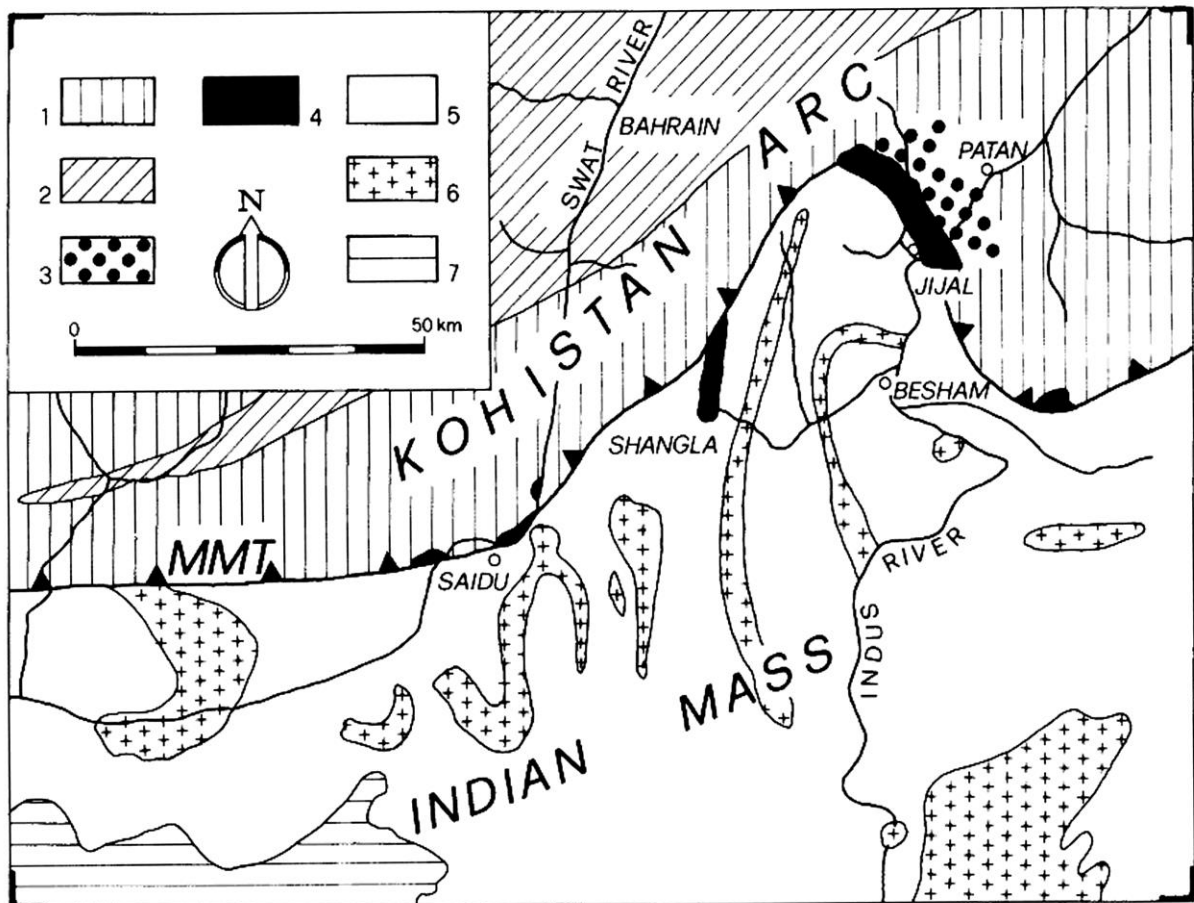
The individual Buddha cult images show that these were placed in niches and chapels on platforms and against the walls of the sacred buildings. The haloed images are posed frontal either in standing or seated position, which share certain bodily signs or *lakshanas* and perform hand gestures or *mudras*. The Buddha image is shown standing in *samabhanga* (frontal posture) usually in *abhayamudrā* gesture. While in standing position Buddha images are normally seen as standing, with left knee slightly projecting forward. The Buddha in seated position is represented generally in *dhyānamudrā* and *dharmacakramudrā*. The *abhayamudrā* is the only gesture made by standing Buddha images (Sardar, B. 2003: 123). Buddha is shown in *vajrāsana*, *padmasana* and his face is depicted as a youthful, serene and his body is portrayed as in a relaxed leg visible beneath the voluminous drapery which falls in sharp parallel folds. A large number of individual carved stone images of Buddha closely related by style and iconography suggest that the artistic tradition in this medium achieved its highest level of quality and productivity during the Kanishka reign.

3.1 (a) Geo-archaeological features of Gandhāran sculptures:

It is mentioned by Sir John Marshall that the stones in use for sculptures are schist, micaceous schist, chloritic schist, quartz mica schist, phyllite, steatite or soapstone, Taraki gray sandstone and red ferruginous clay stone. However, of these stones, the most important are the several kinds of schist and the dark gray phyllite which used for the vast majority of Gandhāran sculptures. Further that the precise provenance of the several kinds of schist and phyllite stones is not known, but there can be no doubt that all of them came from quarries in the Gandhāra region, probably in the neighborhood of southern Swat, since it was there that Gandhāra School of sculpture had its chief centre, and we may sure that, wherever that centre was, the stone quarries could not have been far distant (Marshall, J. 1951:481).

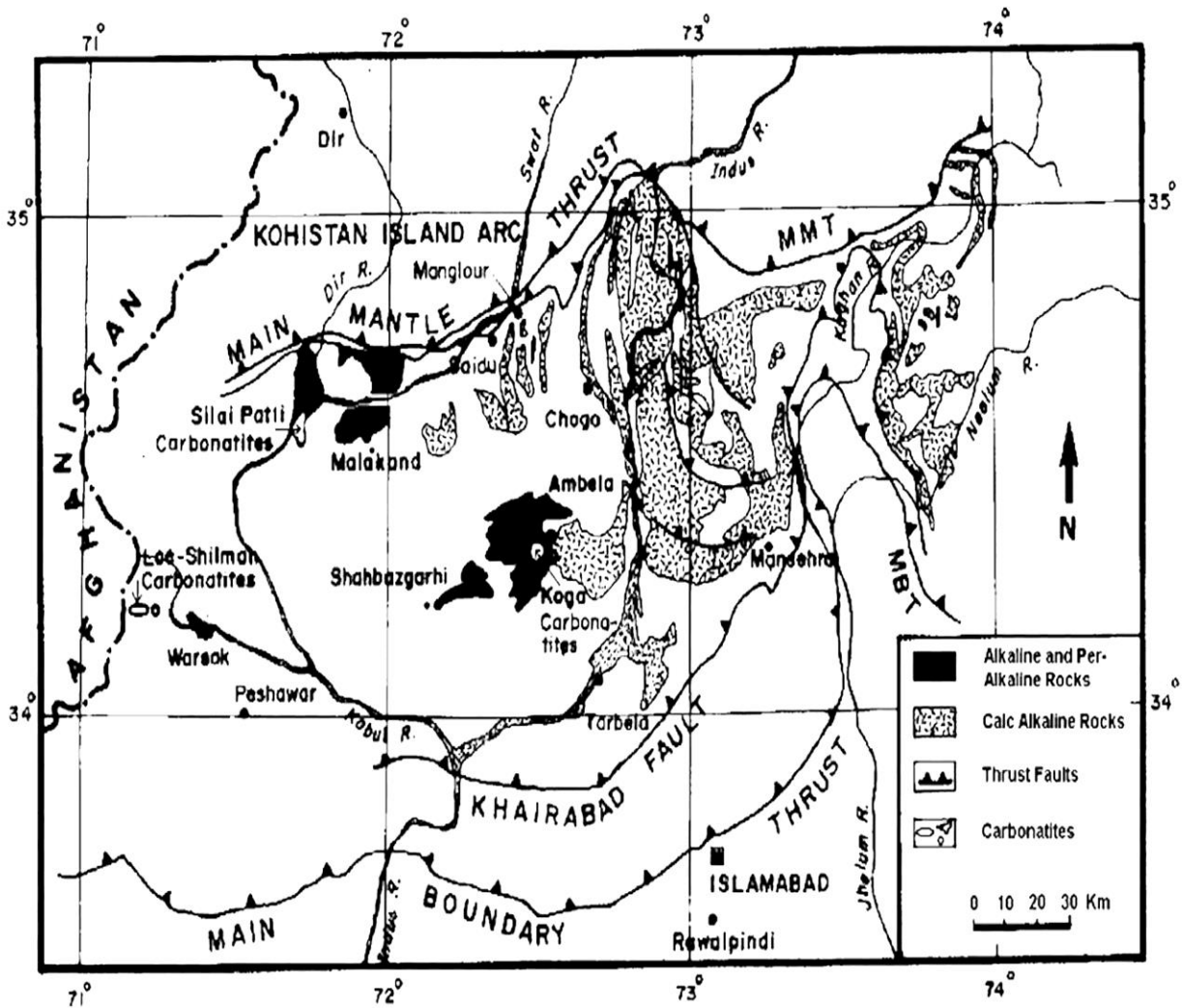
A.H. Kazmi mentions that the Indus suture zone which marks part of the collision zone between the Asian and Indo-Pakistan plates extends westwards from Kadakh through northern Pakistan to eastern Afghanistan, a distance of about 1500 kms. Further that for the greater part of this long stretch, the suture zone either crosses extremely rugged terrain which defies access, traverses regions which are inaccessible. In Pakistan its best exposure is between Besham, on the Indus and Mingora, Swat. It is further mentioned by Kazmi that Swat Granite Gneiss occurs as a massive sheet like body intruded into the Manglaur schist and has been folded subsequently into an anti-form. The crystalline rocks of the Swat area closely resemble those of the Mansehra area to the east (Kazmi, A.H. et al. 1984: 134).

Claudio Faccenna, while investigating on the classification of the lithic material used in the buildings and sculptures found on the archaeological sites mentions that Swat Valley is situated in a geologically very important area of 'Suture Zone' i.e between the Indo-Pakistan Plate and the Kohistan Island Arc. He further mentions that all the examined archaeological sites are located in the Indo-Pakistan Plate and most of the lithic material used for the constructions and sacred monuments is of a local provenance. Further that the material used for the civil and religious buildings is always of local origin (Map 3) (Faccenna, C. et al. 1993: 257).



Map-3 Geological sketch of the Swat Vally. Kohistan Island Arc. 1: amphibolites; 2: pyroxene granulites; 3: garnet granulites. Suture Zone (MMT = Main Mantle thrust); 4: ophiolitic melange. Indo-Pakistan Plate; 5: Swat-Buner schists; 6 'granites'; 7: Alluvium (from Tahirkheli & Jan 1979).(Source: Faccenna, C. 1993, p-259).

N.U. Khattak describes that the northern part of the Indian plate in Pakistan contains several igneous complexes of mild to strong alkaline character. These extend for more than 150 km from the Loe-Shilman carbonatite complex near the Pakistan-Afghanistan border in the west, through the Warsak alkaline granites, the Sillai Patti carbonatite complex, the Malakand granitic complex, the Shewa-Shabazgarhi porphyries, the Ambela granitic complex up the Tarbela alkaline complex in the east (Map 4). Further that this belt of alkaline igneous rocks called as the “Peshawar plain alkaline igneous province” (Khattak, N.U. 2001: 410).



Map 4. Generalized geological map showing the major alkaline complexes in Northern Pakistan. The location of the Sillai Patti carbonatite complex, granite gneiss, and Mansehra granitic complex are also shown. (Source Khattak, N.U. 2001, p.410).

According to Domenico Faccenna & Anna Filigenzi, the stone used for producing the sculpture and other objects found during the excavations is chlorite-schist, with fine grain size, varying from light to dark shades, sometimes with an abundance of mica particles. The writers are also of the view that it is a metamorphic rock whose main mineral components are phyllosilicates, quartz and chlorite; it occurs in the area of the Swāt valley, mainly in the central part, with smaller amounts up to the area of Chakdara. In later times, the stone most frequently used is talc-schist, also a metamorphic rock, deriving from the alteration of a basic protolite, slightly oily to the touch, with a light

color and it occurs in a limited area along the Swāt river valley. In the early Mauryan period black schist and phyllite were used for carving at Butkara-I (3rd Century BCE to 8th Century CE). Later on in the central Swat Valley, soapstone, green schist, black schist, chlorite schist and talc schist were used at the sites such as; Butkara-I, Panr and Saidu Sharif-I. (Faccenna, D. & Filigenzi, A. 2007: 24). According to Luca Maria Olivieri, soapstone, chlorite-schist and talc-schist were dug out from hills at Gogdara and Amluk-Dara (Olivieri 2000: 581; quoting Di Florio et al.1993: 63).

Shah Nazar mentions that the sculptures discovered from Marjanai site are mostly carved out of green phyllite and schist (Khan, Shah Nazar 1995: 13). At Nimogram site green schist was used extensively for sculpturing. According to A.H. Dani two varieties of stones were used for making sculptures discovered at the site of Andandheri. In the first two periods bluish color of slightly harder stone schist was used invariably which is available locally. In the last period greenish color of phyllite with a softer texture was introduced and side by side with this greenish phyllite the older variety also continued. This greenish stone is also found locally (Dani, A.H. 1968-69: 51). Suwarcha Paul mentions that most frequently used material in Gandhāra art is schist. The blue, black carbonaceous and green schist consisting of silicates were used for figures and panels of stair risers and dormer-windows of the stūpa domes. Initially sculptures were almost exclusively in gray schist, as it was best suited for the complex carvings and later on stucco was also used extensively (Paul, S. 1986: 17).

M. Ashraf Khan describes that the stone material used for Gandharān sculpture was green phyllite, gray-blue, black schist and mica schist, which belong to an earlier phase. Phyllite is a fine-grained metamorphic rock formed by the reconstitution of fine-grained, parent sedimentary rocks, such as mudstones or shales. Schist and Phyllite is greenish, black and bluish soft stone. It was abundantly available Buner, Dir, Mardan and in Swat Valley. The large quantity of stone shifted to Taxila and surrounding areas for local production. It is the reason that freestanding stone sculptures at Taxila are smaller in size and height, than Peshawar Valley and Swat Valley (Khan, M. Ashraf & Lone, A.G. 2012: 40).

According to Tahira Tanveer, the region of Swat is the most probable origin for schist and phyllite used by the sculptors of Gandhāra, Taxila and Swat for carving reliefs and images. Further that the schist was easily available in Swat and Buner from where it was brought not only to Gandhara and Taxila but also to Afghanistan. The Italian experts have documented quarry zones at Panr, Saidu Sharif, Gogdara, Amankot, Amlukdara, Bologram, Mingora and Sewgalai in Swat. The signs of extracting and the careful examination of the stone available at ancient quarries prove that the schist from Amankot (Mingora) and Swewgalai quarries were used by the artisans of the valley for sculpture making. Another ancient quarry has been reported near the Gumbatuna site on the right bank of Swat River as well as two more quarries which are located between Dargai and Shahkot near Gul Maqam, above a tunnel through which upper Swat Canal flows and the second is one k.m further east (Tanveer, T. 2010: 130-31).

3.1 (b) Material Analysis of Buddha images in the Collection:

The prime material of the individual Buddha stone images in the Peshawar collection is schist which can be more elaborated into three types such as; black, gray and green schist. Out of 33 Buddha heads 1 constitute in black schist, 24 falls in gray schist, 8 in green schist whereas 69 Buddha images constitute 2 in black schist, 56 in gray schist and 11 in green schist. The overall position of the material constitute as; 3 Buddha images in black schist, 80 in gray schist and 19 in green schist. Similarly there are 31 Buddha images in *abhayamudrā* which represent 01 image in black schist, 25 in gray schist and 5 in green schist material. The 18 Buddha in *dhyānamudrā* represents 16 images in gray schist, 2 green schist whereas there have been found no black schist image in *dhyānamudrā* in the collection. The 09 Buddha images in *dharmacakramudrā* constitute 01 image in black schist, 07 in gray schist and 1 in green schist. Similarly, out of 11 images which are Bust images of Buddha, 8 images constitute in gray schist, 3 in green schist and no image has been found in black schist in this category of the collection (Table 3). Therefore we can suggest that Buddha images in the Collection are in schist which is locally available in the hills throughout this region in different colors. The area of Swat valley up to the area of Chakdara was main centre for production of green schist. As the schist and Phyllite is greenish, black and bluish soft stone, it was

abundantly available at Buner, Dir, Mardan and in Swāt Valley. The sculptures discovered from the different sites of Peshawar Valley are mostly carved from black or gray schist, which was locally available in Peshawar Valley and its surroundings (Khan, M. Ashraf & Lone, A.G. 2012: 40).

Out of 102 Buddha images under the study, 17 Buddha images came from archaeological excavations at different Gandhara sites such as; 3 Mohmmmand Nari, 5 Thareli, 2 Mekha Sanda, 01 Takht-e-Bahi, 6 from Peshawar & Swat districts whereas the remaining 85 constitute as collected from different sources seized by Police or Custom authorities, acquisition and donation. On the basis of visual examination of the material used and comparative analysis 3 Buddha images in black schist and 80 in gray schist can be attributed to the different sites of Gandhāra most probably from Peshawar Valley such as; Sikri, Sehre-i-Behlol, Takht-i-Bhāī, Aziz Dheri, Shaikhan Dheri, whereas the remaining 19 in green schist are having relevance to the different sites such as; Butkara-I, Butkara-III, Shanisha, Gumbatuna, etc. and from Buner area. It is however, recognized that neither blue nor black or gray schist nor green schist was used by the artisans but it depends upon availability, quality and demand of the material.

3.1 (c) Dimensional size of Buddha images:

The Collection constitute 35 miniature stelae, 6 small stelae, 36 stelae, and 25 Buddha images of full size which comes to 39 %, 8 %, 33 % and 20 % respectively. A general typology has been adopted for the assessment of Buddha images on the basis of study of the excavated material carried out by the Italian Archaeological Mission working in Swāt since 1956. Buddha images in the collection have been classified into following three types according to their dimensions / size:

- a) Miniature Stelae: The Portable objects or images of Buddha which are less than 20 cms in height.
- b) Small Stelae: The Buddha images to be placed in small spaces or niches which are less than 25 cms in height.
- c) Stelae: The Buddha images to be fixed on bases, probably against walls which are less than 50 cms in height.
- d) The Buddha images which were found more than 50 cms in height constitute 25 Nos. in the Collection (Table 4).

3.2 Stylistic analysis of Buddha images:

2.2 (a) Description of major physical characteristics of Buddha image (*lakshanas*):

According to Bhattacharyya the problem of correct identification of images, presents a real difficulty which great scholars have more than once attempted to solve. The notable scholars such as; Waddell, Grunwedel, Foucher, Burgess, Getty, Coomaraswamy, Bhattacharya, Rakhaldas Banerji, and many others, have written useful and authoritative works. It was however, Foucher who first drew attention of the scholars to this rich field of research (Bhattacharyya, B. 1958: 1). According to James Burgess the customary order of the *mahapurusa laksanas* or superior, there are 32 marks (*Lalitavistara, Mahapadhanasutta, Dharmapradipika* (Burgess, J. 1985: 161). The main characteristics of an image of Buddha is however represented as; monks cloth, different hair style, body marks, hand and body positions and his body is traditionally regarded as having 32 major characteristics of a great man (*mahapurusa laksanas*), and 80 minor characteristics. (Burgess, J. 1985: 161). Ambika B. Patel mentions that based on the concept of *Mahapurusa* with distinctive *lakshanas* or identification features, the images of the great master was created indifferent regional styles based on certain art traditions and techniques (Patel, A. B. 2012: 129). According to A.K. Coomaraswamy Buddha is always represented as a deity, with a nimbus, lotus or lion throne, and certain physical peculiarities proper to the conception of a *Maha-Purusa* and *Cakravartin* or King of the World (Coomaraswamy, A.K. 1928: 815).

B.A. de V. Baily mentions that Buddha's monastic garment is almost invariably draped over his left shoulder, and the right arm and shoulder thus left bare. This draping takes the shape of conventional folds - a stylization achieved with the clinging effect that distinguishes the Indian from the more natural arrangement of the Gandhāran treatment influenced by Grecian forms, and which Coomaraswamy quotes as "wet drapery" (Bailey, B.A. de V. 1940: 29).

Similarly, Coomaraswamy has very rightly mentioned that in Gandhāra, the hair is generally thick and undulating and the *uṣṇīṣa* is either covered by the hair or replaced by a kind of chignon. However, as compare in Mathurā, both Buddha and Jina images

are represented at first with a spiral protuberance which is a lock of hair and not an *uṣṇīṣa*; later on the whole head and hair are covered with small short curls, and this type after the second century becomes the almost universal value (Coomaraswamy, A.K. 1927: 309) .

i) Positions of Buddha:

We found mainly two positions of Buddha either in standing or in seated position i.e. *padmasana* (Faccenna, D. 2007: 134 & Sardar, B. 2005: 123). In appearance, the face of Buddha image is usually found as looking forward to the viewer. While seated Buddha is depicted in “*Vajra*” (pose) or with the extended legs in a Western style. However, generally the Buddha is depicted as seated with crossed legs which make a “triangle”. There are two positions for crossed legs; first when the right leg rest above the left leg in the “Single Lotus Position” and second when both knees rest downward and the ankles fold on top of one another called “Double Lotus Position” (Faccenna, D. 2007: 263).

ii) Buddha heads:

The main features of Buddha head constitutes; *ūrṇā*, *uṣṇīṣa*, a cranial bump on top of the head either snail shell type (*kaparda*) or flame type which are either separated or not, sometimes hair tied with ribbon or ring, the elongated pierced earlobes, nimbus or halo behind his head or body, hands with webbed fingers, foot (with or without signs). Then there is usually depiction of three slightly curved horizontal lines, one above the other, under the neck. (Hallade, M. 1968: 79 and Mayer, P.R.1986: 130).

In the views of Prudence R. Myer, the most puzzling and most discussed of the *mahalakhsanas* is “*usnisa-siraskata*” (Pali, “*unhisasisa*”). In most periods and regions of the Buddhist world this has been understood to refer to a protuberance on the top of the head. Its literal meaning seems to be that the head has the shape of a turban or cap, but it has been variously interpreted. The taught commentator Buddhaghosa (5th century CE), thought that it signified a broad and full forehead and well-rounded head. (Mayer, P, R. 1986: 129).

Monika Zin mentions that *uṣṇīṣa* means “turban”, the canonical texts only say that the Buddha was born with an *usnīśasīrsa* “turban head”. The attribute *uṣṇīṣa* was represented as hair tied up in a bun, and later, when the head of the Buddha was depicted as covered with small curls of hair, the *uṣṇīṣa* was shown as a protuberance on the top of his head also covered with rows of curls. (Zin, M. 2003:200). In some devotional sculptures the *uṣṇīṣa* was modelled with particular care and there was a hole in it. In the devotional sculptures and the narrative accounts it is above all the *uṣṇīṣa* which most clearly distinguishes the Buddha from other people and monks. Stella Kramrisch describes that “the Usnisa” is the integral mark of a Buddha image, the sign by which an image is identified as that of a Buddha. The *uṣṇīṣa*, symbol of the realization of Nirvana exceeds the shape of man and the confines of the cosmos (Kramrisch, S. 1966: 38). Similarly C. Sivaramamurti describes about the development of *uṣṇīṣa* in the following words:

“That changes in Buddha’s *uṣṇīṣa* may be distinguished during the centuries, the usual Gandhāra type is wavy hair bundled into a top-knot. The early indigenous Kushan type is either an almost clean-shaven head with just a line of the hair indicated along the top of the forehead or a single synistral (gastropod shell) curl on top. The Gupta type is a very pleasing bump on the head covered over with lovely curls. In mediaeval sculpture, especially in South India a flame appears above this bump (Sivaramamurti, C. 1954: 20)”.

iii) **Monastic robe, hand gestures and the web fingers:**

Writing about Buddha’s drapery Benjamin Rowland states that the Gandhāra sculptures seems to have elaborated a very rigid formula of drapery design. There is a series of five to eleven major folds of ridges below the waist that protrude like ribs against the dark background. This conversion, even to the number of folds, is repeated over and over again so that, although carved from stone, the draperies might have been cast from an identical mould (Rowland, B. 1942: 226).

Mudra is a non-verbal communication consisting of hand gestures and finger positions of Buddha image. *Mudras* or poses of the hands in Buddhist iconography achieve a definite and sometimes multiple purposes. They may serve to define the deity represented and they may interpret the immediate role in which it is portrayed and thus

establish its temporary iconographic function. Again the attitude of the hands distinguishes different manifestations of the same divinity so it is quite apparent that the *mudras* assist materially in identifying the icon (Bailey, B.A. de V. 1940: 30). As an iconographic symbol, *mudra* came into existence towards the beginning of the Christian era. It accompanied in a rather indefinite way the appearance of the Buddha image. Rules developed little by little especially towards the middle of the first millennium of the Christian era (Saunders, E. D. 1958: 49).

iv) **Hair Style :**

According to Dominico Faccenna (Faccenna, D. 2007: 140-141) there are following 13 distinct and different types of Buddha hair:-

- i) Style I: Hair parted in middle with continuous, vertical waves from a peak over forehead (when not separated *uṣṇīṣa*).
- ii) Style II: Hair parted in middle with horizontal broken waves, with separated *uṣṇīṣa* and depicted as; vertical line of hair parted in middle, hair over *uṣṇīṣa*, separating line (between head and *uṣṇīṣa*), and hair line over forehead (arched, convex, double arched, wavy) or peak over forehead.
- iii) Style III: Hair parted in middle with lateral continuous waves, separated *uṣṇīṣa* (ring/string at base of *uṣṇīṣa*).
- iv) Style IV: Hair with broken and irregular waves (while separated *uṣṇīṣa*).
- v) Style V: Hair with broken and alternating waves (up and down) (not separated *uṣṇīṣa*)
- vi) Style VI: Hair with vertical broken waves converging at center (when not separated *uṣṇīṣa*).
- vii) Style VII: Hair with horizontal rows of overlaid waves, (when separated *uṣṇīṣa*).
- viii) Style VIII: Hair with stacked coils having curled tips (when separated *uṣṇīṣa*)
- ix) Style IX: Hair with rows of disks having a central dot (when separated *uṣṇīṣa*).
- x) Style X: Hair with concentric waves (when separated *uṣṇīṣa*)
- xi) Style XI: Hair with vertical rows of waves (when separated *uṣṇīṣa*).
- xii) Style XII: Hair with squares (when separated *uṣṇīṣa*).
- xiii) Style XIII: Hair with small squares having a central dot (when separated *uṣṇīṣa*).

According to C.W. Schmidt, the Buddha sculptures are generally considered to be the most customary images in Gandhāra Art. The hair style tradition follows the

basic pattern of a bun (*uṣṇīṣa*) on the top of the head with the rest of the hair either pulled up into it or arranged in iconographical determined conventions, such as snail-shell curls. The basic Bactro-Gandhāran principle (Fig. 1) is however presented by C.W. Schmidt (Schmidt, C.W. 1990: 223).



Fig. 1. The basic hair style in Gandhāra; Buddha images (after Schmidt, C.W, 1990, p.223)

In the initial phase, the full head of hair is drawn up into a low flat bun or *jatāmukuta*. Later on, this fashion developed into a high rising bulbous topknot. Subsequently preferences developed for a less prominent chignon fashioned from a full head of wavy hair. The less prominent bun or *usnisa* of wavy hair remained the primary mode throughout the periods of florescence and decline although the snail-curl fashion, introduced from Mathurā probably no later than the reign of Huviska, was also used for images of the Buddha during these periods.

The size and shape of the bun and the curvilinear treatment of the hairline, receding somewhat at the sides, seems to confirm the close relationship between the images from the northwest and Buddha & Jina images from the Mathurā region. For Buddha images of the Mathurā school at some point probably during the 1st century this simple fashion was superseded by the *kapardin* style *jatāmukuta* or *usnisa*, (Fig.2) a style which subsequently became the primary conventionalized mode (Schmidt, C.W. 1990: 90-92).

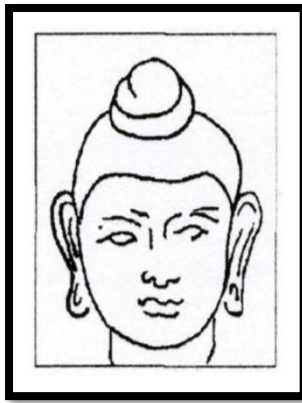


Fig. 2. *kapardin* style
(after Schmidt, C.W,
1990, p.225)

However, in Gandhāra, no later than the 1st century is indicated as there is no evidence of the *kapardin* fashion having been used for images of the Buddha. In Swāt, the low flat topknot seems gradually to have given way to one that was more high rising and bulbous. The high bulbous *jatāmukuta* is frequently secured by a band that displays a set jewel or square knot at center front suggesting influences specially associated with Hellenistic jewelry styles and perhaps high chignon fashion worn by the Sakas and Parthians (Fig. 3 & 4). These hair bands are reminiscent of the types worn in Greece, Asia Minor and South Russia during the Hellenistic period. During the period of florescence, a somewhat reduced in size, rounded bun, generally referred to as an *uṣṇīṣa* became the conventionalized mode.

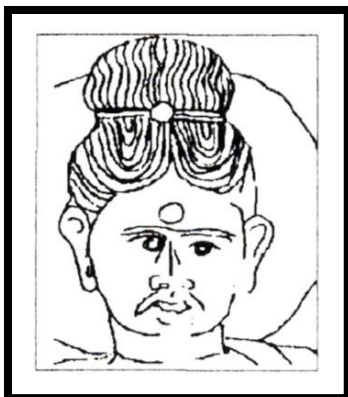


Fig.3. Conventional
hair style found in
Swat (after Schmidt,
C.W, 1990, p.225)

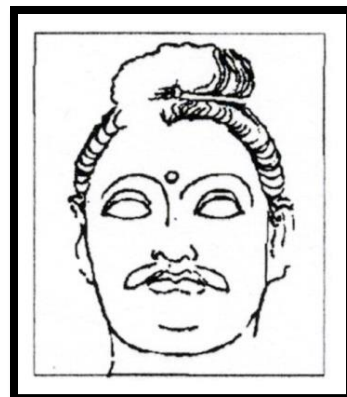


Fig.4. Hair Style found
in Swat (after Schmidt,
C.W, 1990, p.225)

For comparative analysis the images of Buddha discovered from Shaikhan Dheri and Swāt are however well comparable (Schmidt, C.W. 1990: 90-92). The snail-shell curls style, probably introduced from Mathurā during the reign of Huviska, frequently occurs as a coexistent style for Buddha images of the middle and later phases of development. The short cropped “snail-curls” style during the second half of the second and third centuries is suggested by the similarities between the articulations of the drapery occurring on the image of Takht-i-Bhāi and on an image from Sehr-i-Behlol (Fig. 5 a & b).

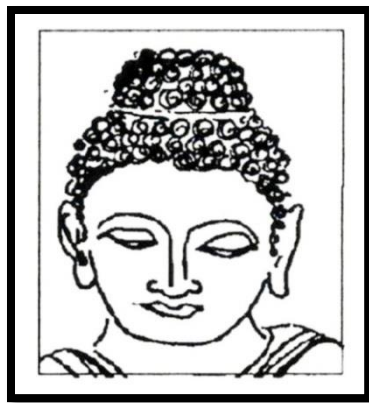


Fig. 5 a. Snail – Curls hair style (after Schmidt, C.W, 1990, p.227)



Fig. 5 b. A close view of Buddha head showing snail-shell hair, detail of PL. 31.

The figures that are later in date continue to display wavy hair similar to the examples from Shaikhan Dheri although there is an increasing tendency toward fuller, fleshier and somewhat flattened facial features, such as those seen in an additional example from Takht-i-Bhāi (Fig. 6 a). A few prominent hair styles found in the Collection are given in figures 6 b (i-ii).

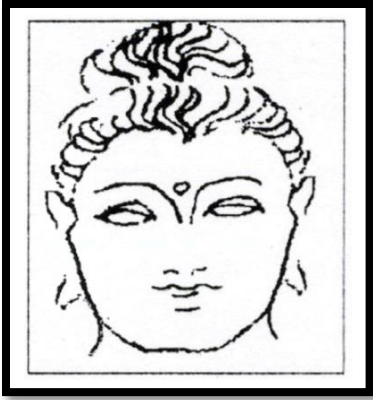


Fig.6 a. Wavy hair style
(after Schmidt, C.W, 1990,
p.227)

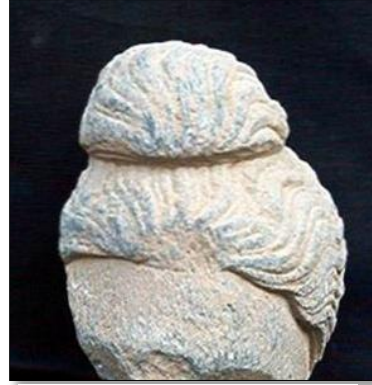


Fig. 6 b (i). Buddha head,
detail of PL. 23



Fig. 6 b (ii). Buddha head,
detail of PL. 2.

v) Halo:

The depiction of nimbus is either; plain or with plain border (with full blown lotus in the field and radiate border divided by fillet). Also it is depicted as;

- a) Style I: With plain band and border with lotus petals,
- b) Style II: With plain border and flaming edge,
- c) Style III: With elaborate composition in the field and plain border.

According to Ananda K. Coomaraswamy, halo is a distinctive mark of Greek influence, in as much as both a nimbus and rays are found in Greek art of the Alexandrian period. In the first place it may be remarked that the nimbus or rays must have originated in some classic area of sun-worship, and may be older than the known Greek examples. In India it occurs on coins of Maues, Ca. 100 BCE and so even if of western origin need not have any specific bearing on the Gandhāra question. (Coomaraswamy, A.K. 1927: 305). Rafi-us-Samad mentions that the solar disk or nimbus behind the head of Buddha was used by the Gandhāra sculptors as a symbol of deification (Rafi-us-Samad. 2011: 177).

vi) Eyes:

The description of an eye is very helpful to understand the detail iconography of an eye (Fig. 7 & 8) as mentioned by F. Tissot (Tissot, F. 1987: 363) which consists on the following parts as below:

- a) Orbital portion
- b) Tarsale portion (upper lid)
- c) Palpebral furrow
- d) Lacrymal caruncle
- e) Inferior tarsale portion (under lid)
- f) Nasal furrow
- g) Malar furrow
- h) Eyeball
- i) The nose is this side

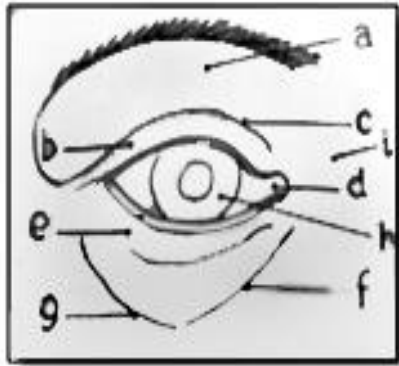


Fig.7. Description of an eye (after Tissot, F. 1987, p. 363, a=Orbital portion, b=Tarsale portion (upper lid), c=Palpebral furrow, d=Lacrymal caruncle, e=Inferior tarsale portion (under lid), f=Nasal furrow g=Malar furrow, h=Eyeball, i=nose is this side).



Fig.8. Bronze statue of a young man (after Tissot, F. 1987, p. 363)

vii) Throne decorations:

According to A.K. Coomaraswamy, there is an invariable difference between Mathurā and Gandhāran Buddha images in the illustration of throne. In Gandhāra, it is usually as a lotus throne, whereas in Mathurā, it is “*simhasana*” a rectangular pedestal supported by lions (Coomaraswamy, A.K. 1927: 306). The Gandhāran lotus is somewhat un-Indian in that it is represented not as a broad expanded surface, but rather suggesting a prickly artichoke, as it the Indian conception of a firm and easy séance (Seat), had been somewhat misunderstood. In Gandhāra sculptures, the Enlightenment of Buddha is symbolized by the emergence of lotus (Fig. 9) from the musky darkness at the bottom of the pond (Faccenna, D. 2007: 111). The lotus seat of the Buddha is hundreds of thousands of times more magnificent, pure and fragrant than any other lotuses in the world, and the Buddha preaches on the six *paramitas*, seated on such a lotus throne (Rhi, J. 2003: 168).



Fig. 9. Different types of Lotus flower decoration. Above: open lotus with upturned petals and with reverse petals, below: half opened lotus and closed lotus (after Faccenna, D. 2007, p.111)

3.2 (b) Stylistic Analysis of Buddha images in the collection:

The stylistic analysis, comparison and study of the Buddha images have been carried out mainly on the basis of a number of attributes such as; facial lineaments and distinguished features or *lakshanas* (such as mark of *ūrṇā*, and depiction of eyes, ears, nose & lips), hair style (including different styles of *uṣṇīṣa*), monastic robe, drapery designs and numerous styles, iconographical features of overall Body of Buddha image, positions of Buddha, throne and cushion designs (Table 5).

i) **Buddha heads:**

Face: The face of Buddha heads has been found in two major shapes in the collection; either in oval or in round and heavy shape. Out of 33 Buddha heads, 24 Nos. are in oval shape whereas face of 09 Buddha heads has been found in round and heavy shape.

Hair Style: The Hair style is mainly “wavy” or “undulating”, however, snail shell type has also been found in the collection. 30 Buddha heads in the collection have wavy type or style while 03 snail shell type. The snails type hair on Buddha head symbolize the

fact that the Buddha relied on the nature to protect him from sunburn as he was meditating for the rest of his life.

Halo, *ūrṇā* and Eyes: “Halo” is discovered only in 02 Buddha heads whereas “*ūrṇā*” has been found in 19 Buddha heads. The eyes portray either in “half close” or “wide open”. It has been found 17 Nos. Buddha heads in half close as compare to wide open eyes which constitutes 10 Nos. whereas eyes of 06 are damaged / chipped.

uṣṇīṣa: “*uṣṇīṣa*” is found either in high round or low round style. It has been found that 15 Nos. Buddha heads with high round and 18 in low round *uṣṇīṣa*. 09 *uṣṇīṣa* of Buddha heads have been found tied with ribbon.

Ears: The elongated ears have been found 14 Nos. in the Buddha heads whereas in 35 Buddha heads are not visible / damaged.

ii) Buddha images:

A) The Buddha images in *abhayamudrā*:

i) Face: There are 04 oval shape faces and 01 in round shape face.

ii) Hair style: The hair style is wavy in 04 Buddha stone images in *abhayamudrā*.

iii) Halo, *ūrṇā*, Eyes & *uṣṇīṣa*: Halo is visible in 12 Buddha images in *abhayamudrā* whereas in 20 images halo is not visible. *Ūrṇā* is visible in 04 images but in 28 images there have found no traces of *ūrṇā*. As regard eyes 3 are half close 2 are in wide depiction. Similarly 08 images are decorated with high round *uṣṇīṣa*.

iv) Ears: There are 6 elongated ears in the Buddha images in *abhayamudrā*

v) Moustaches: Moustaches are visible in 2 images only out of 32 Buddha images in *abhayamudrā* in the collection.

B) The Buddha images in *dhyānamudrā*:

i) Face: The oval shape face is 4, Round face 3 whereas face of 21 Buddha images in *dhyānamudrā* have been found damaged or not visible.

ii) Hair Style: The hair styles of 06 images are wavy /undulating and the hair styles of remaining 12 images are damaged or not visible.

- iii) Halo, *ūrṇā*, Eyes and *uṣṇīṣa*: The Halo is visible in 14 Buddha images in *dhyānamudrā*. *Ūrṇā* is visible in 2 images whereas Halo in 26 images is either damaged or not visible. As regard eyes 4 images are half close and 2 of them have open or wide among the 28 Buddha images in *dhyānamudrā*. The eyes of remaining 22 images are either damaged or not visible. Similarly, 6 images are with high round *uṣṇīṣa*, 22 images are however damaged out of 28 Buddha images in *dhyānamudrā*.
- iv) Ears: The 6 images have elongated ears but ears in 22 images are either damaged or have no traces.
- C) The Buddha images in *dharmacakramudrā*:
 - i) Face: Only one image is in oval shape face out of 9 images. Two images are round shape face besides the face of 6 images is damaged or traceable.
 - ii) Hair Style, *ūrṇā*, Eyes, and *uṣṇīṣa*: Two images are decorated with wavy hair style. Halo is visible in 5 images out of 9 Buddha images in *dharmacakramudrā*. *Ūrṇā* is present in 3 images.
There are two images having close eyes and one image is wide/open eye. The eyes in remaining 6 images are however damaged. The *uṣṇīṣa* is found high round in 2 images but 7 images are damaged.
 - iii) Ears: The elongated ears are traceable in 2 images but ears in 7 images are damaged / not visible.
- D) Bust images of Buddha:
 - i) Face: Three of these images have oval face but 9 are badly damaged.
 - ii) Hair Style, Halo, *ūrṇā*, and *uṣṇīṣa*: The hairstyle of 1 image is snail shell type and 2 images with wavy or undulating style. Similarly Halo is visible in 4 images out of 12 images; *ūrṇā* is visible only in one image. The half close eyes are traceable in two images and one image is having open or wide. The high round *uṣṇīṣa* is visible in 4 images whereas *uṣṇīṣa* in 5 images are damaged.
 - iii) Ears: The elongated ears are traceable in only 5 images whereas the remaining 4 images have no traces of ear due to damaged or chipped.

iii) Throne Analysis:

Out of 31 Buddha images in *abhayamudrā*, 10 images are decorated with mat cushion throne beside the two lotus throne. There are 14 cushion throne depictions in Buddha images out of 18 Buddha images in *dhyānamudrā*, whereas two images have double throne and one image with lotus throne. There are nine Buddha images in *dharmacakramudrā*, six images have cushion throne and 1 image has lotus throne. Out of 12 Buddha images, 5 have cushion throne. Among the 81 Buddha images, 3 images are decorated with “*anjālimudra*” (poja pose), 4 lotus throne, 2 of them are decorated with Pedestal and 1 in double throne.

iii) Drapery Analysis:

In the Buddha images in *abhayamudrā* pose, 14 images are in *paridhāna* (under garment) or *Antravasaka*, 10 in *uttarīya* (upper garment) or *Utarasanga* and 31 is wearing *Sānghati* (outer garment) or over robe. In the images of Buddha in *dhyānamudrā* pose, 26 are in *uttarīya*, 24 are draped in *Sānghati*. Besides, the Buddha in *dharmacakramudrā*, 9 images depicts *uttarīya* and 9 with *Sānghati*. In the Bust images of Buddha, 8 images shown wearing *uttarīya* and 4 images depicts with *Sānghati*.

3.2 (c) Iconographical features of the Buddha images:

I) Buddha heads :

Buddha heads have been classified into following three groups:-

- Group- a -Buddha images discovered from the known sites of Gandhāra.
- Group-b -Buddha images which were confiscated by Police and Custom authorities and whose provenance is un-known.
- Group- c -Buddha images which are mostly exfoliated and badly mutilated with un-known provenance.

Group-a :

In Group-a, there are seven Buddha heads which had been discovered from the different sites of Gandhāra as per details:-

01 from Mohmand Nari : (PL. 1)

02 from Mekha Sanda : (PL. 4, 9)

01 from Takht-i-Bhāī: (PL. 10)

03 from Thareli: PL. (6, 7, 8)

Discussion:

A Buddha head reported from the site of Mohmand Nari, (PL. 1), have some similar iconographical features with a head of Buddha discovered from Mekha Sanda, (PL. 4). Both the heads are almost in oval shape, the undulating hair are combed backwards which runs into the *uṣṇīṣa*. Both heads depict narrow forehead, half closed eyes with narrow slits and prominent lids, and thin straight lips with deep corners are excellently executed. However, a Buddha head which also discovered from Mekha Sanda, (PL. 9), shows some different iconographical features from the head from the same site, (PL. 4). It has somewhat a leaf style wavy hair which runs into high pointed *uṣṇīṣa*. The half closed eyes are executed very skillfully. The hair style of Buddha head from Mekha Sanda (PL. 9) is however similar to the Buddha head found from Takht-i-Bhāī, (PL. 10). The Hair style of this Buddha head, (PL. 10), is treated with top-knot (leaf type) which becomes almost *uṣṇīṣa* at the top of the head in a manner of very expertly and proficiently. Its open eyes are though defaced but in express a typical Gandhāran style.

Another marvelous Buddha head from Thareli site, (PL. 8), shows highly skilled workmanship of the sculptor. It has an oval shape face; the wavy hair runs onto pointed *uṣṇīṣa*, and the conventional prominent open eyes are skillfully executed by the sculptor. The thin and deep lips are also very prominent, endowed with traditional Gandhāran style moustaches. The two Buddha heads found from the excavations at Thareli site, (PL. 6 & 7) possesses somewhat similar iconographical features with each other; both have high and round *uṣṇīṣa*, the wavy hair are parted from the centre of forehead which runs into backward to form the *uṣṇīṣa*. The half close eyes of the both Buddha heads are skillfully executed by the sculptor.

Group-b:

In Group-b, there are 15 Buddha heads which were confiscated by Police as well as Custom authorities and stored in S.R.O Peshawar Collection. The provenance of these 15 Buddha heads is un-known (PL. 3, 5, 11, 18, 25, 27, 28, 29, 30, 31, 33, 35, 36, 37 and 39).

Discussion:

In this group, a Buddha head, (PL. 31) is worth mentioning. It has oval shape face and the hairs are snail-shell curls type, a classic Indian style which originated from Mathurā. The hair parted from the centre of the forehead which runs into *uṣṇīṣa* and tied with a twine or band. This type of hair style is however not very much famous in Gandhāra. The half closed eyes of the Buddha are executed sharply with narrow slits and prominent lids. The straight lips are very thin and skillfully implemented which shows excellent workmanship of the sculptor. The nose is very proportionate, balanced and executed delicately.

In the same group, the iconographical features of four Buddha heads, (PL. 3, 11, 33 & 36) have comparable features with each other and it is assumed that Buddha heads are similar to the images from Swāt or Buner. The face shape of these Buddha heads is somewhat round; the hair is parted from the centre of the forehead which runs into high and prominent *uṣṇīṣa* tightened with string or cord. The half closed eyes are executed skillfully, except of one Buddha head, (PL. 33), which has wide open eyes with almost round eye balls.

In this group b, 10 Buddha heads are again sub-grouped which have similar comparable iconographical features, as illustrated (PL. 5, 18, 25, 27, 28, 29, 30, 35, 37 and 39). The face of these Buddha heads is almost oval in shape; the wavy hair is combed backward which runs into round and prominent *uṣṇīṣa* tied with cords. The eyes are half closed executed very skillfully and shows proficiency of the sculptor. The *ūrṇā* is prominent in Buddha heads demonstrated (PL. 25, 29 and 35).

Group-c:

In Group-c, there are 11 Buddha heads which are almost exfoliated and badly mutilated without known provenance.

Discussion:

In group-c, a Buddha head (PL. 19), though mutilated from front of the face, is however, quite interesting to be discussed. This fleshy Buddha head in almost oval in shape renders prominently snail-shell type curls hairs, which is a classic Indian style originated from Mathurā, and it runs into round and high *uṣṇīṣa* very delicately. The half closed eyes are carved skillfully and thin sharp lips are of high quality of workmanship. The iconographical styles of two Buddha heads (PL. 22 & 32) have a very close affinity and resemblance with those from Swāt or Buner area. The eyes of both Buddha heads are wide open with high rounded *uṣṇīṣa*. The traces of Halo are also visible behind both Buddha heads. The remaining 8 Buddha heads in this group-c (PL. 2, 20, 21, 23, 24, 26, 34 and 38) are almost exfoliated and mutilated therefore due to less visible significant iconographical features are not mentioned in details. However, these Buddha heads possesses common iconographical features like the wavy hairs which combed backward and runs into *uṣṇīṣa* mostly tied with twine, half closed eyes and traces of sharp and thin lips which is one of the foremost iconographical characteristic of Gandhāra Art.

II) Buddha Images:

i) Buddha in *dhyānamudrā*:

Discussion:

Group-a :

In Group-a, there are two Buddha images which had been discovered from the different sites of Gandhāra as per details:-

01 from Mohmand Nari : (PL.14)

01 from Thareli : (PL. 15)

Discussion:

The first Buddha image in Group-a, came from Mohmand Nari, (PL. 14), which is in *dhyānamudrā* (meditation pose) seated in lotus position on a throne. The drapery folds of the monastic robe are in paired grooves, covering both shoulders in typical Gandhāran style. This Buddha image is though without head but it renders detail iconographical features and presents skillfulness of the sculptor. The second Buddha image in Group-a, (PL. 15), is from Thareli site. In this image Buddha (without head) is seated on a high throne, on front Buddha is shown in *dhyānamudrā* whereas three standing worshipers in standing position are in *anjali mudrā* leaning towards Buddha. The monastic robe covers shoulders as well as the body and the drapery folds of the monastic robe are in wide grooves. Iconographical looking, these two Buddha images are comparable with the Buddha images found from Peshawar valley.

Group-b:

In Group-b, there are 12 Buddha images in *dhyānamudrā* which were confiscated by Police as well as Custom authorities and then stored in S.R.O Peshawar Collection; hence the provenance of these 12 images is not known (PL. 46, 57, 58, 59, 63, 69, 77, 89, 92, 94, 97 & 100).

Discussion:

In this Group b, the iconographical features and style of 10 Buddha images in *dhyānamudrā*, (PL. 46, 57, 58, 59, 69, 77, 89, 92, 94 and 97) impound us to study them in a separate group. These Buddha images hold similar iconographical features such as; Buddha is seated in lotus position on throne, the monastic robe covers whole body including both shoulders in Gandhāran style, whereas the drapery folds are mostly in wide grooves, and the gathered drapery in the shape of semi circle which falls on the top of the cushion throne. The Buddha in *dhyānamudrā*, (PL. 94), seated on double throne is however of special mention. The front portion of the throne is decorated with hanging drapery, between them is grooved curve lines, while in the lower portion of the throne four Buddha in *dhyānamudrā* under rows of four separate arches decorated with flowers are shown, above them constant saw-tooth design is very prominent. These Buddha

images are without head, except one image which is represented (PL. 58). The Buddha image is conferred with partially defaced plain halo behind the Buddha image (PL. 58).

In the Group-b, two Buddha images are however significant and worth mentioning. The first is a haloed Buddha in *dhyānamudrā* seated on low throne, clad in monastic robe which covers his both shoulders in Gandhāran style, the Buddha is seated under a foliage arch which is decorated with lotus petals around the halo. The second Buddha image in this group, (PL.100) is image of Buddha seated in *dhyānamudrā* in lotus position crosses legs, most probably on a throne or pedestal which is completely mutilated. His right shoulder is uncovered in a style which originated from Mathurā. The *uttarīya* covers Buddha's left shoulder and it also wears a *paridhāna*, the arms are round and fleshy, the robe covers both knees. These Buddha images are comparable with the Buddha images from Gandhāra sites.

Group-c

In Group-c, there are 04 Buddha images in *dhyānamudrā* which are almost exfoliated and badly mutilated without known provenance (PL. 16, 40, 49 & 62).

Discussion:

Among the four Buddha in *dhyānamudrā* images, two of them have partially damaged plain halo behind the Buddha head (PL. 49 & 62).

ii) Buddha in *abhayamudrā*:

Group-a :

In Group-a, there are two Buddha images which had been discovered from the different sites of Gandhāra as per details:-

01 from Mohmand Nari : (PL.12)

01 from Thareli: (PL. 13)

Discussion:

In Group a, out of two sculptures one came from Mohmand Nari, (PL. 12), is Buddha seated crossed legs in *abhayamudrā* pose on cushioned throne decorated with drape design. The Buddha is wearing a monastic robe which covers his both shoulders in Gandhāra style. The drapery folds are accumulated under the left hand and spread over the upper edge of the cushion throne gracefully. The right hand is in *abhayamudrā* while left hand is lying on his lap holding gathered folds of drapery which spread on the top of the throne in semi-circular shape. The image is executed skillfully with iconographical details. Head, halo right and left hand is wrecked. As compare to this image with second Buddha from Thareli site, the later is in a good state of preservation. The Buddha image in *abhayamudrā* from Thareli, (PL. 13), is however very significant and worth mentioning. The monastic robe covers the body including both shoulders in Gandhāran style. Its plain halo is however partially mutilated. These two Buddha images are comparable with the sculptures discovered from other sites of Gandhāra.

Group-b:

In Group b, there are 25 Buddha images in *abhayamudrā* which were confiscated by Police as well as Custom authorities and then stored in S.R.O Peshawar Collection without known provenance (PL. 41, 45, 52, 53, 54, 56, 60, 64, 66, 68, 70, 71, 72, 73, 74, 75, 76, 80, 82, 83, 87, 88, 96, 99 & 101).

Discussion:

The 25 Buddha images in this Group-b constitute as ‘confiscated material’ therefore these are without any contextual details hence un-known provenance. Among the 25 Buddha images, 7 Buddha images are in seated position (PL. 87, 68, 70, 88, 96, 99 & 101) and 18 in standing positions (PL.41, 45, 52, 53, 54, 56, 60, 64,66, 71, 72, 73, 74, 75, 76, 80, 82 & 83). The two seated Buddha images in this Group-b are very significant; the first one is Buddha image in *abhayamudrā*, our PL. 101, the iconographical details and style of this image has very close affinity and resemblance with those from Afghanistan, whereas the second Buddha image (PL.88), has a large halo behind the Buddha image seated on small throne. This Buddha image in

abhayamudrā is in lotus position seated cross legs, the feet are un-covered while soles are in up-ward positron. The Buddha is wearing monastic robe leaving right arm bare in Mathurā style, the under robe is visible at form of the body, the left arm is holding hem of the drapery which are chiefly in well rounded ridges and terraces. The 4 Buddha images (PL. 68, 70, 87 & 125) are in typical Gandhāran style as their iconographical features such as; drapery, pedestal decoration, and other characteristics have very close resemblance and affinity with each other which means that these images belongs to Gandhāra region.

There are 18 Buddha images in standing position under Group-b, which are in the gesture of *abhayamudrā*. The stylistic and iconographical characteristics of Buddha image, (PL. 76), show close resemblance and affinity with the Buddha sculptures found from Afghanistan. The monastic robe is shown in wide grooves chiefly in ridges and terraces covering the whole body of Buddha very skillfully by the artist. The remaining 17 Buddha images under this Group-b, have common iconographical features including; style of standing, drapery style, serenity facial lineaments, wavy hair styles treated with top-knot and becoming almost *uṣṇīṣa*, depiction of *ūrṇā* in the centre of forehead, orientation of face and bending of one leg while weighting on another leg etc.

Group-c

In Group c, there are 04 Buddha images in *abhayamudrā* which are almost exfoliated and badly mutilated, without known provenance (PL. 17, 51, 61 & 93).

ii) Buddha in *dharmacakramudrā* :

Group-a :

In Group a, there is no Buddha image discovered from any known site of Gandhāra.

Group-b:

In Group b, there are 09 Buddha images in *dharmacakramudrā* which were confiscated by Police as well as Custom authorities and then stored in S.R.O Peshawar Collection. Therefore the provenance of these Buddha images is un-known (PL. 42, 43, 50, 65, 81, 85, 95, 98 & 102).

Discussion:

In Group-b, out of nine Buddha images in *dharmacakramudrā* gesture, six of them (PL. 43, 50, 81, 95, 98 & 102) are worth mentioning. The drapery style of these Buddha images is in Mathurā style; For instance a Buddha image (PL. 102), describes wear monastic robe leaving right shoulder bare, the *uttarīya* covers Buddha's left shoulder, and also wears *paridhāna*, the robe covers both knees leaving feet bare and upward position. The drapery folds are chiefly in rounded, ridges and terraces are flattened at the knees to form low strip. The traces of Plain Halo are visible in three Buddha images (PL. 81, 100 & 102). The half closed eyes are depicted in two Buddha images, PL. 81 & 98 whereas in one Buddha image, (PL. 102), the eyes are wide open.

iii) Buddha bust images:

Group-a :

In Group-a, there is no Buddha image discovered from any site of Gandhāra.

Group-b:

In Group-b, there are 07 Buddha Bust images which were confiscated by Police as well as Custom authorities and then stored in S.R.O Peshawar Collection (PL. 44, 47, 78, 79, 84, 86 & 90).

Discussion:

A Buddha image seated on pedestal (PL. 44) is holding a begging bowl in his hands is worth mentioning. Similarly another Buddha image in this group-b (PL. 47) is a haloed Buddha under *andrasala* cave decorated with figures of Buddha around it. The wavy hairs are combed backward which runs into high round *uṣṇīṣa*; elongated earlobes, and *ūrṇā* are prominent. A Buddha image (PL. 67) is much defaced but the traces of a square hole which used to fix the head on the image are prominently visible. Again here the drapery style of one Buddha image (PL.68) constitutes Mathurā style, leaving right shoulder un-covered. In this image, the feet are exposed and soles are in up-ward position. The hair style of another Buddha image (PL.84) are arranged in snail-shell curls type, a classical style which originates from Mathurā. The high *uṣṇīṣa* tied with a

band is very prominent. This image also bears a plain halo behind the head of the Buddha image. In this group, an image of Buddha seated on throne (PL.86), which is decorated with straight festoon with opposite ovate shape leaves, facing left side very gracefully. Another good example of Buddha image in *dharmacakramudrā* (PL.90) is executed skillfully, the drapery covers whole body of the Buddha image and gathered folds of the hem are spread on the top of the throne in semi-circular shape. A tenon is visible prominently at the base of the square throne used for fixing the image at its proper place.

Group-c

In Group c, there are 04 Buddha images in *abhayamudrā* which are almost exfoliated and badly mutilated, without known provenance (PL. 48, 55, 67 & 91).

CHAPTER-4

COMPARATIVE STUDY AND ANALYSIS OF BUDDHA IMAGES

4.1 Comparative study of Buddha images:

It was essentially considered that without stylistic analysis and comparative study of the sculptures the whole study shall be a futile exercise. Therefore the kind of analysis and study was found not an easy task and deep knowledge about Buddhist sculptural art from ancient Gandhara, *Udhiyana*, Afghanistan and ancient land on the east across the Indus. This researcher has to his credit the working experience in the ancient land of Gandhāra and Taxila valley in particular, which facilitated his job to some extent.

For the purpose of comparative study the Buddha image on a gold coin of Kanishka (Fig. 10) is very attention-grabbing which portray the image of Buddha with formative iconographic features such as; *uṣṇīṣa*, elongated earlobes, left hand of Buddha holding hem of the drapery, as well as depiction of nimbus and aureole which are very prominent, which is very well mentioned by Madeleine Hallade, (PL. 24, p. 32) (Hallade, M. 1968: 32). Therefore the comparison of Buddha images in the collection have been carried out with other reported Buddha images on the basis of not only on their material, execution, different style, circumstantial evidences, iconographical details but also other features such as; facial expressions, styles of hair and eyes, drapery designs, other attributes, poses and gestures of Buddha images in the plastic art.



Fig.10. Gold coin of Kanishka, standing Buddha with prominent Halo and Nimbus. (After Hallade, Madeleine 1968, p.32).

The first image for instance is a Buddha head from Thareli site, bearing Accession No. S.R.O 972 (PL. 6), which shows a close affinity and resemblance with the Buddha head (Fig. 11) with un-known provenance, mentioned at fig. 43, as described by Zwalf (Zwalf, W. 1996: 33). The facial expressions and features especially its round face, the depiction of close eyes, straight nose and undulating hair style in thin strands of varying relief from a peak into low and flat *uṣṇīṣa* are common and executed skillfully.

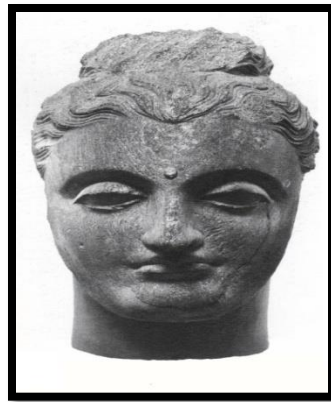


Fig. 11. Buddha head from un-known site (after Zwalf, W. 1996, PL. 43, p. 33)

Our second Buddha head is again from Thareli site, bearing Accession No. S.R.O 986 (PL. 7), which is comparable with the Buddha head (Fig. 12) from un-known site collected by Major-General Sir Frederick Richard Pollock, Bengal Army, 1844-79 as described by Zwalf (Zwalf, W. 1996: 32) under Catt. No.39. The oval shape face is marked with narrow forehead, protruding eyes, large nose is narrow and straight, prominent marks of *ūrṇā*, emphatic chins are distinguished marks of the Buddha heads under discussion. The hair of Buddha undulates densely from a small peak and the hair line into and beyond a flat and large *uṣṇīṣa*.

The next Buddha head is from Mohmmmand Nari site, bearing Accession No. S.R.O. 2 (PL.1) though mutilated but very interesting to compare it with the Buddha head (Fig. 13) as discussed by Harald Ingholt (Ingholt, H. 1957: 129) (fig. 267) which

is from Sikri site and presently in Lahore Museum (Inventory No.2181). The wavy strands of hair flows back ward from the centre of the hairline across the forehead; the hair line is almost horizontal. The narrow forehead, sharp half close eyes with prominent eye lids and thin lips are however, prominent which allow us to high regard its execution.

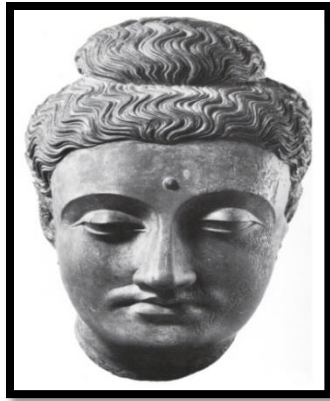


Fig. 12. Buddha head from unknown site (after Zwalf, W, 1996, p. 32)



Fig. 13. Buddha head from Sikri (after Ingholt, Harald. 1957, PL. 267. n. 129)

The fourth Buddha head, with Accession No. S.R.O 582 (PL.31) is a confiscated object hence without known provenance which we have selected for comparison with a head of the Buddha from Taxila (Fig.14) as described by John Marshall (Marshall, J. 1951: 724) (PL. 225, fig. 156). According to John Marshall this Buddha head is in phyllite (without halo), *ūrṇā* is not present but may have been lost by damage to the forehead. Regarding the hair Marshall mentions that the head and *uṣṇīṣa* are covered by schematic curls. When we compare these Buddha heads we found that both heads with oval shape face have narrow forehead, almost closed eyes with sharp eye brows and eye lids, proportionate long nose, pointed tight lips and prominent earlobes which are executed skillfully.

The fifth Buddha head is from Takht-i-Bhāī site, bearing No. S.R.O 2460 (PL.10), for comparison we have selected only head of the Buddha image (Fig. 15)

reported from Sehr-i-Behlol and presently housed in Islamabad Museum bearing Accession No. 4, as mentioned at PL. 51 (The Exhibition of Gandhāra Art of Pakistan 1999: 125). Both these heads have a very close affinity and resemblance with each other. For instance take the face, which have no line of difference at all. The high *uṣṇīṣa* of both the heads are bound by a string with central circular plaquette, while the hair is indicated by vertical wavy and parallel grooves, with *ūrṇā* on the forehead. The elongated earlobes half closed eyes are prominent and well executed with gracefully.



Fig. 14. Buddha head from Taxila (after Marshall, John. 1951, p.724).



Fig. 15. Head of Buddha Image reported from Sehr-i-Behlol (after The Exhibition of Gandhāra Art of Pakistan, 1999, p.125)

The sixth Buddha head with Accession No. S.R.O 595 (PL. 36) in the Collection is a confiscated object which bears no provenance. We have selected this Buddha head to compare with another Buddha head (Fig. 16) which is confiscated and bearing Accession No. C.308, now at Taxila Museum as described by Ashraf Khan (Khan, M. Ashraf et al. 2005: 76) (PL. 104). The facial iconographical features of both Buddha heads resembles with each other; having oval shape face, with undulating hair arranged upward, high round *uṣṇīṣa* tighten with a thin band, Halo in both cases is broken, traces of *ūrṇā* are visible, eyes are open with heavy lids, long nose, with sharp pointed and tighten lips are also prominent. The elongated earlobes which is a distinguished mark of

Buddha are however, very skillfully carved by the sculptors. The face of Buddha head (PL. 104) is somewhat pitted and shattered partially.

A Buddha head selected for comparison is a confiscated object which bears Accession No. S.R.O 587 (PL. 33). This Buddha image has been selected for stylistic and iconographical comparison with a similar Buddha head (Fig. 17) from Butkara-I, Swāt, recorded as Inventory No.B-2540, presently in Swāt Museum and mentioned under Cat. No. 48 (Gandhara: The Buddhist Heritage of Pakistan, 2008: 108).

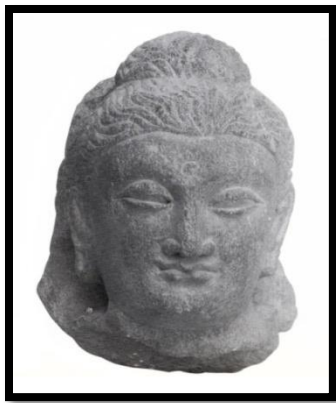


Fig. 16. Buddha head from unknown site (after Khan, M. Ashraf, 2005, p. 76)



Fig. 17. Buddha head from Butkara-I, Swat (after Gandhara, The Buddhist

Both Buddha heads shows affinity in iconographical features; the face in both cases is rather round, the wavy hair arranged in backwards which runs into high *uṣṇīṣa*, tighten with a string around the *uṣṇīṣa*, narrow forehead, with *ūrṇā* mark, wide open eyes with slits and prominent lids and round eye balls, thin and sharp pointed lips with deep corners, long nose with nostrils are some of the prominent and similar features. The elongated earlobes of Buddha head (PL. 33) are partially exfoliated. There is only small difference in the depiction of moustaches between both Buddha heads under discussion.

A Buddha head from the site of Mekha Sanda which constitutes Accession No. S.R.O 492 (PL. 4) in the Collection is comparable with a Buddha head (Fig. 18) which bears Inventory No. G-173 [old 329] whose provenance is un-known. It is preserved in Central Museum, Lahore, and published under Catt. No. 138 (Gandhāra: The Buddhist Heritage of Pakistan 2008: 214). Both these Buddha heads have close resemblance with each other. For instance their fleshy or heavy faces are almost oval in shape; the eyes are half closed with narrow slits and sharp lids, thin and tighten lips with deep corners, long nose with nostrils, the wavy hair are treated with top-knot becoming almost *uṣṇīṣa*. The iconographical elements of both the Buddha heads are executed skillfully.

The next Buddha head is also from the site of Mekha Sanda bearing Accession No. 2440 (PL. 9). To compare this Buddha head we have taken only the head of a Buddha image (Fig. 19) bearing Accession No. C.5-5, (a confiscated object) presently in the Taxila Museum, as described by Ashraf Khan (Khan, M. Ashraf et al. 2005: 46) under Catt. No. 59.



Fig. 18. Buddha head from un-known site (after: Gandhāra, The Buddhist Heritage of Pakistan, 2008, p.214

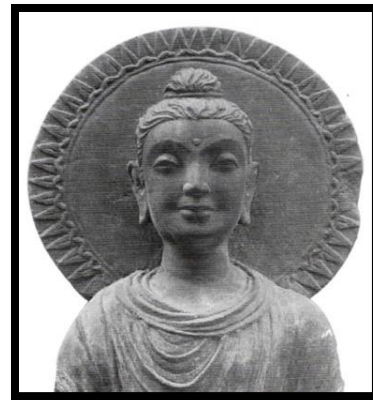


Fig. 19. Head of Buddha from unknown site (after Khan, M. Ashraf. 2005, p.46.

While comparing both heads we reach at the conclusion that iconographical there are many similarities in these heads. For instance take the shape of face which is oval type, the wavy hair combed backwards which runs into pointed *uṣṇīṣa* and tied with a thin string, the half closed eyes with narrow slits and sharp lids are prominent, proportionate lips with deep corners are visible, the elongated earlobes are outstanding. The Buddha head (Catt. 59) has a Halo whereas in the Buddha head (PL. 9) there is no halo. This is the only difference between both heads. Despite this the overall iconographical features of both these Buddha heads is carved very gracefully with expertly.

We have selected for comparison another Buddha head which bears Accession No. S.R.O 2385 (PL. 8) is from the site of Thareli. Since this Buddha head is badly mutilated therefore it is difficult to recognize it whether it is a head of Buddha or Bodhisattva. Therefore, due to its close resemblance with Bodhisattva, we have compared this head with the head of a Bodhisattva (Maitreya) image (Fig. 20) which is reported from the site of Sehr-i-Behlol, and presently in Peshawar Museum (Accession No. 1866) described under Catt. No. I-5, (The Exhibition of Gandhāra Art of Pakistan 1984: 24). In comparison, it is observed that the open eyes with narrow slits and sharp lids are carved expertly, the wavy hair are combed backward which runs into almost pointed *uṣṇīṣa*, straight nose with nostrils and pointed lips are prominently executed. Similarly regarding the moustaches of both heads; we have no line of difference at all.



Fig. 20. Head of Bodhisattva from Sehr-e-Behlol (after The Exhibition of Gandhāra Art of Pakistan, 1984, p. 24.

A Buddha head bearing Accession No. S.R.O 523 (PL. 30) with un-provenance is well comparable with a Buddha head found from Sikri presently at Chandigarh Museum, India published by Suwarcha Paul (Paul, S. 1986: 241) at Catt. No. 235-A. The iconographical study shows very similar features of both heads, for instance these have oblong face, wavy hair with a large *uṣṇīṣa* and a wide forehead with *ūrṇā* in the centre, and soft rounded chin. The faces of these both heads are full lipped whereas the eyes depiction is heavy lidded. The nose of both heads is partially broken.

Another Buddha head bearing Accession No. S.R.O 200 (PL. 24) shows a very close affinity with a Buddha head (Fig. 21) from Gandhāra area now preserved in Chandigarh Museum (Cat. No. 2200) as described by Suwarcha Paul (Paul, S. 1986: 110). These both heads have very close resemblance with each other, for example; fleshy oval shape face, substantial *uṣṇīṣa* tied at the base with a string, wavy hair, voluminous chin, delicate lips, well defined eyes and partially damaged nose (Paul, S. 1986: 241).



Fig. 21 Buddha head from Gandhara (after Paul, S. 1986 p. 110)

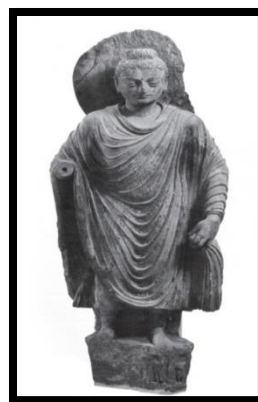


Fig. 22. Buddha in *abhayamudrā* with unknown provenance (after Zwalf, W. 1996, PL. 3, p. 10)

A Buddha image in *abhayamudrā* bearing Accession No. S.R.O 165 (PL. 52) with un-known provenance has been compared with the Buddha in *abhayamudrā* (Fig. 22) as described by W. Zwalf at Catt. Image No. 3. (Zwalf, W. 1996: 10). While

comparing these images we found that the heads are round to oval and the hairs undulating / wavy are densely outwards from a peak above the forehead and similarly on the flat-topped *usnisa* to the plain halo in both the images. The eyes are with prominent lids, the thin nose has a round *ūrṇā* in relief low above it, thin lips and full chin is neatly in rounded shape. The iconographic details of monastic robe are however worth seeing which covers both shoulders and forms a graceful neckline and distinguishable back throw. The robe of Buddha is secured by a loop of drapery in the left hand and hangs gathered below it in dense folds. The dense and regular drapery folds are high ridges and terraces with rounded edges in the usual two schemes; a ridge under the abdomen clearly separating them.

A Buddha image in *dhyānamudrā* entered with Accession No. S.R.O 307 (PL. 62) is from un-known provenance has been compared with a Buddha sculpture (Fig. 23) from Aziz Dheri (Catt. No. 23, Reg. No. PM. AZD 1994-83; Serial No. 190) as described by M. Nasim Khan (Khan, M. Nasim. 2010a: 39). Both images shows Buddha seated crossed legs and his right hand is placed in the left and opens upwards. As illustrated in both images, Buddha is wearing a monastic robe covering his both shoulders, the necklines, marked in relief are round, and the folds of drapery are getting from the shoulders, while the lower folds drop over his feet in semi-circular forms.



Fig. 23. Buddha in *dhyānamudrā* from Aziz Dheri (after Khan, M. Nasim 2010a, Catt. 23, p. 39)



Fig. 24. Buddha in *dhyānamudrā* with unknown provenance (after Ingholt, H. 1957 p. XXI Fig. 1)



Fig. 25. Buddha in *dhyānamudrā* from Takh-i-Bahi (after Spooner, D.P 1912-13, PL. XLIV c)

A Buddha in *dhyānamudrā* with Accession No. S.R.O 339 (PL.14) is from Mohmmand Nari site which has compared with a Buddha image (Fig. 24) presently at Museum fur Volkerkunde, Berlin, Germany, as mentioned by Ingholt (Ingholt, H. 1957 PL. XXI, fig.1). The drapery folds in both the Buddha images are mainly rendered by paired, parallel lines. The only difference is decoration of throne; in the Buddha image, (PL. 14) has simple decorated hanging drapery design whereas in (PL. XXI, fig. 1), the throne is decorated with row of square panels with axes, bisected into triangles each containing an indented triangle. We have taken for comparison another image of Buddha in *dhyānamudrā* (Fig. 25) excavated from the Takht-i-Bhāi site during 1912-13, as mentioned (PL. XLIV, fig. c) by D.P. Spooner (Spooners, D.P. 1912-13: 140).

The Buddha image in *dhyānamudrā* with Accession No. S.R.O 855 (PL. 15) which came from Thareli site has taken for comparison with a Buddha image in *dhyānamudrā* (Fig.26) published (PL. XIX) in the Catalogue of 1964 “Gandhāra Sculptures in the National Museum of Pakistan, Karachi”. The Buddha is seated on high raised pedestal throne. The monastic robe covers both shoulders of Buddha in both images while drapery folds are chiefly in parallel ridges. However head of the Buddha

(PL. 15) is chipped off therefore further iconographical such as; *uṣṇīṣa*, *ūrṇā*, hair style, facial feature are not being discussed.

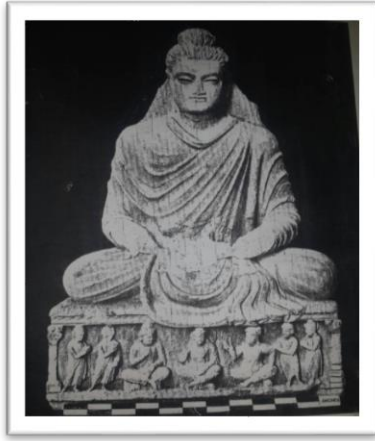


Fig.26. Buddha in *dhyānamudrā* with unknown provenance (after Gandhara Sculptures in the National Museum of Pakistan, Karachi, PL.XIX).

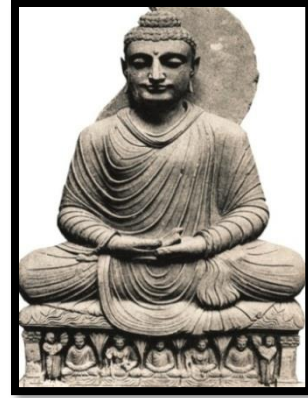


Fig. 27. Buddha in *dhyānamudrā* with unknown provenance (after Ingholt, H. 1957 PL XV).

A Buddha in *dhyānamudrā* seated on high throne with Accession No. S.R.O 861 (PL. 94) from un-known site is notable and worth mentioning. The Buddha is wearing monastic robe which covers his both shoulders and the body in Gandhāran style. The drapery folds are accumulated under the hands gracefully chiefly in wide rounded ridges and terraces, dropping on the centre of throne. The high raised throne is adorned with two types of decoration; the upper front portion of the throne is decorated with hanging drapery design between the legs of mat cushion throne, while in the lower part of the throne four Buddha images in *dhyānamudrā* under a row of round shape separate arches decorated with flowers are shown, above them persistent tooth-saw design in a horizontal line is prominent. The drapery folds of the monastic robe of Buddha and throne decoration is however comparable with the Buddha image (Fig. 27) presently at British Museum as mentioned by H. Ingholt (Ingholt, H. 1957: PL. XV, fig. 3). The number of Buddha depiction in the throne is however five as compare to Buddha image (PL.94) which shows four Buddha images in *dhyānamudrā*. The monastic robe of

Buddha in both these images depicts similar style and designs as well as the drapery folds and there is no line of difference at all.

Buddha in *dhyānamudrā* with S.R.O Accession No. 861 (PL.94) is well comparable with the Buddha image from Takht-i-Bhāī, (Fig. 28) during excavation (1912-13) as mentioned (PL. XLVII, fig. a) by D.B. Spooner (Spooner, D.P. 1912-13: 132-148). Again here we have found that the monastic robe of Buddha image from Takht-i-Bhāī site which covers his body and both shoulders is parallel in design and style with the Buddha image at PL. 94. The throne is decorated with four Buddha in *dhyānamudrā*, while two worship devotees in seated position are present on either side of the four Buddhas between the finely executed two legs of the throne.

Further to compare the Buddha image (PL. 94), with a similar Buddha image (Fig. 29) now at Taxila Museum (confiscated object) under Accession No. C.5.2, as described at Catt. No. 74 by M. Ashraf Khan (Khan, M. Ashraf. 2005: 57). We analyze that both images depict similar iconographical details especially the monastic robe, its style & design and there is hardly any difference between the both Buddha images. However, there is only difference of the throne decoration between the Buddha image (PL. 94) and the image of Buddha described by M. Ashraf Khan at Catt. No. 74 there are four seated figures separated by standing budding lotuses depicted on the throne of Buddha image.



Fig. 28. Buddha in *dhyānamudrā* from Takh-i-Bahi (after Spooner, D.P, 1912-13, p. XLVII a).

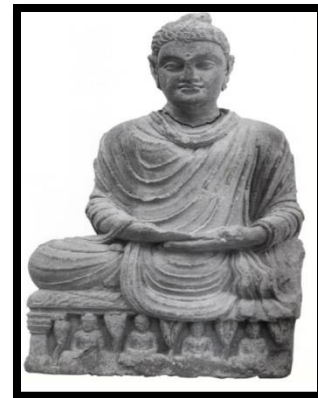


Fig. 29. Buddha in *dhyānamudrā* with unknown provenance (after Khan, M. Ashrf 2005, Catt. 74, p.57).

A Buddha image in *dharmacakramudrā* bears Accession No. S.R.O 135, (PL. 50) in the Collection has un-known provenance. We have compared this image with the image of a Preaching Buddha (Fig. 30) with similar features as mentioned at Catt. No. 248 by H. Ingholt (Ingholt, H. 1957: 119). The head and right hand from arm of the Buddha image (PL.50) is chipped. The figure is in monastic robe leaving right shoulder bare which is akin to the Mathurā art. The *uttarīya* covers left shoulder and also wears a *paridhāna*, the robe is gathered below the left hand hanging down in graceful manner, and the robe covers both knees leaving right feet bare and in upward position, which is spread on the throne, toes and soles are executed gracefully. The front side of the throne is decorated with hanging drapery with pleats and graceful folds, against in two confronted worshippers, separated by fire alter on a stand right knee on the platform, with hands in *anjālimudrā*.

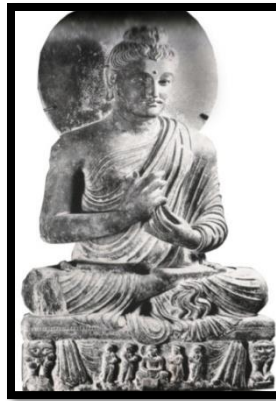


Fig. 30. Preaching Buddha from Peshawar (after Ingholt, H. 1957.PL. 248, P.119)

This Buddha image (PL.50) shows close resemblance and affinity with a marvelous piece of Buddha in *dharmacakramudrā* reported from Naushahra (Fig. 31) published at Catt. No. 28 by W. Zwalf (Zwalf, W. 1996: 24). With similar iconographical features especially drapery and throne decoration, a Buddha image in *dharmacakramudrā* (Fig. 32) without known provenance is preserved in Central Museum Lahore (Inv. No. G-148, old: 29) as mentioned at Catt. No. 135 (The Buddhist Heritage of Pakistan, 2008: 212).



Fig. 31. Buddha in *dharmacakramudrā* from Naushahra (after Zwalf, W. 1996, Catt. 28, p.24).



Fig. 32. Buddha in *dharmacakramudrā* with unknown provenance (after The Buddhist Heritage of Pakistan 2008, Catt. 135, p.212)

Another Buddha image with almost similar drapery folds as well as throne decoration is reported from Sehre-i-Behlol site (Fig. 33) presently at Peshawar Museum (No. 4045) published at Catt. No. 55 (The exhibition of Gandhara Art of Pakistan 1999: 131). There is only one difference between the Buddha images (PL. 50 and Catt. No. 55), in the former case there are two confronter devotees, one on each side of fire alter while in the later there are four devotees two in each side of the Buddha in the middle of the throne.

The Buddha image (PL. 50) has very affinity and close resemblance in drapery design and style, apart from the mat and throne decoration with the Buddha image (Fig. 34) presently at Taxila Museum came from Wali Ullah Collection (WU-2345, un known provenance) as described by M. Ashraf Khan (Khan, M. Ashraf et. al. 2005: 68). We compared these two Buddha images with each other and found that there is hardly any difference of iconographical features and styles in the both Buddha images in *dharmacakramudrā*, which are preserved in the S.R.O Peshawar Collection and at Taxila Museum respectively.

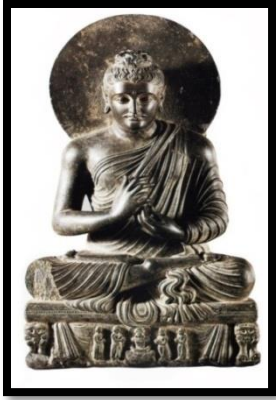


Fig. 33. Buddha from Sehre-i-Behlol (after The Exhibition of Gandhara art of

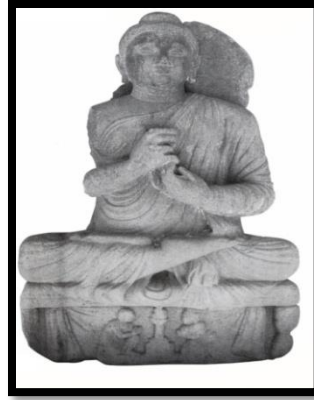


Fig. 34. Buddha in *dharmacakramudrā* from unknown provenance (after Khan, M. Ashrf 2005, (WU 2345), PL.90, p. 68)

The Buddha image in *dharmacakramudrā* with Accession No. S.R.O 441 (PL. 81) has un-known provenance as it was confiscated and stored in the S.R.O Peshawar Collection. It is comparable with the Buddha image excavated from Sehr-i-Behlol site (Mound C) during 1911-12 (Fig. 35) as mentioned (PL. XLI, fig. 15) by Aurel Stein (Stein, 1911-12: 25-119). He mentions that this Buddha image in *dharmacakramudrā* is as “superior modeling and excellent preservation” (Stein, A. 1911-12: 106). After comparative analysis between these two Buddha images we reach at the conclusion that both images have common iconographical features, for instance; both images shows depiction of plain halo, half closed eyes with pointed eye lids, the mark of *ūrṇā* is also visible, elongated earlobes, and sharp pointed deep lips. The Buddha image is wearing monastic robe, which covers his left arm leaving right arm bare, the drapery folds in both cases are rendered sharply in ridges and terraces. However, there is one difference between these Buddha images; throne of the image (PL. 81) which has drape design with mat cushion while the Buddha image (PL. XLI, fig. 15) shows five Buddhas in seated position along with six worshippers flanked three on each side of Buddha are depicted in the middle of the throne very gracefully. The Buddha image (PL. 81) has close affinity and resemblance with the Buddha image allegedly from Peshawar (Fig.

36) and published (Catt. No. 6) in “The Art of Gandhāra, Pakistan” 2002: 19). In this Buddha image (Catt. 6) tenon is visible at the bottom to fix in to the throne.



Fig. 35. Buddha in *dharmacakramudrā* from Sehre-i-Behlol (after Stein, A. 1911-12, PL. XLI, f.15, p.108)



Fig. 36. Buddha in *dharmacakramudrā* alleged from Peshawar (after The Art of Gandhara 2002, Catt. 6 p. 19)

A Buddha in *dharmacakramudrā* with Accession No. S.R.O 531, (PL. 85) whose provenance is un-known is considered for comparative study with an image of Buddha (Fig. 37) without known provenance published (Catt. No. 26) by W. Zwalf (Zwalf, W. 1996: 23). Though right arm, head and both hands, are badly mutilated but other iconographical features such as; monastic robe, drapery folds and, throne are worth seeking. The Buddha image is clad in monastic robe which covers his body, leaving his right arm bare. Between the knees and lying flat on the seat are a semi-circular lower edge and thicker undulating fall of gathered drapery from the right forearm where an edge of the back throw is drawn close and a small loop hangs beside it. The drapery folds are a mixture of ridges and terraces with rounded edges. There is only one difference of throne decoration between these two Buddha images (PL. 85 and Catt. 26). The former is mutilated but shows drapery design and fire alter in the middle whereas in the later case, Buddha in the middle of the throne is depicted in seated position flanked by four figures two on each side.

The Buddha image in *dharmacakramudrā* with Accession No. S.R.O 998 (PL. 95) (with un-known provenance) has been selected for comparison with Buddha image (Fig. 38) which is reported from Gai Collection, Peshawar as described (Catt. No. 245) by Ingholt (Ingholt, H. 1957: 118). In this image Buddha is shown in preaching attitude, in which the right shoulder of the Buddha is usually left uncovered. The right hand is always on top, its little finger resting on thumb and index finger of the left. The drapery folds are stringy with low ridges in between.

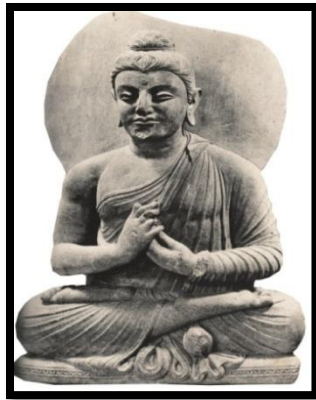


Fig. 37. Buddha in *dharmacakramudrā* with unknown provenance (after Zwalf, 1996, Catt. 26, p. 23)

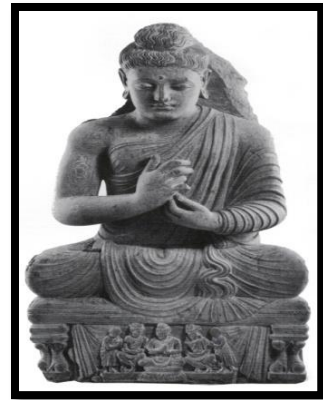


Fig.38. Buddha in *dharmacakramudrā* from Gai collection (after Ingholt, H.1957, Pl.245)

The Buddha image in *dharmacakramudrā* (PL. 95) shows with affinity and resemblance with the image of Buddha (Fig. 39) without known provenance (Catt. No.26) as mentioned by Zwalf (Zwalf, W. 1996: 23). The iconographical features have been discussed earlier while comparison it with the Buddha image bearing Accession No. S.R.O 531 (PL. 85).

A Buddha image in *dharmacakramudrā* posture which bears Accession No. 1036 (PL. 98) has unknown provenance. However the iconographical features show close affinity with the Buddha image (Fig. 40) as mentioned (PL. 89, fig. 124) by Marshall (Marshall, J. 1960: 96, PL. 89, fig. 124). The image (fig. 124) shows Miracle of Srasvati which is reported from Sehre-i-Behlol, and presently at Peshawar Museum.

In both images Buddha is in seated position. The face is almost round to oval, wavy hair treated with top-knot becoming almost *uṣṇīṣa*, the mark of *ūrṇā* is visible, elongated earlobes, and the clad is in monastic robe *uṣṇīṣa* which covers his body leaving his right arm bare, the sole are uncovered and in upward position, the drapery folds are in ridges and terraces with rounded edges. The same Buddha image (as mentioned by Marshall) (PL. 89, fig. 124) is explained by H. Ingholt at (Catt. No. 253) in the following words:

“Here the Buddha is clearly seated on a lotus flower, which, it must be admitted, has a certain resemblance to an artichoke.” (Ingholt, H. (1957: 120).

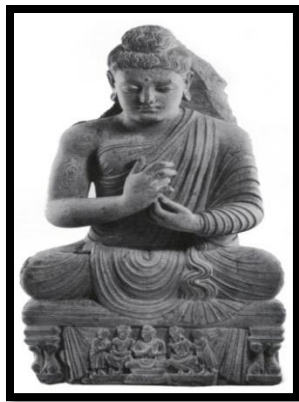


Fig. 39. Buddha in *dharmacakramudrā* with unknown provenance (after Zwalf, W. 1996, Catt. 26, p. 23).

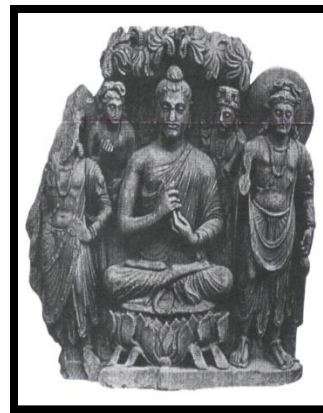


Fig.40. Buddha in *dharmacakramudrā* from Sehre-i-Behlol (after Marshal, J. 1960, f.126, p.96)

The Buddha image (PL. 98) is well comparable with the Buddha in *dharmacakramudrā* (Fig. 41) from Dharmarajika Stūpa, (Taxila) bearing Taxila Museum (Accession No. 324 Dh.16-237) and published (Catt. No. 89) by Ashraf Khan (Khan, M. Ashraf. 2005: 67). This Buddha image is seated on an inverted lotus throne as compare to the lotus throne depicted (PL. 98) head of the Buddha is however missing, whereas other iconographical features of this Buddha are almost akin to the Buddha image (PL. 98) as explained above, except the drapery depiction which is in higher relief across the chest, where an undergarment is visible above it. Between the knees and lying flat on the seat are a semicircular lower edge and thicker undulating fall of gathered

drapery from the right forearm, where an edge of the back throw is drawn close and a small loop hangs beside it. A Buddha image in *dharmacakramudrā* posture which bear Accession No. S.R.O 2668 (PL. 102) reported as found during excavations by the Department of Archaeology has similar iconographical features with the Buddha image (Fig. 42) from Gai Collection, as described (Catt. No. 245) by Ingholt (Ingholt, H. 1957: 118).

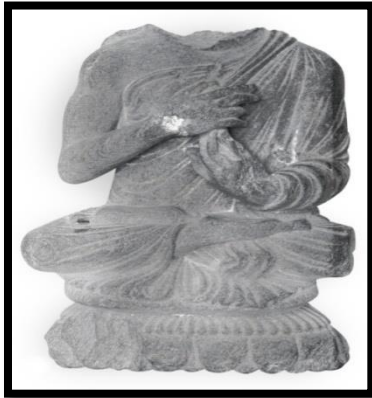


Fig.41. Buddha in *dharmacakramudrā* from Dharmarajika stupa, Taxila (after Khan, M. Ashraf 2005. Catt. 89, p.67)



Fig. 42. Buddha in *dharmacakramudrā*, Gai Collection, Peshawar (after Ingholt, H. 1957, PL.245).

Our stylistic analyses are based on comparative study and material with the sculptures discovered from the different sites of Gandhāra as well as repositories in the different museums / collections both at home and abroad. However, some more appropriate methods of stylistic comparison could be undertaken by future researches such as; division and classification of the Buddha images through time scale i.e. Buddha images of early or late period as it will help to understand more iconographical details and evolutionary changes occurred in the stylistic patterns through time period. Besides, micro level stylistic analysis of Buddha imagery could be undertaken for instance; facial impressions, head dressing, drapery, postures etc. as each and every part of the image body can be studied thoroughly and analyzed accordingly in details. Furthermore, for the purpose of stylistic comparison contemporary analysis could help us to understand the prevailing stylistic approaches and techniques so as to obtain substantial results.

4.2 Chronology of Buddha images:

About the chronology of Gandhāran sculptures, Harald Ingholt describes the difficulties and their solutions presented by a number of renowned scholars like; Foucher, Marshall, Bachhoffer, Rowland, Buchthal, Wheeler, Lohuizen-De Leeuw and Soper. Ingholt further says that it is generally accepted that the Buddhist civilization of Gandhāra came to an end in the latter half of the fifth century owing to the wholesale destruction by the White Huns. (Ingholt, H. 1957: 22).

While discussing about the history of the Gandhāra School, Sir John Marshall describes that though there are thousands of Gandhāran sculptures, but among them there is not a one to which a specific date can be assigned, nor has anything certain been known as to where and when the School originated, how it developed, or when it ceased to exist (Marshall, J. 1951: 691). The earliest examples of stone carving from Taxila, according to Sir John Marshall are the exquisitely fine miniature reliefs on the small ring-stones figured on. These dates from the Maurya period (3rd century BCE) and were in all probability imported from Hindustan (India) (Marshall, J. 1951: 692). As mentioned by Iqtidar Karamat Cheema it is a denying fact that Gandhāra art is misted up in obscurity. Even after over the lapse of more than one and a half century of research studies on its different aspects, many problems are still unresolved (Cheema, I. K. 2007: 77). According to James Burgess says that few inscriptions in relation to Gandhāran sculptures or on the same sites is dated from 103 to 384 of an undetermined era. The period of development of Gandhāra art according to James Burgess is between the birth of Christ and the 5th century CE. Besides, the most ancient of all the sculptures are however, those which represent purely Greek subjects (Burgess, J. 1901-85: 84).

Similarly Pierfrancesco Callieri mentions that the findings of a few sculpted elements from Swat and adjacent areas in dated monuments finally allowed Faccenna to propose the first reliable chronology for the birth of Gandhāra art, which further works have confirmed: the first half of the first century A.D., before the Kushan period which had long been considered the historical environment in which Gandhāra art had developed. Even though it flourished in the Kushan period, this school had started in the Saka period (Callieri, P. 2011: 26).

According to Domenico Faccenna from the results of excavations carried out at Butkara-I, Panr and Saidu Sharif-I, in Swāt Valley, a considerable mass of sculptures made of schist characterized by its green color. His analysis of the sculptures is based on the study of extrinsic features; drapery, hair, eyes, decorative elements, constantly related to intrinsic ones, pertaining to personages appearing in the reliefs as well as the seated or standing Buddhas, the Bodhisattva, the princely figure, the soldier, the *vajrapani*, the monk, the ascetic, the female figures and so on. Further that the different groups of sculptural productions have been determined on the basis of results achieved through archaeological excavations at the different sites in Swāt Valley by Domenico Faccenna. According to this typology; in the first group the figures tend to flatten out in the background with stiffened limbs, the position is rather angular, the muscular volumes are quite summary, and rather undefined, the big head has large eyes with iris and pupils incised, and sometimes attaining great abstraction, enclosed in a compact block. The drapery folds are incised in fine parallel lines, with a strong sensibility in drawing so that at times they predominate over the inorganic volumes of the body.

The second group shows a more substantial expression of the image; the drapery falls more freely and the surfaces have greater richness of tone, there is a sense of plasticity that might be defined as clearly naturalistic. It is expressed, in a whole series of extrinsic elements: the hair style the eyes without incised pupils, some types of turban. Similarly, third group shows the image carved with broad volumes, the body heavy and flashy, the head round, and the torso wide, the drapery is heavy and with simplified folds (Faccenna, D. 1982: 40).

For the identification of the chronology of Gandhāran sculptures, Harald Ingholt has however, recognized four groups. The group one is considered to have lasted from 144 CE to 240 CE, from the accession of Kanishka to the conquest of Shahpur-I. The group two is from 240 CE to 300 CE and group three spans a whole century from 300 CE to 400 CE whereas the group four includes the last sixty years for the region's independence, from 400 CE to 460 CE (Ingholt, H. 1957: 40).

Alexander C. Soper quote Sir John Marshal who described a number of rather clumsy stone statuettes from Taxila datable by provenance around 30 BCE to 40 CE in which he sees a strong Indian element (Soper, A. C. 1951: .302). Domenico Faccenna has described that more than seven thousand pieces of sculptures were discovered from the archaeological site of Butkara-I, Swat, which form one of the most imposing collection of Gandhāra art (Faccenna, D. 1961: 4).

Benjamin Rowland Jr. describes that from the late second to the early fourth century a correspondingly greater classical feeling appears in the heads of the Buddha statues. The heads have a soft and effeminate charm reminding one of such Greco-Roman works as the Apollo Belvedere. In the final period of Gandhāra sculpture the heads lose all resemblance to classical types, they are shaped in accordance with the full, moon-like formula prescribed in the ateliers of Central India in the Gupta period and the more orthodox *uṣṇīṣa* or the convention of snail-shell curls replaces the *krobylos* and wavy licks of the earlier period (Rowland, B. Jr. 1936: 396). Juhyung Rhi has very well elaborated that the earliest extant examples of the Gandhāra in visual tradition are known to have come from Swāt which is datable to the beginning of the Common Era. They show considerably different choices from what became the mainstream creations of Gandhāra slightly later. These images seem to reflect influence from Hellenized Iran and its adjacent areas in Central Asia. Thus they nicely correspond with the Iranian theory on the origin of the Gandhāran visual tradition which was first seriously proposed by Daniel Schlumberger (Rhi, J. 2009: 6).

Another important description regarding chronology of the sculptures discovered from Mathurā and Greater Gandhāra is provided by John M. Rosenfield, who has divided the chronology of the sculptures into three stages as; Early, Mature and Late Stage. In the early stage of the evolution of sculptures, during the period of the 2nd and 1st centuries BCE, he mentions that the sculpture workshops at Mathurā at Bhārhut, Sānchi, Bodhgayā and the Western Ghats, shared in the development of emerging Buddhist imagery (Rosenfield, J. M. 2006: 25). He further mentions that in the mature stage of the evolution of sculptural art of Mathurā and Gandhāra, during the 2nd century

CE, the main sculpture workshops of the empire achieved distinctive regional styles. In Gandhāra it perfected a lively, narrative mode, often with a marked Roman touch. In the last stage of evolution, Rosenfield quote John Marshall who claimed that production in Gandhāra totally ceased after the Sasanians conquest, resumed in Later School in the 2nd half of the 4th century and flourished until the invasions of the White Huns at the beginning of the 6th century (Rosenfield, J.M. 2006: 26).

Maurizio Taddei mentions that most of the attempts to provide Gandhāran art with a reliable chronological frame have been chiefly based on the interpretation of inscriptions and on stylistic analysis. However, the inscriptions bearing Gandhāran sculptures are not only very limited but even not reliable. The most important contribution of Domenico Faccenna is the identification of an early group labeled as “drawing” group. However, Taddei is inclined to date the drawing group no earlier than the middle of the 2nd century CE as the figures in its reliefs are characterized by the carving of the irises and pupils in their eyes, the use of which is not widespread in Hellenistic / Roman marble statuary before the time of Hadrian. (Taddei, M. 2006: 41).

Pierfrancesco Callieri describes that after the 1st century CE, more Buddhist sanctuaries were founded in the Northwest and local craftsmen were recruited which was receiving strong new economic support, perhaps from the merchant classes or from wealthy groups probably not at ease in a traditional social structure such as the Hindu one (Callieri, P. 2006: 78). According to Rafi-us Samad, the sculptural techniques and portrayals were refined during the rule of the Indo-Scythians and Indo-Parthians when Mahāyanā Buddhists were passing through its formative phase. They achieved maturity during the reign of Kanishka, when Mahāyanā concepts crystallized. The 2nd and 3rd century was a particular glorious period in the history of Gandhāra art (Rafi-us-Samad. 2011: 114).

M. Farooq Swati has presented a chronological sequence of the Buddhist era in Swāt which is based partially on numismatic evidence from Butkara-I. The chronological sequence is divided into ten major periods, Mauryan (321-189 BCE),

Indo-Greek (190-75 BCE), Saka-Parthian (75 BCE-55 CE), Early Kushanas (55-176 CE), Late Kushanas (176-240 CE), Kusāno-Sassanians (240-340 CE), Kidara Kushanas (340-460 CE), Hūnas (460-530), local Rajas (530-822 CE), and Hindu Sahi (822-1000 CE). The origin of such workshops according to Farooq Swati seems to have taken place at Butkara-III, where the earliest sculptural examples suggest a very humble beginning, purely based on local life style-architectural, physical and cultural. At this primitive stage the artist had even no idea of how to represent a figure of the Buddha in strict accordance with Buddhist canonical tradition (Swati, M. F. 1997a: 16-17 & Khan, G. R. 2009: 39-54).

According to Carolyn Woodford Schmidt (Schmidt, C.W. 1990: 60) in order to more easily review and fully comprehend the complexities of stylistic and iconographic development, the material evidence may be viewed as a progression of four developmental phases designated as Phase I through IV. The Phase I relates primarily to achievements of the Saka and Parthian eras, Phase II to the Parthian and early Kushanas eras, Phase III to the apex and full flowering of the tradition during the reigns of Kanishka, Huvishka, Vasudeva I and perhaps others, with Phase IV relating to the period of decline under later Kushanas rule. The chronology of Buddha stone images in S.R.O Peshawar Collection has been assigned into four Periods (I-IV) according to their stylistic and iconographic features after comprehensive analysis in the light of above discussions and as the results presented by C.W. Schmidt.

There are eight Buddha images ascribed to Period-1 in the S.R.O Peshawar collection. By all fairness we can distribute largely five Buddha heads as illustrated (PL. 22, 32, 33, 36 & 37) in the Period-I which were sculptured around first century BCE or early first century CE. A Buddha in *dhyānamudrā* (PL. 100) can also be credited to this early period. Besides, a Bust image of Buddha holding a begging bowl in his hands falls in Period-I as mentioned at (PL. 44) whereas a Buddha image illustrated (PL. 90) is also assigned to the first century BCE or first century CE fall in Period-I.

The period-II is characterized by the popularity of works that are basically of the narrative type. It is difficult to decide when craftsmen in the northwest began sculpting

large, free standing figures; however, stylistic analysis strongly suggests tendencies in this direction during the early decades of Kushana rule. An understanding of the material culture during the Parthian and early Kushan period are excavation reports and studies carried out by Marshall, Dani, Faccenna, Sharma, Michalowski, and Bachhoffer. The major characteristics of this period as discussed by C. W Schmidt are; a high-rising rounded topknot was conventionalized for the images of Buddha, a hair line which descends to a peak in the middle of the forehead was introduced and conventionalized for Buddha images, for some Buddha images, the topknot was secured with a Hellenistic hair band that displays either a square knot or some type of set jewel at the center front, the eyes are typically wide open and frequently articulated with irises.

There are five Buddha images ascribed to Period-II in the Collection under the present research study. We have found two Buddha images as sculptured during the Kushan period (first or early second century CE) (PL. 83 & 93) showing the first as Buddha in standing position in *abhayamudrā* posture and second image as seated position in similar attitude. There are three more Buddha images in *dhyānamudrā* posture (PL. 59, 63 & 92) which have been well thought-out and attributed to Period II.

The Period-III examples relate to achievements of the middle Kushan period, the approximately one hundred years under Kanishka and his successors, Huviska and Vasudeva-I, as elaborated by C.W Schmidt. This period, however, represents the zenith and full flowering of the tradition in stone; the school attained its highest productive level and certain representative examples are among finest created in the northwest. The importance to understand this period is the results of the excavations at Shaikhan Dheri, by A.H. Dani according to C.W Schmidt. The general characteristics of this period includes; for Buddha images, the size of the chignon has been reduced, the images exhibit a preference for wavy or curly hair, the snail-curl fashion was accepted as a suitable hair style for Buddha images, the eyes tend to be more “lotus” shaped, the incised parallel lines were used in the articulation of drapery on smaller images.

There is a reasonable quantity of Buddha images in the Collection which have been assigned to Period-III. Thirty nine Buddha images are ascribed to this Period in the

Collection under the present research study. There are 17 Buddha heads in the Collection under the present study which falls into this very important Period pertaining to 2nd – 3rd Century CE (PL. 6, 7, 8, 9, 10, 11, 19, 23, 25, 26, 27, 28, 29, 30, 31, 35 & 38). There are 13 Buddha images in *abhayamudrā* posture which falls in the same period (PL. 12, 13, 45, 52, 54, 66, 70, 72, 75, 80, 87, 88 & 99). A Buddha image in *dhyānamudrā* (PL. 46) is however tendered to place by far in Period III. Then there are four Buddha images in *dharmacakramudrā* posture which are assigned to Period III, (PL. 42, 43, 65 & 85). The four Buddha bust images (PL. 78, 79, 84 & 86) have also similar affinity thus we attributed them in Period-III.

Period IV is attributed to the later Kushan period when the tradition seems to have lost its strength. This phase is marked by diminishing levels of creative innovation and a decline in quality of the works produced. The individually sculptured images and reliefs are generally less well articulated although it is possible that a few new iconographic elements were incorporated. The evidence from stratified excavations indicated that these changes were underway from about the end of the 3rd through 5th centuries CE. This later phase of development requires an understanding of the excavations at Begram, Butkara-I, Chatpat, Bambolai, Damkot and Ramora, according to Carolyn Woodford Schmidt, the results of which are reviewed and illustrated by Faccenna.

There are 50 Buddha images ascribed to Period-IV in the collection. The 11 Buddha heads in the Collection, have been assigned to later phase production and thus devoted to Period IV (3rd – 5th century) (PL. 1, 2, 3, 4, 5, 18, 20, 21, 24, 34 & 39). The Buddha images in *abhayamudrā* pose ascribed to this period comes to 16 (PL. 17, 41, 51, 53, 56, 60, 61, 64, 68, 71, 73, 74, 76, 82, 96 & 101). Similar iconographic features and stylistic analysis reveal that 13 Buddha images in *dhyānamudrā* posture belong to Period IV. These images are (PL. 14, 15, 16, 40, 49, 57, 58, 62, 69, 77, 89, 94 & 97). Then there are five Buddha images in *dharmacakramudrā* posture, which have been ascribed to the similar period as mostly these are later phase of the artistic production (PL. 50, 81, 95, 98 & 102). In the Period-IV, five Bust images of Buddha are in addition to the above images (PL. 47, 48, 55, 67 & 91) (Table 6 a & b).

4.3 Provenance of Buddha images:

As mentioned by M. Nasim Khan (Khan, M. Nasim. 2010: 1) the study of Buddhist archaeology in Gandhāra since the beginning of the 18th century started first with an antiquarian interest with no scientific methods or techniques. In the beginning of the 20th century, however, when the subject attracted the attention of scholarly world a more systematic and scientific approach was developed. A large number of Buddhist sites in Gandhāra have been investigated but it is very unfortunate that the materials, in particular the sculptures recovered from these sites had been studied according to their style or analogy rather than their contextual, stratigraphic and historical background.

According to W. Zwalf (Zwalf, W. 1996: 358) the dates inscribed on Gandhāra sculptures are very few, they are more common on contemporary sculptures of the Mathurā school and they also occur in inscriptions not on sculpture in northern India and Gandhāra. Alfred Salmony has very precisely mentions about the evolution of Gandhāra style in the following words:

“ For some time, it had been assumed that the sculptural evolution moved from the imitation of classical models to an Indianization which becomes gradually more pronounced. This theory has been successfully changed by Rowland, and van Lohuizen e Leeuw. Although both authors differ considerably in the placing of individual sites and monuments, they are in accord in having the Gandhāra development begin with a “primitive base” dating roughly from 50 to 150 A.D. This style is characterized by garments having folds which are treated flatly or simply incised. Then follow the enormous quantities of Greek and Roman inspired sculptures (de Leeuw’s “Golden age”) reaching from the middle of the II to the end of the IV Century. The last phase, during which Indian tradition reasserts itself through the transparency of the garb, may have lasted for another 200 years” (Salmony A. 1954: 32).

According to Saif-ur-Rahman Dar (Dar, S.R. 1984 85) the earliest Gandhāran sculptures are in the form of a group of small round stone dishes of varied sizes found from all over Gandhāra. An analytical study of 33 trays, according to this writer shows that they made their first appearance at Taxila during the Greek period with pure Hellenistic themes and workmanship. Stella Kramrisch (Kramrisch, S. 1966: 39) in this context however, has rightly mentioned that the chronology of Gandhāra sculptures suffers from the use of several eras in their inscriptions and from the lack of scientifically conducted excavations. The views of M. Nasim Khan about the dating of Gandhāra art are very particular who says that:

“Most of the Buddhist sculptures from Gandhāra are dated to the 2nd-3rd century AD but scrutiny of the material from Aziz Dheri showed that dating of the Buddhist art of Gandhāra may not be based on its stylistic variations or iconographic analysis but to get an exact date of it, the art may be studied in their archaeological content rather than to focus only on their stylistic and iconographic details which may lead to a great deal of discrepancy” (Khan, M. Nasim. 2010: 12).

According to Chongfeng Li (Li, C. 2013: 256) since most of the stūpas in Gandhāra have been laid in ruin a long time ago, the reliefs attached to the drum of a stupā naturally fell off or were scattered and covered by later layers or debris. Because of the unsystematic excavations undertaken early on, most of the Buddhist sculptures unearthed from Gandhāra and kept in museums and private collections are incomplete tableaus extrapolated from relief strips and lack the original surroundings of when the stupā was built.

As regard the possible provenance of Buddha images in the Collection, most of these images belong to the different sites of Gandhāra except a small number of Buddha images which belong to early artistic productions of Swāt and Buner. For example we have five Buddha heads of this early period most probably from Swāt and Buner area, which exemplify (PL. 22, 32, 33, 36 & 37), and one Buddha image in *dhyānamudrā* (PL. 100) and two bust images of Buddha (PL. 44 & 90) respectively. The remaining 94 Buddha images in the Collection under the present research study are categorically related to Gandhāran sites. Among the 102 Buddha images, provenance of 17 images (11 from four Gandhāran sites and 6 from Swat or Peshawar districts) is known which were excavated from the sites namely; Mohmmand Nari, Thareli, Mekha Sanda and Takht-i-Bhāī.

The Buddha images which are from Mohmmand Nari site constitute one Buddha head (PL. 01), one Buddha in *abhayamudrā* posture (PL. 12) and one Buddha mage in *dhyānamudrā* (PL. 14). There are five Buddha images reported from the Thareli site, three Buddha heads (PL. 6, 7 & 8), one Buddha in *abhayamudrā* (PL. 13) and one Buddha in *dhyānamudrā* (PL. 15). Another site from where the Buddha images are reported is Mekha Sanda. Two Buddha heads (PL. 4 & 9) are mentioned from this site. There is one Buddha head (PL. 10) which is reported

from the site of Takht-i-Bhāī, District Mardan. The Buddha images from the sites of Mohmmmand Nari, Thareli, Mekha Sanda and Takht-i-Bhāī have very close affinity and resemblance with the Buddha images reported from the different sites of Gandhāran sites such as; Butkara-I, Swāt, Sikri, Shaikhan Dheri, Aziz dheri, Sehri-i-Behlol, Takht-i-Bhāī, Peshawar and other Gandhāran sites. For instance one Buddha head (PL. 1) which is from the site of Mohmmmand Nari has very close affinity and resemblance with a Buddha head from Sikri (Fig. 13) presently at Lahore Museum (Inventory No. 2181) as mentioned (Fig. 267) by H. Ingholt (Ingholt, H. 1957: 129).

A Buddha head (PL. 10) which is reported from Takht-i-Bhāī site has similar iconographic features & style comparable with Buddha image (we have compared only its head) from Sehr-i-Behlol (Fig. 15) now preserved in Islamabad Museum, bearing Accession No. 4. The Buddha head (PL.33) which is from un-known site is comparable with a Buddha head discovered from Butkara-I (Fig. 17) and now preserved in Swāt Museum. We have a Buddha head which came from Thareli site (PL. 8) and comparable with another Buddha head from Sehre-e-Behlol (Fig. 20) now in Peshawar Museum (No. I-5, Catt. Japan 1984).

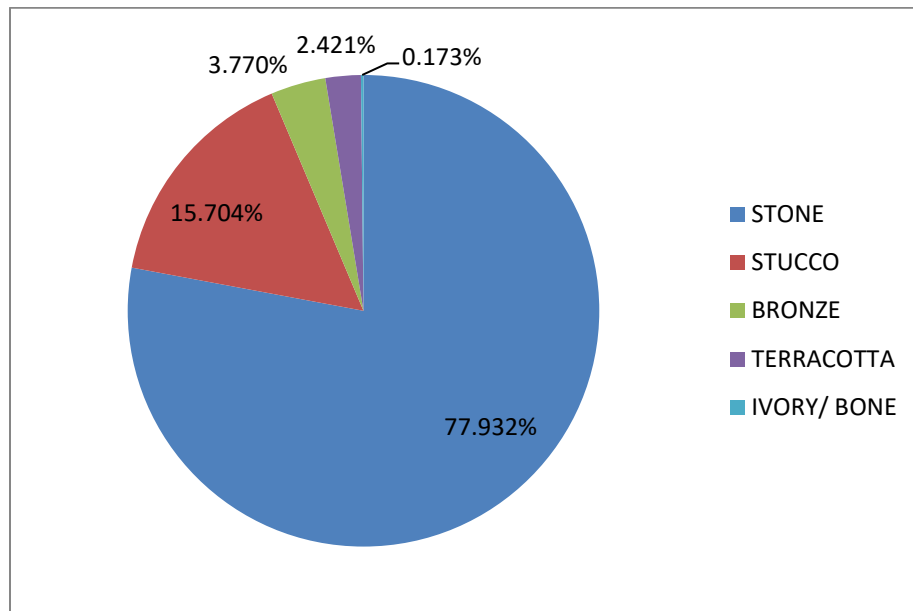
In order to trace out the possible provenance of the Buddha images, we have a Buddha image in *dhyānamudrā* (PL. 14) which is from Mohmmmand Nari site and is well comparable with another Buddha image from Takht-i-Bhāī site (Fig. 25) as mentioned by D.B. Spooner (PL. XLIV, fig. c) (Spooner, D. B. ASIR 1912-13). Buddha images in *dharmacakramudrā* posture are equally well comparable with the Buddha images from different sites of Gandhāra; for instance Buddha image (PL.50) shows close resemblance and affinity with a marvelous piece of Buddha in *dharmacakramudrā* reported from Naushahra (Fig. 31) published at Catt. No. 28 by Zwalf (Zwalf, W. 1996: 24).

The above discussion provide sufficient food for thought that the un-provenance Buddha images at the S.R.O Peshawar Collection are well comparable with the Buddha images which have been reported from the different sites of

Gandhāra such as; Butkara-I, Sikri, Shaikhān Dheri, Aziz Dheri, Ranighat, Sehr-i-Behlol, Takht-i-Bhāī, Peshawar and other Gandhāran sites. Furthermore the unprovenance Buddha images of the Collection might be came from the different Buddhist sites of the Peshawar and Swat Valley and may be dated 1st Century BCE to 5th Century CE. Therefore possible provenance of the Buddha images in the Collection on the basis of schist material can be ascribed generally to Swat or Buner area as well as Peshawar Valley. There are 19 Buddha images comprising on 8 Buddha heads, 5 Buddha in *abhayamudrā*, 2 Buddha in *dhyānamudrā*, 1 in *dharmacakramudrā* and 3 Bust images of Buddha, which are possible to belong Swat or Buner area. Besides, the provenance of 3 Buddha images in black schist with 1 Buddha head, 1 Buddha in *abhayamudrā* and 1 Buddha in *dharmacakramudrā* could be assigned to Peshawar Valley. Then there are 80 Buddha images in gray schist which constitute 29 Buddha head, 25 Buddha in *abhayamudrā*, 16 Buddha in *dhyānamudrā*, 7 Buddha in *dharmacakramudrā* and 8 Bust images of Buddha which may belong to Peshawar Valley (Table 7).

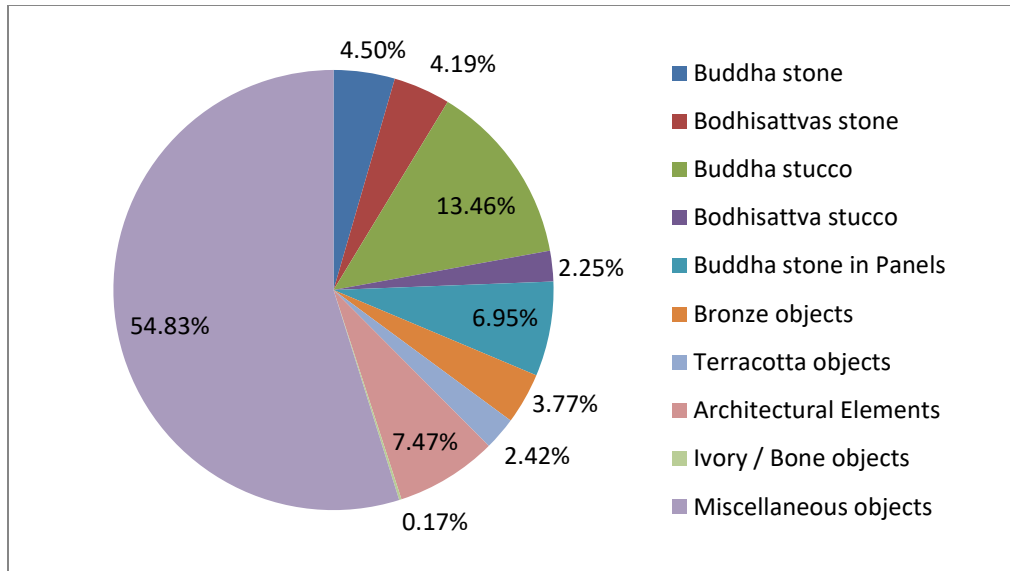
4.4 Statistical analysis:

The statistical analyses of the Buddha images in the Collection are presented through graphs and pi-charts as under:



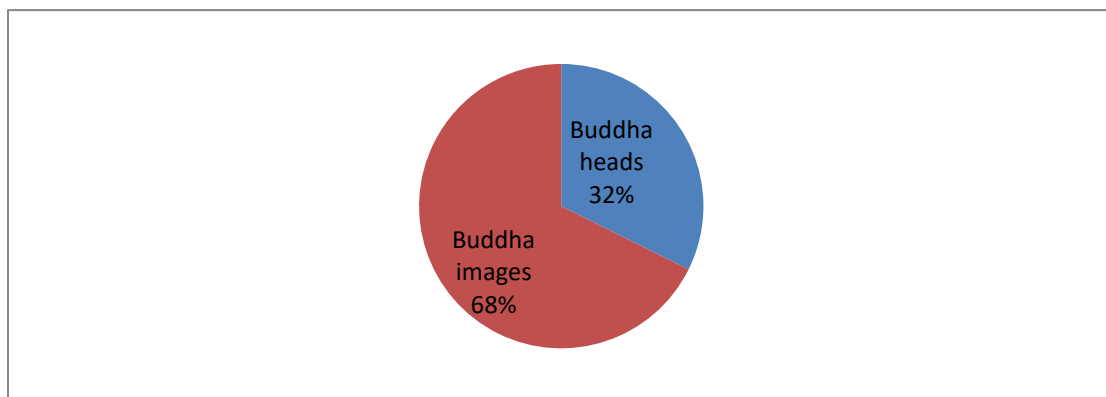
1. MATERIAL OF S.R.O PESHAWAR COLLECTION

Description: The materials of S.R.O Peshawar Collection mainly constitute on schist, stucco, bronze, terracotta, and ivory / bone objects. However, major portion of the Collection comprise on the objects of schist material which is 77.93 % of the whole Collection. The schist objects portray Gandhāra art and architecture. The material of second largest collection is stucco which is 15.70 % of the Collection. The stucco objects also represent the Buddhist art and architecture of Gandhāra. The remaining material consists on bronze, terracotta, ivory / bone objects which are 3.77 %, 2.44 %, 0.17 % respectively in the Collection as reflected in graph 1.



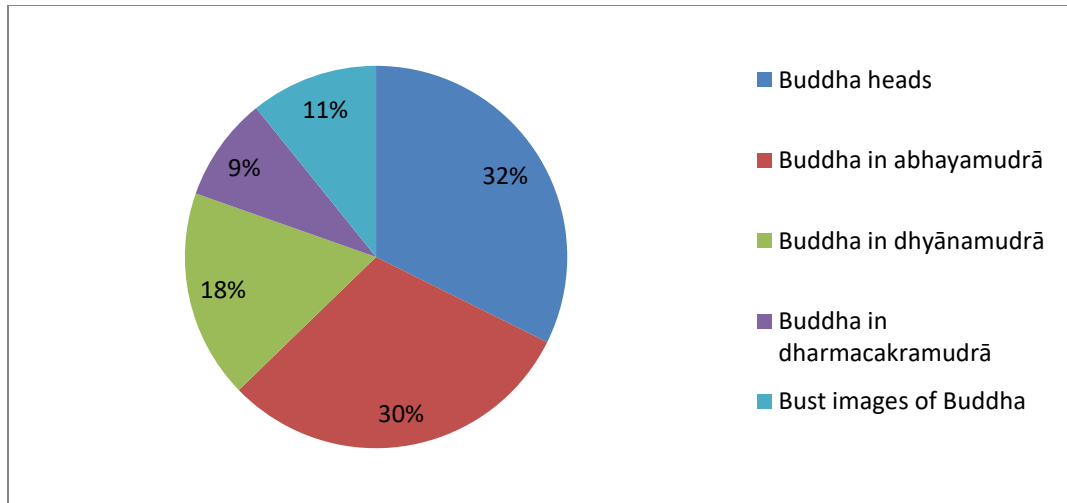
2. SUBJECT OF S.R.O PESHAWAR COLLECTION

Description: This Collection constitutes on Buddha statues in schist, Bodhisattvas in schist, Buddha images in stucco, Bodhisattvas in stucco, Buddha images in panels, as well as objects in bronze, terracotta, architectural elements, ivory /bone and miscellaneous objects. The subject material is 4.50 %, 4.19 %, 13.46 %, 2.25 %, 6.95 %, 3.77 %, 2.42 %, 7.47 %, 0.17 % and 54.83 % respectively as shown in graph 2.



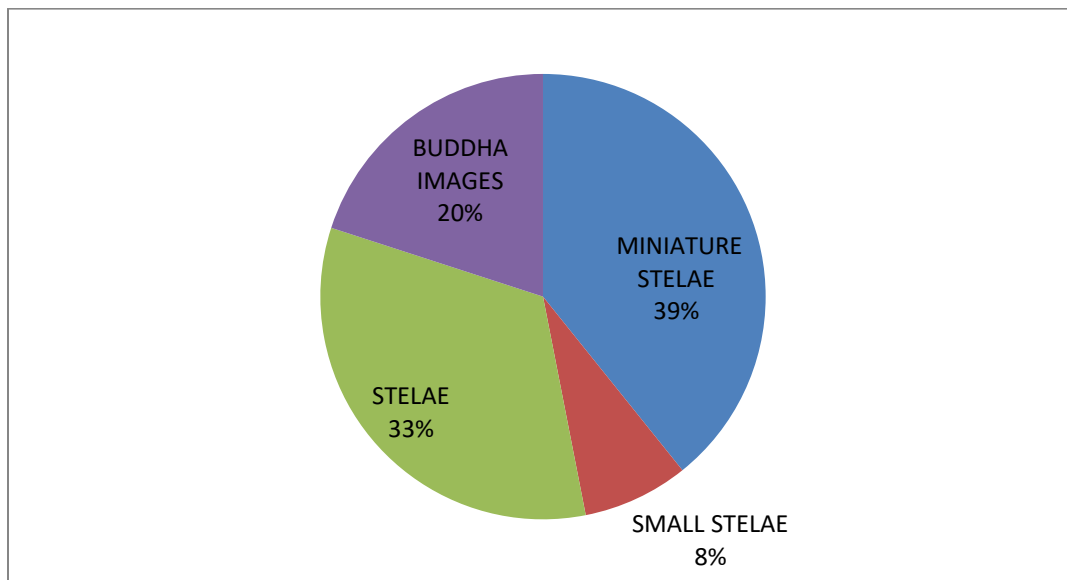
3. BREAK-UP OF BUDDHA IMAGES IN THE COLLECTION

Description: The Buddha images in the Collection under study comprises on Buddha heads and Buddha images which constitute 32 % and 68 % respectively as mentioned in graph 3.



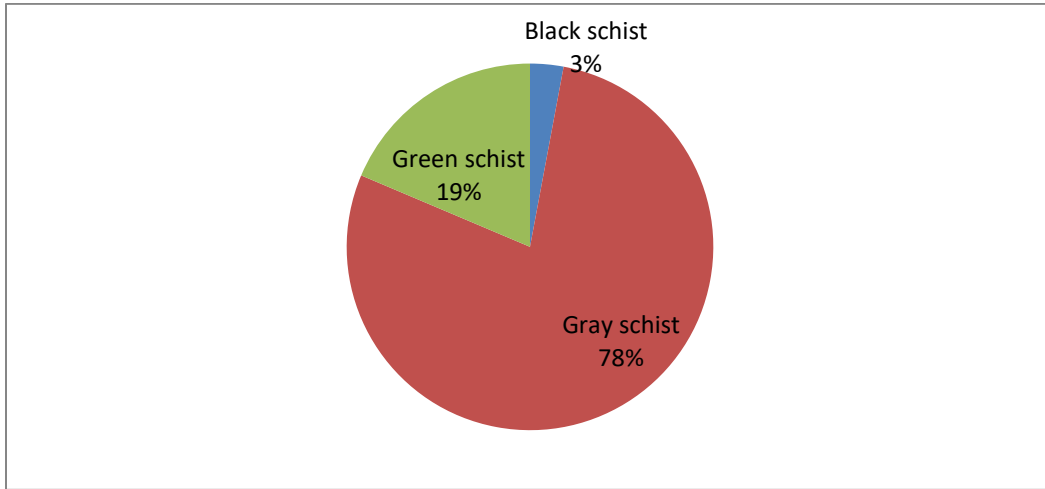
4. CLASSIFICATION OF BUDDHA IMAGES

Description: The Buddha images under the present study are classified as Buddha heads, Buddha in *abhayamudrā*, Buddha in *dhyānamudrā*, Buddha in *dharmacakramudrā* and bust images of Buddha which constitute 32 %, 30 %, 18 %, 9 %, and 11 % respectively as shown in graph 4.



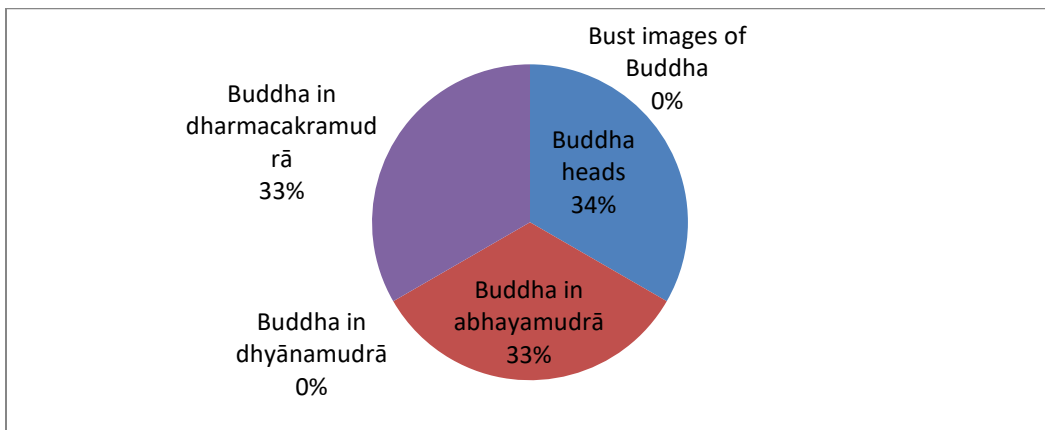
5. CLASSIFICATION ON THE BASIS OF DIMENSIONAL SIZE

Description: The dimensional size of Buddha images in the Collection constitute as miniature stelae, small stelae, stelae and Buddha images (large size) which comes to 39 %, 8 %, 33 % and 20 % respectively as shown in graph 5.



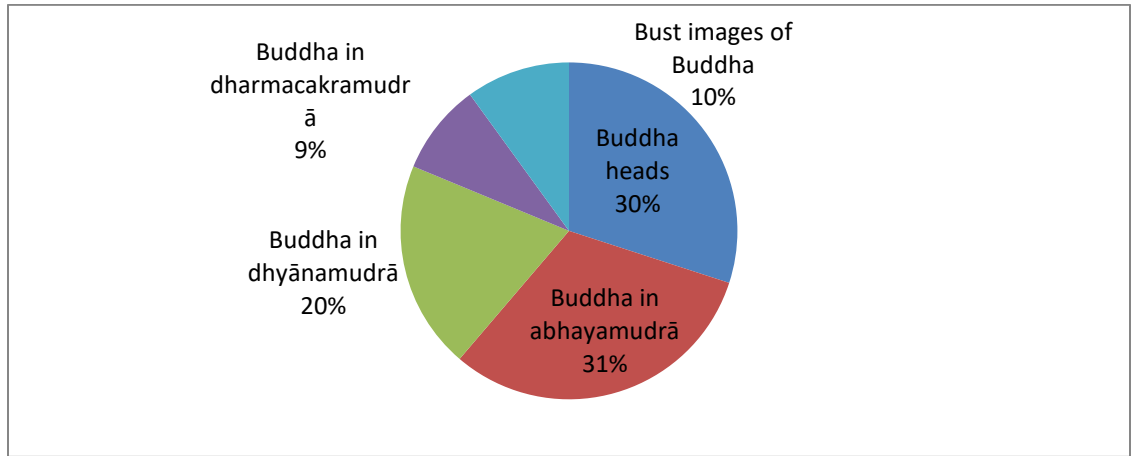
6. MATERIAL OF BUDDHA IMAGES

Description: The material of Buddha images in the Collection comprises on; gray schist, green schist and black schist which is 78 %, 19 % and 3 % respectively as mentioned in graph 6.



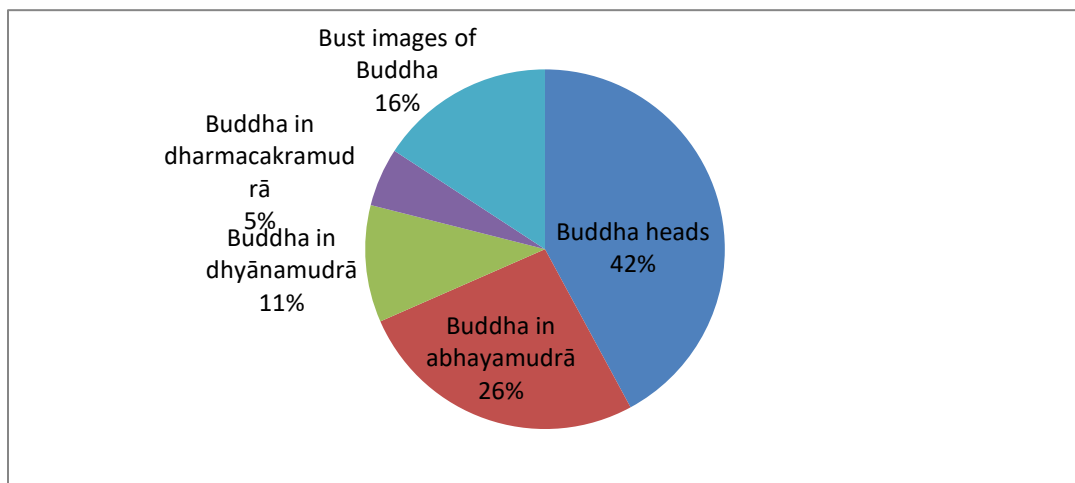
7. BLACK SCHIST

Description: In term of black schist material the Buddha images in the Collection consist on; Buddha heads Buddha in *abhayamudrā* and Buddha in *dharmacakramudrā*. The black schist material constitutes Buddha heads 34 %, Buddha in *abhayamudrā* 33 % and Buddha in *dharmacakramudrā* 33 % respectively as shown in graph 7.



8. GRAY SCHIST

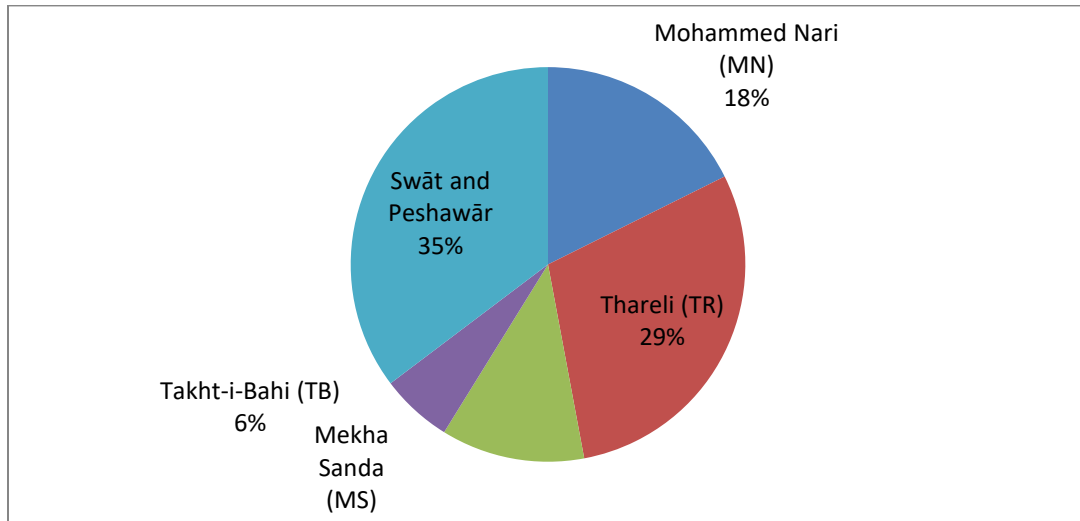
Description: In term of gray schist material the Buddha images in the Collection consist on; Buddha heads, Buddha in *abhayamudrā*, Buddha in *dhyānamudrā*, Buddha in *dharmacakramudrā* and bust images of Buddha. The gray schist material constitutes Buddha heads 30 %, Buddha in *abhayamudrā* 31 %, Buddha in *dhyānamudrā* 20 %, Buddha in *dharmacakramudrā* 9 % and bust images of Buddha 10 % respectively as shown in graph 8.



9. GREEN SCHIST

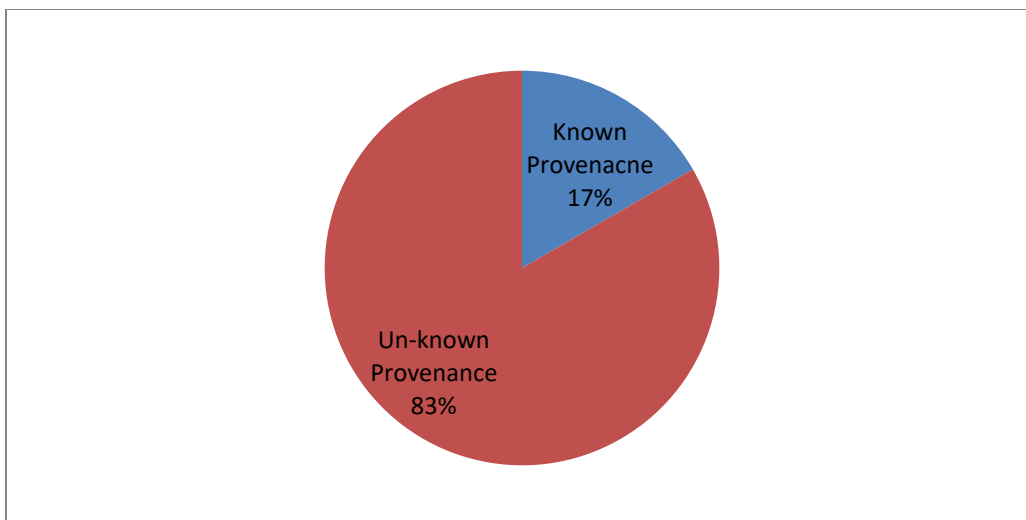
Description: In term of green schist material the Buddha images in the Collection consist on; Buddha heads, Buddha in *abhayamudrā*, Buddha in *dhyānamudrā*, Buddha

in *dharmacakramudrā* and bust images of Buddha. The green schist material constitutes Buddha heads 42 %, Buddha in *abhayamudrā* 26 %, Buddha in *dhyānamudrā* 11 %, Buddha in *dharmacakramudrā* 5 % and bust images of Buddha 16 % respectively as shown in graph 9.



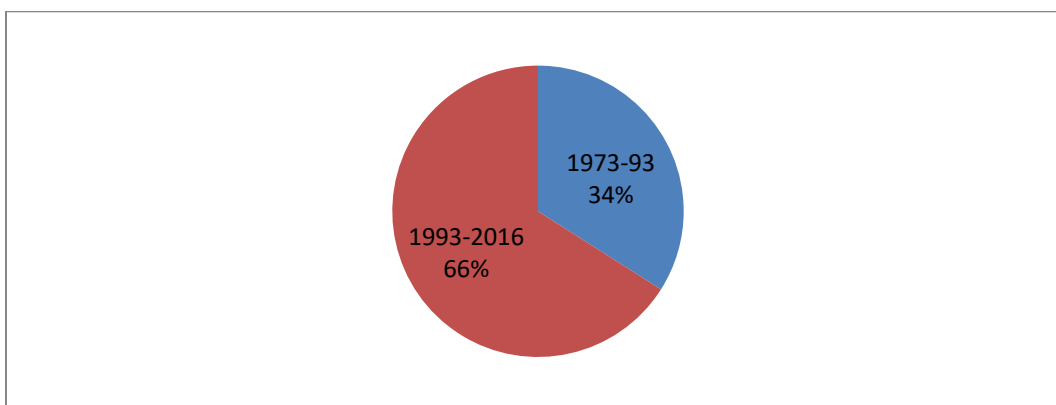
10. PROVENANCE OF KNOWN BUDDHA IMAGES

Description: The provenance of known Buddha images pertains to the different sites of Gandhāra namely as; Mohammed Nari, Thareli, Mekha Sanda, Takht-i-Bahi as well as Swat and Peshawar area. The Buddha images constitute as Mohammed Nari 18 %, Thareli 29 %, Mekha Sanda 12 %, Takht-i-Bahi 6 %, Swat and Peshawar area 35 % respectively as shown in graph 10.



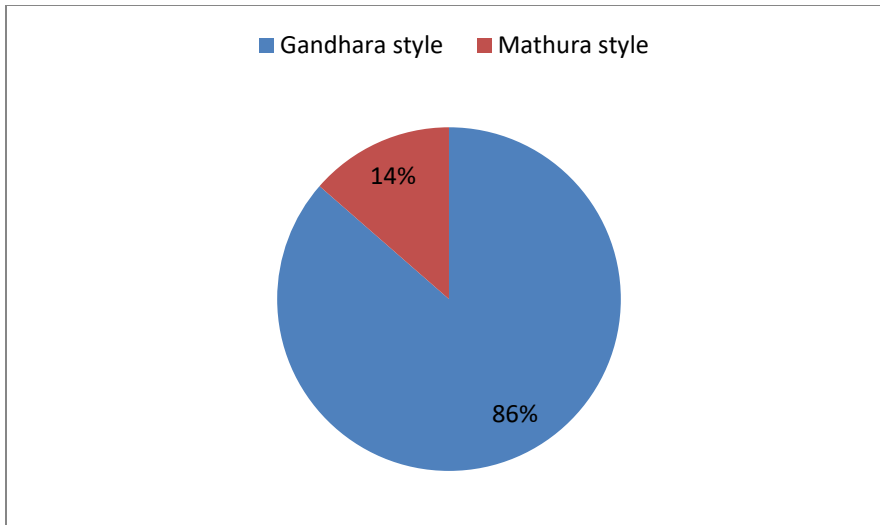
11. PROVENANCE OF BUDDHA IMAGES IN THE COLLECTION

Description: A large number of Buddha images are without known provenance as compared to the known provenance in the Collection which constitutes 83 % and 17 % respectively as mentioned in graph 11.



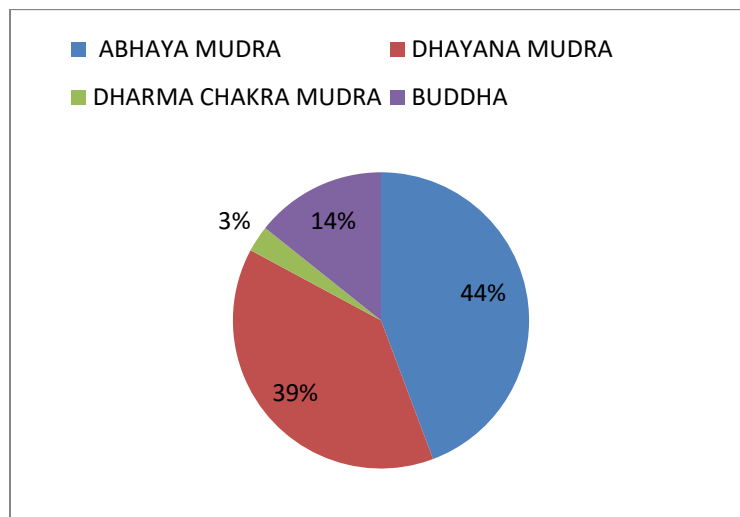
12. CONFISCATED OBJECTS DURING 1973-2016 IN THE COLLECTION

Description: The confiscated Buddha images during the year 1973-93 and 1993-2016 comes to 34 % and 66 % respectively as shown in graph 12.



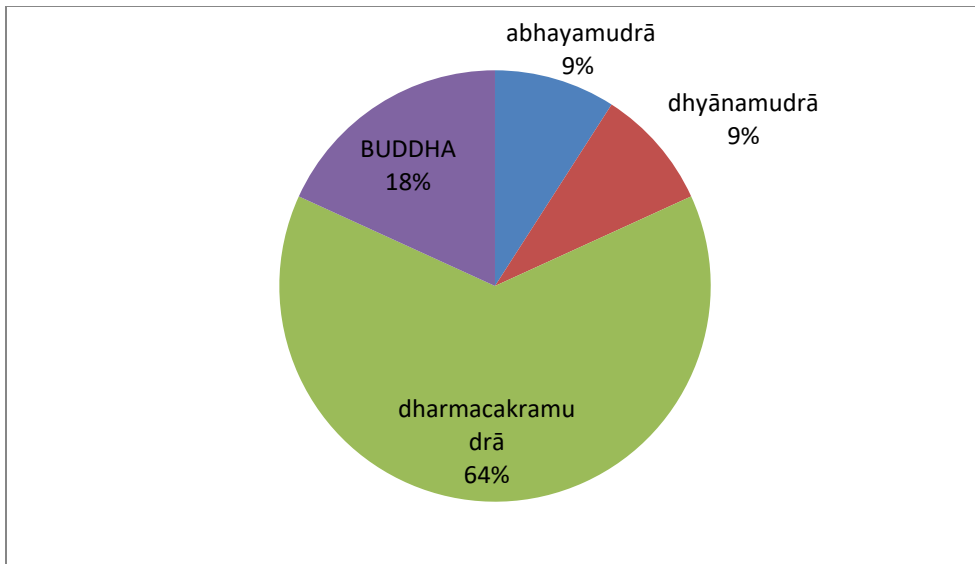
13. DRAPERY ANALYSIS

Description: The drapery analysis of Buddha images shows Gandhāra style and Mathura style which constitute 86 % and 14 % respectively as shown in graph 13.



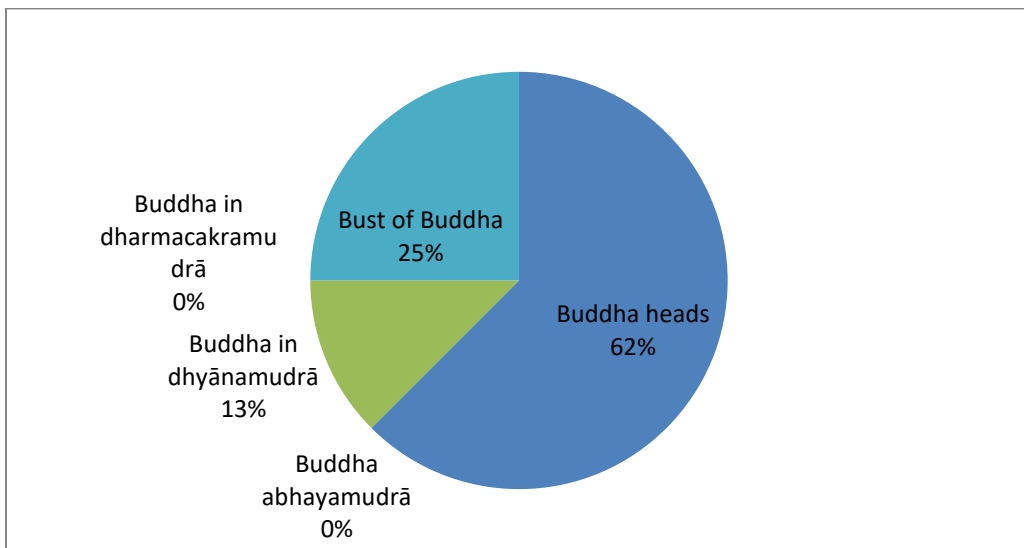
14. GANDHĀRA STYLE

Description: The drapery of Buddha images in term of Gandhāra style shows Buddha in *abhayamudrā*, Buddha in *dhyānamudrā*, Buddha in *dharmacakramudrā* and bust images of Buddha which constitute 44 %, 39%, 3 % and 14 % respectively in the Collection as shown in graph 14.



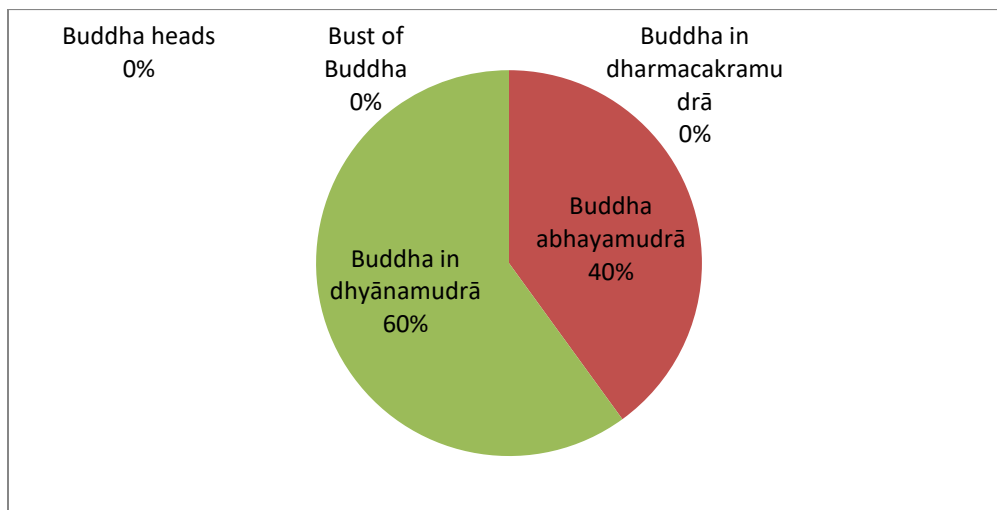
15. MATHURĀ STYLE

Description: The drapery of Buddha images in Mathura style shows Buddha in *abhayamudrā*, Buddha in *dhyānamudrā*, Buddha in *dharmacakramudrā* and bust images of Buddha which constitute 9 %, 9%, 64 % and 18 % respectively in the Collection as shown in graph 15.



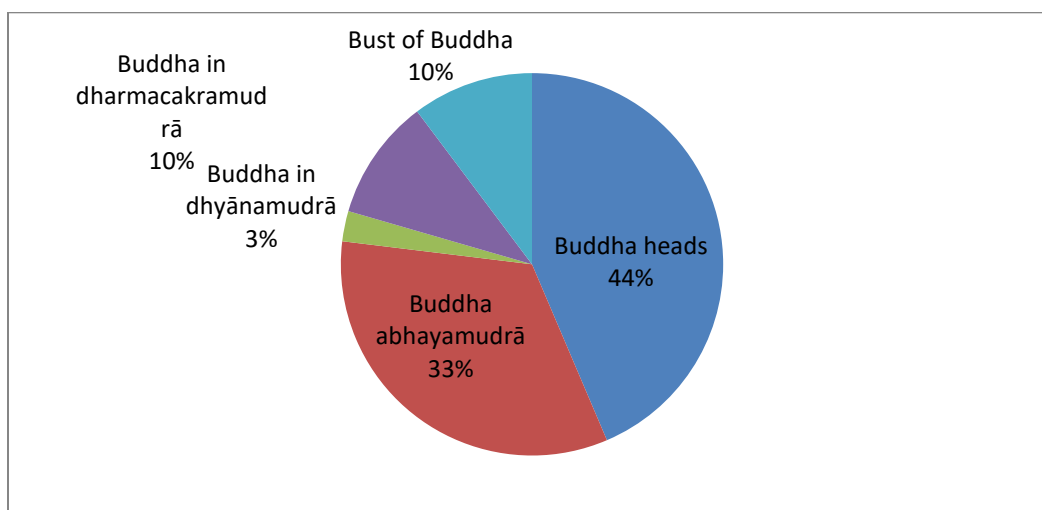
16. BUDDHA IMAGES (PERIOD-I, 1ST CENT. BCE-1ST CENT. CE)

Description: The Buddha images ascribed to Period-I constitute Buddha heads, Buddha in *dhyānamudrā* and bust images of Buddha which constitute 62 %, 13 %, and 25 % respectively in the Collection as shown in graph 16.



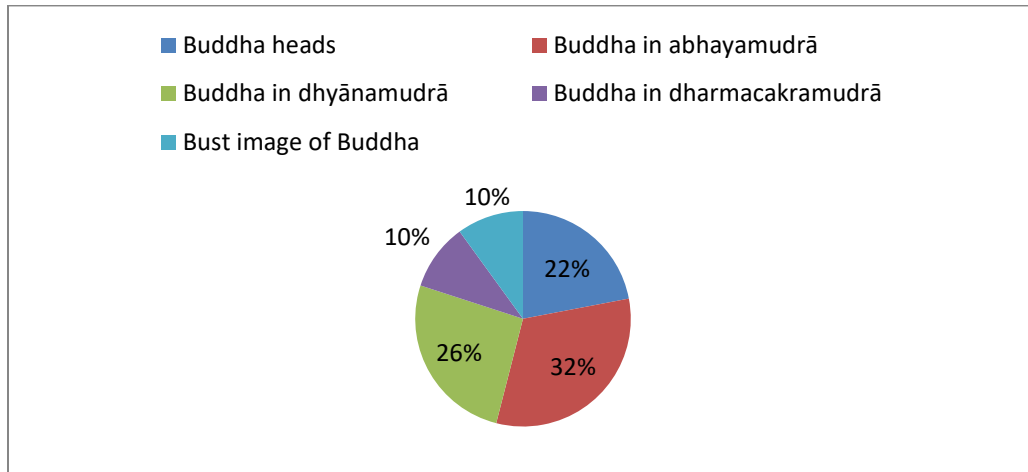
17. BUDDHA IMAGES (PERIOD-II, 1st - 2nd CENT. CE)

Description: The Buddha images ascribed to Period-II constitute Buddha in *abhayamudrā* and Buddha in *dhyānamudrā* which constitute 40 % and 60 % respectively as shown in graph 17.



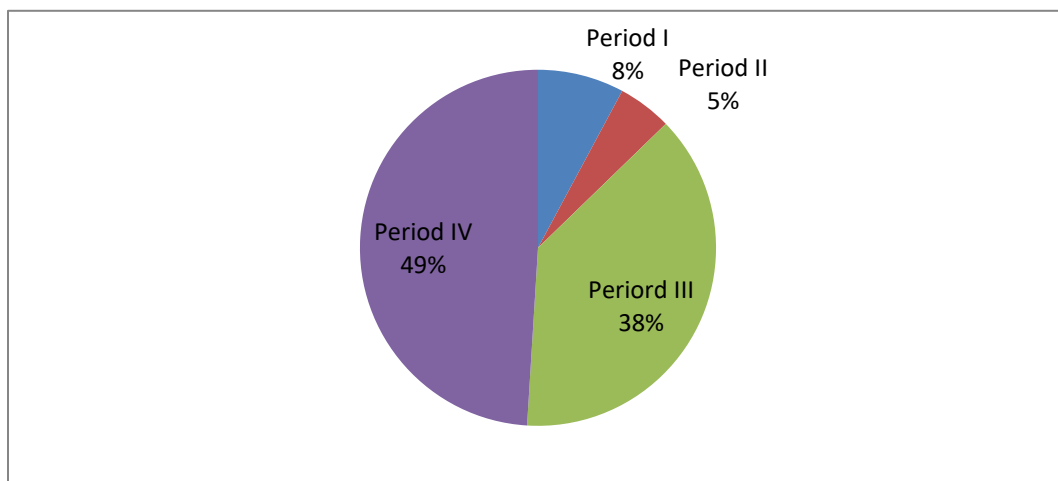
18. BUDDHA IMAGES (PERIOD-III, 2ND-3RD CENT. CE).

Description: The Buddha images ascribed to Period-III constitute Buddha heads, Buddha in *abhayamudrā*, Buddha in *dhyānamudrā*, Buddha in *dharmacakramudrā* and bust images of Buddha which constitute 44 %, 33 %, 3 %, 10 % and 10 % respectively in the Collection as shown in graph 18.



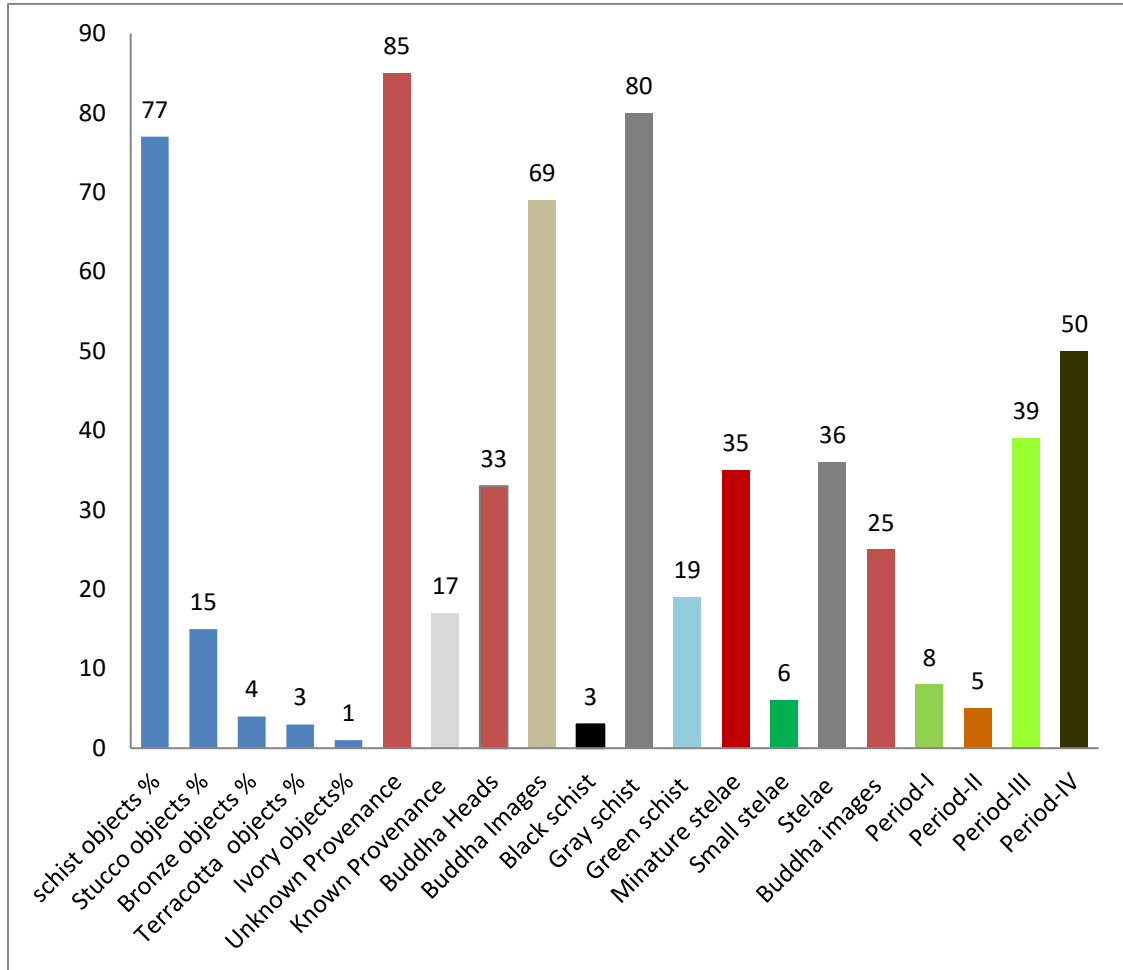
19. BUDDHA IMAGES (PERIOD-IV, 3RD-5TH CENT. CE).

Description: The Buddha images ascribed to Period-IV constitute Buddha heads, Buddha in *abhayamudrā*, Buddha in *dhyānamudrā*, Buddha in *dharmacakramudrā* and bust images of Buddha which constitute 22 %, 32 %, 26 %, 10 % and 10 % respectively in the Collection as shown in graph 19.



20. BUDDHA IMAGES (PERIOD I-IV)

Description: The overall Buddha images ascribed to Period I-IV constitute as 8 %, 5 %, 38 % and 49 % respectively in the Collection as shown in graph 20.



21. OVERALL VIEW OF THE MATERIAL IN S.R.O PESHAWAR COLLECTION

Description: A general view of S.R.O Peshawar Collection summarizing the characteristics of the entire collection in term of its material, subject matter of sculptures and classification of the Buddha images is presented in graph 21.

Results of statistical analysis:

The results of above statistical analysis provide us clear picture about the significant of S.R.O Peshawar Collection which houses schist, stucco, bronze, terracotta, ivory / bone objects. These antiquities include those discovered during the course of excavations at different sites from Gandhāra before and after independence of Pakistan. This Collection comprises on Buddha stone images, Bodhisattva stone images, Buddha stucco images, Bodhisattva stucco images, Buddha stone images in panels, bronze objects, terracotta objects, architectural elements, ivory / bone objects and miscellaneous objects such as; coins, manuscripts, panels, fragments etc.

The individual Buddha stone images under the present research study come to 102 in the Collection which were classified in two basic categories as; Buddha heads and Buddha images which constitute as 32 % and 68 % respectively. The Buddha images were then again subdivided as; Buddha in *abhayamudrā*, *dhyānamudrā*, *dharmacakramudrā* and Bust images of Buddha which come to 30 %, 18 %, 9 % and 11 % respectively. The miniature stelae (less than 20 cm), small stelae (less than 25 cm), stelae (less than 50 cm) and Buddha images (more than 50 cm) constitute 39 %, 8 %, 33 % and 20 % respectively.

It was interesting to observe that there could be three different sizes of Buddha images such as; 150-100 cm, 100-80 cm and 80-60 cm which constitute 37 %, 37 % and 26 % respectively. As regard the material of the Buddha images we found that black schist Buddha images are 3 %, gray schist 78 % and green schist 19 % respectively. The Buddha images with known provenance discovered from the sites such as; Mohmmmand Nari, Thaeli, Mekha Sanda, Takht-i-Bhāī, and the objects which are without known provenance have been presented statistically for better understanding in the above graphs.

CHAPTER- 5

CONCLUSION

When legends of the Buddha's life were illustrated on early Stūpas and their railings, the Buddha was originally shown only by symbols. Therefore, Buddha image was not sculptured in human form in the earliest Buddhist art and his presence was shown through symbolic representation. An-ionic phase of Buddhist Art however lasted from 5th Century BCE to 1st Century BCE avoiding the direct representation of Buddha. During the early second century BCE the symbols were progressively replaced by images of the Buddha himself. The first images of the Buddha were made independently by the sculptors of Mathurā and Gandhāra. Mathurā was the great trading centre where Buddhist images were made to be sold all over Asia. The Mathurā artists used the earlier *yaksha* statue of pre-Buddhist cults as their model, whereas the sculptors of Gandhāra used Greco-Roman models of the Apollo for their first Buddha image. Buddha image also appeared on Kanisha's coin for the first time.

The earliest representation of Buddha was made for about four or five centuries after his death. Relying on the legend that tells how Gautama the Buddha was born with certain signs of greatness, the artists started depicting him with a protuberance on the skull, *uṣṇīṣa*; a third eye, *ūrṇā* and elongated ear lobes. The artists of Buddhism attempted to give visual manifestation of the Buddhist ideals. The artists of Gandhāra turned towards the Greek and Roman styles for using their techniques. The result was the combination of two different styles i.e. Indian and the Western. But the unsatisfactory mixture of the two styles became a hall mark of the Gandhāra art and contributed to its historical importance. However, the gradual changes enabled the artist of later period to make Buddha in a more indigenous form.

The S.R.O Peshawar Collection was developed from the archaeological excavations of Archaeological Survey of India, Frontier Circle during the first half of the 20th Century and after the independence of Pakistan by the Federal Department of Archaeology and Museums in collaboration with the foreign Archaeological Missions at

a number of archaeological sites in Gandhāra such as; Takht-i-Bahi, Sehr-i-Behlol, Jamal Garhi, Mekha Sanda, Thareli, Ranigat and Zar Dheri. However, a large quantity of antiquities stored in S.R.O Peshawar collection comprised on seized or confiscated material by the Police and Custom authorities from time to time as per Accession Register and old archival record of S.R.O Peshawar.

During this study all research methods were implied such as; chronological, descriptive and analytical beside qualitative and quantitative methods leading to some definite conclusions based on realism and rationality. This study is therefore a mix of all the prevailing approaches and the method, techniques and tools of research work keeping in view the following peculiarities:-

- a) Stylistic analysis, comparison and study of Buddha images through hair styles, body features and drapery.
- b) Stylistic analysis, comparison and study through head-dresses, facial features and drapery of Buddha images with other images.

In order to sum up our conclusion of the whole discussion as a result of stylistic analysis of Buddha sculptures vis-à-vis their comparison with similar sculptures from other important Buddhist sites from the Khyber Pakhtunkhwa and across the Indus in Taxila Valley, it seem pertinent to produce the results of the discussions as under:-

- i) Ancient Quarries: The archaeological researchers in the Gandhāra region could not identify any single quarry of any kinds of the schist used in sculpting during the Buddhist period. However, the close resemblance on the basis of material used in these sculptures this researcher has no hesitation to link these sculptures with the sculptures from Takht-i-Bahi, Sehri-i-Behlol, Sikri, Shaikhan Dheri, Aziz Dheri, Ranigat, in Peshawar Valley as well as Swat and Buner.
- ii) Hair Styles: Hair styles in the Buddhist sculptures and particularly that of the Buddha images has been a subject of study and debate amongst the scholars since long. We have found important hair style depicted in the Buddha images in seated and standing positions. On comparison, the hair styles worn by the figures of the Buddha images found similarities with the Buddha figures from different sites of Gandhāra. The hair is indicated in most cases by the vertical wavy and parallel grooves, with *urna* on the

forehead. As against the sculptures of Gandhara, the *Uṣṇīṣa* in the sculptures of Swat is distinctly high and it is not tied with a sting as distinct.

iii) Facial Features: The facial features of the Buddha images in the collection closely resemble those found from Gandhāra and Swat / Buner. The faces are usually fleshy, broad but also oval shaped with open slanting eyes under the sharp edged eyebrows and the lids with very sharp edges, rather relatively thin mouth and a full chin. The styles of the broad but rounded forehead and thick moustache are also visible and prominent. Then the elongated ears also appear to be the peculiarity in the Buddha images in the collection.

iv) Drapery: The drapery of all Buddha figures whether in sitting or standing postures in the collection shows distinct features. The folds are usually narrow; the neckline is round and rose with a distinct back-throw with covered arms. Then there are folds in ridges and terraces and the over-ropes cover one or both shoulder of Buddha image. The robes are secured by a loop of drapery by the left hand in most cases and hangs gathered below it in dense folds. The upper garment or *Uttarīya* is wrapped around the body in a manner that the lower garment or *Paridhāna* is not visible at all and the two schemes of upper and lower garments seems to be merging.

In Gandhāra, the artists preferred to use the material which was locally available. The stone material used for Gandhāran sculptures was usually green phyllite, gray blue, black schist and mica schist, which in general belong to an earlier phase. The stone used for producing the sculpture and other objects found is chlorite-schist, with fine grain size, varying from light to dark shades, sometimes with an abundance of mica particles; it occurs in the area of the Swāt valley, mainly in the central part, with smaller amounts up to the area of Chakdara. In later times, the stone most frequently used is talc-schist, also a metamorphic rock, deriving from the alteration of a basic protolite, and it occurs in a limited area along the Swāt river valley. In the early Mauryan period black schist and phyllite were used for carving at Butkara-I (3rd Century BCE to 8th Century CE). Later on in the central Swat Valley, soapstone, green schist, black schist, chlorite schist and talc schist were used at the sites such as; Butkara-I, Panr and Saidu Sharif-I.

The sculptures from Marjanai site are mostly carved out of green phyllite and schist whereas at Nimogram site green schist was used extensively for sculpturing. Two varieties of stones were used for making sculptures discovered from the site of Andandheri. In the first two periods bluish color of slightly harder stone schist was used invariably which is available locally. In the last period greenish color of phyllite with a softer texture was introduced and side by side with this greenish phyllite the older variety also continued. This greenish stone is also found locally.

The region of Swat is the most probable origin for schist and phyllite used by the sculptors of Gandhāra, Taxila and Swat for carving reliefs and images. The schist was easily available in Swat and Buner from where it was brought not only to Gandhara and Taxila but also to Afghanistan. The Italian experts have documented quarry zones at Panr, Saidu Sharif, Gogdara, Amankot, Amlukdara, Bologram, Mingora and Sewgalai in Swat. The signs of extracting and the careful examination of the stone available at ancient quarries prove that the schist from Amankot (Mingora) and Swewgalai quarries were used by the artisans of the valley for sculpture making. Another ancient quarry has been reported near the Gumbatuna site on the right bank of Swat River as well as two more quarries which are located between Dargai and Shahkot near Gul Maqam.

Therefore we can suggest that Buddha images in the Collection are in schist which is locally available in the hills throughout this region in different colors. The area of Swat valley up to the area of Chakdara was main centre for production of green schist. As the schist and Phyllite is greenish, black and bluish soft stone, it was abundantly available at Buner, Dir, Mardan and in Swāt Valley, so large quantity of stone shifted to Taxila and surrounding areas for local productions. The sculptures discovered from the different sites of Peshawar Valley which constitute black or gray schist were locally available in and around the Valley of Peshawar.

The material of the 102 individual Buddha stone images in the Sub Regional Office Peshawar Collection constitute; black schist (3 %), gray schist (78 %) and green schist (19 %). On the basis of visual examination of the material used and comparative analysis 3 Buddha images are in black schist and 80 in gray schist which can be

attributed to the different sites of Peshawar Valley such as; Sikri, Sehre-i-Behlol, Takht-i-Bhāī, Aziz Dheri, Shaikhan Dheri, whereas the remaining 19 in green schist images have accredited to the different sites such as; Butkara-I, Butkara-III, Shanisha, Gumbatuna, etc. and from the Buner area.

The earliest specimens of Buddha images show more of Hellenistic influences, as the figures are; fleshy, muscular body, wide open eyes and the drapery shows under foreign influences. The standing Buddha in *samabhanga*, is usually in *abhayamudrā* gesture, which we have found in twenty-two Buddha images in the Collection. While in the standing position, Buddha images are normally seen as standing, with left knee slightly projecting forward. The Buddha in seated position is represented generally in *dharmacakramudrā* and *dhyānamudrā*. The Buddha's face is depicted as a youthful and serene and his body is portrayed as in a relaxed leg visible beneath the voluminous drapery, which falls in sharp parallel folds. The costume or drapery of Buddha images generally covers both the shoulders.

The Buddha images with unknown provenance at the S.R.O Peshawar Collection are well comparable with the Buddha images which have been reported from the different sites of Gandhāra such as; Shaikhan Dheri, Aziz Dheri, Ranigat, Sehri-i-Behlol, Takht-i-Bhāī, in Peshawar Valley. For instance there are examples of Buddha images having similar iconographic resemblance with five Buddha images from Ranigat reproduced (PL. 97, fig. 1-5) (Nishikawa, K. (2011: 131), and three other standing Buddha images from the same site reproduced (PL. 99, fig. 1-3) (Nishikawa, K. (2011: 13133). As regard the possible provenance of Buddha images in the Collection, we can comprehend that most of these images belong to the different sites of Gandhāra, except a small number of Buddha images which affirmed as belonging to early artistic productions of Swāt and Buner.

We have many examples of the Buddha head and Buddha images in schist representing the same iconographic features from Swat valley. For instance; a Buddha head reproduced by Muhammad Ashraf Khan (PL. 113) from Butkara-I, Swat (Khan, M. Ashraf 1993: 153), another example of Buddha head (PL. 114) also from Butkara, Swat

(Khan, M. Ashraf 1993: 154), figure of Buddha in *abhayamudrā* from Nimogram reproduced (PL. 5) (Khan, M. Ashraf 1993: 22), Buddha in *abhayamudrā* from Butkara, Swat reproduced (PL. 6) (Khan, M. Ashraf 1993: 23), Buddha in *dhyānamudrā* from Butkara, Swat reproduced (PL. 86) (Khan, M. Ashraf 1993: 126), Buddha in *abhayamudrā* from Nimogram, Swat reproduced (PL. 87) (Khan, M. Ashraf 1993: 127), Buddha in *dhyānamudrā* from Swat (Varia) reproduced (PL. 88) (Khan, M. Ashraf 1993: 128), Buddha in *dharmacakramudrā* from Wali-i-Swat Collection reproduced (PL. 89) (Khan, M. Ashraf 1993: 129), Buddha head from Butkara-III, Swat reproduced (PL. 2) (Khan, Gul Rahim 2015: 21), seated Buddha in *abhayamudrā* from Butkara-III, Swat reproduced (PL. 37) (Khan, Gul Rahim 2015: 70), These images which have been placed within the time bracket of 1st to 3rd centuries CE. It is indication to the fact that a large number of such Buddha images have been found in Swat which in turn further reinforce the idea that identified Buddha images ascribed to Swat area in the S.R.O Peshawar Collection were greatly influenced from the artistic school of Swat.

Among the individual Buddha stone images in the Peshawar Collection under this study, 28 images seems to be as fake because of their material such as cement and stone due to the shabby iconography of the Buddha images and un skilled workmanship including some rejoined specimens and reproduction work or replicas. This confirmed that the smugglers had been making fake sculptures even during the colonial period and used to mix them with genuine sculptures for sale purpose. The fake Buddha images constitute sixteen Buddha heads, ten Buddha in *dhyānamudrā*, one image of Buddha in *abhayamudrā* and one bust image of Buddha. All these Buddha images belong to confiscated material or stray findings and their provenance or origin is not entered in the Accession Register and Old Archival Record of S.R.O Peshawar.

Buddha images were classified into four periods; the first period, about 1st century CE represents the formative period of the Buddhist art of Gandhāra. During this period, the figure modeling followed the Hellenistic style in the rendering of postures and drapery. Buddha images were produced with the height and physical appearance of a human being but with the addition of a halo and *uṣṇīṣa*. However, the oversize *uṣṇīṣa*,

the wide open eyes and delicate mustaches and the stiff drapery folds of the robe display Greek artistic influence. The second period which corresponds to Kanishka's rule, about the end of the 1st century CE or the beginning of the 2nd century CE to mid 2nd century CE. During this time, Buddha images are rendered with a flat *uṣṇīṣa*, prominent mark of *ūrṇā*, half-close eyes and delicate moustaches. The Buddha is wearing monastic robe covering his both shoulders. The third period from mid 2nd century CE to the 3rd century CE is chiefly during the rules of king Huvishka and Vasudeva. Buddha images during this time shows at their height of perfection. In this period the Buddha images present as a typical Apollo Greek god with oval face and well elaborated facial features. The forehead is somewhat higher, eye brows fine and curved with the *ūrṇā* carved in between, the eyes half-closed suggesting the spiritual state of meditation. The nose is high and the bridge of the nose is connected to the forehead in a straight line, the lips are thinner, the corners of the mouth sank deeply and most of these images are without moustaches. The Buddha is shown in monastic robe covering his both shoulders with massive drapery folds. The round halo is depicted in plain. The fourth period from the second half of the 4th century CE to the end of the 5th – 6th century CE took place under the rule of the Kidara Kushanas. In this period Buddha images shows as it not only followed the model of previous three periods but also immersed some features from the Gupta art of India, notably round face, spirited expressions, thin drapery and realistic rendering of the body of Buddha.

The artistic evidence, organized and presented under this study therefore provides great support for a continuous, relative chronological pattern of development for the tradition in stone. The present study of the Buddha images bear witness to the fact that it was developed under the diverse syncretistic stylistic environment of Gandhāra. The results of this research work also expose the advanced state of the sculptors of this region mainly belongs to 3rd - 5th century of Common Era designated as 50 Buddha images, as compare to 2nd - 3rd century C.E which comes to 39 images Buddha and constitute Period-IV and III respectively, whereas 5 images fall under Period-II and 8 under Period-I.

As regard the height of the Buddha images it has found that Buddha heads (PL. 2, 7, 27 & 35) ranges from 34 cms to 28 cms which shows that original standing height of the Buddha image might be about 1.8 - 2 m. The dimensional sizes demonstrate that these cult images may be fixed on the bases, probably against the walls in stūpas for veneration by the devotees. The hair style of Buddha heads in most cases found as wavy but there are some other examples such as having crimped somewhat fizzle type of hair style and snail shell type hair. The half closed eyes are expressed sharply as compare to open eyes with prominent eye lids. The bodily signs or attributes of Buddha images such as; uṣṇīṣa, the mark of *ūrṇā*, and elongated earlobes shows marvelous skill of craftsmanship by the sculptors. The standing Buddha images in the Collection comprises on large, middle and small statues. Among the seven large (life size) Buddha statues (PL. 17, 52, 53, 54, 66, 80 & 82) the largest statue is 153 cms in height (PL. 52). We have found at least seven Bust images of Buddha (Pl. 43, 47, 49, 55, 65, 67 & 77) and four Buddha's torso (Pl. 45, 73, 74 & 91).

A variety of decorations on mat cushion and throne have been observed in the Collection. An awe-inspiring decoration is seen on a throne (PL. 46) depicting a row of square panels with axes and bisected into triangles each containing an indented triangle. The decoration of lotus is very common for instance open lotus with up-turned petals is very skillfully depicted on a throne (PL. 87 & 98). The study of Buddha images afford us to suggest that the first productions of sculptors were neither stunning nor free in expression, nor had they a proper style. However, after a period of transition the characteristics of those people were given greater play and their art thus became more original. The work produced in the later period can generally be said to be far more valuable artistically than those produced earlier.

A major part of the Buddha images under study comprised on confiscated objects (83%) without known provenance and any contextual details. The iconographical and stylistic analysis of the Buddha stone images in the collection were however, studied individually with analytical analysis of the stylistic and iconographic features. The conclusion of this research study replicates an analysis of these Buddha images supplemented for comparative purposes by an additional imagery of more than one

hundred Buddha images. In this context it is not out of place to mention here that some more new types of studies can be undertaken by future researches to understand fully not only from these Buddha images but other Buddha images found from Gandhāra region which are without known provenance such as; (i) digitalized documentation of all Buddha images with the help of 3D computer scanning (ii) microscopic / scientific analysis of the material used for the sculptures (iii) radio-carbon dating of the images and (iv) study and research to trace out the original archival record along with evidences of the material from the reserve stores, museums, police and custom authorities, in order to know and trace the actual provenance of Buddha images.

We can conclude that this Buddha imagery reflects not only artistic force but a compound interchange of influences from which the Buddhist artistic traditions evolved. These images provide a means of opportunities for reflection on the religious achievements of the Buddhism, their spiritual faith and the artistic vision of the sculptors. The Buddha images exhibit high quality of artistic work. The detailed analyses of the Buddha sculptures have not only added new information to the Kushan period history of Gandhāra but also illustrated local artistic development in the Gandhāra region as well. The Buddha images in the Collection are therefore the most outstanding and remarkable examples of any artistic work. The facial features of most of the Buddha images are unrivaled in any other plastic art form. Besides, these images are of immense interest from many differing and decisive perspectives which are helpful to develop an understanding of the visual language and to identify regional iconographic and stylistic elements that are distinctive to the Buddhist Art of Gandhāra. It is however, highly recommended that all the material in this important Collection should be brought under the umbrella of academic research as it can not only add a great contribution to the historical background of this region but also help to solve various problems pertaining to the Buddhist art of Gandhāra in future.

BIBLIOGRAPHY

- Ackermann, Hans Christoph. (1975). *Narrative Stone Reliefs from Gandhara in the Victoria and Albert Museum in London, Catalogue and Attempts at a Stylistic History* (Reports and Memoirs, Vol. XVII, (IsIAO), Rome.
- Agarwal, Rimpay. (2013). Sculptures of Gandhāra Buddha: The Eclectic Art. In *Paripex, Indian Journal of Research*, 2(9)ISSN-2250-1991:110-111. (www.worldwidejournals.com).
- Ahmad, Tauqeer. (2011). *Cultural Profile of Gandhāra: An Appraisal*, PhD thesis (unpublished), Institute of Archaeology and Anthropology, Faculty of Arts and Humanities, University of Peshawar.
- Ali, I. and Robin Coningham. (1998). Recording and preserving Gandhāra's cultural heritage, Culture with Context. In *Newsletter of the Near Eastern Project of the illicit Antiquities Research Centre*: 10-16, Cambridge.
- Ali, I and Muhammad Naeem Qazi. (2008). *Gandharan Sculptures in the Peshawar Museum*. Hazara University, Mansehra.
- Bagnera, Alessandra. (2015). *The Ghaznavid Mosque and the Islamic settlement at Mt. Raja Gira, Udegram*, Italian Archaeological Mission, ACT 2, Sang-e-Meel Publications, Lahore.
- Bailey, B.A. de V. (1940). Buddhas and Bodhisats, Parnassus. In *College Art Association*, 12 (2): 21-51, U.S.A.
- Banerjee, Gauranga Nath. (1920). *Hellenism in Ancient India*. Butterworth and Co. Legal Publishers, Calcutta.
- Bapat, P.V. (1956). India and Buddhism. In *2500 Years of Buddhism*, Edited P.V. Bapat, The Publications Division, Ministry of Information & Broadcasting, Government of India: 1-8, India.
- Basham, A. L. (1953). A New Study of the Kushana Period. In *Bulletin of the School of Oriental and African Studies*, University of London, 15(1): 80-97, London.
- Basham, A. L. (2004). (First Edition 1954), *The Wonder that was India*, Royal Book Company, Karachi.
- Beal, Samuel. (1871). *A Catena, Buddhist Scriptures from the Chinese*, Trubner & Co. London.
- Beal, Samuel. (1881). *Si-Yu-Ki, Buddhist Records of the Western World*, Translated from the Chinese Hiuen Tsiang (A.D. 629), London Reprint (1906) 2 Vol. Oriental Books Reprint Corporation, India.

- Behrendt, Kurt A. (2010). Fasting Buddhas, Ascetic Forest Monks, and the Rise of the Esoteric Tradition. In *Coins, Art & Chronology-II, The First Millennium C.E in the Indo-Iranian Borderlands*, Edit. Michael Alram, Deborah Limburg Salter, Minoru Inaba & Matthias, Pfisterer : 299-327, Germany.
- Bharti, Garima. (2013). The Concept of Five Meditating Buddha's and Bodhisattva in Art and Iconography. In *International Journal of Humanities and Social Invention*, 2 (11): 26-29. ISSN (Online): 2319-7722. (www.ijhssi.org.)
- Bhattacharya, G. (1985). Buddha Sakyamuni and Panca-Tathagata as Dilemma in Bihar Bengal. In *South Asian Archaeology, Scandinavian Institute of Asian Studies, Occasional Papers* 4: 350-369, Denmark.
- Bhattacharyya, B. (1958). *The Indian Buddhist Iconography, Mainly Based on the Sadhanamala and Cognate Tantric Texts of Rituals*, Firma K.L Mukhopadhyay, Calcutta.
- Bhattacharyya, D. C. (1978). *Studies in Buddhist Iconography*, Manohar Book Service, New Delhi.
- Braarvig, J. and Liland, F. (2010). *Traces of Gandharan Buddhism, Hermes Publishing, Oslo, Amarin Printing and Publishing Public Co. Ltd.* Bangkok.
- Brancaccio, P. and Kurt, B. (2006). Gandharan Buddhism. In *Archaeology, Art, Text*, UBC Press, Vancouver, Toronto, Canada.
- Bridget and Raymond Allchin. (1968). *The Birth of Indian Civilization, India & Pakistan before 500 BC*, Penguin Books Ltd. U.S.A.
- Brodie, N. D. J. and Watson, P. (2000). *Stealing History, The illicit Trade in Cultural Material, Commissioned by ICOM, U.K and Museums Association*, McDonald Institute for Archaeological Research: 1-58, Cambridge.
- Buchthal, H. (1945). The Western Aspects of Gandhara Sculpture. In *Proceedings of the British Academy, Annual Lecture on aspects of Art , Hertz Trust*, New Darsons Printing Corporation, 31: 3-25, Rawalpindi.
- Burgess, Jas. (1978). *The Gandhara Sculptures*, Shri Rameshwar Singh for Bharatiya Publishing House :1-38, New Delhi.
- Burgess, Jas. (1901 & 1985). *Buddhist Art in India, translated from the "Hand book" of Prof. Albert Grunwedel, by Agnes C. Gibson, Revised & Enlarged by James Burgess*, Cosmo Publication, New Delhi.
- Callieri, Pierfrancesco. (2006). Buddhist Presence in the Urban settlements of Swāt, Second Century BCE to Fourth Century CE. In *Gandhāra Buddhism, Archaeology, Art, Texts*, UBC Press: 60-82. Vancouver, Toronto.

- Callieri, Pierfrancesco. (2011). Domenico Faccenna (1923-2008). In *Journal of Asian civilizations, Special Issue*, 34(1): 16-38, Taxila Institute of Asian Civilizations, Islamabad.
- Callieri, Pierfrancesco and Luca Colliva Galli, Roberto Micheli, Emanuele Morigi, Luca Maria Olivieri. (2006). *Valleys of Memory, Ancient People Sites, and Images from Swāt*, (Catalogue), IsIAO, Rome.
- Cambon, Pierre. (2012). The visit of the sixteen ascetics to the Buddha seated in a grotto, A Gandhara Stele, Paris collection, National Museum Arts. In *Pakistan Heritage* 4: 121-126, Hazara University, Mansehra.
- Carrithers, Michael. (1983). *The Buddha – A Very Short Introduction*, Oxford University Press, New York.
- Chaghatai, M. Abdullah. (1975). *Taxila Re-visited*, Kitab Khana-i-Nauras, Lahore.
- Chakrabarti, D. K. (1982). The development of archaeology in the Indian Subcontinent, Regional Traditions of Archaeological Research-II. In *World Archaeology* 13(13): 326-344, U.K.
- Cheema, Iqtidar Karamat. (2007). The Historical Origins and development of Gandhara Art. In *International Journal of Buddhist Thought & Culture* 8: 76-90, Seoul.
- Coomaraswamy, Ananda K. (1913). *Introduction to Indian Art*, Munshiram Monoharlal, Oriental Publication, (Reprint 1966 & 1969), India.
- Coomaraswamy, Ananda K. (1926). The Indian Origin of the Buddha Image. In *Journal of the American Oriental Society* 46: 165-170, U.S.A.
- Coomaraswamy, Ananda K. (1927). The Origin of the Buddha image. In *The Art Bulletin*, College Art Association 9 (4): 287-329, U.S.A.
- Coomaraswamy, Ananda K. (1928). The Buddha's Cuda, Hair, Usnisa and Crown. In *Journal of the Royal Asiatic Society of Great Britain and Ireland* 4: 815-841.
- Coomaraswamy, Ananda K. (1935). An Approach to Indian Art. In *College Art Association* 7(7): 17-20. U.S.A.
- Cumming, John. (1939). *Revealing India's Past*, London.
- Cunningham, Alexander. (1871). (Re-print 2007), *The Ancient Geography of India, The Buddhist Period, including the Campaigns of Alexander & the Travels of Hwentsang*, Cosmo Publications, New Delhi.
- Dani, Ahmad Hassan. (1964). Sanghao Cave Excavation, the first season, 1963. In *Ancient Pakistan*, 1: 1-50, Department of Archaeology, University of Peshawar, Peshawar.

- Dani, Ahmad Hassan. (1965-66). Shaikhan Dheri Excavation, 1963 and 1964 seasons (in search of the second city of Pushkalavati). In *Ancient Pakistan II*: 1-238, University of Peshawar, Peshawar.
- Dani, Ahmad Hassan. (1967). *A Short History of Pakistan* (Book-1) Pre-Muslim Period, General Editor, I. H. Qureshi, University of Karachi Publication: 1-29. Karachi.
- Dani, Ahmad Hassan. (1968-69a). Excavation at Andan Dheri. In *Ancient Pakistan 4*: 33-64, Department of Archaeology, University of Peshawar.
- Dani, Ahmad Hassan. (1968-69b). Excavation at Chatpat. In *Ancient Pakistan 4*: 65-102, Department of Archaeology, University of Peshawar.
- Dani, Ahmad Hassan. (1986). *The Historic City of Taxila*, UNESCO, The Centre for East Asian Cultural Studies, Hinode Printing Co. Ltd, Japan.
- Dani, Ahmad Hassan. (1988a). Archaeology in South Asian Subcontinent, New challenges and Prospects. In *Proceedings of third South Asian Archaeological congress*, Department of Archaeology & Museums: 33-45 Karachi.
- Dani, Ahmad Hassan. (1988b). *The Significance of the Silk Road in the History of Human Civilizations, Integral Study of the Silk Roads: Roads of Dialogue*: 21-26, Osaka.
- Dani, Ahmad Hassan. (1991). *Bactrian and Indus Greeks, A Romantic Story from Their Coins (About 255 B.C – 50 B.C)*, Lahore Museum Publication, Lahore.
- Dani, Ahmad Hassan. (1995). *Peshawar, City of the Frontier*, Sange-e-Meel Publications, Lahore.
- Dani, Ahmad Hassan. (1998). Contribution of Gandhara to World Civilization. In *Journal of Asian Civilizations*, 21(2): 151-155, Islamabad.
- Dani, Ahmad Hassan. (2000). *A Short Guide to Taxila*, Islamabad.
- Dar, Saifur Rahman. (1972). Excavation at Mankiyala. In *Pakistan Archaeology*, No.7(1970-71): 6-22, Department of Archaeology and Museums, Karachi.
- Dar, Saifur Rahman. (1977). *Antiquity, Meaning and Origin of the Name Takshasila or Taxila*, The Punjab Past and Present, Punjab University, 11(1): 1-18, Lahore.
- Dar, Saifur Rahman. (1984). *Taxila and the Western World*, Al-Waqar Publishers, Lahore.
- Dar, Saifur Rahman. (1988). The Silk Road and Buddhism in Pakistani Contexts. In *Lahore Museum Bulletin*, 1(2): 29-68, Lahore.
- Dar, Saifur Rahman. (1998). Gandhara Art in Perspective. In *Journal of Asian Civilizations*, 21(2): 71-118, Islamabad.

- Dar, Saifur Rahman. (2016). *Dusting off Doubts, A Story of Waxing and Waning Fortune of Gandhara Collection in Lahore Museum (1867-2007)*, Leo Plus Printing Press, Lahore.
- Dauids, T.W.Rhys. (1894). *Buddhism, A Sketch of the life and teachings of Gautama the Buddha*, Society for promoting Christian knowledge, London.
- Dauids, T.W. Rhys. (1911). *Buddhist India*, Publisher: T. Fisher Unwin, Adelphi Terrace, New York: G.P. Putnam's Sons, London.
- Dietz, Siglinde. (2007). Buddhism in Gandhara. In *The Spread of Buddhism*, Edited Ann Heirman and Stephan Peter Bumbacher: 49-69, Leiden, Boston.
- Dobbins, K. Walton. (1973). Gandharan Art from Stratified Excavations, In *East & West*, 23(3-4): 279-294, IsIAO, Rome.
- Douie, James Mc. Crone. (1916). *The Punjab, North-West Frontier Province and Kashmir*, First Indian Edition, 1974, Seema Publications, Delhi.
- Eiland, Murray. (2009). Buddhist Gandhara: Legends, Monasteries, & Paradise. In *Ancient Gandhara Art*, Minerva, International Review of Ancient Art & Archaeology 20 (1): 7-12, London.
- Faccenna, Claudio, Sergio Lorenzoni, Luca Maia Olivieri and Eleonora Zanettin Lorenzoni. (1993). Geo-Archaeology of the Swāt Valley (NWFP, Pakistan) in the Charbagh-Barikot Stretch Preliminary Note. In *East & West*, 43(1-4): 257-283, IsMEO, Rome.
- Faccenna, Domenico. (1961). *A Glimpse of the Italian Archaeological Excavations in Swāt-Pakistan*, Karachi.
- Faccenna, Domenico. (1982). Swāt Butkara-I (3rd Century BC – 10th Century A.D). In *Italian Archaeological Mission (IsMEO) Pakistan, Swāt, 1956-1981*, Documentary Exhibition: 36-37, University of Peshawar, Peshawar.
- Faccenna, Domenico. (2003a). Early Evidence of Figurative Art: Artistic Centre and the Stylistic groups. In *At the Origin of Gandhara Art, The Contribution of the IsIAO Italian Archaeological Mission in the Swāt Valley, Pakistan*, Ancient civilizations from Scythian to Siberia, 9(3-4): 287-306, Brill, Leiden, Boston.
- Faccenna, Domenico. (2003b). The Butkara-I Complex: Origins and Development. In *At the Origin of Gandhara Art, The Contribution of the IsIAO Italian Archaeological Mission in the Swāt Valley, Pakistan*, Ancient civilizations from Scythian to Siberia, 9(3-4): 277-286, Brill, Leiden, Boston.
- Faccenna, Domenico and P. Callieri (2003). The Buddhist Sacred Area of Saidu Sharif. In *At the Origin of Gandhara Art, The Contribution of the IsIAO Italian Archaeological*

- Mission in the Swāt Valley, Pakistan*, Ancient civilizations from Scythian to Siberia, 9(3-4): 307-318, Brill, Leiden, Boston.
- Faccenna, Dominico and Filigenzi, A. (2007). *Repertory of Terms for cataloguing Gandharan sculptures*, IsIAO, Reports and Memoirs 5, Rome.
- Faccenna, Dominico and Spagnesi, P. (2014). *Buddhist Architecture in the Swat Valley, Pakistan; Stupas, Viharas, a Dwelling Unit*, Sang-e-Meel Publications, Lahore.
- Falk, Harry. (2004). The Kanishka Era in Gupta Records. In *Silk Road Art and Archaeology*, 10: 167-76.
- Falk, Harry. (2006a). Three Inscribed Buddhist monastic Tensils from Gandhara. In *ZDMG*, 156: 392-412, Germany.
- Falk, Harry. (2006b). The Tidal Waves of Indian History: Between the Empires and Beyond. In *Between the Empires: Society in India 300 BCE to 400 CE*, Edited P. Olivelle: 145-66, New York.
- Falk, Harry. (2007). Ancient Indian Eras: An Overview. In *Bulletin of the Asia Institute*, New Series, 21: 131-145, Freie University, Berlin.
- Falser, Michael. (2015). The Graeco-Buddhist style of Gandhara- a ‘Storiaideologica’ or: how a discourse makes a global history of art. In, *The Barber Institute of fine Art*, Department of History of Art: 1-52, Birmingham.
- Filigenzi, Anna. (2003). Narrative Art in Gandhara. In *At the Origin of Gandhara Art, The Contribution of the IsIAO Italian Archaeological Mission in the Swāt Valley, Pakistan*, Ancient Civilizations from Scythian to Siberia, 9(3-4): 350-375, Brill, Leiden, Boston.
- Filigenzi, Anna. (1995a). Buddhist Rock Sculptures in Swāt, North West Pakistan. In *South Asian Archaeology 1995* (13th Conference), Editors R. Allchin & Bridget Allchin, The Ancient India and Iran Trust, Cambridge, Science Publishers, U.S.A, Oxford & IBH Publishing Co. Ltd. 2: 625-635, India.
- Filigenzi, Anna. (2005b). The Buddha’s Robe in Gandharan Art. In *East & West*, 55(1-4): 103-116, IsIAO, Rome.
- Filigenzi, Anna. (2011.) Post-Gandharan Swat, Late Buddhist rock sculptures and Turki Sahis’ religious centers. In *Journal of Asian Civilizations*, Special Issue, 34(1): 193-210, Islamabad.
- Filigenzi, Anna. (2014). *Art and Landscape, Buddhist Rock Sculptures of Late Antique Swat/Uddiyana*, Osterreich Akademie der Wissenschaften, Philosophisch-historische Klasse Denkschriften, 462, Wien, Austria.

- Florio, M.R.D, S. Lorenzoni, L.M. Olivieri, and E. Zanettin Lorenzoni, (1993) Evidence of ancient quarrying in Lower Swāt, N.W.F.P., Pakistan, A geo-archaeological study. In *Science and Technology for Cultural Heritage 2*: 63-74, Italy.
- Foucher, A. (1917). *The Beginnings of Buddhist Art*, Paul Geuthner, Paris.
- Gandhara: The Buddhist Heritage of Pakistan*, Legends, Monasteries, and Paradise, (2008). Vaerlag Philipp von Zabern, Mainz, Germany.
- Gandhara Art of Pakistan*. (1984). Exhibition Catalogue, NHK, Japan.
- Gandhara Sculptures in National Museum of Pakistan*. (1964). Department of Archaeology & Museums, Karachi.
- Gazetteer of Rawalpindi District*. (1895), Compiled and published under the authority of the Punjab Government, India.
- Gazetteer of the Peshawar District*. (1897-98). Compiled and Published under the authority of the Punjab Government, India.
- Ghani-ur-Rahman and Rafi Ullah, (2009) The Power of Bodhi: Buddha's Victory over the Malevolent Naga-s. In *Journal of Asian Civilizations* 32(2): 60-79, Islamabad.
- Ghani-ur-Rahman and Qamar-un-Nisa. (2012). Gandhara Sculptures: The Appearance of seven treasures with the Birth of a Great Man (mahapurusa). In *Journal of Asian Civilizations* 35(2): 23-38, Islamabad.
- Goldman, Bernard. (1978). Parthians at Gandhāra. In *East & West*, 28(1-4): 189-202, IsMEO, Rome.
- Gupta, S. P. (2003). Looking at Indian Art History - A Model. In *Art & Archaeology of India, Stone Age to the present*, Edited B.S Harishankar, Indraprastha Museum of Art & Archaeology, D.K Printworld (P) Ltd.: 53-57, New Delhi.
- Haertel, Herbert. (1966). Gandhara. In *Cultural Heritage of Pakistan*, Department of Archaeology and Museums: 12-19, Karachi.
- Hallade, Madeleine. (1968). *The Gandhara Style and the Evolution of Buddhist Art*, Thames and Hudson, London.
- Hargreaves, H. (1910-11a). Excavations at Shah-ji-ki-Dheri. In *Annual Report of Archaeological Survey of India*: 25-32, India.
- Hargreaves, H. (1910-11b). Excavations at Takht-i-Bahi. In *Annual Report of Archaeological Survey of India*: 32-39. India.
- Hargreaves, H. (1986). *Gandharan Sculptures*, (re-print) Mayur Publications, India.

- Harle, J.C. (1986). *The Art and Architecture of the Indian Subcontinent*, Penguin Books Ltd, London.
- Härtel, Haertel. (1964). Gandhara. In *5000 Years of Art in Pakistan*, An Exhibition sponsored by the German Arts Council, (1962-63): 32-37, Berlin.
- Hauptmann, Harald. (1997). *The Indus Cradle and Crossroads of civilizations, Rock Art in the Upper Indus Valley*, Embassy of the Federal Republic of Germany, Islamabad.
- Heirman, Ann and Stephan Peter Bumbacher. (2007). *The Spread of Buddhism*, Brill, Leiden-Boston.
- Higuchi, Takayasu. (1984). Gandhara: Its Geography and History. In *Gandhara Art of Pakistan*, (Exhibition Catalogue) NHK: 210-211, Japan.
- Huntington, John C. (1985). The Origin of the Buddha Image: Early Image Traditions and the Concept of Buddhadar Sanapunyā. In *Studies in Buddhist Art of South Asia*, Edited A.K. Narain, Kanak Publications: 23-63, New Delhi.
- Huntington, Susan L. (1990). Early Buddhist Art and the Theory of Aniconism. In *Art Journal*, New Approaches to South Asian Art 49: 401-408, New York.
- Imperial Gazetteer of India, Provincial Series. (1908). North-West Frontier Province*, Superintendent of Government Printing, Calcutta.
- Ingholt, Harald. (1954). *Palmyrene and Gandharan sculpture*, The Associates in fine Arts at Yale University, U.K.
- Ingholt, Harald. (1957). *Gandhara Art in Pakistan*, Pantheon Books, New York.
- Jansen, Michael. (2008). Archaeological Research in Gandhara Region during the Pre- and post-Independence Period. In *Gandhara, The Buddhist Heritage of Pakistan, Legends, Monasteries, and Paradise* (Exhibition Catalogue): 27-35, Mainz, Germany.
- Jayawardena, R.G.D. (2013). An investigation into Objective of Buddhist Art, Abstract Volume. In *International Conference on Asian Art, Culture & Heritage*, Edited Anura Manatunga, Centre for Asian Studies, University of Kelaniya: 64-65, Sri Lanka,
- Jettmar, Karl. (2002). *Beyond the Gorges of the Indus, Archaeology before Excavation*, Oxford University Press, New York.
- Joshi, C.V. (1956). Life and Teachings. In *2500 Years of Buddhism*, Edited P.V. Bapat, *The Publications Division, Ministry of Information and Broadcasting*: 21-34. India.
- Joshi, N.P and R.C. Sharma. (1969). *Catalogue of Gandharā Sculptures in the State Museum Lucknow*, the State Museum, Lucknow.

- Kazmi, A. H, R.D. Lawrence, H. Dawood, L. Wsnee and S. S. Hussain. (1984). Geology of the Indus Suture Zone in the Mingora-Shangla area of Swāt, N. Pakistan. In *Geological Bulletin*. 17: 127-144, University of Peshawar, Peshawar.
- Kenoyer, Jonathan Mark. (2010). Gandharan Cultural Traditions: Context, Chronology and legacies of the Indus Civilization. In *Ancient Punjab* 1: 1-18, Research Journal, Department of Archaeology, University of the Punjab, Lahore.
- Khan, Ahmed Nabi. (1990). *Archaeology in Pakistan, Administration, Legislation and Control*, Department of Archaeology and Museums, Karachi.
- Khan, Muhammad Ashraf. (1993). *Gandhara Sculptures in the Swat Museum*, Saidu Sharif, Swat.
- Khan, Muhammad Ashraf. (2010). Archaeological Remains and Monuments of Islamabad Capital Territory and District Rawalpindi. In *Journal of Asian Civilizations*, 33(2): 1-222, Islamabad.
- Khan, Muhammad Ashraf. (2011). Outline of the Archaeological Field Research in Swāt Valley carried out by Pakistani Institutions. In *Journal of Asian civilizations*, Special Issue, 34(1): 81-93, Islamabad.
- Khan, Muhammad Ashraf and A.G. Lone. (2012). *Gandhara, Geography, Antiquity, Art & Personalities, Illustrious Heritage of Pakistan*, Islamabad.
- Khan, Muhammad Ashraf and Mahmood-ul Hassan, A.G. Lone. (2005). *A Catalogue of Stone Sculptures in the Taxila Museum*, Department of Archeology and Museums, Islamabad.
- Khan, Gul Rahim. (2009). Kushano-Sassanian rule in Gandhara: Numismatic Evidence from Gangudher. In *Journal of Asian Civilizations* 32(1): 39-54, Islamabad.
- Khan, Gul Rahim. (2015). *A Catalogue of Sculptures from Butkara-III (Swat)*, Khyber Pakhtunkhwa in the S.S.A.Q Museum of Archaeology and Ethnology, University of Peshawar, Peshawar.
- Khan, Muhammad Ishtiaq. (1998). Buddhism in Gandhara - Some Thoughts. In *Journal of Asian Civilizations* 21(II): 53-64, Islamabad.
- Khan, Muhammad Nasim. (2000). *Buddhist Paintings in Gandhara*, Department of Archaeology, University of Peshawar, Peshawar.
- Khan, Muhammad Nasim. (2001). Exploration and Excavation of the Earliest Sivaite Monastic Establishment at Kashmir Smast (A Preliminary Report). In *Ancient Pakistan* 14: 223-314, Peshawar.
- Khan, Muhammad Nasim. (2006). *Treasures from the Kashmir Smast*, Department of Archaeology, University of Peshawar, Peshawar.

- Khan, Muhammad Nasim. (2010a). *The Sacred and the secular, Investigating the Unique stupa and Settlement Site of Aziz Dheri, Peshawar Valley, NWFP, Pakistan*, Printograph, Peshawar.
- Khan, Muhammad Nasim. (2010b). Kharoshthi Inscriptions from Aziz Dheri: Study and Analysis. In *Research Journal, Ancient Punjab* 1: 88-128, University of the Punjab, Lahore.
- Khan, Muhammad Walliullah. (1964). Inception of Gandhāra Sculpture. In *East and West*, 15(1-2): 53-61, IsMEO, Rome.
- Khan, Shah Nazar. (1995). Preliminary report of excavations at Marjanai. In *Ancient Pakistan* 11: 1-74, Peshawar.
- Khan, Shah Nazar. (1999a). Sir Sahibzada Abdul Qayyum Museum of Archaeology and Ethnology. In *Research Journal*, II: 29-33, Department of Fine Arts, University of Peshawar.
- Khan, Sohail Ahmed. (1998). *Ancient, Medieval & Recent History and Coins of Pakistan*, Leo Books, Islamabad.
- Khattak, M.H.K. (1997). *Buner, The Forgotten Part of Ancient Uddiyana*, Noble Art Press, Karachi.
- Khattak, N.U.) (2001). Unfolding history of the Sillai Patti granite gneiss, Pakistan: constraints from zircon fission-track dating. In *Radiation Measurements* 34: 409-413, PERGAMON (www.elsevier.com/locate/radmeas).
- Konishi, M. A. (1998). Rise of Gandhara Culture in Pakistan. In *Journal of Asian civilizations* 21(2): 65-70, Islamabad.
- Kramrisch, Stella. (1966). Image of Buddha from Gandhara. In *Philadelphia Museum of Art Bulletin*, 61(289): 36-39, U.S.A.
- Krishan, Y. (1984). The Origin and Development of the Bodhisattva Doctrine. In *East & West*, 34(1-3): 199-232, IsIAO, Rome.
- Kumar, Ashwani. (2002). Development of different Schools of thoughts in Buddhism. In *Bulletin of Tibetology*, Namgyal Institute of Tibetology, 38(1): 1-12, India.
- Kumar, Viney. (2015). Greco-Roman Influence on the Narratives of Gandharā Art. In *Frontier Archaeology* 5: 7-19, Peshawar.
- Kurita, Isao. (1998). *The Buddha's Life Story, Gandhara Art-I, Ancient Buddhist Art Series*, Japan
- Kurita, Isao. (1990). *The World of the Buddha, Gandhara Art-II, Ancient Buddhist Art Series*, Japan.

- Kuwayama, Shoshin. (2002). Buddhist Establishments in Taxila and Gandhara, A chronological Review. In *Across the Hindukush of the First Millennium-A Collection of the papers*, Institute for Research in Humanities, Kyoto University: 1-11, Japan.
- Latif, Abdul. (1979). *An Outline of the Cultural History of India*, Compiled & Edited by Syed Abdul Latif, Oriental Books Reprint Corporation, New Delhi, India.
- Legge, James. (1886). *A Record of Buddhistic Kingdoms, Being an account by the Chinese Monk Fa-Hien of his travels in India and Ceylon (A.D 399-414) in search of the Buddhist Books of Discipline, (Translated and annotated)*, First Published by Clarendon Press, Oxford.
- Li, Chongfeng. (2013). *Buddhist Archaeology from India to China*, Shanghai Chinese Classics Publishing House, China.
- Malik, Shabnam Bahar. (2011). Sang-tarash: the Legendry Master Sculptors of the Ancient Buddhist Sculptural Art of Gandhāra in Taxila. In *Asian Social Science* 7(10): 195-204, Canadian Centre of Science and Education, Canada.
- Malik, Shabnam Bahar and F. Ihsan. (2010). The Production and Marketing of Replicas of Buddhist Stone Art of Gandhara in Taxila. In *Journal of Asian Civilizations* 33(1): 116-132, Islamabad.
- Marshall, John. (1912-13). *Excavation at Taxila, Annual Report of Archaeological Survey of India*.
- Marshall, Sir John. (1951). *Taxila, an illustrated Account of Archaeological Excavations* (3 Vol.) Cambridge University Press, England.
- Marshall, Sir John. (1960). *The Buddhist Art of Gandhara*, Cambridge University Press, England.
- Mitchell, John. (1976). *History and Culture*, Published for the Joy of Knowledge Library, England.
- Miyaji, Akira. (1984). The Sculptures of Gandhara, Gandhara: Its Geography and History. In *Gandhara Art of Pakistan: 220-224*, (Exhibition Catalogue) NHK, Japan.
- Mufti, Sohail. (2011). Spoils of War, Excavating the underground trade in Buddhist antiquities. In *Harper's Magazine*: 38-44, New York.
- Mughal, Muhammad Rafique. (2011). Heritage Management and Conservation in Pakistan: The British Legacy and Current Perspective. In *Pakistan Heritage* 3: 123-134, Hazara University, Mansehra.
- Murthy, K. Krishna. (1977). *The Gandharā Sculptures - A Cultural Survey*, Ajanta Publications, Delhi.

- Myer, Prudence R. (1986). Bodhisattvas and Buddhas: Early Buddhist Images from Mathura. In *Artibus Asiae* 2: 107-142, Zurich.
- Nagar, Sarla D. (1981). *Gandhāran Sculpture, A Catalogue of the Collection in the Museum of Art and Archeology*, University of Missouri-Columbia: 1-71, U.S.A.
- Nishikawa, Koji. (2011). *Ranigat-A Buddhist Site in Gandhāra, Pakistan*, (Vol.I & II), Comprehensive Report, 1983-1992 (Surveyed), Revised Edition, Kyoto University Scientific Expedition to Gandhāra, Japan.
- Oldenburg, Sergej Fedorovic and Leo Wiener. (1897). Notes on Buddhist Art. In *Journal of the American Oriental Society* 18: 183-201, U.S.A.
- Olivieri, Luca Maria. (2000). From Stone Quarry to Sculpturing Workshop. A Report on Archaeological Investigations around Chunar, Varanasi and Sarnath by Vidula [Jayaswal](#). In *East and West* 50 (1-4): 581-584. Rome.
- Olivieri, Luca Maria. (2006). Outline History of the IsIAO Italian Archaeological Mission in Pakistan (1956-2006). In *East & West* 56(1-3): 23-43, IsIAO, Rome.
- Olivieri, Luca Maria and M. Vidale. (2004). Beyond Gogdara- I, New Evidence of rock carvings and Rock Artefacts from the Kandak Valley and Adjacent Areas (Swāt, Pakistan). In *East & West*, 54(1-4): 121-180, IsIAO, Rome.
- Olivieri, Luca Maria and M. Vidale with contribution by Abdul Nasir Khan, Tahir Saeed, Luca Colliva, Riccardo Garbini, Leonardo Langella, Roberto Micheli & Emanuele Morigi (2006) Archaeology and Settlement History in a Text Area of the Swāt Valley, Preliminary Report on the AMSV Project (1st Phase). In *East & West*, 56(1-3): 73-150, IsIAO, Rome.
- Olivieri, Luca Maria. (2012). When and why the ancient town of Barikot was abandoned? A preliminary note based on the last archaeological data. In *Pakistan Heritage* 4: 109-118, Hazara University, Mansehra.
- Olivieri, Luca Maria. (2014). *The Last Phases of the urban site at Bir-kot Ghwandai (Barikot), The Buddhist sites of Gumbat and Amlukdara (Barikot)*, Sang-e-Meel Publication, Lahore.
- Pakistan* (1991). An Official Handbook, Published by Directorate General of Films and Publications, Ministry of Information and Broadcasting, Government of Pakistan, Islamabad.
- Pakistan, A land of Encounters, 1st-6th Centuries, The Buddhist Heritage of Pakistan* (2010). (Exhibition Catalogue) Musée Guimet, Germany.

- Parameswaran, O.P. (2014). A Re-visitation to the Content, Aesthetical and Historical aspects of the Buddhist Sculptures Mahaparinirvana of the Gandhāra Period, Fine Arts. In *An International Journal* 13 (9): 95-96, India.
- Patel, Ambika B. (2012). Icons of Buddha from Early Historic Art of Gujrat: A Study of Unique Museum Collection. In *Pakistan Heritage* 4: 127-137, Hazara University, Mansehra.
- Paul, Suwacha. (1986). *Gandhara Sculptures in Chandigarh Museum*, India.
- Pugachenkova, G.A, S.R. Dar, R.C. Sharma, M.A. Joyenda, in collaboration with and H. Siddiqi, (1996), *Kushan Art*, UNESCO Publication: 351-361, France.
- Punjab District Gazetteer, Rawalpindi District. (1907)*. Compiled and Published under the authority, Printed at the Civil and Military Press, Sole contributor for printing to the Punjab Government, Lahore.
- Rabbani, Ghulam Muhammad. (1981). *Ancient Kashmir, A Historical Perspective*, Gulshan Books, Srinagar, Kashmir.
- Rafi-us-Samad. (2011). *The Grandeur of Gandhāra – The ancient Buddhist Civilization of the Swāt, Peshawar, Kabul & Indus Valley*, Algora Publishing, New York.
- Rahman, Abdur. (1976). *The Last Two Dynasties of the Sahis (An analysis of their history, archaeology, coinage and paleography)*, PhD thesis (un-published), Australian National University, Australia.
- Rahman, Abdur. (1979). *The Last Two Dynasties of the Sahis*, Published by Centre for the Study of the Civilization of Central Asia, Islamabad.
- Rahman, Abdur. (1991). Butkara-III: A Preliminary Report. In *Ancient Pakistan* 6: 52-163, University of Peshawar, Peshawar.
- Rahman, Abdur. (2005). New Light on the Khingal, Turk and the Hindu Sahis. In *Archaeologies of the Indian Ocean*, Brepols: 413-420, Belgium.
- Rahman, Abdur. (2011) A Walk through Gandhara. In *proceedings of the International workshop on Gandharan Cultural Heritage*, 1-3 December, 2010, 1: 17-27, Taxila Institute of Asian Civilization, Islamabad.
- Rehmani, Anjum. (1999). *Masterpieces of Lahore Museum*, Lahore Museum Publication, Lahore.
- Rhi, Ju-Hyung. (1994). From Bodhisattva to Buddha, The Beginning of Iconic Representation in Buddhist Art. In *Artibus Asiae* 54(3-4): 207-225, Museum Rietberg Zurich in cooperation with the Arthur M. Sackler Gallery, Smithsonian Institution, Washington.

- Rhi, Ju-Hyung. (2003). Early Mahayana and Gandharan Buddhism: An Assessment of the Visual Evidence. In *The Eastern Buddhist Society, New Series*, 35(1&2): 152-190, Kyoto, Japan.
- Rhi, Ju-Hyung. (2006) Bodhisattvas in Gandhara Art: an Aspect of Mahayana in Gandharan Buddhism. In *Gandharan Buddhism: Archaeology, Art, Texts*, Edited Pia Brancaccio and Kurt Behrendt, Vancouver and Toronto: University of British Columbia Press: 151-182.
- Rhi, Ju-Hyung. (2006-2008). Some Textual Parallels for Gandharān Art: Fasting Buddhas, Lalitavistara, and Karunapundarika. In *Journal of the International Association of Buddhist Studies, (JIABS)* 29(1): 125-153, Lausanne University, Switzerland.
- Rhi, Ju-Hyung. (2009a). On the Peripheries of civilizations: the evolution of a Visual Tradition in Gandhara. In *Journal of Central Eurasian Studies*, 1: 1-13, Centre for Central Eurasian Studies, Seoul National University, Korea.
- Roberts, J.M. (2004). *Ancient History, From the First Civilization to the Renaissance*, (First Published 1976), Puncan Baird Publishers, England.
- Rosenfield, J. M. (2006). Some Debating Points on Gandhāra Buddhism and Kusana History. In *Gandhāran Buddhism, Archaeology, Art, Texts*, Edited Pia Brancaccio and Kurt Behrendt, *UBC Press*: 9-37, Vancouver, Toronto.
- Rowland, Benjamin. (1942) Gandhara and Late antique Art: The Buddha Image. In *American Journal of Archaeology* 46(2): 223-236, U.S.A.
- Rowland, Benjamin. (1949). The Hellenistic tradition on Northwestern India. In *The Art Bulletin*, 31(1): 1-10, U.S.A.
- Rowland, Benjamin. (1965). A Cycle of Gandhara. In *Bulletin of the Museum of Fine Arts*, 63(333): 114-128, Harvard University, Boston.
- Rowland, Benjamin. (1936). A revised Chronology of Gandhara sculpture. In *The Art Bulletin* 18(3): 387-400, U.S.A.
- Roy, Raja Tridiv. (2006). Buddhism and Gandhara Civilization. In *Pakistan Perspectives* 11(1): 141-147, University of Karachi, Karachi.
- Salmony, Alfred. (1954). Notes on a Stone Sculpture from Gandhara. In *Artibus Asiae* 17(1): 29-33, Zurich.
- Samad, Abdul. (2010). *Emergence of Hinduism in Gandhāra, An analysis of material culture*, PhD dissertation (un-published), Freien University, Berlin, Germany.
- Sardar, Badshah. (2003). A Catalogue of the Stelae Explored by various Archaeological Mission in Swāt Valley. In *Journal of Asian Civilizations* 26(1): 1-54, Islamabad.

- Sardar, Badshah. (2005). *Buddhist Rock Carvings in the Swāt Valley*, Published by Ministry of Culture, Sports and Youth Affairs, Islamabad.
- Saunders, E. Dale. (1958). Symbolic Gestures in Buddhism. In *Artibus Asiae* 21(1): 47-63, Zurich.
- Schmidt, Carolyn Woodford. (1990). *Bodhisattva Headdresses and Hair Styles in the Buddhist Art of Gandhāra and Related Regions of Swāt and Afghanistan*, PhD dissertation (un-published), The Ohio State University, U.S.A.
- Schmidt, Carolyn Woodford. (1991). The Age of the Kushanas. In *The India Magazine* 12: 32-41, India.
- Schmidt, Carolyn Woodford. (2009). Relief and Stelae from Sehr-i-Behlol: a Typological Study. In *Migration, Trade & People, Part 2, Gandharan Art*, Edited Dr. Christine Frohlich, the British association for South Asian Studies, The British Academy: 89-104, London.
- Sehrai, Fidaullah. (1991). *The Buddha Story in the Peshawar Museum* (First published 1978, Second 1982) Peshawar.
- Sen, Tansen. (2006). The travel Records of Chinese Pilgrims Faxian, Xuanzang, and Yijing. In *Sources for Cross-Cultural Encounters between Ancient China and Ancient India*, Education About Asia 11(3): 24-33.
- Sen-Gupta, Achinto. (2004). Synthesis of Foreign and Indian Elements in Bactro-Gandharan Art: some Unusual Examples. In *East & West* 54(1-4): 63-86, ISIAO, Rome.
- Shah, Syed Waqar Ali. (2013). *Medieval Peshawar (1000-1526 A.D)*, PhD (un-published) thesis, Area Study Center, University of Peshawar, Pakistan.
- Siddiqui, Kiran Shahid. (2007). Symbolism in Gandhāra Art. In *Ancient Sindh* 9 (2006-07): 67-86., Shah Abdul Latif University, Khairpur.
- Siddiqui, Kiran Shahid. (2011). Nomenclature and Geography of Ancient Gandhara. In *Journal of History and Social Sciences*, 2(2): 65-73. University of Karachi, Karachi.
- Sinha, Nirmal C. (1987). A Preface to Mahayana Iconography. In *Bulletin of Tibetology*, 23(3): 19-22, Namgyal Institute of Tibetology, India.
- Sivaramamurti, C. (1954). *A Guide to the Archaeological Galleries of the Indian Museum*, the Trustees of the Indian Museum: 1-20, Calcutta.
- Smith, Vincent A. (1920). *Asoka, the Buddhist Emperor of India*, Oxford Press, U.K.
- Smith, Vincent A. (1914). *The Early History of India, from 600 BC to Muhammadan Conquest, including the invasion of Alexander the Great*, Oxford, at the Clarendon Press.

- Soper, Alexander C. (1951). The Roman Style in Gandhāra. In *American Journal of Archaeology*, 55(4): 301-319, U.S.A.
- Spagnesi, P. (2006). Aspects of the Architecture of the Buddhist Sacred Areas in Swāt. In *East & West* 56(1-3): 151-175, IsIAO, Rome.
- Spagnoli, Maria. (2005). Searching for the Origin of the “Bhumisparsa-mudra”. In *East & West*, 55(1-4): 329-344, Rome.
- Spooner, D. B. (1906-07). Excavations at Sahr-i-Bahlol. In *Annual Report of Archaeological Survey of India*, (Frontier Circle): 102-118, Peshawar.
- Spooner, D.B. (1907-08). Excavations at Shah-ji-ki-Dheri, In *Annual Report of Archaeological Survey of India*, (Frontier Circle): 38-59, Peshawar.
- Spooner, D. B. (1909-10). Excavations at Sahr-i-Bahlol. In *Annual Report of Archaeological Survey of India*, (Frontier Circle): 46-62, Peshawar.
- Spooner, D. B. (1910). *Handbook to the Sculptures in the Peshawar Museum*, Thacker & Company Limited, Bombay, India.
- Spooner, D. B. (1912-13) Excavations at Takht-i-Bahi. In *Annual Report of Archaeological Survey of India*: 131-148, India.
- Stein, Aurel. (1899). Detailed Report of an Archaeological Tours with the Buner Field Force. In *The Indian Antiquity* 28, India.
- Stein, Aurel. (1911-12). Excavations at Sahr-i-Bahlol. In *Annual Report of Archaeological Survey of India*: 104-119, India.
- Stein, Aurel. (1927). Alexander’s Campaign on the Indian North-West Frontier, Notes from Explorations Between Upper Swāt and the Indus. In *The Geographical Journal*, LXX(5): 417-440, Black well Publishing on behalf of The Royal Geographical Society (with the Institute of British Geographers), England.
- Stein, Aurel. (1929). *On Alexander’s Track to the Indus*, London [reprint New York 1972].
- Stein, Aurel. (1930). An Archaeological Tour in Upper Swat and Adjacent Hill Tracts. In *Memoirs of the Archaeological survey of India* 42, Calcutta.
- Stein, Burton. (2010). *A History of India*, (First Edition 1998) Edited David Arnold, Wiley Blackwell, A John Wiley & Sons Ltd. Publishers, England.
- Sultan-i-Rome. (2006). Geography of North-West Frontier Province in Historical Perspective. In *Pakistan Perspectives* 11(1): 113-132, University of Karachi, Karachi.

- Sultan-i-Rome. (2012). Religious Perspective of Pre-Muslim Swāt, Pakistan. In *Journal of Asian Civilizations* 35(2): 117-142, Islamabad.
- Swat: Archaeological Activities. In *Pakistan Archaeology*, No. 5, (1968): 116-142. Department of Archaeology and Museums, Karachi.
- Swati, Muhammad Farooq. (1997a). Special features of the Buddhist Art in the Swāt Valley. In *Athariyyat (Archaeology)* National Heritage Foundation 1: 1-60, Peshawar.
- Swati, Muhammad Farooq. (1997c). Recent Discovery of Buddhist Sites in the Swāt Valley. In *Athariyyat (Archaeology)*, National Heritage Foundation, 1: 151-173, Peshawar.
- Swati, Muhammad Farooq. (1998a). The Indus-Oxus school of Buddhist Art. In *The Glory that was Pakistan, 50 Years of Archaeological Research in Pakistan*, Peshawar University: 27-36, Peshawar.
- Swati, Muhammad Farooq. (2012). Some Narrative Reliefs from Charga-pate in District Dir. In *Journal of Asian Civilization* 35(1): 1-43, Islamabad.
- Swati, Muhamad Farooq & M. Ashraf Khan. (2012). Sculptures from the Buddhist site at Tokardara (Najigram), Swāt. In *Journal of Asian Civilization* 35(1): 23-43, Islamabad.
- Taddei, Maurizio. (1983). A New Early Saiva Image from Gandhāra. In *South Asian Archaeology, (7th International Conference of the Association of south Asian Archaeologists in Western Europe)*, Edited Janine Schotsmans & Maurizio Taddei, Istituto Universitario Orientale, Series Minor, 23(2): 615-628, Brussels.
- Taddei, Maurizio. (1985). Two Notes on Gandharan Iconography. In *East & West*, 35(1-3): 271-276, ISIAO, Rome, Italy.
- Taddei, Maurizio. (2006). Recent Archaeological research in Gandhāra: the New Evidence. In *Gandhāran Buddhism, Archaeology, Art, Texts*, UBC Press, Vancouver, Toronto.
- Tanveer, Tahira. (2010). *Buddhist Collection of Wali-e-Swat: Its History, Classification and Analysis*, PhD thesis (un published), University Peshawar.
- Thapar, Romila. (1960). Asoka and Buddhism. In *Past and Present* 18: 43-51, India.
- The Art of Gandhara, Pakistan* (Exhibition Catalogue). (2002), NHK, Japan.
- The Cross Roads of Asia: Transformation in image & symbol in the Art of Ancient Afghanistan & Pakistan*, Edited Elizabeth Errington & Joe Cribb with Maggie Claringbull, (1992) A Catalogue: Exhibition at Fitzwilliam Museum, The Ancient India and Iran Trust, Cambridge, U.K.
- The Exhibition of Gandhara Art of Pakistan* (Catalogue) (1999). South Korea.

- The World Religions. (2006). Buddhism. In *Almanac Reference Library*: 87-238, U.S.A.
- Tissot, Francine. (1987). The Problem of a Stylistic Vocabulary for Gandhāra Art, Investigating Indian Art. In *Proceedings of a symposium on the development of early Buddhist and Hindu iconography* held at the Museum of Indian art Berlin in May 1986: 363-367, Berlin.
- Tissot, Francine. (1991). New Roads and Old Tracks to China. In *Pakistan Archaeology* No. 26, Department of Archaeology and Museums: 98-110, Karachi.
- Tsuchiya, Haruko. (1998). Ancient Route Between Gandhara and China Via Pamir- A route of dissemination of Gandharan art through Pamir. In *Journal of Asian Civilizations*, 21(II): 119-135, Islamabad.
- Tucci, Giuseppe. (1930). *The Archaeological Tour in the Upper Swāt and Adjacent Hill Tract*. In *Memoirs of the Archaeological Survey of India* 42, Calcutta.
- Tucci, Giuseppe. (1963). An image of a Devi Discovered in Swāt and Some Connected Problems. In *East & West* 14(3-4): 146-182, New Series, IsMEO, Rome.
- Tucci, Giuseppe. (1977). On Swāt: The Dards and Connected Problems. In *East & West*, 27(1-4): 9-85, IsMEO, Rome.
- Verardi, Giovanni. (2011). *Hardship and Downfall of Buddhism in India*, Manohar Publishers, New Delhi, India.
- Verardi, Giovanni. (2012). *Buddhism in North-western India and Eastern Afghanistan, Sixth to Ninth Century A.D*, Kyoto University Research Information Repository, Kyoto University: 147-183. Japan.
- Vigier, A. de Silva. (1956). The Spread of Buddhist Art, Across the Face of Asia. In *The UNESCO Courier*: 13-14., France.
- Vogel, J. Ph. (1909-10). Mathurā School of Sculpture. In *Annual Report of Archaeological Survey of India*: 63-79, India.
- Vogel, J. Ph. (1911-12). Explorations at Mathurā. In *Annual Report of Archaeological Survey of India*, India: 120-133, India.
- Watters, T. (1973). *On Yuan Chwang's Travels in India (A.D. 629-645)*, Edited by T.W. Rhys Davids and S.W. Bushell, 2nd Indian edition, Munshiram Manoharlal Publishers Pvt. Ltd. (Original Published by Royal Asiatic Society, London, 1904-05).
- Wheeler, Sir Mortimer. (1949). Romano-Buddhist Art, An Old Problem Restated. In *Antiquity* 23, London.
- Wheeler, Sir Mortimer. (1954). *Rome Beyond the Imperial Frontiers*, G. Bell and Sons, Ltd.: 154-171, London.

- Wheeler, J.T. (1987). *Indian Historical Researches, India from the Earliest Ages, Hindu, Buddhist & Brahmanical Revival* 10, (First Edition: 1973), Cosmos Publication, Delhi, India.
- Yogi, P.G. (2001). The Buddha. In *Bulletin of Tibetology, Namgyal Institute of Tibetology*, 37(1): 1-26, India.
- Yoshihide, Koizumi. (2008). The Finds from Zar Dheri. In *Gandhara, The Buddhist Heritage of Pakistan*, (Exhibition Catalogue): 308-313, Mainz, Germany.
- Young, Ruth. (2009). The Importance of Names in Archaeology: Exploring “Gandhara”. In *Pakistan Heritage* 1: 57-63, Hazara University, Mansehra.
- Zin, Monika. (2003). The usnisa as a Physical Characteristic of the Buddha’s Relatives and Successors. In *Journal of the Institute of Silk Road Studies, Silk Road Art and Archaeology* 9: 197-207, Silk Road Museum Foundation, Kamakura, Japan.
- Zwalf, W. (1979). *The Shrines of Gandhara*, British Museum Publications Limited, London.
- Zwalf, W. (1985). *Buddhism, Art and Faith*, British Museum Publication, London.
- Zwalf, W. (1996). *A catalogue of the Gandhara Sculptures in the British Museum*, 2 Volumes, British Museum Press, U.K.

GLOSSARY

Abhayamudrā:	A hand gesture with open palm outward and figures extended upward. It represents protection, peace, benevolence and the dispelling of fear.
Añjali Mudrā :	Añjali Mudrā or praṇāmāsana is a hand gesture used as a sign of respect and a greeting.
Acanthus:	A plant, the leaves of which are imitated in the decoration of friezes, cornices, and capital of columns.
Asana:	Postures.
Bodhisattva:	Prince Siddhartha is recognized as Bodhisattva before he attained enlightened and became a Buddha.
Brahma:	Chief of the Hindu Trinity with Vishnu and Siva. In Buddhist tradition, he together with Indra is the divine protector and guardian of the Buddha.
Bhikkhu:	Bhikkhu literally means "beggar".
Bhūmisparśa:	The <i>bhūmisparśa</i> or "earth witness" mudra is one of the most common iconic images of Buddhism. It depicts the Buddha sitting in meditation with his left hand, palm upright, in his lap, and his right hand touching the earth.
Buddha:	The enlightened one, the Buddha Sakyamuni, founder of the Buddhism.
Buddhapada:	Foot prints of Sakyamuni Buddha on boulder.
Cakra:	Wheel, for Buddhist "Wheel of Law".
Capital:	Architecture member crowning the top of a column, pillar, or pilaster.
Chaitya:	Religious monument, Stupa.
Corinthian:	A Greek style of column with a slender body and topped by an ornate capital.
Dentil:	Tooth-shaped block that is arranged with others to look like a row of teeth, and is used as an architectural decoration.
Dharmacakramudrā:	Gesture of preaching.
Dhoti:	A loincloth tied around the waist and extending to cover the hips and legs.
Dhyānamudrā:	Gesture or pose of meditation. The two hands are placed on the lap, right hand on left with fingers fully stretched, palms facing upwards.
Gautama:	The name given to Buddha before his attainment of supreme wisdom.
Grecian:	The Greeks or Hellenes.

Halo:	The halo and the aureola have been widely used in Indian art, particularly in Buddhist iconography where it has appeared since at least the 1st century C.E.
Hellenistic Art:	Hellenistic art is the art generally taken to begin with the death of Alexander the Great in 323 BC.
Hinayana:	Small vehicle; it emphasis on the doctrine of the Buddha.
Iconography:	Iconography, as a branch of at history, studies the identification, description, and the interpretation of the content of images.
Indra:	Vedic, god of war and weather.
Jataka:	Stories relating to the previous lives of Sakyamuni Buddha.
Kanthaka:	Horse of Siddhartha.
Kaparda:	Kaparda is a cowrie shell, or a braid of hair in the form of a shell, or, hair that is shaggy.
Kāṣāya:	The robes of Buddhist monks and nuns, named after a brown or saffron dye. In Sanskrit and Pali, these robes are also given the more general term <i>cīvara</i> , which references the robes without regard to color.
Lakshana:	<i>Lakshana</i> – derived from the combination of words <i>lakshya</i> and <i>kshana</i> – means 'indication' or 'symptom'. It also means 'an auspicious mark', 'attribute' or 'quality'.
Lalitasana:	Pose of relaxation; one leg bent the other hanging down.
Mara:	The demon that tempted Buddha by trying to seduce him with the vision of beautiful women who, in various legends, are often said to be Mara's daughters.
Mahayana:	Large vehicle; A branch of Buddhism which focuses on the compassion of all sentient beings and universal salvation.
Mahaprusana lakhsana:	Major physical characteristics of Buddha image (<i>lakshanas</i>)
Mesolithic:	Mesolithic "middle stone" is the culture between Paleolithic and Neolithic.
Monastery:	A monastery is a building or complex of buildings comprising the domestic quarters and workplaces of monastic, monks whether living in communities or alone
Mudra:	A mudra or "gesture"; is a symbolic or ritual gesture performed with the hands and fingers.
Padmasana:	Lotus seat.

Paridhāna:	As a lower under robe round the middle (antaravasaka), an under garment (<i>lungi</i>) or Antravasaka,
Paleolithic:	Paleolithic is a prehistoric period of human history distinguished by the development of the most primitive stone tools.
Quarry:	An open excavation from which stone, gems or minerals are extracted.
Sanctuary:	A holy place or the most sacred part of a religious building.
Sakyamuni:	Title of the historic Buddha.
Samabhanga:	The standing body position or stance used in the traditional Indian sculptural art.
Sānghati:	An over robe to cover only the left shoulder or both.
School of Art:	A group of artists, generally working in the same style, at the same time, and place.
Schist:	Stone; Schist is a medium-grade metamorphic rock.
Siddhartha:	Name of the historical Buddha before enlightenment.
Stelae:	Stelae are a stone slab, generally taller than it is wide.
Stupa:	A Buddhist mound, houses relics of the Buddha, bodhisattvas, and other saints.
Tenon:	A projecting part made on the end of a block that fits into a mortise on another piece, making a joint.
Tushita:	Heaven where future Buddhas live.
Urna:	Round mark between the eyebrows; mark of nobility and illumination.
Uṣṇīṣa:	Topknot of the Buddha headdress.
Uttarīya:	As an upper under robe, over the left shoulder (uttarasanga).
Vajra:	Thunderbolt; symbol of Indra, Vajrapani.
Vajrapani:	Vajrapāni is one of the earliest-appearing in Mahayana Buddhism as the protector and guide of Buddha and rose to symbolize the Buddha's power.
Vajrayana:	Tantric form of Buddhism, it was very popular in Swat Valley in 7 th Century, CE.
Varada:	Blessing; hand lowered and open to the front.
Yaksha/Yakshi:	Deities of mountain and forest.

APPENDIX- A

TABLE: 1(a)

LIST OF BUDDHA IMAGES WITH UN-KNOWN PROVENANCE

S#	Old archival Reference No.	No. of object (Total 85)	S.R.O Acc. Reg. No.	Pl. No.	Buddha Images
1	i)SRD-576	1	i) S.R.O. 595	36	Buddha head
2	i)SRP-4/567 ii)SRP-795 iii)SRP-741 iv)SRP-793 v)SRP-763 vi)SRP- 687 vii)SRP-553-554 viii)SRP-697 ix)SRP- 9 x)SRP-8 xi)SRP-842 xii)SRP-566	12	i)S.R.O.307 ii)S.R.O.340 iii)S.R.O.352 iv)S.R.O.384 v)S.R.O.389 vi)S.R.O.400 vii)S.R.O.582 viii)S.R.O.589 ix)S.R.O.672 x)S.R.O.678 xi)S.R.O.2667 xii)S.R.O.2668	62 64 65 68 69 71 31 34 86 87 101 102	Buddha in <i>dhyānamudrā</i> Buddha in <i>abhayamudrā</i> Buddha in <i>dharmacakramudrā</i> Buddha in <i>abhayamudrā</i> Buddha in <i>dhyānamudrā</i> Buddha in <i>abhayamudrā</i> Buddha head Buddha head Bust image of Buddha Buddha in <i>abhayamudrā</i> Buddha in <i>abhayamudrā</i> Buddha in <i>dharmacakramudrā</i>
3	i) W.U-233 ii) W.U-2357 iii) W.U-1230	3	i)S.R.O.244 ii)S.R.O.391 iii)S.R.O.852	60 27 37	Buddha in <i>abhayamudrā</i> Buddha head Buddha head
4	Mentioned with only Nos.	69			
	I. 160		I. S.R.O 26	40	Buddha in <i>abhayamudrā</i>
	II. 178		II. S.R.O 29	41	Buddha in <i>abhayamudrā</i>
	III. 48		III. S.R.O 35	42	Buddha in <i>dharmacakramudrā</i>
	IV. 22		IV. S.R.O 46	43	Buddha in <i>dharmacakramudrā</i>
	V. 156		V. S.R.O 87	44	Bust image of Buddha
	VI. 42		VI. S.R.O 93	45	Buddha in <i>abhayamudrā</i>
	VII. 5		VII. S.R.O 98	46	Buddha in <i>dhyānamudrā</i>
	VIII. 45		VIII. S.R.O 102	47	Bust image of Buddha

	IX.	14		IX.	S.R.O 106	18	Buddha head
	X.	130		X.	S.R.O 107	19	Buddha head
	XI.	148		XI.	S.R.O 111	48	Bust image of Buddha
	XII.	170		XII.	S.R.O 114	49	Buddha in <i>dhyānamudrā</i>
	XIII.	9		XIII.	S.R.O 116	20	Buddha head
	XIV.	41		XIV.	S.R.O 135	50	Buddha in <i>dharmacakramudrā</i>
	XV.	96		XV.	S.R.O 137	51	Buddha in <i>abhayamudrā</i>
	XVI.	103		XVI.	S.R.O 152	21	Buddha head
	XVII.	60		XVII.	S.R.O 154	22	Buddha head
	XVIII.	Nil		XVIII.	S.R.O 165	52	Buddha in <i>abhayamudrā</i>
	XIX.	536		XIX.	S.R.O 166	53	Buddha in <i>abhayamudrā</i>
	XX.	Nil		XX.	S.R.O 167	54	Buddha in <i>abhayamudrā</i>
	XXI.	200		XXI.	S.R.O 187	55	Bust image of Buddha
	XXII.	205		XXII.	S.R.O 198	23	Buddha head
	XXIII.	159		XXIII.	S.R.O 200	24	Buddha head
	XXIV.	Nil		XXIV.	S.R.O 226	56	Buddha in <i>abhayamudrā</i>
	XXV.	Nil		XXV.	S.R.O 237	57	Buddha in <i>dhyānamudrā</i>
	XXVI.	Nil		XXVI.	S.R.O 241	58	Buddha in <i>dhyānamudrā</i>
	XXVII.	Nil		XXVII.	S.R.O 243	59	Buddha in <i>dhyānamudrā</i>
	XXVIII.	Nil		XXVIII.	S.R.O 259	61	Buddha in <i>abhayamudrā</i>
	XXIX.	Nil		XXIX.	S.R.O 323	25	Buddha head
	XXX.	Nil		XXX.	S.R.O 325	26	Buddha head
	XXXI.	S-		XXXI.	S.R.O	63	Buddha in <i>dhyānamudrā</i>

	339T R64/2 877		336		
	XXXII. 153		XXXII. S.R.O 374	66	Buddha in <i>abhayamudrā</i>
	XXXIII. Nil		XXXIII. S.R.O 381	67	Bust image of Buddha
	XXXIV. Nil		XXXIV. S.R.O 390	70	Buddha in <i>abhayamudrā</i>
	XXXV. Nil		XXXV. S.R.O 405	28	Buddha head
	XXXVI. Nil		XXXVI. S.R.O 418	29	Buddha head
	XXXVII. Nil		XXXVII. S.R.O 421	72	Buddha in <i>abhayamudrā</i>
	XXXVIII. 540		XXXVIII. S.R.O 423	73	Buddha in <i>abhayamudrā</i>
	XXXIX. 538		XXXIX. S.R.O 424	74	Buddha in <i>abhayamudrā</i>
	XL. 543		XL. S.R.O 425	75	Buddha in <i>abhayamudrā</i>
	XLI. 541		XLI. S.R.O 426	76	Buddha in <i>abhayamudrā</i>
	XLII. Nil		XLII. S.R.O 431	77	Buddha in <i>dhyānamudrā</i>
	XLIII. Nil		XLIII. S.R.O 433	78	Bust image of Buddha
	XLIV. Nil		XLIV. S.R.O 438	79	Bust image of Buddha
	XLV. Nil		XLV. S.R.O 440	80	Buddha in <i>abhayamudrā</i>
	XLVI. Nil		XLVI. S.R.O 441	81	Buddha in <i>dharmacakramudrā</i>
	XLVII. 545		XLVII. S.R.O 443	82	Buddha in <i>abhayamudrā</i>
	XLVIII. Nil		XLVIII. S.R.O 444	83	Buddha in <i>abhayamudrā</i>
	XLIX. Nil		XLIX. S.R.O 453	84	Bust image of Buddha
	L. Nil		L. S.R.O 523	30	Buddha head
	LI. Nil		LI. S.R.O 531	85	Buddha in <i>dharmacakramudrā</i>
	LII. 2		LII. S.R.O 583	32	Buddha head

	LIII.	Nil		LIII.	S.R.O 587	33	Buddha head
	LIV.	669/ 2		LIV.	S.R.O 592	35	Buddha head
	LV.	Nil		LV.	S.R.O 825	88	Buddha in <i>abhayamudrā</i>
	LVI.	Nil		LVI.	S.R.O 826	89	Buddha in <i>dhyānamudrā</i>
	LVII.	Nil		LVII.	S.R.O 841	90	Bust image of Buddha
	LVIII.	Nil		LVIII.	S.R.O 845	91	Bust image of Buddha
	LIX.	Nil		LIX.	S.R.O 857	92	Buddha in <i>dhyānamudrā</i>
	LX.	Nil		LX.	S.R.O 859	93	Buddha in <i>dhyānamudrā</i>
	LXI.	Nil		LXI.	S.R.O 861	94	Buddha in <i>dhyānamudrā</i>
	LXII.	204- 3,S- 11		LXII.	S.R.O 976	38	Buddha head
	LXIII.	Nil		LXIII.	S.R.O 998	95	Buddha in <i>dharmacakramudrā</i>
	LXIV.	29		LXIV.	S.R.O 1021	96	Buddha in <i>abhayamudrā</i>
	LXV.	16/2 0-21		LXV.	S.R.O 1032	97	Buddha in <i>dhyānamudrā</i>
	LXVI.	19		LXVI.	S.R.O 1036	98	Buddha in <i>dharmacakramudrā</i>
	LXVII.	49		LXVII.	S.R.O 1041	99	Buddha in <i>abhayamudrā</i>
	LXVIII.	Nil		LXVIII.	S.R.O 1339	100	Buddha in <i>dhyānamudrā</i>
	LXIX.	238		LXIX.	S.R.O 2437	39	Buddha head

TABLE: 1(b)

LIST OF BUDDHA IMAGES WITH KNOWN PROVENANCE

S. No.	Name of Site	No. of objects	Acc. Reg. No.	Old Archival Ref. No.	Buddha image	PL. No.
1	Mohammed Nari (MN)	3	i) S.R.O.002	i)MN-37	i)Buddha head	01
			ii)S.R.O. 004	ii)MN-98	ii)Buddha in <i>abhayamudrā</i>	12
			iii)S.R.O.339	iii)MN-43	iii)Buddha in <i>dhyānamudrā</i>	14
2	Thareli (TR)	5	i)S.R.O.238	i)TR-64/2842	i) Buddha in <i>abhayamudrā</i>	13
			ii) S.R.O.855	ii)TR-64-01056M.S.54	ii) Buddha in <i>dhyānamudrā</i>	15
			iii)S.R.O.972	iii)TR-642911 S.345	iii)Buddha Head	6
			iv)S.R.O.986	iv)TR-64335 S.2	iv)Buddha head	7
			v)S.R.O.2385	v)TR-2668 S-343	v)Buddha head	8
3	Mekha Sanda (MS)	2	i)S.R.O 492	i) MS 62	i)Buddha head	4
			ii)S.R.O 2440	ii) MS 6215	ii)Buddha head	9
4	Takht-e-Bahi (TB)	1	i) S.R.O 2460	i)TB 61 1947	i)Buddha head	10

5	Peshawār and Swāt districts	6	i)S.R.O 240	i) WU1846	i)Buddha head	02
			ii) S.R.O 399	ii)WU725	ii) Buddha head	03
			iii) S.R.O 971	iii)WU718	iii)Buddha head	05
			iv)S.R.O 2668	iv)SRP-566	iv)Buddha in <i>dharmacakramudrā</i>	102
			v) S.R.O 2366	v)WU632	v)Buddha in <i>dhyānamudrā</i>	16
			vi)S.R.O 2606	vi)WU124 7/19	vi)Buddha in <i>abhayamudrā</i>	17
	TOTAL:	17				

(Buddha Heads: 10, Buddha in *abhayamudrā*: 03, Buddha in *dhyānamudrā*: 3, Buddha in *dharmacakramudrā*: 1, Total=17).

TABLE: 1 (c)

TABLE SHOWING BUDDHA IMAGES WITH KNOWN AND UN-KNOWN PROVENANCES

S.No	Buddha images	Confiscated material / Un-known Provenance	Known Provenance	Total Images
1.	Buddha heads	22	11	33
2.	Buddha in <i>abhayamudrā</i>	28	03	31
3.	Buddha in <i>dhyānamudrā</i>	15	03	18
4.	Buddha in <i>dharmacakramudrā</i>	09	-	09
5.	Bust image of Buddha	11	-	11
	Total:	85 (83 %)	17 (17 %)	102

TABLE: 2 (i)

CLASSIFICATION OF BUDDHA IMAGES

S. No.	Buddha heads: 33		Buddha in <i>abhayamudrā</i> : 31		Standing Position <i>Buddha in abhayamudrā</i> : 19		Seated Position <i>Buddha in abhayamudrā</i> : 12	
	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O
1.	1	0002	12	004	17	2606	12	004
2.	2	0240	13	238	41	029	13	238
3.	3	0399	17	2606	45	093	51	137
4.	4	0492	41	029	52	0165	61	259
5.	5	0971	45	093	53	0166	68	384
6.	6	0972	51	137	54	0167	70	390
7.	7	0986	52	165	56	0226	87	678
8.	8	2385	53	166	60	0244	88	825
9.	9	2440	54	167	64	0340	93	859
10.	10	2460	56	226	66	374	96	1021
11.	11	2624	60	244	71	400	99	1041
12.	18	0106	61	259	72	421	101	2667
13.	19	0107	64	340	73	423		
14.	20	0116	66	374	74	424		
15.	21	0152	68	384	75	425		
16.	22	0154	70	390	76	426		
17.	23	0198	71	400	80	440		
18.	24	200	72	421	82	443		
19.	25	323	73	423	83	444		
20.	26	325	74	424				
21.	27	391	75	425				
22.	28	0405	76	426				
23.	29	0418	80	440				
24.	30	0523	82	443				
25.	31	0582	83	444				
26.	32	0583	87	678				
27.	33	0587	88	825				
28.	34	0589	93	859				
29.	35	0592	96	1021				
30.	36	0595	99	1041				
31.	37	0852	101	2667				
32.	38	0976						
33.	39	2437						

TABLE: 2 (ii)

CLASSIFICATION OF BUDDHA IMAGES

S. No.	Buddha in <i>dhyānamudrā</i> :18		Buddha in <i>dharmacakramudrā</i> :09		Bust image of Buddha:11	
	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O
1.	14	339	42	0035	44	0087
2.	15	855	43	0046	47	0102
3.	16	2366	50	0135	48	0111
4.	40	026	65	0352	55	0187
5.	46	098	81	0441	67	0381
6.	57	237	85	0531	78	0433
7.	58	241	95	0998	79	0438
8.	59	243	98	1036	84	0453
9.	62	307	102	2668	86	0672
10.	63	336			90	0841
11.	69	389			91	0845
12.	77	431				
13.	89	823				
14.	92	857				
15.	99	114				
16.	94	861				
17.	97	1032				
18.	100	1339				

TABLE: 3(i)

MATERIAL OF BUDDHA IMAGES

		BLACK SCHIST:3		GRAY SCHIST:80								
S. No.	BUDDHA IMAGES		BUDDHA HEAD:24		BUDDHA IMAGES							
	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Buddha in <i>abhayamudrā</i> :25		Buddha in <i>dhyānamudrā</i> :16		Buddha in <i>dharmacakramudrā</i> :7		Bust image of Buddha: 8	
	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O
1.	101	2667	1	002	52	165	46	98	50	135	47	102
2.	102	2668	18	106	53	166	49	114	85	531	84	453
3.	Buddha head		20	116	54	167	57	237	95	998	86	672
4.	07	986	21	152	60	244	59	243	81	441	90	841
5.			23	198	68	384	63	336	65	352	79	438
6.			24	200	70	390	14	339	42	35	78	433
7.			002	240	75	425	77	431	43	46	55	187
8.			25	323	76	426	89	826			91	845
9.			26	325	87	678	92	857				
10.			27	391	88	825	94	861				
11.			28	405	64	340	97	1032				
12.			29	418	93	859	100	1339				
13.			35	592	96	1021	016	2366				
14.			30	523	41	29	62	307				
15.			31	582	56	226	69	389				
16.			37	852	83	444	58	241				
17.			05	971	82	443						
18.			38	976	80	440						
19.			008	2385	74	424						
20.			39	2437	73	423						
21.			09	2440	72	420						
22.			34	589	71	400						
23.			004	492	66	374						
24.			19	107	45	93						
25.					12	04						

TABLE: 3 (ii)

MATERIAL OF BUDDHA IMAGES

GREEN SCHIST:19										
S. No.	Buddha heads: 8		BUDDHA IMAGES							
			Buddha in <i>abhayamudrā</i> :5		Buddha in <i>dhyānamudrā</i> :2		Buddha in <i>dharmacakramudrā</i> :1		Bust image of Buddha: 3	
	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O
1.	22	154	51	137	40	26	98	1036	44	87
2.	3	399	13	238	15	855			48	111
3.	32	583	61	259					67	381
4.	33	587	99	1041						
5.	36	595	17	2606						
6.	6	972								
7.	10	2460								
8.	11	2624								
9.										
10.										
11.										
12.										
13.										
14.										
15.										
16.										
17.										
18.										
19.										
20.										

TABLE: 3 (iii)

MATERIAL OF BUDDHA IMAGES

S.No.	Buddha images	Black schist	Gray schist	Green schist	Total
1.	Buddha heads	1	24	8	33
2.	Buddha in <i>abhayamudrā</i>	1	25	5	31
3.	Buddha in <i>dhyānamudrā</i>	0	16	2	18
4.	Buddha in <i>dharmacakramudrā</i>	1	7	1	09
5.	Bust images of Buddha	0	8	3	11
		3	80	19	102

TABLE: 4

CLASSIFICATION ON THE BASIS OF DIMENSIONAL SIZE

S.No.	BUDDHA IMAGE	DIMENTION	NO. OF OBJECTS	% PERCENTAGE
1	Miniature Stelae	Less than 20 cm	35	39
2	Small Stelae	Less than 25 cm	06	8
3	Stelae	Less than 50 cm	36	33
4	Buddha images	More than 50 cm	25	20
	TOTAL:		102	100

TABLE:5 (a)
ICONOGRAPHICAL AND STYLISTIC ANALYSIS OF
BUDDHA HEADS (33 Nos.)

S. No.	EYES						<i>uṣṇīṣa</i>						MUSTACHES		EARS (ELONGATED LOBES)	
	HALF CLOSE EYES:		WIDE / OPEN EYES		EYES (DAMAGED)		HIGH AND ROUND:		LOW ROUND		TIDE WITH RIBBON					
	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O
1.	01	002	22	154	18	106	22	154	01	002	18	106	30	523	01	002
2.	02	240	23	198	19	107	23	198	18	106	20	116	33	587	20	116
3.	25	323	24	200	20	116	02	240	19	107	22	154	08	2385	32	583
4.	27	391	33	587	21	152	27	391	20	116	23	198			38	976
5.	03	399	8	2385	26	325	28	405	21	152	02	240			09	2440
6.	28	405	9	2440	34	589	29	418	24	200	26	325				
7.	29	418	10	2460			04	492	25	323	33	587				
8.	35	492					30	523	26	325						
9.	30	523					31	582	03	399						
10.	31	582					33	587	32	583						
11.	32	583					34	589	36	595						
12.	35	592					35	592	05	971						
13.	36	595					37	852	08	2385						
14.	37	852					06	972								
15.	05	971					38	976								
16.	06	972					07	986								
17.	38	976					09	2440								
18.	07	986					10	2460								
19.	39	2437					11	2624								
20.	11	2624														

TABLE:5(b)

ICONOGRAPHICAL AND STYLISTIC ANALYSIS OF
BUDDHA IMAGES (69 No.) Buddha in *abhayamudrā* :31

S. No.	FACE		HAIR STYLE		HALO		<i>ūrṇā</i>		<i>uṣṇīṣa</i>		EYES				MUSTACHES		EARS (ELONGATED LOBES)	
	OVAL SHAPE		WAVY / UNDULATING								HALF CLOSE		OPEN/ WIDE					
	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O
1.	52	165	52	165	51	137	52	165	51	137	52	165	101	2667	101	2667	13	238
2.	54	167	54	167	52	165	54	167	52	165	54	167					80	440
3.	99	1041	99	1041	54	167	101	2667	54	167	99	1041					83	444
4.	101	2667	101	2667	56	226			80	440							93	859
5.					13	238			83	444							101	2667
6.					60	244			99	1041								
7.					83	444			101	2667								
8.					88	825												
9.					93	859												
10.					99	1041												
11.					17	2606												
12.					101	2667												

TABLE: 5 (c)

ICONOGRAPHICAL AND STYLISTIC ANALYSIS OF
Buddha in *dhyānamudrā* (18 No.)

S. No.	FACE		HALO		EARS (ELONGATED LOBES)	
	OVAL SHAPE				Pl. No.	Acc. No. S.R.O
	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O
1.	58	241	40	26	63	336
2.			49	114		
3.			58	241		
4.			62	307		
5.			63	336		
6.			77	431		
7.			111	826		

TABLE:5(d)
 ICONOGRAPHICAL AND STYLISTIC ANALYSIS OF
 Buddha in *dharmacakramudrā* (9 No.)

S. No.	FACE OVAL SHAPE		HAIR STYLE				HALO		<i>ūrṇā</i>		<i>uṣṇīṣa</i>		EYES		EARS (ELONGATED LOBES)	
			WAVY / UNDULATING		SNAIL SHELL STYLE								HALF CLOSE			
	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O	Pl. No.	Acc. No. S.R.O
1.	47	102	47	102	84	453	47	102	47	102	47	102	47	102	47	102
2.	84	453					67	381			48	111	84	453	48	111
3.							84	453			84	453			67	381
4.															84	453

Table: 6 (a)

COMPARATIVE CHRONOLOGY OF BUDDHA IMAGES IN THE COLLECTION
WITH OTHER GANDHĀRAN IMAGES

i) Buddha Heads:

S. No.	Acc. No. S.R.O	Pl.	Name of site	Reference	Provenance and Stored	Period/Date
1	002	01	Mohmand Nari	Fig. 267, H. Ingholt	Sikri/ Lahore Museum	300-400CE
2	2460	10	Takht-i-Bahi	Catt. No.4, Pl. 51, Catalogue Seoul Arts Centre.	Sehr-i-Behlol Islamabad Museum	2 nd -3 rd Century CE
3	587	33	Un-known	Catt. No. 48, B-2540, Catalogue, Germany	Butkara-I, Swāt Museum	2 nd quarter of First Century CE
4	492	4	Mekha Sanda	Catt. No. 138, G-173, Catalogue, Germany	Un-known, Lahore Museum.	3 rd – 4 th Century CE
5	2385	8	Thareli	Catt. No.I-5	Sehr-i-Behlol, Peshāwar Museum, Catalogue Japan.	2 nd Century CE
6	200	24	Un-known	Catt. No. 2200, Gandhāra Sculptures in Chandigarh Museum, India, 1986, Suwarcha Paul.	Gandhāra area	Ca. 1 st century CE
7	523	30	Un-known	Catt. No. 235-A Gandhāra Sculptures in Chandigarh Museum, India, 1986, Suwarcha Paul	Sikri	3 rd Century CE
8	2437	39	Un-known	Catt. No. 446, Gandhāra Sculptures in Chandigarh Museum, India, 1986, Suwarcha Paul	Peshāwar area	3 rd Century CE

ii) Buddha in *abhayamudrā*:

S.No.	Acc. No.	Pl.	Name of site	Reference	Provenance and Stored	Period/Date
1	004	12	Mohammad Nari	Pl. XVII, Dani	Sheikhan Dheri	Kanishka Period (Ca. 128-147 CE)
2	238	13	Thareli	Pl. XVII, Dani	Sheikhan Dheri	Kanishka Period (Ca. 128-147, CE)
3	1041	99	Un-known	Pl. 563, Gandhāra Sculptures in Chandigarh Museum, India, 1986, Suwarcha Paul	Gandhāra	1 st century CE
4	444	83	Un-known	Pl. 178, Gandhāra Sculptures in Chandigarh Museum, India, 1986, Suwarcha Paul	Gandhāra	1 st century CE
5	384	68	Un-known	Pl. 346, Gandhāra Sculptures in Chandigarh Museum, India, 1986, Suwarcha Paul	Gandhāra	2 nd century CE
6	859	93	Unknown	Pl. 302, Gandhāra Sculptures in Chandigarh Museum, India, 1986, Suwarcha Paul	Peshāwar	3 rd Century CE

iii) Buddha in *dhyānamudrā*:

S.No.	Acc. No.	Pl.	Name of site	Reference	Provenance and Stored	Period/Date
1	307	62	Unknown	PM AZD, 1994-83, S. No. 190, Catt. No. 23,	Aziz Dheri, M. Nasim Khan	Late Kushan/Kushano-Sasanians, 230-360 CE
2	336	63	Unknown	Catt. No. 88	Swāt area, Swāt Museum, Varia Collection M. Ashraf Khan	1 st -2 nd Century, CE
3	339	14	Mohmand Nari	i) Pl. XLIV, fig. c,	Takht-i-Bahi, D.B. Spooner	2 nd Century BC to 7 th Century, CE.
4	-do-	-do-	-do-	ii)Catt. No. 393(PM-AZDF-2005/2006-46.	Aziz Dheri, M. Nasim Khan	Post Kushan Period (230-360 CE.
5	861	94	Unknown	Pl. XLVII, Fig. a,	Excavation at Takht-i-Bahi, 1912-13, D.B. Spooner	2 nd Century BCE to 7 th Century CE.
6	243	59	Unknown	Pl. 2368, Gandhāra Sculptures in Chandigarh Museum, India, 1986, Suwarcha Paul	Sikri	2 nd Century CE.

iv) Buddha in *dharmacakramudrā* :

S.No.	Acc. No.	Pl.	Name of site	Reference	Provenance and Stored	Period/Date
1	135	50	unknown	Catt. No. 248, H. Ingholt	Unknown ,	300-400 CE
2	-do-	-do-	-do-	Pl. XXXIV, fig. a, D.B. Spooner	Excavation at Sehr-i-Behlol, 1906-07	1 st century BCE to 10 th Century CE.
3	-do-	-do-	-do-	G-148, old No. 29, Cattalogue , Germany	Lahore Museum	4 th -5 th Century CE
4	-do-	-do-	-do-	4045, Catt. No. 55, Catalogue by Seoul Arts Centre.	Sehre-i-Behlol	2 nd -3 rd Century, CE
5	-do-	-do-	-do-	WU-2345, Catt. No. 90, Dr. M. Ashraf Khan	Sehre-Behlol, Taxila Museum	2 nd -3 rd Century CE
6	441	81	Unknown	Catt. No. 6, Art of Gandhāra , NHK, Japan	Peshāwar	3 rd -5 th Century CE
7	-do-	-do-	-do-	Catt. No. I-7, Gandhāra Art, Japan	Probably from Peshāwar, National Museum of Pakistan, Karachi.	2 nd -5 th Century CE
8	998	95	Unknown	Catt. No. 245, H. Ingholt	Gai Collection	300-400 CE
9	-do--	-do-	-do-	Catt. No. 61, M. Nasim Khan	Aziz dheri	Post Kushan (Kidara Period) 350-477 CE
10	1036	98	Unknown	Pl. 89, fig. 124, Marshall	Sehri-Behlol, Peshāwar Museum	Later Maturity Period
11.	2668	102	Unknown	Catt. No. 245, H. Ingholt	Gai Collection	300-400 CE

Table: 6 (b)

CHRONOLOGIES OF BUDDHA IMAGES WITH PLATES

Chronology	Buddha heads		Buddha in <i>abhayamudrā</i>		Buddha in <i>dhyānamudrā</i>		Buddha in <i>dharmacakramudrā</i>		Bust image of Buddha		Total
Period-I (1 st Cent. BCE-1 st Cent. CE)	5	PL.22 PL. 32 PL.33 PL.36 PL.37	-		1	PL. 100	-		2	PL.44 PL.90	8
Period-II (1 st -2 nd Cent. CE)	-		2	PL. 83 PL. 93	3	PL.59 PL.63 PL.92	-		-		5
Period-III (2 nd -3 rd Cent. CE)	17	PL. 6 PL.7 PL.8 PL.9 PL.10 PL.11 PL.19 PL.23 PL.25 PL.26 PL.27 PL.28 PL.29 PL.30 PL.31 PL.35 PL.38	13	PL. 12 PL.13 PL.45 PL.52 PL.54 PL.66 PL.70 PL.72 PL.75 PL.80 PL.87 PL.88 PL.99	1	PL.46	4	PL.42 PL. 43 PL.65 PL.85	4	PL.78 PL.79 PL.84 PL.86	39
Period-IV (3 rd -5 th Cent. CE)	11	PL. 1 PL.2 PL.3 PL.4 PL.5 PL.18 PL.20 PL.21 PL.24 PL.34 PL.39	16	PL.17 PL.41 PL.51 PL.53 PL.56 PL.60 PL.61 PL.64 PL.68 PL.71 PL.73 PL.74 PL.76 PL.82 PL.96 PL.101	13	PL.14 PL.15 PL.16 PL.40 PL.49 PL.57 PL.58 PL.62 PL.69 PL.77 PL.89 PL.94 PL.97	5	PL.50 PL.81 PL.95 PL.98 PL.102	5	PL.47 PL.48 PL.55 PL.67 PL.91	50
Total:	33		31		18		9		11		102

Table: 7

PROVENANCE OF BUDDHA IMAGES

i) Buddha heads: 33

S.No	Pl. No.	Acc. No. S.R.O	Old Ref. No.	Provenance / Site
1.	1	0002	MN-37	Mohmand Nari
2.	02	0240	WU-1846	Wali ullah Collection, Unknown
3.	03	0399	WU-725	Wali ullah Collection, Unknown
4.	04	0492	MS-62	Mekha Sanda
5.	05	0971	WU-718	Wali ullah Collection, Unknown
6.	06	0972	TR-64/2911	Thareli
7.	07	0986	T.R 64-335.S.2	Thareli
8.	08	2385	TR 64.2668,S.343	Thareli
9.	09	2440	MS-6215	Mekha Sanda
10.	10	2460	TB-61-1947	Takh-e-Bahi
11.	11	2624	WU-1247/3	Wali ullah Collection, Unknown
12.	18	0106	14	Unknown
13.	19	0107	130	Unknown
14.	20	0116	009	Unknown
15.	21	0152	103	Unknown
16.	22	0154	60	Unknown
17.	23	0198	205	Unknown
18.	24	0200	159	Unknown
19.	25	0323	-	Unknown
20.	26	0325	-	Unknown
21.	27	0391	WU-2357	Wali ullah Collection, Unknown
22.	28	0405	-	Unknown
23.	29	0418	-	Unknown
24.	30	0523	-	Unknown
25.	31	0582	SRP-553-554	Confiscated, Unknown
26.	32	0583	02	Confiscated, Unknown
27.	33	0587	-	Unknown
28.	34	0589	SRP-697	Confiscated, Unknown
29.	35	0592	669/2	Confiscated, Unknown
30.	36	0595	576	Confiscated, Unknown
31.	37	0852	WU-1230	Wali Ullah Collection, Unknown
32.	38	0976	204-3,S.11	Unknown
33.	39	2437	238	Confiscated, Unknown

ii) Buddha in *abhayamudrā*: 31

S.No	Pl. No.	Acc. No. S.R.O	Old Ref. No.	Provenance / Site
1.	12	0004	MN-98	Mohmand Nari
2.	13	0238	TR-64/2842	Thareli
3.	17	2606	WU 1247/19	Wali ullah Collection
4.	41	0029	178	Unknown
5.	45	0093	42	Unknown
6.	51	0137	96	Unknown
7.	52	0165	-	Unknown
8.	53	0166	536	Unknown
9.	54	0167	-	Unknown
10.	56	0226	-	Unknown
11.	60	0244	WU-233	Wali ullah Collection, Unknown
12.	61	0259	-	Unknown
13.	64	0340	SRP-795	Confiscated, Swabi Police, Peshawar, Unknown
14.	66	0374	153	Unknown
15.	68	0384	SRP-793	Confiscated Unknown
16.	70	0390	-	Unknown
17.	71	0400	SRP-687	Confiscated, Unknown
18.	72	0421	-	Unknown
19.	73	0423	540	Confiscated Unknown
20.	74	0424	538	Confiscated, Unknown
21.	75	0425	543	Confiscated Unknown
22.	76	0426	541	Confiscated, Unknown
23.	80	0440	-	Unknown
24.	82	0443	545	Confiscated, Unknown
25.	83	0444	-	Unknown
26.	87	0678	SRP-8	Confiscated, Unknown
27.	88	0825	-	Unknown
28.	93	0859	-	Unknown
29.	96	1021	29	Unknown
30.	99	1041	49	Unknown
31.	101	2667	SRP-842	Confiscated, Unknown

iii) Buddha in *dhyānamudrā* : 18

S.No	Pl. No.	Acc. No. S.R.O	Old Ref. No.	Provenance / Site
1.	14	0339	MN-43	Mohmand Nari
2.	15	0855	T.R 64-010 56 MS 54	Thareli
3.	16	2366	WU-632	Wali ullah Collection, Unknown
4.	40	0026	160	Unknown
5.	46	0098	05	Unknown
6.	49	0114	170	Unknown
7.	57	0237	-	Unknown
8.	58	0241	-	Unknown
9.	59	0243	-	Unknown
10.	62	0307	SRP-4/567	Confiscated, Unknown
11.	63	0336	S.339,T.R 64/2877	Unknown
12.	69	0389	SRP-763	Confiscated, Unknown
13.	77	0431	-	Unknown
14.	89	0826	-	Unknown
15.	92	0857	-	Unknown
16.	94	0861	-	Unknown
17.	97	1032	16/20-21	Unknown
18.	100	1339	-	Unknown

iv) Buddha in *dharmacakramudrā* : 9

S.No	Pl. No.	Acc. No. S.R.O	Old Ref. No.	Provenance / Site
1.	42	0035	48	Unknown
2.	43	0046	22	Unknown
3.	50	0135	41	Unknown
4.	65	0352	SRP-741	Confiscated, Unknown
5.	81	0441	-	Unknown
6.	85	0531	-	Unknown
7.	95	0998	-	Unknown
8.	98	1036	19	Unknown
9.	102	2668	SRP-566	Found during excavations by Department of Archaeology.

v) Bust images of Buddha: 11

S.No.	Pl. No.	Acc. No. S.R.O	Old Ref. No.	Provenance / Site
1.	44	0087	156	Unknown
2.	47	0102	45	Unknown
3.	48	0111	148	Unknown
4.	55	0187	200	Unknown
5.	67	0381	-	Unknown
6.	78	0433	-	Unknown
7.	79	0438	-	Unknown
8.	84	0453	-	Unknown
9.	86	0672	SRP-9	Confiscated, Unknown
10.	90	0841	-	Unknown
11.	91	0845	-	Unknown

DESCRIPTIVE CATALOGUE OF THE BUDDHA IMAGES

- I) KNOWN PROVENANCE OF BUDDHA IMAGES:
i) **Buddha heads:**



PL.:	1
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H.36; W. 23 cm
Accession No.:	SRO 002
Context /Origin:	Mohammed Nari (Old No. MN-37)
Source:	Un known
Description:	A mutilated Buddha head with oval shaped face, narrow forehead and wavy curly hair in Hellenistic style parted from the centre of the forehead, combed backward and runs into high and round <i>uṣṇīṣa</i> (chignon). The mark of <i>ūrṇā</i> (one of the physical characteristics of Buddha) is missing, half close eyes with prominent eyelids, thick eyebrows and slightly pointed chin. The right side of the head (from <i>uṣṇīṣa</i> to chin) is however chipped. The modeling of the eyes is noticeable, the eyelids, eyeballs, nose, lips and ears are exfoliated. The face orientation is on the right side. The Buddha head is executed skillfully with detail iconographical features.



PL.:	2
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H.34; W.17 cm
Accession No.:	SRO 240 (Old No. W.U 1846)
Context /Origin:	Un known
Source:	Probably found during excavation by Department of Archaeology in Peshawar and Swat Districts (Ref. SRO Peshawar Acc. Register).
Description:	A colossal Buddha head with oval shaped face, wavy curly hair parted from the centre of the forehead arranged backwards and runs into round <i>uṣṇīṣa</i> , fasten with a ribbon, narrow forehead, <i>ūrṇā</i> and eyes are prominent. Halo is missing, nose, eyebrows, lips and chin is exfoliated and defaced. Left ear missing and lobe of right ear is exfoliated. The face orientation of the head is in frontal position. The Buddha head is executed skillfully with detail iconographical features.



PL.:	3
Title:	Buddha head
Material:	Green Schist
Measurement(cm):	H.11;W.17 cm
Accession No.:	SRO 399 (Old No. W.U 725)
Context /Origin:	Un known
Source:	Probably found during excavation by Department of Archaeology in Peshawar and Swat Districts (Ref. SRO Peshawar Acc. Register).
Description:	Buddha head with round shaped face, curly hair arranged backwards, runs into round <i>uṣṇīṣa</i> , marrow forehead, <i>ūrṇā</i> is not visible, close eyes with narrow slits and prominent lids, thin and straight lips with deep corners are slightly exfoliated. Nose is exfoliated, both ears and halo is chipped. The face orientation of the head is in frontal position. The head is executed skillfully.



PL.:	4
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H.17; W.11 cm
Accession No.:	SRO 492
Context /Origin:	Mekha Sanda (Old No. MS-62)
Source:	Un known
Description:	Buddha head with oval shaped face, undulating hair combed backwards runs into the exfoliated <i>uṣṇīṣa</i> , <i>ūrṇā</i> and elongated earlobes are missing, half close eyes with narrow slits and prominent lids, thin and straight lips with deep corners, slightly exfoliated from head. It is badly mutilated from front top side of the head. Forehead, right eye, tip of nose and small portion of chin is smashed. The face orientation of the head is in frontal slightly down-ward position. The head is executed skillfully with detail iconographical features.



PL.:	5
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H.12; W.7 cm
Accession No.:	SRO 971 (Old No. W.U 718)
Context /Origin:	Un known
Source:	Probably found during excavation by Department of Archaeology (Ref. SRO Peshawar Acc. Register) S.R.O Peshawar Collection.
Description:	Buddha head with oval shaped face, wavy curly hair runs into high pointed <i>uṣṇīṣa</i> , <i>ūrṇā</i> is not visible, half close eyes, thin and straight lips partially exfoliated, long nose with nostrils, left elongated earlobe missing. The face orientation of the head is in frontal position. The head is executed skillfully with detail iconographical features.



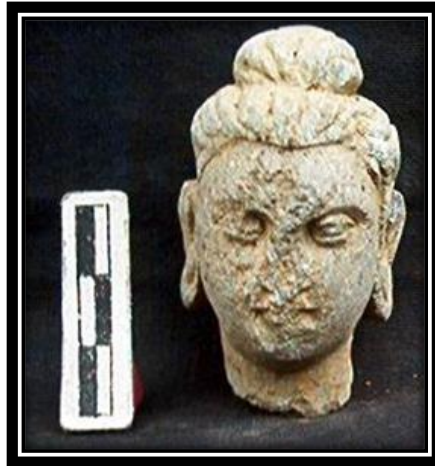
PL.:	6
Title:	Buddha head
Material:	Green Schist
Measurement(cm):	H.12; W. 8 cm
Accession No.:	SRO 972
Context /Origin:	Thareli (Old No. TR-64 -2911 S.345)
Source:	Un known
Description:	Buddha head with round shaped face, crimped hair runs into high pointed <i>uṣṇīṣa</i> , slender forehead, the mark of <i>ūrṇā</i> is not visible, close eyes, thin and straight lips, long nose with nostrils partially exfoliated, left ear is chipped. The face orientation of the Head is in frontal position. The head is executed skillfully with detail iconographical features.



PL.:	7
Title:	Buddha head
Material:	Black Schist
Measurement(cm):	H. 28; W. 18 cm
Accession No.:	SRO 986
Context /Origin:	Thareli (Old No. TR-64-335 S.2)
Source:	Un known
Description:	Buddha head with oval shaped smiley face, wavy hair runs in high <i>uṣṇīṣa</i> , narrow forehead, <i>ūrṇā</i> depiction is prominent at the centre of forehead, half close eyes, thin and straight lips with deep corners, long nose with nostrils exfoliated, both ears are and defaced. The face orientation of the head is in frontal position. The head is executed skillfully with detail iconographical features.



PL.:	8
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 10; W. 6 cm
Accession No.:	SRO 2385
Context /Origin:	Thareli (Old No. TR-64-2668 S.343)
Source:	S.R.O Peshawar Collection
Description:	Buddha head with oval shaped face, wavy hair treated with top-knot becoming almost pointed high <i>uṣṇīṣa</i> is chipped from the left below part of the image, <i>ūrṇā</i> is not visible at the centre of forehead, open eyes, thin and straight lips with deep corners, mustaches visible, long nose with nostrils beautifully carved, both ears are mutilated and chipped. The face orientation of the head is in frontal position. The head is executed skillfully with detail iconographical features.



PL.:	9
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H.5; W. 3 cm
Accession No.:	SRO 2440
Context /Origin:	Mekha Sanda (Old No. MS-6215)
Source:	Un known
Description:	Buddha head with oval shapes face, crimped hair which runs into round pointed <i>uṣṇīṣa</i> , the depiction of <i>ūrṇā</i> is not visible, open eyes, thin and straight lips with deep corners, long nose with nostrils partially exfoliated, elongated earlobe executed delightfully. The face orientation of the head is in frontal position. The head is executed skillfully with detail iconographical features.

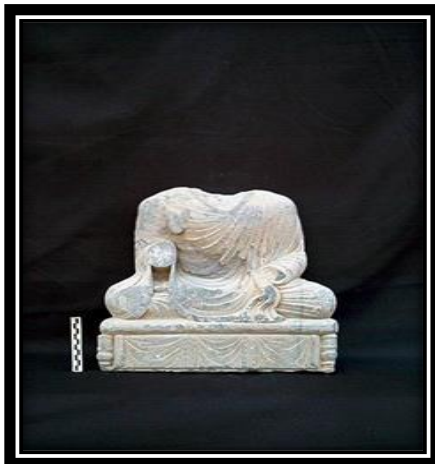


PL.:	10
Title:	Buddha head
Material:	Green Schist
Measurement(cm):	H. 4.5; W. 2.5 cm
Accession No.:	SRO 2460
Context /Origin:	Takht-i-Bhāi (Old No. TB-61-1947)
Source:	Un known
Description:	Buddha head with oval shaped face, thick crimped hair are treated with top-knot becoming more or less high <i>uṣṇīṣa</i> , <i>ūrṇā</i> is not visible at the centre of forehead, open eyes with narrow slits, thin and straight lips with deep corners, long nose with nostrils partially exfoliated, right ear missing. It is partially exfoliated Buddha head. The face orientation of the head is slightly right side position. The head is executed skillfully with prominent iconographical features.



PL.:	11
Title:	Buddha head
Material:	Green Schist
Measurement(cm):	H. 4.5; W. 3 cm
Accession No.:	SRO 2624 (Old No. W.U 1247/3)
Context /Origin:	Found during excavation by Department of Archaeology (Ref. SRO Peshawar Acc. Register)
Source:	Un known
Description:	Buddha head with round shaped face, almost thick crimped hair treated with top-knot becoming almost into round and pointed <i>uṣṇīṣa</i> , depiction of <i>ūrṇā</i> is not visible at the centre of forehead due to chipped area, close eyes, thin and straight lips with deep corners exfoliated, long nose with nostrils partially exfoliated, both ears are missing. The face orientation of the head is in frontal position.

ii) **Buddha in
abhayamudrā:**



PL.:

12

Title:

Seated Buddha in *abhayamudrā*

Material:

Grey Schist

Measurement(cm):

H. 32; W. 28.5 cm

Accession No.:

SRO 004

Context /Origin:

Mohammed Nari (Old No. MN-98)

Source:

Un known

Description:

Buddha is seated crossed legs in *abhayamudrā* on cushioned throne, wearing monastic robe covering both shoulders in Gandharān style. The necklines with prominent folds forming a 'V' shape on the front, the drapery folds are accumulated under the left hand and spread over the upper edge of the cushion throne gracefully, upper edge of the throne decorated with wavy line, the right hand is in *abhayamudrā* pose while left hand is lying on his lap holding gathered folds of drapery which spreads on the top of the throne in semi-circular shape. The four legged back-less throne is with decoration of drape design. Head, halo and both hands are chipped and mutilated. The Buddha image executed skillfully with essential iconographical features.



PL.:	13
Title:	Seated Buddha in <i>abhayamudrā</i>
Material:	Green Schist
Measurement(cm):	H. 51; W. 35 cm
Accession No.:	SRO 238
Context /Origin:	Thareli (Old No. TR-64/2842)
Source:	Un known

Description: Seated Buddha in *padmasana* showing the gesture of *abhayamudrā* on a plain throne, front portion of head and right arm is completely mutilated, right side of halo busted, wearing monastic robe coving both shoulders in Gandharān style and left hand holding the gathered drapery in his left hand, the drapery falls on the front of throne below the hands and forms a semi circle. The dense drapery folds are terraced and ridged with rounded edges, Front of the throne is decorated with tooth- saw motive, the seat has thick undulating grass on its top, lower part of the throne seems unfinished. The face, halo and right arm of this image are broken. The iconographical and stylistic features of this image are executed skillfully.



- PL.:** 17
- Title:** Standing Buddha in *abhayamudrā*
- Material:** Green Schist
- Measurement(cm):** H. 111; W. 45 cm
- Accession No.:** SRO 2606 (Old No. W.U 1247/19)
- Context /Origin:** Found during excavation by Department of Archaeology (Ref.SRO Peshawar Acc. Register)
- Source:** Un known
- Description:** Buddha image in *samabhanga* (frontal position) in the gesture of *abhayamudrā*. Halo of the image is busted on top side, face, right forearm and left hand is busted. His right hand seems in *abhayamudrā* while left hand is holding the hem of drapery. Buddha seems in monastic robe but other iconographical details of the image are not very much clear or visible (possibly in Gandharān style). Both feet from anklet are also busted and are in frontal position. The workmanship in design as well as figural modeling of this image is however, of low quality. The Buddha figure bears a somewhat dwarfish appearance.

iii) **Buddha in
dhyānamudrā:**



PL.:

14

Title:

Buddha in *dhyānamudrā*

Material:

Grey Schist

Measurement(cm):

H. 37; W. 27 cm

Accession No.:

SRO 339

Context /Origin:

Mohammed Nari (Old No. MN-43)

Source:

Un known

Description:

Meditated headless seated Buddha image on a throne, his right hand is placed in the left and opens upwards in *dhyānamudrā*. Head and halo is badly mutilated, wearing monastic robe, both shoulders are covered; drapery folds are carved with lines in the Syrian style instead of with the thick ridges of the earlier style. The gathered drapery in the shape of semi-circle falls on the top of the cushion throne, the front side of the throne is less decorated and partially on both ends; the neckline with prominent folds round shape on the front in high relief, square pedestal is doctored with simple line design is partially busted on front side.



PL.:	15
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Green Schist
Measurement(cm):	H. 42; W. 29 cm
Accession No.:	SRO 855
Context /Origin:	Thareli (Old No. TR-64-01056M S.54)
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> on high throne, his right hand is placed in the left and opens upwards in <i>dhyānamudrā</i> , head and halo is exfoliated, the shoulders are short with wide chest. Buddha is wearing monastic robe which covers completely his shoulders in Gandhara style. The necklines with prominent folds are forming a 'V' shape on the front, drapery folds are accumulated under the hands gracefully chiefly in wide rounded ridges and terraces, dropping right side in 'V' shape. Front of the throne is decorated with Buddha in <i>dhyānamudrā</i> ; three standing worshippers in <i>anjali mudra</i> pose are leaning towards Buddha on left side of Buddha. The right side of high throne is though exfoliated but it seems that three standing worshippers in <i>anjali mudra</i> leaning towards Buddha are shown.



PL.:	16
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 8; W. 5 cm
Accession No.:	SRO 2366 (Old No. W.U 632)
Context /Origin:	Discovered from Palatu Dheri, near Charsada, Field No.P (Ref. SRO Peshawar Acc. Register)
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> on a pedestal which is busted from front right side, his right hand is placed in the left and opens upwards in <i>dhyānamudrā</i> , head and halo is completely mutilated, Buddha seems in monastic robe but other iconographical details of the image are not very much clear in Gandharān style. Only cut lines on the front of the body are traceable.

ii) UN-KNOWN PROVENANCE OF BUDDHA IMAGES:

i) **Buddha heads:**



PL.:	18
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 17; W. 19 cm
Accession No.:	SRO 106 (Old No. 14)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped face, undulating hair combed backwards, runs into round low ushṇīṣa tied with a ribbon at its base, narrow forehead, and depiction of <i>ūrṇā</i> is missing. The artistic details of eyelids, eyeballs, nose, lips, chin and right ear chipped and defaced. Halo is also missing. The face orientation of the head is in frontal position. The Buddha head is executed skillfully with detail iconographical features.



PL.:	19
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 20; W. 13 cm
Accession No.:	SRO 107 (Old No. 130)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head, slightly rounded face, hair arranged in small snail-shell shaped curls, (a classic Indian style which originates from Mathurā), and has high uṣṇīṣa, narrow forehead, halo as well as <i>ūrṇā</i> is missing and chipped. Half close eyes, partially chipped are carved out piercingly; lips are deep and sharply executed. The face orientation of the head is almost in frontal position. The Buddha head is executed skillfully with detail iconographical features.



PL.:	20
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 14.5; W. 16.5 cm
Accession No.:	SRO 116 (Old No. 9)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped face, wavy hair arranged upwards, terminates in high round chignon (<i>uṣṇīṣa</i>) tied with ribbon, narrow forehead, traces of halo are visible, <i>ūrṇā</i> is missing, forehead is chipped and exfoliated, face, eyes, nose and lips are badly mutilated. Elongated earlobes are carved expertly. The face orientation of the head is turned to the left side. The Buddha head is executed skillfully with detail iconographical features.



PL.:	21
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 14; W. 19 cm
Accession No.:	SRO 152 (Old No.103)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped face, curly hair arranged upwards, terminates in high round uṣṇīṣa, narrow forehead, <i>ūrṇā</i> is missing. Halo is also missing. Front portion of the head is chipped and meanly mutilated. The face orientation of the head is in frontal position.



PL.:	22
Title:	Buddha head
Material:	Green Schist
Measurement(cm):	H. 9; W. 12 cm
Accession No.:	SRO 154 (Old No. 60)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped face, undulating hair arranged backwards, tighten with a string around the uṣṇīṣa, wide eyes, damaged halo behind the head, ūrṇā, nose, lips, ears are missing. Partially smashed halo behind the head is visible. The face orientation of the head is in frontal but slightly up-ward position. It is not in a fine state of preservation. The workmanship in design as well as figural modeling of this head is par excellent. The iconographical features of this Buddha head image give the impression of resemblance with the sculptures from Swāt or Buner area.



PL.:	23
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 11; W. 9 cm
Accession No.:	SRO 198 (Old No. 205)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped face, wavy hair in Hellenistic style arranged exclusively backwards which terminates in high round uṣṇīṣa, tighten with a string, almond eyes, head is in much defaced condition, halo is missing. The face orientation of the head is in frontal position. The Buddha head is executed skillfully with detail iconographical features.



PL.:	24
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 15; W. 8 cm
Accession No.:	SRO 200 (Old No. 159)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped smiling face, curly hairs arranged upwards which terminates in high round <i>uṣṇīṣa</i> . The modeling of the eyes is conspicuous, thin depiction of lips is prominent. Halo is missing. The face orientation of the head is turned to the left side. The Buddha head is executed skillfully with detail iconographical features.



PL.:	25
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 8; W. 13 cm
Accession No.:	SRO 323 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with round shaped face, curly hair parted from the centre of the forehead arranged backwards, tighten with a string around the low round uṣṇīṣa, narrow forehead, <i>ūrṇā</i> is visible, the modeling of the half close eyes are prominent, long nose with exfoliated nostrils, thin and straight lips. Both ears and halo is missing. Nose and both ears are exfoliated. The face orientation of the head is in frontal position. The workmanship in design as well as figural modeling of this head is admirable.



PL.:	26
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 16; W. 11 cm
Accession No.:	SRO 325 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head, the curly hair combed backwards skillfully and tightens with a string around the low round chignon (uṣṇīṣa), narrow forehead. Ear, left eye, nose and lower part are mutilated; only upper part of the head is preserved. The face orientation in frontal position. The Buddha head is executed skillfully with detail iconographical features.



PL.:	27
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 30; W. 19 cm
Accession No.:	SRO 391 (Old No. W.U 2357)
Context /Origin:	Un known
Source:	Recovered by Police, Sehre Behlol, Peshawar vide office letter No.92-1382 dated 29-10-1946. (Ref. SRO Peshawar Acc. Register)
Description:	This is almost life size Buddha head with prominent neck, oval shaped face, undulating hair parted from the centre of the forehead, arranged backwards runs into round <i>uṣṇīṣa</i> , <i>ūrṇā</i> is not visible, sunken eyes with narrow slits and prominent lids, thin and straight lips are executed with deep corners, nose is exfoliated. Both ears and halo is missing. The face orientation of the head is in frontal position.



PL.:	28
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 15; W. 10 cm
Accession No.:	SRO 405 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped face, wavy hair arranged backwards, runs into round <i>uṣṇīṣa</i> , <i>ūrṇā</i> mark is not visible, the modeling of the eyes is conspicuous showing the right eye as half close (left eye is mutilated), thin and straight lips with deep corners. Nose exfoliated, left ear and halo is missing. The face orientation of the head is tuned to the left side. The head is executed skillfully with detail iconographical features.



PL.:	29
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 28; W. 19 cm
Accession No.:	SRO 418 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped face, undulating hair combed backwards runs into the round and prominent <i>uṣṇīṣa</i> , narrow forehead, <i>ūrṇā</i> is prominent, thin and straight lips with deep corners, long nose with nostrils are visible, slightly exfoliated from left side. It is mutilated from left side of the face, <i>uṣṇīṣa</i> partially exfoliated. Both eyes are missing. The face of the head is in frontal slightly down-ward position. The head is executed skillfully with detail iconographical features.



PL.:	30
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 18; W. 11cm
Accession No.:	SRO 523 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with round shaped face, undulating hair in Hellenistic style are combed backwards which runs into the high round <i>uṣṇīṣa</i> , narrow forehead, <i>ūrṇā</i> depiction is visible, half close eyes with narrow slits and prominent lids, thin and straight lips (partially exfoliated) with deep corners, long nose with nostrils is exfoliated. Ears and halo also missing. Some traces of red color patina are however, visible on the hair of the Buddha image. The head is in partially mutilated condition. Nose, lips, and chin are wrecked. The face orientation of the head is in frontal but slightly down-ward position. The head is executed skillfully with detail iconographical features. It is in a fine state of preservation.



PL.:	31
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 18; W. 11 cm
Accession No.:	SRO 582 (Old No. SRP 553-554)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped face, hair arranged in snail-shell shaped curls, combed backwards which runs into low round <i>uṣṇīṣa</i> , traces of <i>ūrṇā</i> depiction is visible, half close eyes, thin and straight lips (partially exfoliated) with deep corners, long nose with nostrils. Left side of the head is chipped from top i.e. <i>uṣṇīṣa</i> to chin of the face, left elongated earlobe and halo also missing. The face orientation of the head is slightly turned to the left side. Buddha head is in a good state of preservation but exfoliated from left side of the head. The head is executed skillfully with detail iconographical features.



PL.:	32
Title:	Buddha head
Material:	Green Schist
Measurement(cm):	H. 13; W. 9 cm
Accession No.:	SRO 583 (Old No. 2)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped face, wavy hair combed backwards which runs into the round low <i>uṣṇīṣa</i> , narrow forehead, traces of <i>ūrṇā</i> are also visible, elongated earlobes, half close eyes with narrow slits and prominent lids, thin and straight lips, nose is slightly exfoliated, traces of halo visible. The face orientation of the head is slightly turned to the left side.



PL.:	33
Title:	Buddha head
Material:	Green Schist
Measurement(cm):	H. 10; W. 7 cm
Accession No.:	SRO 587 (Old No. nil)
Context /Origin:	Un known
Source:	Un known

Description: Buddha head with oval shaped face, short wavy hair arranged backwards, runs into round well-built *uṣṇīṣa*, tighten with a string around the *uṣṇīṣa* narrow forehead, *ūrṇā* not visible, wide open eyes, thin and straight lips with deep corners, prominent mustaches, long nose with nostrils, elongated ears. Halo is missing. The face orientation of the Head is in frontal position. The head is executed skillfully with detail iconographical features. The facial features of this Buddha image are resemblance with the sculptures discovered from Swāt or Buner area.



PL.: 34
Title: Buddha head
Material: Grey Schist
Measurement(cm): H. 11; W. 7 cm
Accession No.: SRO 589 (Old No. SRP 697)
Context /Origin: Unknown
Source: Confiscated (Recovered from Fazal Rehman by Peshawar Police and handed over to Department of Archaeology (Ref.SRO Peshawar Acc. Register)

Description: Buddha head with oval shaped face, crimped hair in Hellenistic style combed backwards, runs into round *uṣṇīṣa*, narrow forehead, traces of *ūrṇā* not visible. Left elongated earlobe exfoliated, sunken eyes, nose and lips slightly exfoliated, halo missing. The face orientation of the head is slightly turned to the left side. The workmanship in design as well as figural modeling of this head is of fine quality



PL.:	35
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 24; W. 14 cm
Accession No.:	SRO 592 (Old No. 669/2)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with round shaped face, crimped hair in Hellenistic style parted from the centre of the forehead (wavy turns), high pointed <i>uṣṇīṣa</i> , narrow forehead, <i>ūrṇā</i> mark is visible, half close eyes with eyelids, thin and straight lips, short nose, ears and halo missing. The face orientation of the head is in frontal position. The head is executed skillfully with detail iconographical features.



PL.:	36
Title:	Buddha head
Material:	Green Schist
Measurement(cm):	H. 15.5; W. 9 cm
Accession No.:	SRO 595 (Old No. 576)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped face, wavy hair parted from the centre of the forehead runs into high pointed <i>uṣṇiṣa</i> , <i>ūrṇā</i> is visible, half close eyes, straight lips and long nose partially exfoliated, elongated earlobes, halo is missing. The face orientation of the head is in frontal position. The head is executed skillfully with detail iconographical features



PL.:	37
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 8.5; W. 5.5 cm
Accession No.:	SRO 852 (Old No. W.U 1230)
Context /Origin:	Unknown
Source:	Collection of Rottan Chand deceased. (Ref. SRO Peshawar Acc. Register)
Description:	Buddha head with oval shaped face, wavy hair runs into high pointed round <i>uṣṇīṣa</i> , narrow forehead, <i>ūrṇā</i> mark is not visible, close eyes, thin and straight lips exfoliated, nose exfoliated, elongated earlobe and halo missing. The face orientation of the head is in frontal position. The head is executed skillfully with detail iconographical features



PL.:	38
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H.17;W. 12 cm
Accession No.:	SRO 976 (Old No. 204-3 S-11)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with oval shaped face, hair arranged in small snail-shell curls, high round <i>uṣṇīṣa</i> , <i>ūrṇā</i> is not visible, half close eyes, thin and straight lips with deep corners, long nose with nostrils, elongated earlobe, chin and area around it is chipped and mutilated. The face orientation of the head is in frontal but looking in down-ward position. The head is executed skillfully with detail iconographical features.



PL.:	39
Title:	Buddha head
Material:	Grey Schist
Measurement(cm):	H. 6; W. 4 cm
Accession No.:	SRO 2437 (Old No. 238)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha head with round shaped face, undulating hair treated with top-knot becoming almost low round <i>uṣṇīṣa</i> , the mark of <i>ūrṇā</i> is prominent at the centre of forehead, half close eyes, thin and straight lips with deep corners partially exfoliated, long nose with nostrils is chipped, elongated earlobe missing. The face orientation of the head is in frontal and up-ward position. Head is exfoliated from chin side area, nose, lips and elongated earlobes are also mutilated. The head is executed proficiently with detail iconographical features.

ii) Buddha in *abhayamudrā*:



PL.:

41

Title:

Standing Buddha in *abhayamudrā*

Material:

Grey Schist

Measurement(cm):

H. 69; W. 38 cm

Accession No.:

SRO 29 (Old No. 178)

Context /Origin:

Un known

Source:

Un known

Description:

Standing Buddha in *samabhanga* (frontal posture) showing the gesture of *abhayamudrā*, the image is clad in the monastic robe covering both shoulders in Gandharān style, *sanghati* upheld by the right arm revealing the side and lower edge of the *antara-vasaka* (under-garment), folds of the drapery (partially chipped) are wide, ridged and with sharp edges. The right hand originally in *abhayamudrā* is damaged from arm side; left hand is also busted, head, feet and halo mutilated. The right leg is flexed at the knee and the weight of the body is on the left leg. The Buddha image is executed skillfully with detail iconographical features.



PL.:	45
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 66; W. 26 cm
Accession No.:	SRO 93 (Old No. 42)
Context /Origin:	Un known
Source:	Un known
Description:	Headless standing torso of Buddha image in <i>samabhanga</i> , in the gesture of <i>abhayamudrā</i> , head, both arms and feet are broken, image is wearing monastic robe in Gandharān style and also showing <i>antara-vasaka</i> , the drapery folds are wide, ridged and with sharp edges gracefully, feet below the knees are missing and chipped completely. Both legs are in frontal straight position. The Buddha image is executed skillfully showing beautifully iconographical features.



PL.:	51
Title:	Seated Buddha in <i>abhayamudrā</i>
Material:	Green Schist
Measurement(cm):	H. 19; W. 15 cm
Accession No.:	SRO 137 (Old No. 96)
Context /Origin:	Un known
Source:	Un known

Seated Buddha in *padmasana* showing the gesture of *abhayamudrā*, on a low pedestal decorated with wavy shape lines, damaged halo, traces of *uṣṇīṣa* are visible, drapery is un finished but seems to be in Gandhāran style. The low pedestal is decorated on front side with simple curve lines. This is unfinished image of Buddha; the details of the image are not properly executed. The workmanship in design as well as figural modeling of this image is however, not very impressive.

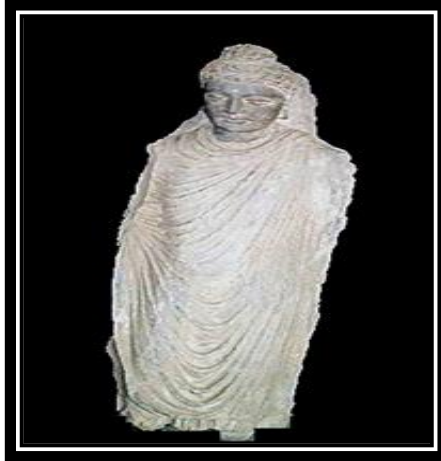


PL.:	52
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H.153; W. 57 cm.
Accession No.:	SRO 165 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	

Standing Buddha in *samabhanga* showing the gesture of *abhayamudrā*, right forearm is busted, halo is chipped from right side, wavy hair are arranged backward, *uṣṇīṣa* is squat, *ūrṇā* is prominent, half close eyes, sharp nose, lips are thin and elegant, face is rather heavy or round shape, elongated earlobes are exfoliated, the image is clad in the monastic robe covering both shoulders in Gandharān style, *sanghati* upheld by the right arm revealing the side and lower edge of the *antara-vasaka*, the neckline with prominent folds forming round shape on the front in high relief, the drapery folds are wide, ridged and with sharp edges, both feet are busted from anklets which are in frontal position. The face orientation of the Buddha image is in frontal position. This Buddha image is in a good state of preservation but right forearm and feet are busted. This is an excellent and marvelous piece of Buddha image which is executed skillfully with detail iconographical features



PL.:	53
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 132; W. 57 cm
Accession No.:	SRO 166 (Old No. 536)
Context /Origin:	Un known
Source:	Un known
Description:	Standing headless Buddha in <i>samabhanga</i> in the gesture of <i>abhayamudrā</i> on high pedestal, forearms are busted; the front side of the pedestal is badly damaged. The image is clad in the monastic robe covering both shoulders in Gandharān style. The monastic garment shows Greco-Roman influences not only in the manner of its draping and in the way in which it covers both the shoulders, but also in the carving of the folds, which are shown in thick curved ridges parallel to each other. The <i>Sanghati</i> is upheld by the right arm revealing the side and lower edge of <i>antara-vasaka</i> , the neckline with prominent folds forming round shape on the front in high relief, the drapery folds are wide, ridged and with sharp edges, square pedestal is partially busted on front side. Both feet are in frontal position. The Buddha image is executed skillfully



PL.:	54
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 121; W. 35 cm
Accession No.:	SRO 167 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Standing Buddha in <i>samabhanga</i> in the gesture of <i>abhayamudrā</i> , forearms, both feet from anklets are busted, wavy hair are arranged backward, prominent <i>uṣṇīṣa</i> and <i>ūrṇā</i> , halo exfoliated, half close eyes, sharp nose, thin lips, earlobes are missing, the image is clad in the monastic robe covering both shoulders in Gandharān style. The monastic garment shows Greco-Roman influences, <i>sanghati</i> upheld by the right arm revealing the side and lower edge of the <i>antara-vasaka</i> , feet from anklets are busted. The face orientation of the Buddha image is slightly in frontal position. The forearm and feet from anklets are mutilated. Both legs are in frontal position. This is a high quality carved Buddha image.



PL.:	56
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 69; W. 30 cm
Accession No.:	SRO 226 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Standing Buddha in <i>samabhanga</i> showing the gesture of <i>abhayamudrā</i> , face, legs, right arm, <i>uṣṇīṣa</i> and both legs from ankle are broken, wearing monastic robe, both shoulders are covered in Gandharān style, the neckline with prominent folds forming 'V' shape on the front in high relief, the drapery folds are wide, ridged and with sharp edges, both legs are in frontal position. This Buddha image is carved skillfully with detail iconographical features.



PL.:	60
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 78; W. 38 cm
Accession No.:	SRO 244 (Old No. nil)
Context /Origin:	Un Known
Source:	Un known
Description:	Standing haloed Buddha in frontal position (<i>samabhanga</i>) in the gesture of <i>abhayamudrā</i> , traces of head are visible at large halo, both arms chipped, image is wearing monastic robe covering both shoulders, the monastic robe covers both shoulders and <i>antarasaka</i> visible, folds of the drapery have large strips. The left leg is flexed at the knee and the weight of the body is on the right leg. Both feet below the knees are missing and chipped completely



PL.:	61
Title:	Seated Buddha in <i>abhayamudrā</i>
Material:	Green Schist
Measurement(cm):	H. 13; W. 12 cm
Accession No.:	SRO 259 (Old No. nil)
Context /Origin:	Un Known
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> in the gesture of <i>abhayamudrā</i> on a throne, head and halo completely mutilated, the drapery covers both shoulders, the monastic robe covers both shoulders, both hands are exfoliated, folds of the drapery are gathered beneath the hands and hang down like a tassel, base of the throne has a plinth, fillet on the upper edge of the throne is dented and busted



PL.:	64
Title:	Buddha in <i>abhayamudrā</i> (descending from the <i>Trayastimsa</i> Heaven)
Material:	Grey Schist
Measurement(cm):	H. 84; W. 44 cm
Accession No.:	SRO 340 (Old No. SRP 795)
Context /Origin:	Un known
Source:	Swabi Police, Peshawar.
Description:	Buddha descending from the <i>Trayastimsa</i> Heaven through a flight of seven steps, heavy monastic robe over both shoulders cover the body, the drapery shows the techniques of the Greaco-Roman artistic tradition, the drapery folds follow the contours of the body accentuate the lines of the limbs in a natural way, thereby enhancing the impression of forward movement. The <i>antara-vasaka</i> is visible on right ankle below the robe. Both legs are in moving position. The head, forearms are mutilated. The kinds of scenes showing Buddha on stepped ladders descending from Trayastrimsa Heaven have been reported from different places. However, this is probably the first image of the kind and unique in a sense that no such scene has ever been reported from anywhere. For instance, Buddha is mostly shown standing on the top of the staircase or in some cases in the middle of the stair in the scenes showing him descending from the Heaven, but not on the last stair as in the case of this particular scene. In the descending scenes the Buddha is shown flanked by <i>Indra</i> and <i>Brahma</i> on their respective stairs on the right and left, while both are missing in this particular scene. The Buddha is always shown in standing or descending position on the stair in scenes showing his descent from heaven, but in this particular scene he is depicted as sitting in the middle of the nine-stepped pulpit extending his feet down to the last step. The Buddha's descent is witnessed by celestial and human worshippers, arranged over six rows on either side of the staircase, which are missing here. The usual figure at the bottom - the figure of a donor seen in the descent scenes is missing here. Therefore it is a first image of the kind and unique sculpture in the Collection.



PL.:	66
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 140; W. 26 cm
Accession No.:	SRO 374 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Standing Buddha in <i>samabhanga</i> , on a pedestal in the gesture of <i>abhayamudrā</i> , the head, both forearm are busted, left leg is forward, right hand is raised in <i>abhaya</i> while left hand is holding hem of the drapery at waist length, monastic robe is covering both hem of the drapery at waist length, monastic robe is covering both shoulders, neck line is round at front, the folds of the drapery are carved as wide ridges with sharp edges. The <i>antarasaka</i> is visible from front side below the robe. The left leg is flexed at the knee and weight of the body is on right leg. The square pedestal is decorated with rows of simple tooth-saw decoration at the top. This is another excellent Buddha image executed skillfully with detail iconographical features.



PL.:	68
Title:	Seated Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 33; W. 29 cm
Accession No.:	SRO 384 (Old No. SRP 793)
Context /Origin:	Un known
Source:	Recovered from Noor Syed and etc. Chak Naudia by Swabi Police (Ref. SRO Peshawar Acc. Register).
Description:	Seated Buddha image in <i>padmasana</i> in the gesture of <i>Abhayamudrā</i> in lotus position on a raised platform. Head and halo of the image is completely busted, wearing monastic robe and both shoulders are covered. The necklines are round with folds on the front, the drapery folds are chiefly in well rounded ridges and terraces are flattened at the knees to form low strip. The gathered folds of drapery the top of the throne in semi-circular shape, the front side of the throne is less decorated and partially chipped on both ends, hanging drapery is visible in the centre of the throne. The image is executed skillfully with prominent iconographical features



PL.:	70
Title:	Seated Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 31;W. 38 cm
Accession No.:	SRO 390 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha image in <i>padmasana</i> in the gesture of <i>abhayamudrā</i> on a throne. Head, halo and left side of the image is busted, Buddha is wearing monastic robe and his both shoulders are covered in Gandharān style. The monastic garment shows Greco-Roman influences not only in the manner of its draping and in the way in which it covers both the shoulders and feet, but also in the carving of the folds, which are shown in thick curved ridges parallel to each other. The necklines are round with folds on the front, the drapery folds are chiefly in well rounded ridges and terraces are flattened at the knees to form low strip. The gathered folds of drapery spread on the top of the throne in semi-circular shape, top of the square pedestal is cushioned, between the two legs on front side of the throne a seated Buddha in the centre in <i>dhyānamudrā</i> and four seated worshippers two in each side leaning towards Buddha in <i>anjali mudra</i> are visible. This Buddha image is executed expertly with detail iconographical features.



PL.:	71
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 84; W. 37 cm
Accession No.:	SRO 400 (Old No. 687)
Context /Origin:	Un known
Source:	Recovered from Noor Rehman by Shahbaz Garhi Police and handed over to Department of archaeology (Ref. SRO Peshawar Acc. Register)
Description:	Standing Buddha in <i>samabhanga</i> , in the gesture of <i>abhayamudrā</i> , head and halo is busted, Buddha is wearing monastic robe with both shoulders covered, the monastic robe consist of over robe and lower garment, over robe is upheld by the right arm revealing the side and lower edge of <i>antara-vasaka</i> , the right arm in <i>abhayamudrā</i> is busted, while left hand which is also busted holding folds of the drapery which are chiefly with paired grooves in ‘V’ shape falling between the legs are visible. Feet are busted and are in frontal position. The Buddha image is executed skillfully with detail iconographical features.



PL.:	72
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 99; W. 46 cm
Accession No.:	SRO 421 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Standing Buddha in frontal posture (<i>samabhanga</i>) showing in the gesture of <i>abhayamudrā</i> , head and halo is busted, Buddha is wearing monastic robe with both shoulders covered, the monastic robe consist of over robe and lower garment, over robe is upheld by the right arm revealing the side and lower edge of <i>antarasaka</i> , the right arm in <i>abhayamudrā</i> is busted, while left arm is also busted holding folds of the drapery, which are chiefly in well rounded ridges and terraces in 'V' shape falling between the legs are visible. Feet are though busted but well balanced in frontal position. This Buddha image is executed skillfully with detail iconographical features.



PL.:	73
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 87; W. 40 cm
Accession No.:	SRO 423 (Old No. 540)
Context /Origin:	Un known
Source:	Un known
Description:	Standing Buddha's torso in <i>samabhanga</i> , in the gesture of <i>abhayamudrā</i> , head and halo is busted, Buddha is wearing monastic robe with both shoulders covered, the necklines are round with folds on the front, the monastic robe consist of over robe and lower garment, over robe upheld by the right arm revealing the side and lower edge of <i>antara-vasaka</i> , the right arm in <i>abhayamudrā</i> is busted, while left arm is also busted holding folds of the drapery, which are chiefly in well rounded ridges and terraces falling between the legs in 'V' shape from waist length are visible. The left leg is flexed at the knee and the weight of the body is on the right leg. Both feet are busted. This Buddha image is executed skillfully with detail iconographical features and it is in a fine state of preservation.

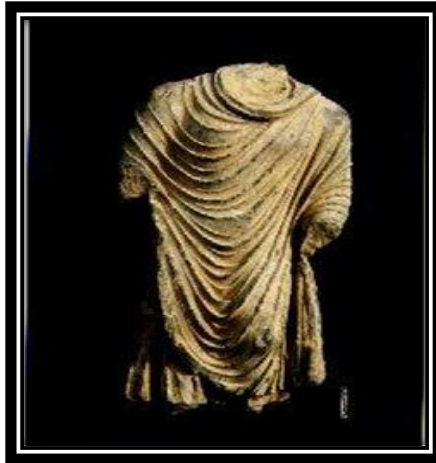


PL.:	74
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 90; W. 38 cm
Accession No.:	SRO 424 (Old No. 538)
Context /Origin:	Un known
Source:	Un known
Description:	

Standing Buddha in *samabhanga*, in the gesture of *abhayamudrā*, head and halo is busted, Buddha is wearing monastic robe with both shoulders covered, the necklines are round with folds on the front, the monastic robe consist of over robe and lower garment, over robe seems upheld by the right arm revealing the side and lower edge of *antara-vasaka*, the right arm in *abhayamudrā* is busted, while left arm is also busted holding folds of the drapery, which are chiefly in well rounded ridges and terraces falling between the legs chiefly in round shape from waist length are visible. Feet are busted and the legs are in frontal position. This Buddha image is executed skillfully with detail iconographical features.



PL.:	75
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 84; W. 40 cm
Accession No.:	SRO 425 (Old No. 543)
Context /Origin:	Un known
Source:	Un known
Description:	It is similar image as described in Acc. No.SRO 0424. The standing Buddha in <i>samabhanga</i> , in the gesture of <i>abhayamudrā</i> , head and halo is busted, Buddha is wearing monastic robe with both shoulders covered, the necklines are round with folds on the front, the monastic robe consist of over robe and lower garment, over robe seems upheld by the right arm revealing the side and lower edge of <i>antara-vasaka</i> , the right arm in <i>abhayamudrā</i> is busted, while left arm is also busted holding folds of the drapery, which are chiefly in well rounded ridges and terraces falling between the legs chiefly in round shape from waist length are visible. Feet are busted and the legs are in forward position. This Buddha image is executed skillfully with detail iconographical features.



PL.:	76
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 90; W. 40 cm
Accession No.:	SRO 426 (Old No. 541)
Context /Origin:	Un known
Source:	Un known
Description:	Standing Buddha in <i>samabhanga</i> , in the gesture of <i>abhayamudrā</i> , head and halo is busted, Buddha is wearing monastic robe with both shoulders covered. The monastic garment shows Greco-Roman influences. The necklines are round with folds on the front, the monastic robe consist of over robe and lower garment, over robe seems upheld by the right arm revealing the side and lower edge of <i>antara-vasaka</i> , the right arm in <i>abhayamudrā</i> is busted, while left arm is also kaput holding folds of the drapery, which are chiefly in well rounded ridges and terraces falling between the legs chiefly in round shape from waist length are visible. Feet are busted and the legs are in frontal position. This Buddha image is executed skillfully with detail iconographical features and its state of preservation is not very good. The iconography feature of this image has very much affinity to the Buddha images found from Afghanistan.



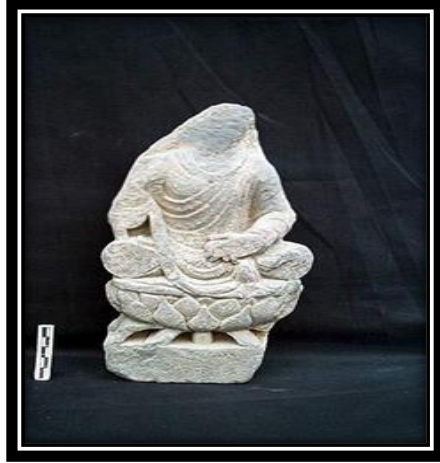
PL.:	80
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 133; W. 50 cm
Accession No.:	SRO 440 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Standing Buddha in <i>samabhanga</i> , in the gesture of <i>abhayamudrā</i> , face and halo is busted, wavy hair arranged upwards terminates in high round <i>uṣṇīṣa</i> , face is badly exfoliated, traces of elongated earlobes visible. Buddha is wearing monastic robe with both shoulders covered, the necklines are round with folds on the front, the monastic robe consist of over robe and lower garment, over robe seems upheld by the right arm revealing the side and lower edge of <i>antara-vasaka</i> , the right arm in <i>abhayamudrā</i> is busted, while left arm is also mutilated holding folds of the drapery, which are chiefly in well rounded ridges and terraces falling between the legs chiefly in round shape from waist length are visible. Feet are busted and both legs are in frontal position. This Buddha image is executed skillfully with detail iconographical feature.



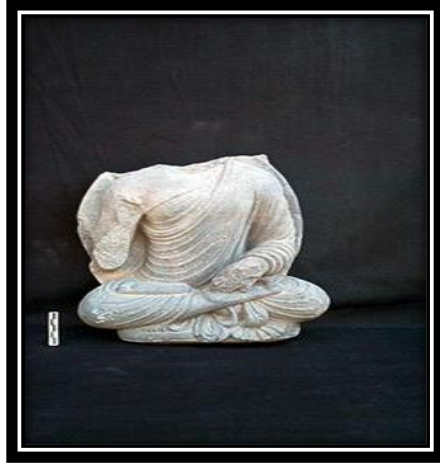
PL.:	82
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 109; W. 47 cm
Accession No.:	SRO 443 (Old No. 545)
Context /Origin:	Un known
Source:	Un known
Description:	Standing Buddha in <i>samabhanga</i> , showing the gesture of <i>abhayamudrā</i> , head and halo is busted, Buddha is wearing monastic robe with both shoulders covered, the necklines are round with folds on the front, the monastic robe consist of <i>Sanghati</i> and under garment, over robe upheld by the right arm revealing the side and lower edge of <i>antara-vasaka</i> , the right arm in <i>abhayamudrā</i> is busted, left arm is also mutilated holding folds of the drapery, which are chiefly in well rounded ridges and terraces falling between the legs chiefly in ‘V’ shape from waist length are prominent. The left leg is flexed at the knee and the weight of the body is on the right leg. The Feet are busted and in frontal position. This Buddha image is executed skillfully with detail iconographical features.



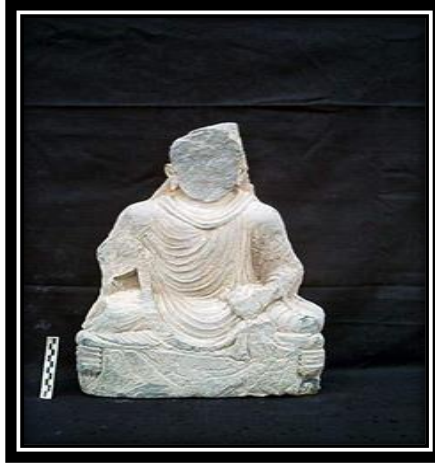
PL.:	83
Title:	Standing Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 70; W. 32 cm
Accession No.:	SRO 444 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Haloed standing Buddha in <i>samabhanga</i> showing the gesture of <i>abhayamudrā</i> , face and halo is exfoliated, wavy hair arranged upwards which terminates in low round <i>uṣṇīṣa</i> , and long elongated earlobes are prominent. Buddha is wearing monastic robe with both shoulders covered, the necklines are round with folds on the front, the monastic robe consist of over robe and lower garment, over robe seems upheld by the right arm revealing the side and lower edge of <i>antara-vasaka</i> , the right arm in <i>abhayamudrā</i> is mutilated, while left arm is holding folds of the drapery, which are chiefly in well rounded ridges and terraces falling between the legs chiefly in round shape from waist length are visible. The right leg is flexed at the knee and the weight of the body is on the left leg. Feet are busted. This Buddha image is executed skillfully with detail iconographical features.



PL.:	87
Title:	Seated Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 23; W. 11 cm
Accession No.:	SRO 678 (old No. SRP 8)
Context /Origin:	Un known
Source:	Confiscated
Description:	Seated haloed Buddha in <i>padmasana</i>) in the gesture of <i>dhyānamudrā</i> on grass matt cushion, halo is exfoliated partially on right upper side, face of the Buddha image is in round shape. Hair combed backwards runs into the high, large and round <i>uṣṇīṣa</i> with a cord at its base, narrow forehead, open eye are prominent, and traces of <i>ūrṇā</i> are visible between the eye brows. Long aquiline nose, with fair nostrils, sharp lips with mustaches and shape edge chin is prominent. The shoulders are short with slim muscles which is proportionate to the frame of body. Buddha is wearing monastic robe which completely covers his shoulders and the body. The necklines with prominent folds are forming a 'V' shape on the front, drapery folds are accumulated under the hands gracefully. This is a superior quality Buddha image which is executed skillfully with detail iconographical features.



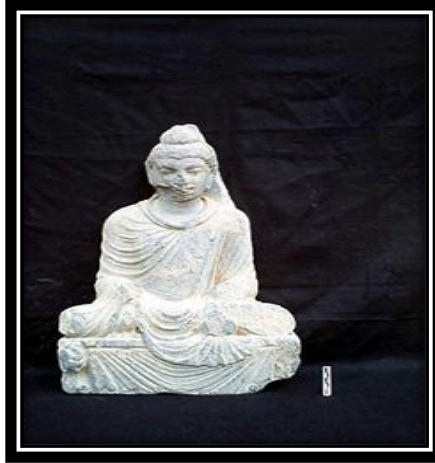
PL.:	88
Title:	Seated Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 24; W. 24.5 cm
Accession No.:	SRO 825 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>vajrāsana</i> (legs interlocked with soles up-wards in the gesture of <i>abhayamudrā</i> , on low cushion, large halo behind the body of Buddha is mutilated from the upper part, and head is also chipped. Buddha is wearing monastic robe leaving right arm bare in Mathurā style, the under robe is visible at front of the body, the right arm in <i>abhayamudrā</i> is busted, while left arm which is also partially exfoliated, holding folds or hem of the drapery, which are chiefly in well rounded ridges and terraces. The feet are bare while the soles are in up-ward position.



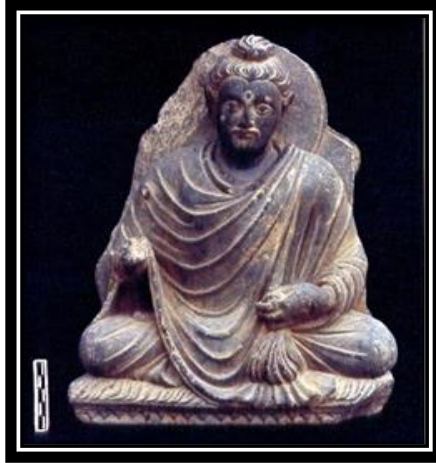
PL.:	93
Title:	Seated Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 40; W. 25 cm
Accession No.:	SRO 859 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> in the gesture of <i>abhayamudrā</i> on matt throne; his right hand is mutilated while left hand is holding the hem of drapery. The face is badly disfigured, only traces of ear lobes are visible, face and halo is exfoliated, the shoulders are short with wide chest. Buddha is wearing monastic robe which covers completely his shoulders and the body. The necklines with prominent folds are forming a 'V' shape on the front, drapery folds are accumulated under the hands gracefully chiefly in wide rounded ridges and terraces, dropping from chest in the middle of legs. Both knees are partially chipped on front side of the Buddha image. Between the two legs on front of the throne, which is partially defaced, simple curve lines are evident. This Buddha image is executed skillfully with detail iconographical features.



PL.:	96
Title:	Seated Buddha in <i>abhayamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 25; W. 20 cm
Accession No.:	SRO 1021 (Old No. 29)
Context /Origin:	Un known
Source:	Un known
Description:	<p>Seated Buddha in <i>padmasana</i> in the gesture of <i>abhayamudrā</i> on cushion throne, his right hand is upwards while left is placed on his lap, head and halo is busted. The shoulders are short while chest is wide. Buddha is wearing monastic robe which covers completely his shoulders and the body. The monastic garment shows Greco-Roman influences in its draping and in the carving of the folds, which are shown in thick curved ridges parallel to each other. The necklines are wide round folds on the front, the drapery folds are accumulated under the hands gracefully which are chiefly wide, ridges and terraces. His right hand is in <i>abhaya</i> while left hand is placed on his lap and holding gathered drapery. The gathered folds of drapery spread on the top of the throne are in semi-circular shape. The Buddha is seated on matted cushion placed on a throne which is decorated with rounded lotus petals in two sequence rows above and below very gracefully. The above part of throne is decorated with cut- mark design. This is an eye-catching Buddha image which is executed skillfully with detail iconographical features.</p>



PL.:	99
Title:	Seated Buddha in <i>abhayamudrā</i>
Material:	Green Schist
Measurement(cm):	H. 43; W. 27 cm
Accession No.:	SRO 1041 (old No. 49)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> and in the gesture of <i>abhayamudrā</i> on a throne. Halo of the image is completely busted, only traces are visible, Wavy hair parted from the centre of the forehead combed backwards which runs into low round <i>uṣṇīṣa</i> with a cord at its base, narrow forehead, <i>ūrṇā</i> between the eye brows is not visible; close eyes, sharp eye lids are visible. The elongated nose with fair nostrils is partially exfoliated; right side of the face, lips and chin is also chipped. The left earlobe is however visible. The shoulders are short while chest is wide. Buddha is wearing monastic robe covering his both shoulders and body in Gandhara style. The necklines are round with folds on the front, the drapery folds are chiefly in well rounded ridges and terraces are flattened at the knees to form low strip. The gathered folds of drapery spread on the top of the throne in semi-circular shape, the front side of the throne is partially chipped on right side; however traces of hanging drapery with curving lines in the shape of undulating motifs are visible between two legs of the throne. This Buddha image is executed skillfully with detail iconographical features and it is in a venerable state of preservation.



Title:	101
Material:	Seated Buddha in <i>abhayamudrā</i>
Measurement(cm):	Black Schist
Accession No.:	H. 44; W. 26 cm
Context /Origin:	SRO 2667 (Old No. SRP 842)
Source:	Un known

Seated Buddha image in *padmasana* and in the gesture of *abhayamudrā* on a low pedestal. Halo of the image is chipped from upper right side, face is typical Gandharān style, Wavy hair parted from the centre of the forehead combed backwards treated with top-knot becoming almost into low round *uṣṇīṣa* and tied with a cord at its base gracefully, *ūrṇā* is prominent between the eye brows, narrow forehead; open eyes, sharp eye lids are visible. The nose with fair nostrils is prominent; The elongated earlobes are well executed. The shoulders are wide while chest is fleshy. Buddha is wearing monastic robe covering his both shoulders and body in Gandhara style. His right hand is in *abhaya* pose while left hand is holding hem of the drapery. The monastic garment shows Greco-Roman influences in its draping and in the carving of the folds, which are shown in thick curved ridges parallel to each other. The necklines are round with folds on the front, the drapery folds are chiefly in well rounded ridges and terraces are flattened at the knees to form low strip. The gathered folds of drapery spread on the top of the throne in semi-circular shape; the lower pedestal is decorated with rows of tooth-saw designs. This Buddha image is executed skillfully with detail iconographical features and it is in an excellent state of preservation. The iconographical features of the image seem very much similar to the Buddha images discovered from Afghanistan.

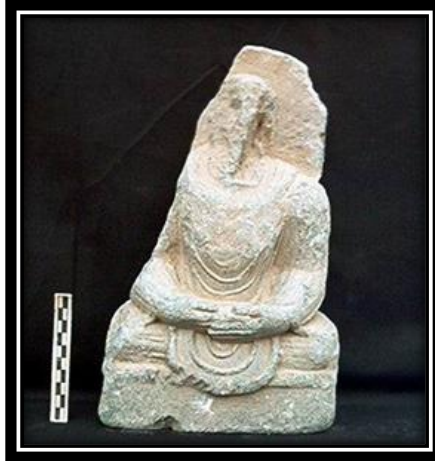
**iii) Buddha in
dhyānamudrā:**



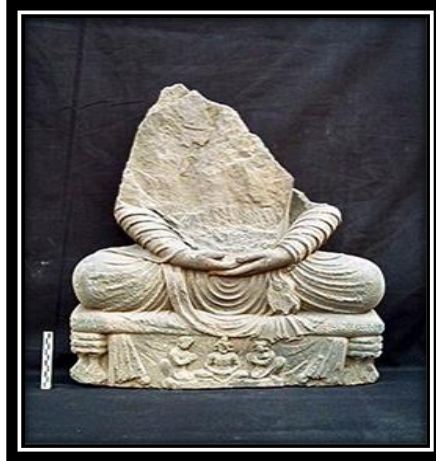
PL.:	40
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Green Schist
Measurement(cm):	H. 19; W. 11 cm
Accession No.:	SRO 026 (Old No. 160)
Context /Origin:	Un known
Source:	Un known
Description:	Seated meditated Buddha in <i>padmasana</i> on low throne, in <i>dhyānamudra</i> , face and halo is mutilated. Buddha is wearing monastic robe, his both shoulders are covered in Gandharān style while the drapery is forming a double band around the neck, and drapery folds are broad strips which spreads over on top of the throne in semi-circular shape. The front of the rectangular throne is damaged from lower side; the decoration is not properly visible. The Buddha image is executed skillfully with essential detail iconographical features.



PL.:	46
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 28; W. 24 cm
Accession No.:	SRO 98 (Old No. 5)
Context /Origin:	Un known
Source:	Un known
Description:	Headless seated Buddha in <i>padmasana</i> in the gesture of <i>dhyāna mudrā</i> , halo missing, drapery folds chiefly in well rounded ridges and terraces are flattened at the knees to form low strips, the neckline prominent folds forming a round shape on the front in high relief, is plunging, the monastic robe covers his whole body in Gandharān style, The monastic garment shows Greaco-Roman influences not only in the manner of its draping and in the way in which it covers both the shoulders and feet, but also in the carving of the folds, which are shown in thick curved ridges parallel to each other. The folds of the drapery are gathered beneath the left hand and spread over the edge of the grass mat cushion gracefully, front side of the pedestal is decorated with rows of square panels with axes, bisected into triangles each containing an indented triangle. The Buddha image is executed skillfully with prominent iconographical features.



PL.:	49
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 26.5; W. 16 cm
Accession No.:	SRO 114 (Old No. 170)
Context /Origin:	Un known
Source:	Un known
Description:	Seated haloed Buddha in <i>padmasana</i> on a low pedestal, his right hand is placed in the left and opens upwards in <i>dhyānamudrā</i> , right side of the image including face is completely wrecked, wearing monastic robe, both shoulders are covered in Gandharān style, drapery folds are like broad strips, gathered drapery spreads out on the seat, the drapery folds are wide, ridged and with sharp edges. The cushion and pedestal is plain.



PL.:	57
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 49; W. 39 cm
Accession No.:	SRO 237 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>Padmasana</i> on low throne, his right hand is placed in the left and opens upwards in <i>dhyānamudrā</i> , upper portion of the image from neck to left forearm is completely mutilated, drapery folds in well rounded ridges and terraces are flattered at the knees to form low strips, a semi-circular edge of the robe overlaps the seat while drapery covers both shoulders up-to hands in Gandharān style, the low throne is plain, the legs have motifs at the bottom, in against the drapery with tassel and gathered sides, a Buddha in <i>dhyānamudrā</i> by two seated worshippers in <i>anjālimudra</i> leaning towards Buddha are visible. Upper portion of the image is mutilated. This is an excellent piece of Buddha image executed skillfully with detail iconographical features.



PL.:	58
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 68; W. 36 cm
Accession No.:	SRO 241 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Haloed seated Buddha in <i>padmasana</i> in <i>dhyānamudrā</i> , having large halo partially busted from outer sides, face up to uṣṇīṣa chipped, the monastic robe covers both shoulders in Gandharān style, drapery folds chiefly in well rounded ridges and terraces are flattened at the knees to form low strips, the neck line in high relief is plunging, a semi circular edge of the robe overlaps the seat while gathered drapery spreads on the seat cushion, the seat throne shows undulating ornaments, legs of the seat have claw motifs at the bottom, in against drapery with tassel and gathered sides a Buddha in <i>dhyānamudrā</i> flanked by two seated worshippers leaning towards Buddha. The face orientation of the Buddha image is in frontal position. The face, head and left side of seat cushion is mutilated. This is an elegant Buddha image executed skillfully with detail iconographical features.



PL.:	59
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 41; W. 33.5 cm
Accession No.:	SRO 243 (Old No. nil)
Context /Origin:	Un Known
Source:	Un known
Description:	Headless seated Buddha in <i>padmasana</i> on low throne, his right hand is placed in the left and opens upwards in <i>dhyānamudrā</i> , with top cushioned and front decorated with simple foliage, the drapery of the image covers both shoulders and the monastic robe covers both shoulders spreads over the upper edge of the throne. The monastic garment shows a Greco-Roman influence which covers both the shoulders and feet. The neckline with prominent folds on the front are in high relief, the drapery folds shows wide strips which are very prominent. This is an excellent example of Buddha image executed skillfully with detail iconographical features.



PL.:	62
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 37; W. 22 cm
Accession No.:	SRO 307 (Old No. SRP-4/567)
Context /Origin:	Un known
Source:	Un known
Description:	Seated haloed Buddha in <i>padmasana</i> on a throne, his right hand is placed in the left and opens upwards in <i>dhyānamudrā</i> , large halo visible, face hands and both knees are badly exfoliated, wearing monastic robe covering both shoulders, the drapery falls on the throne below the hands and forms a semi circle, the image is unfinished. The throne has a grass mated cushion on top.



PL.:	63
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 46; W. 32 cm
Accession No.:	SRO 336 (Old No. S-339 TR-64/2877)
Context /Origin:	Un known
Source:	Un known
Description:	Seated haloed Buddha in <i>padmasana</i> , his right hand is placed in the left and opens upwards in <i>dhyānamudrā</i> , face of the Buddha image and both hands are completely busted, clad in monastic robe covering his both shoulders, the drapery falls on the throne below the hands and forms a semi circle at below, Buddha is seated in meditation under an umbrella shaped arch which is crowned with cordate leaves around the halo, the neckline with prominent folds forming 'V' shape on the front in high relief, the drapery folds are wide, ridged and with sharp edges, square pedestal decorated with simple line design is partially busted on front side. It is executed skillfully with detail iconographical features.



PL.:	69
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 33; W. 26 cm
Accession No.:	SRO 389 (Old No. 763)
Context /Origin:	Un known
Source:	Recovered by Charsada Police(Ref. SRO Peshawar Acc. Register)

Description: Seated Buddha image in *padmasana* on a throne, his right hand is Placed in the left and opens upwards in *dhyānamudrā*. Head and halo of the image is completely busted, wearing monastic robe, both shoulders are covered in Gandhara style, the necklines are round with folds on the front, the drapery folds are chiefly in well rounded ridges and terraces are flattened at the knees to form low strip. The gathered folds of drapery spread on the top of the throne in semi-circular shape, the grass matted cushion is partially exfoliated from front side, throne is decorated with rows of reverse border rounded downward petals. The image is executed skillfully with detail iconographical features and it is in a venerable state of preservation.



PL.:	77
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 43; W. 52 cm
Accession No.:	SRO 431 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha image in meditation pose seated in lotus position, his right hand is placed in the left and opens upwards in <i>dhyāna mudrā</i> . Head of the image is completely busted, traces of halo are however visible. Buddha is wearing monastic robe, shoulders are covered, the necklines are round with folds on the front, the drapery folds are chiefly wide, ridged and with sharp edges. This Buddha image is executed skillfully with detail iconographical features.



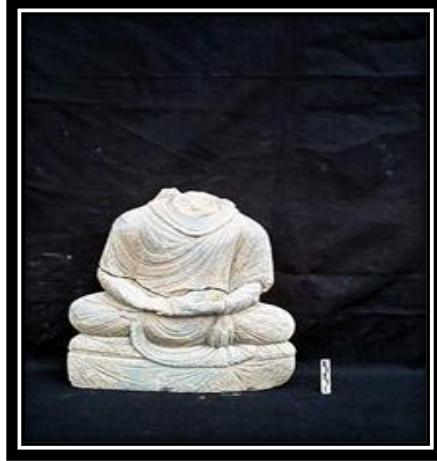
PL.:	89
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 41.5; W. 23 cm
Accession No.:	SRO 826 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated haloed Buddha in <i>padmasana</i> on throne covered with matt cushion, right hand is placed in the left and opens upwards in <i>dhyānamudrā</i> , halo is exfoliated partially on right upper side, face of the Buddha image is chipped. The shoulders are well balanced with strong muscles. Buddha is wearing monastic robe which completely covers his shoulders and the body. The necklines with prominent folds are forming a 'V' shape on the front, drapery folds are chiefly double grooved lines accumulated under the hands gracefully. The gathered drapery is fallen in the centre on top of the throne. The throne is rectangular in shape on front. A cut line is visible in the centre of the throne. Above the line grass cut marks are engraved delicately. This Buddha image is executed skillfully.



PL.:	92
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 22; W. 30 cm
Accession No.:	SRO 857 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> on matt cushion throne; his right hand is placed in the left and opens upwards in <i>dhyānamudrā</i> . Only lower part of the image (up-to shoulders) is preserved. The drapery folds are accumulated under the hands gracefully. The gathered folds of drapery spread on the top of the throne in semi-circular shape; the upper front side of the throne is decorated with simple tooth-saw design. This Buddha image is executed skillfully with detail iconographical features.



PL.:	94
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 31; W. 23 cm
Accession No.:	SRO 861 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> on double throne, his right hand is placed in left and opens upwards in <i>dhyānamudrā</i> , only the lower part (from shoulders) is preserved, Buddha is wearing monastic robe which covers completely his shoulders and the body. The drapery folds are accumulated under the hands gracefully chiefly in wide rounded ridges and terraces, dropping on the centre of throne. Upper front portion of the throne is decorated with hanging drapery, between them is grooved curve lines, while in the lower portion of the throne four Buddha in <i>dhyānamudrā</i> under rows of round shape separate arches decorated with flowers are shown, above them persistent saw-tooth design is prominent. It is a superior quality Buddha image executed skillfully.



PL.:	97
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 38; W. 23 cm
Accession No.:	SRO 1032 (Old No. 16/20-21)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> and on lotus throne, his right hand is placed in the left and opens upwards in <i>dhyānamudrā</i> , head and halo on the back of Buddha is busted. The shoulders are broad and chest is wide. Buddha is wearing monastic robe which covers his shoulders and the body. The necklines with prominent folds are forming a 'V' shape on the front, drapery folds are accumulated under the hands gracefully chiefly in paired groove lines. The gathered folds of drapery which spread on the top of the throne are in semi-circular shape; The Buddha is seated on grass matted cushion which is placed on a low throne. The front side of the throne is decorated with simple curving groove motifs or cut lines. This is a superior quality Buddha image which is executed skillfully.

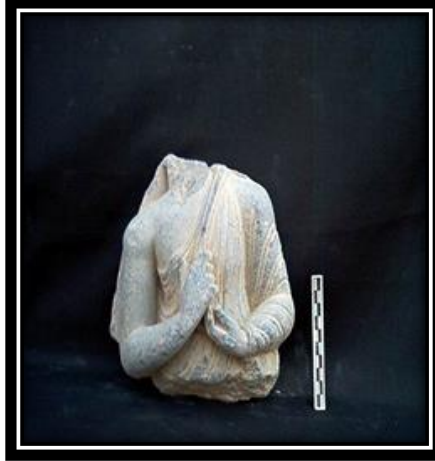


PL.:	100
Title:	Buddha in <i>dhyānamudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 30; W. 34 cm
Accession No.:	SRO 1339 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> and on mutilated throne, his right hand is placed in the left and opens upwards in <i>dhyānamudrā</i> , head and halo is completely busted, and Buddha is in monastic robe leaving his right shoulder bare as in Mathura art style. The <i>uttarīya</i> covers Buddha's left shoulder and also wears a <i>paridhāna</i> , the arms are round and fleshy, the robe covers both knees which is spreads on the throne. The drapery folds are chiefly in round ridges and terraces. The gathered folds of drapery spread on the top of the throne which is busted. This Buddha image is executed skillfully with detail iconographical features.

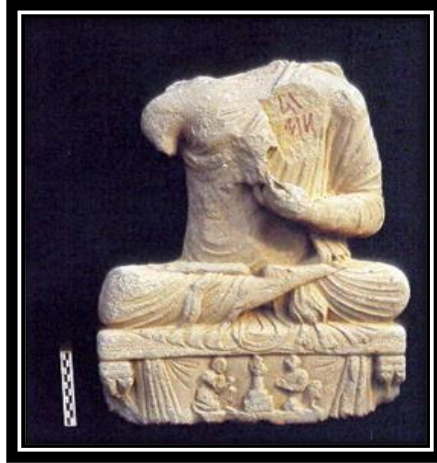
iv) Buddha in *dharmacakra mudrā* :



PL.:	42
Title:	Buddha in <i>dharmacakramudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 23; W. 18.5 cm
Accession No.:	SRO 35 (Old No. 18)
Context /Origin:	Un known
Source:	Kabuli Police Station, Ref. File No. 29/1/72
Description:	Headless seated Buddha in <i>padmasana</i> showing most probably the scene of one of the miracles performed by Buddha at <i>Śrāvastī</i> . Buddha is shown sitting crossed legs, occupying central position in tripod, on lotus flower throne placed on a platform, right and left figures completely busted, head is missing, monastic robe covering both of his shoulders in Gandharān style, all the fingers and thumb of the lower hand touch the bottom of the upper hand, throne is decorated with rows of bisecting triangle lines elegantly.



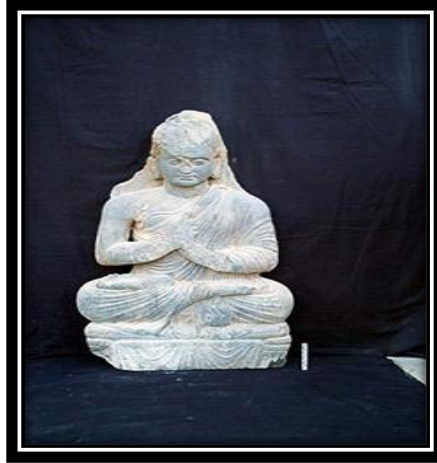
PL.:	43
Title:	Buddha in <i>dharmacakramudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 26; W. 19 cm
Accession No.:	SRO 46 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha (bust) seated in <i>padmasana</i> showing gesture of <i>dharmacakramudrā</i> , head, halo and lower part of the body is badly mutilated; the torso figure is clad in monastic robe leaving right shoulder bare, which was introduced in to Gandhāran art probably in the second century. The edge of the <i>antara-vasaka</i> is visible on right shoulder in Mathurā style; both hands are in preaching pose, all the fingers and thumb of the lower hand touch the bottom of the upper hand. Head and lower part of the body is mutilated. The Buddha image is executed skillfully with detail iconographical features.



PL.:	50
Title:	Buddha in <i>dharmacakramudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 30; W. 42 cm
Accession No.:	SRO 135 (Old No. 41)
Context /Origin:	Un known
Source:	Un known
Description:	Headless seated Buddha in <i>vajrāsana</i> , in the gesture of <i>dharmacakramudrā</i> on low throne, halo is not visible; the figure is clad in monastic robe leaving right shoulder as bare (similar to Mathura art). The <i>uttarīya</i> covers left shoulder and also wears a <i>paridhāna</i> , the robe is gathered below the left hand hanging down in graceful manner, the robe covers both knees leaving right feet bare and in upward position which is spreads on the throne, toes and soles are well modeled, hands are in preaching pose, all the fingers and thumb of the lower hand touch the bottom of the upper hand. Front of the throne is decorated with hanging drapery with Pleats and graceful folds, against in two confronted worshippers, separated by fire alter or censer on a stand right knee on a platform with hand in <i>anjālimudra</i> .



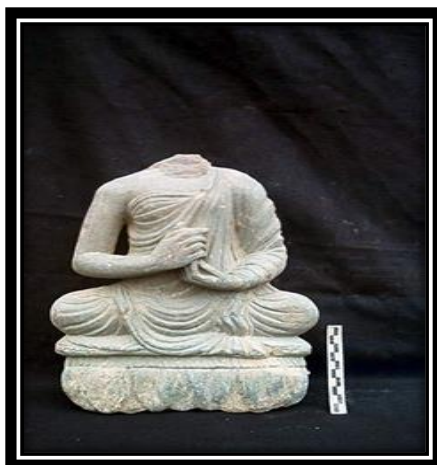
PL.:	65
Title:	Buddha in <i>dharmacakramudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 22; W. 19 cm
Accession No.:	SRO 352 (Old No. SRP 741)
Context /Origin:	Un known
Source:	Recovered from Fazal Rehman resident of Sheikh abad by Police and handed over to Department of Archaeology (Ref. SRO Peshawar Acc. Register)
Description:	Buddha (bust) in <i>dharmacakramudrā</i> , head and halo broken only traces are found, image wears monastic robe covering his both shoulders, wide neck line with prominent folds forming a 'V' shape on the front of the body, folds of drapery are well rounded ridges, hands are in preaching pose, all the fingers and thumb of the lower hand touch the bottom of the upper hand. Head and halo is mutilated.



PL.:	81
Title:	Buddha in <i>dharmacakramudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 83; W. 51 cm
Accession No.:	SRO 441 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha in the gesture of <i>dharmacakramudrā</i> , in <i>vajrāsana</i> , on cushion throne, halo is busted but traces are visible, head from front side is chipped, half open eyes, sharp edges lips with prominent nose and elongated earlobes are visible, the Buddha is in monastic robe leaving his right shoulder bare in Mathurā style. This mode of wearing robe was introduced in to Gandhāra art probably in the second century. The <i>uttarīya</i> covers Buddha's left shoulder and also wears a <i>paridhāna</i> , the monastic robe covers both knees which is spreads on the throne both feet bare and in upward position ,toes and soles are well modeled The drapery folds are chiefly in well rounded, leaving ridges and terraces as flattened at the knees to form low strip. The gathered folds of drapery spread on the top of the throne in semi-circular shape, top of the square pedestal is cushioned on the front right side, but chipped, between the two legs on front side of the throne decoration of undulating motifs in semi-circular design is visible. This is a mater piece of Buddha image which is executed skillfully with detail iconographical features.



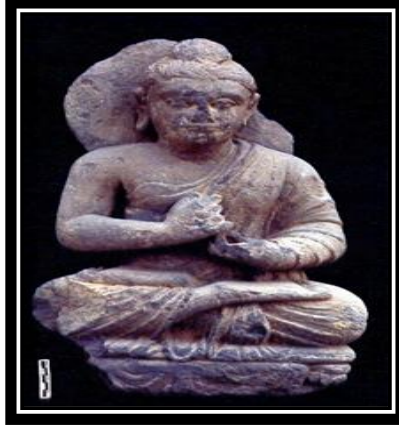
PL.:	85
Title:	Buddha in <i>dharmacakramudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 49; W. 33 cm
Accession No.:	SRO 531 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> in the gesture of <i>dharmacakramudrā</i> on throne covered with mat, head and small halo is mutilated but traces of large halo are visible, the Buddha is in monastic robe leaving his right shoulder bare in Mathurā style which was introduced in to Gandhāran art probably in the second century. The <i>uttarīya</i> covers Buddha's left shoulder and also wears a <i>paridhāna</i> ; the robe covers both knees which are spread on the throne. The drapery folds seems chiefly in well rounded, leaving ridges and terraces as flattened at the knees to form low strip. The gathered folds of drapery spread on the top of the throne in semi-circular shape, top of the square pedestal is cushioned on the front side, between the two legs on front side of the throne essence burner is visible along with hanging drapery on right side, the lower part and left side of throne is however, badly mutilated. This Buddha image is executed skillfully with detail iconographical.



PL.:	95
Title:	Buddha in <i>dharmacakramudrā</i>
Material:	Grey Schist
Measurement(cm):	H. 26; W. 19 cm
Accession No.:	SRO 998 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Stead Buddha in <i>padmasana</i> in the gesture of <i>dharmacakramudrā</i> on high throne, all the fingers and thumb of the lower hand touch the bottom of the upper hand, head and halo is busted, the Buddha is in monastic robe leaving his right shoulder bare similar to Mathurā style. This mode of wearing robe, leaving the right shoulder of Buddha image was introduced in to Gandhāran art probably in the second century. The <i>uttarīya</i> covers Buddha's left shoulder and also wears a <i>paridhāna</i> , the robe covers both knees which is spreads over the throne. The drapery folds are chiefly in wide grooves. The gathered folds of drapery spread on the top of the throne in semi-circular shape, top of the throne is cushioned on the front right side, but chipped from lower portion or unfinished. This Buddha image is executed skillfully with detail iconographical features.



PL.:	98
Title:	Buddha in dharmacakramudrā
Material:	Green Schist
Measurement(cm):	H. 42; W. 24.5 cm
Accession No.:	SRO 1036 (Old No. 19)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>vajrāsana</i> and in the gesture of <i>dharmacakramudrā</i> , on lotus throne, left side of the image from forearm and hands are partially chipped, large halo is partially busted from right side, and face of the Buddha image is in round shape. Wavy hair are combed backwards which runs into low round <i>uṣṇīṣa</i> with a cord at its base, narrow forehead, <i>ūrṇā</i> between the eye brows is visible; half close eyes, shady eye brows and lids are visible. The aquiline nose, with blond nostrils is prominent. Delicate lips and rather round edge chin is visible. The long elongated earlobes are prominent. The shoulders of Buddha are shown broad while chest is wide; the arms are round and fleshy. The Buddha is in monastic robe leaving his right shoulder bare analogous to Mathura style. This mode of wearing robe, leaving the right shoulder of Buddha image was introduced in to Gandhāran art probably in the second century The <i>uttarīya</i> covers Buddha's left shoulder and also wears a <i>paridhāna</i> , the robe covers both knees leaving right feet bare and in upward position which is spreads on the throne, toes and soles are well modeled, hands are in preaching pose, The drapery folds seem chiefly in well rounded, ridges and terraces are flattened at the knees to form low strip, all the fingers and thumb of the lower hand touch the bottom of the upper hand, throne is decorated with open lotus design with rows of up-turned petal leaf gracefully. On the upper part of the lotus throne, saw-tooth design is visible while below the lotus leaves. The face orientation of the image is in frontal position. This Buddha image is executed skillfully by the sculptor and thus can be rendered in a venerable state of preservation.



PL.:	102
Title:	Buddha in <i>dharmacakramudrā</i>
Material:	Black Schist
Measurement(cm):	H. 44; W. 26 cm
Accession No.:	SRO 2668 (old No. SRP 566)
Context /Origin:	Un known
Source:	Found during excavations by Department of Archaeology.
Description:	Buddha in <i>dharmacakramudrā</i> in <i>vajrāsana</i> (legs interlocked with soles upward), on low throne, large halo is partially busted from top left side, Wavy hair parted from the centre of the forehead combed backwards treated with top-knot becoming almost into low round <i>uṣṇīṣa</i> with a cord at its base gracefully, <i>ūrṇā</i> is between the eye brows is not visible as front portion of the face is chipped. Face of the Buddha image is in round shape, open eyes with sharp eye brows and lids are visible. The nose, with blond nostrils is exfoliated. Thin slight lips and rather round shape chin is prominent. The long elongated earlobes are finely executed. The shoulders of Buddha are shown broad whereas the chest is wide; the arms are round and fleshy. The Buddha is in monastic robe leaving his right shoulder bare in Mathura style. This mode of wearing robe, leaving the right shoulder of Buddha image was introduced in to Gandhāran art probably in the second century. The <i>uttarīya</i> covers Buddha's left shoulder and also wears a <i>paridhāna</i> , the robe covers both knees leaving right feet bare and in upward position which is spreads on the throne, toes and soles are well modeled, hands are in preaching pose, all the fingers and thumb of the lower hand touch the bottom of the upper hand. The drapery folds seem chiefly in well rounded, ridges and terraces are flattened at the knees to form low strip, the Buddha is seated on a throne which is covered with a matt cushion. The front portion of the throne which is decorated with drapes design is however, mutilated. This Buddha image is executed skillfully with detail iconographical features.

v) **Bust images of Buddha:**



PL.:	44
Title:	Bust image of Buddha
Material:	Green Schist
Measurement(cm):	H. 16; W. 19 cm
Accession No.:	SRO 87 (Old No. 156)
Context /Origin:	Un known
Source:	Confiscated
Description:	Seated Buddha on a pedestal, the drapery covers both shoulders in Gandharān style, both hands holding a begging bowl, right knee is partially exfoliated, folds of the drapery are gathered beneath the left hand and hang down like a tassel, and base of the pedestal has a plinth, cavetto and convex molding. Upper half part of the image is mutilated. The Buddha image is executed skillfully with detail iconographical features. The iconographical features of this Buddha image give the impression of its resemblance with the sculptures discovered from Swāt or Buner area.



PL.:	47
Title:	Bust image of Buddha
Material:	Grey Schist
Measurement(cm):	H. 30; W. 34 cm
Accession No.:	SRO 102 (Old No. 45)
Context /Origin:	Un known
Source:	Un known
Description:	Upper part of a haloed Buddha image seated under “ <i>Andrasala Cave</i> ” decorated with small figures of Buddha around it, lower part of the body is badly mutilated, large halo covers whole span of the arch, wavy hair and round uṣṇīṣa, <i>ūrṇā</i> is prominent, narrow forehead, close eyes delicately carved, nose and lips partially chipped, elongated earlobes are prominent, monastic robe covering his both shoulders in Gandharān style, the drapery folds are carved in paired grooves. The Buddha image is executed skillfully with detail iconographical features.



PL.:	48
Title:	Bust image of Buddha
Material:	Green Schist
Measurement(cm):	H. 33; w. 25 cm
Accession No.:	SRO 111 (Old No. 148)
Context /Origin:	Un known
Source:	Un known
Description:	The face, halo, arm and lower portion of the Buddha image is completely mutilated, monastic robe covering his both shoulders in Gandharān style, the neckline with prominent folds forming round shape on the front in high relief, the drapery folds are wide, ridged and with sharp edges. The image is in a mutilated condition.



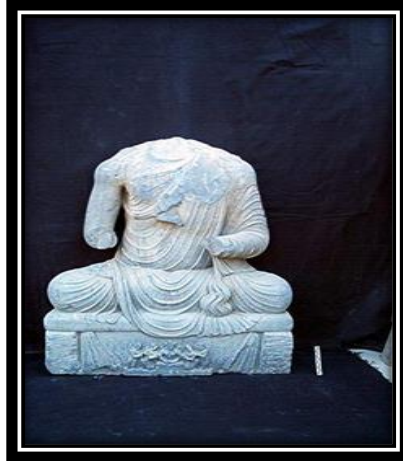
PL.:	55
Title:	Bust image of Buddha
Material:	Grey Schist
Measurement(cm):	H. 18; W. 12 cm
Accession No.:	SRO 187 (Old No. 200)
Context /Origin:	Un known
Source:	Un known
Description:	Headless bust of Buddha, badly mutilated image, forearms, and lower part of the body completely busted. Monastic robe covering the body in Gandharān style, the neckline with prominent folds forming 'V' shape on the front in high relief, the drapery folds are wide, ridged and with blunted edges. Traces of another figure towards his left are visible.



PL.:	67
Title:	Bust image of Buddha
Material:	Green Schist
Measurement(cm):	H. 53; W. 32 cm
Accession No.:	SRO 381(Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Bust image of haloed Buddha (probably in <i>abhayamudrā</i>), front face and halo chipped, both arm and lower part of the body is busted, monastic robe is covering both shoulders, the necklines with prominent folds forming a 'V' shape on the front, the folds of the drapery are rather narrow, ridges with small edges. The image is executed skillfully.



PL.:	78
Title:	Bust image of Buddha
Material:	Grey Schist
Measurement(cm):	H. 68; W. 77 cm
Accession No.:	SRO 433 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in lotus position on low throne, in <i>vajrāsana</i> , head, halo and forearm missing, the figure is clad in monastic robe leaving the right shoulder bare (similar to Mathurā art, which was introduced in to Gandhāran art probably in the second century). The <i>uttarīya</i> covers left shoulder and also wears <i>paridhāna</i> , the robe covers both knees leaving feet bare and in upward position which is spreads on the throne, toes and soles are well modeled. Front of the throne is less decorated and chipped. This Buddha image is executed skillfully with detail iconographical features.



PL.:	79
Title:	Bust image of Buddha
Material:	Grey Schist
Measurement(cm):	H. 48; W. 74 cm
Accession No.:	SRO 438 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> on throne, both hands are busted, head, halo is missing; the figure is clad in monastic robe leaving right shoulder bare in Mathura style. The <i>uttariya</i> covers Buddha's left shoulder and also wears <i>paridhāna</i> , the robe covers both knees which is spreads on the throne. The necklines are round with folds on the front, the drapery folds are chiefly in well rounded ridges and terraces are flattened at the knees to form low strip. The gathered folds of drapery spread on the top of the throne in semi-circular shape, on front side of the throne a Buddha is seated in <i>dhyānamudrā</i> and four seated worshippers two in each side leaning towards Buddha in <i>anjali mudra</i> are visible, hanging drapery on both sides is prominent. This Buddha image is executed skillfully with detail iconographical features.



PL.:	84
Title:	Bust image of Buddha
Material:	Grey Schist
Measurement(cm):	H. 43; W. 18 cm
Accession No.:	SRO 453 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Only left part of the Bust of haloed Buddha image is preserved, slightly round face, hair arranged in small snail-shell shaped curls (a classic Indian style), high uṣṇīṣa, narrow forehead, halo busted from centre, <i>ūrṇā</i> is missing probably chipped and exfoliated, close eyes, eye lids, eyeballs, nose, right nose and lips are exfoliated. Buddha is wearing monastic robe covering both shoulders, the necklines are round with folds on the front, and traces of the monastic robe are visible which consist of over robe and lower garment. This Buddha image is executed skillfully with detail iconographical features.



PL.:	86
Title:	Bust image of Buddha
Material:	Grey Schist
Measurement(cm):	H. 14; W. 40 cm
Accession No.:	SRO 672 (Old No. SRP 9)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> in the gesture of <i>abhayamudrā</i> on a decorated throne, Buddha is wearing monastic robe covering his body, the drapery folds are broad rounded strips, his left hand is holding hem of the drapery and the gathered drapery spreads over on top of the throne in semi-circular shape. Only left half portion of the image is preserved and survived. The front left side of the square throne is decorated with straight festoon with opposite ovate shape leaves, facing left side skillfully.

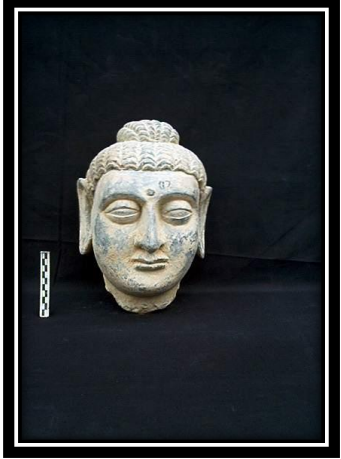





PL.:	90
Title:	Bust image of Buddha
Material:	Grey Schist
Measurement(cm):	H. 29; W. 19 cm
Accession No.:	SRO 841 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Seated Buddha in <i>padmasana</i> in the gesture of <i>dhyānamudrā</i> on a square high throne, his right hand is placed in the middle of chest almost touching neckline while left hand is lying on his lap holding gathered folds of drapery which spreads on the top of the throne in semi-circular shape. Halo and head is completely mutilated, shoulders and chest is narrow. Buddha is wearing monastic robe which completely covers his shoulders and the body. The necklines are round with double folds on the front, the drapery folds are accumulated under the hands gracefully which are chiefly in well double grooved lines. The gathered folds of drapery spread on the top of the throne in semi-circular shape; the front side of the throne is decorated with simple foliage design. The throne depict two legs at front of the rectangular cushion throne is decorated with hanging drapes. A tenon is visible at the bottom of the images which uses to fix it in the wall for veneration by the devotees. This Buddha image is executed skillfully with detail iconographical features. This image of Buddha has close resemblance with the images of Buddha discovered from Swāt or Buner area.







PL.:	91
Title:	Bust image of Buddha
Material:	Grey Schist
Measurement(cm):	H. 35;W. 16 cm
Accession No.:	SRO 845 (Old No. nil)
Context /Origin:	Un known
Source:	Un known
Description:	Buddha's torso in <i>samabhanga</i> , in the gesture of <i>abhayamudrā</i> , head and halo is exfoliated; his both hands are busted. Buddha is wearing monastic robe which completely covers his shoulders and the body. The necklines with prominent folds are forming a 'V' shape on the front.

FAKE BUDDHA IMAGES IN THE COLLECTION

<p>PL.-103 SRO-417</p>	<p>Buddha head</p>  <p>A photograph of a light-colored Buddha head sculpture with a serene expression, closed eyes, and a small mark on the forehead. The hair is styled in a topknot. A small white scale bar is visible on the left side of the image.</p>	<p>PL.-104 SRO-655</p>	<p>Buddha head</p>  <p>A photograph of a light-colored Buddha head sculpture with a serene expression, closed eyes, and a small mark on the forehead. The hair is styled in a topknot. A small white scale bar is visible on the right side of the image.</p>
<p>PL.-105 SRO-973</p>	<p>Buddha head</p>  <p>A photograph of a dark-colored Buddha head sculpture with a serene expression, closed eyes, and a small mark on the forehead. The hair is styled in a topknot. A small white scale bar is visible on the left side of the image.</p>	<p>PL.106 SRO-1075</p>	<p>Buddha head</p>  <p>A photograph of a light-colored Buddha head sculpture with a serene expression, closed eyes, and a small mark on the forehead. The hair is styled in a topknot. A small white scale bar is visible on the right side of the image.</p>

<p>PL.-107 SRO- 2361</p>	<p>Buddha head</p> 	<p>PL.-108 SRO- 1051</p>	<p>Buddha head</p> 
<p>PL.-109 SRO- 291</p>	<p>Buddha head</p> 	<p>PL.-110 SRO-591</p>	<p>Buddha head</p> 

<p>PL.-111 SRO-975</p>	<p>Buddha head</p> 	<p>PL.-112 SRO-360</p>	<p>Buddha in <i>abhayamudrā</i></p> 
<p>PL.-113 SRO-249</p>	<p>Buddha in <i>dhyānamudrā</i></p> 	<p>PL.-114 SRO-337</p>	<p>Buddha in <i>dhyānamudrā</i></p> 

<p>PL.-115 SRO-577</p>	<p>Buddha in <i>dhyānamudrā</i></p> 	<p>PL.-116 SRO-675</p>	<p>Buddha in <i>dhyānamudrā</i></p> 
<p>PL.-117 SRO-1022</p>	<p>Buddha in <i>dhyānamudrā</i></p> 	<p>PL.-118 SRO-554</p>	<p>Buddha in <i>dhyānamudrā</i></p> 

Turnitin Originality Report
BUDDHA STONE IMAGES IN SUB-REGIONAL OFFICE, PESHAWAR CLASSIFICATION AND STYLISTIC
ANALYSIS by Tahir Saeed
From paper (MPhil/PhD)

- Processed on 04-Jul-2017 10:53 PM PDT
- ID: 829043726
- Word Count: 45132

Similarity Index

7%

Similarity by Source

Internet Sources:

3%

Publications:

2%

Student Papers:

4%

sources:

1

1% match (student papers from 30-Jun-2010)
[Submitted to Higher Education Commission Pakistan on 2010-06-30](#)

2

1% match (Internet from 16-Feb-2015)
http://www.rarebooksocietyofindia.org/book_archive/196174216674_10151337311911675.pdf

3

< 1% match (student papers from 08-May-2017)
[Submitted to Higher Education Commission Pakistan on 2017-05-08](#)

4

< 1% match (Internet from 04-May-2015)
<http://researchlink.in/FullIssue/Research%20Link%20128/12%20Fine%20Arts.pdf>

5

< 1% match (student papers from 20-Jul-2016)
[Submitted to Higher Education Commission Pakistan on 2016-07-20](#)

6

< 1% match (student papers from 25-Jun-2016)
[Submitted to Higher Education Commission Pakistan on 2016-06-25](#)

7

< 1% match (student papers from 02-Aug-2016)

[Submitted to Higher Education Commission Pakistan on 2016-08-02](#)

8

< 1% match (Internet from 26-Jan-2015)

<http://nceg.upesh.edu.pk/GeologicalBulletin/Vol-17-1984/Vol-17-1984-Paper14.pdf>

9

< 1% match (publications)

[Rowland, Benjamin. "A Revised Chronology of Gandhāra Sculpture", The Art Bulletin, 1936.](#)

10

< 1% match (publications)

[Soper, Alexander Coburn. "Early Buddhist Attitudes toward the Art of Painting", The Art Bulletin, 1950.](#)

11

< 1% match (Internet from 21-Jun-2017)

<http://documents.mx/documents/buddha-special-features-swat.html>

12

< 1% match (student papers from 09-Aug-2011)

[Submitted to Higher Education Commission Pakistan on 2011-08-09](#)

13

< 1% match (Internet from 26-Sep-2010)

http://en.wikipedia.org/wiki/Talk:Kshatriya/Discussion_Archive_2

14

< 1% match (student papers from 13-Mar-2014)

[Submitted to Higher Education Commission Pakistan on 2014-03-13](#)

15

< 1% match (publications)

[Khattak, N.U.. "Unroofing history of the Sillai Patti granite gneiss, Pakistan: constraints from zircon fission-track dating", Radiation Measurements, 200106](#)

16

< 1% match (Internet from 19-Nov-2008)

http://www.piac.com.pk/PIA_Holidays/pia-Holidays_Tours_gandhara.asp

17

< 1% match (publications)

[Callieri, Pierfrancesco. "Domenico Faccenna \(1923-2008\)", Journal of Asian Civilizations/19934696, 20110701](#)

18

< 1% match (publications)

[Coomaraswamy, Ananda K.. "The Origin of the Buddha Image", The Art Bulletin, 1927.](#)

19

< 1% match (student papers from 07-Mar-2015)

[Submitted to University of Leeds on 2015-03-07](#)

20

< 1% match (Internet from 12-Sep-2014)

<http://ia601505.us.archive.org/4/items/ost-art-cu31924009002308/cu31924009002308.pdf>

21

< 1% match (Internet from 31-Jan-2015)

http://theglobaljournals.com/paripex/file.php?val=September_2013_1379498375_46eac_34.pdf

22

< 1% match (Internet from 11-Dec-2016)

<https://www.questia.com/library/journal/1P3-3667448591/an-overview-of-archaeological-research-in-gandhara>

23

< 1% match (student papers from 10-Aug-2010)

[Submitted to Higher Education Commission Pakistan on 2010-08-10](#)

24

< 1% match (student papers from 08-Feb-2017)

[Submitted to Viterbo University on 2017-02-08](#)

25

< 1% match (student papers from 17-Oct-2012)

[Submitted to Higher Education Commission Pakistan on 2012-10-17](#)

26

< 1% match (student papers from 07-Dec-2014)

[Submitted to University of South Florida on 2014-12-07](#)

27

< 1% match (publications)

[Ananda K. Coomaraswamy. "The Buddha's cūḍā, Hair, usṇīsa, and Crown", Journal of the Royal Asiatic Society of Great Britain & Ireland, 2011](#)

28

< 1% match (student papers from 04-Oct-2013)

[Submitted to SUNY, New Paltz on 2013-10-04](#)

29

< 1% match (Internet from 20-May-2016)

<https://bir.brandeis.edu/bitstream/handle/10192/25310/AssomullThesis2013.pdf?isAllowed=y&sequence=1>

30

< 1% match (Internet from 28-Jan-2008)

<http://www.fravahr.org/spip.php?article287;>

31

< 1% match (student papers from 11-Jun-2016)

[Submitted to Higher Education Commission Pakistan on 2016-06-11](#)

32

- < 1% match (Internet from 18-Jun-2017)
http://www.answers.com/Q/Is_Buddha_evil?page=15
- 33
- < 1% match (student papers from 28-Nov-2012)
[于 2012-11-28 提交至 University of California, Los Angeles](#)
- 34
- < 1% match (Internet from 05-Apr-2010)
http://www.easternbookcorporation.com/moreinfo.php?txt_searchstring=14019
- 35
- < 1% match (student papers from 06-Apr-2017)
[Submitted to Universiti Teknologi Petronas on 2017-04-06](#)
- 36
- < 1% match (publications)
[Ethnobiology, 2015.](#)
- 37
- < 1% match (student papers from 18-Sep-2013)
[Submitted to Higher Education Commission Pakistan on 2013-09-18](#)
- 38
- < 1% match (Internet from 12-Mar-2007)
<http://www.kantipuronline.com/feature.php?&nid=102080>
- 39
- < 1% match (student papers from 15-Mar-2010)
[Submitted to Nazareth Academy on 2010-03-15](#)
- 40
- < 1% match (student papers from 12-Nov-2012)
[Submitted to Bloomsbury Colleges on 2012-11-12](#)
- 41
- < 1% match (student papers from 06-Jan-2014)
[Submitted to Bloomsbury Colleges on 2014-01-06](#)
- 42
- < 1% match (student papers from 15-Jan-2016)
[Submitted to School of Oriental & African Studies on 2016-01-15](#)
- 43
- < 1% match (student papers from 27-May-2012)
[Submitted to Higher Education Commission Pakistan on 2012-05-27](#)
- 44
- < 1% match (Internet from 27-Sep-2003)
<http://www.akmuseum.org.nz/downloads/Classics%20Kit1.pdf>

45

< 1% match (student papers from 27-Jun-2014)
[Submitted to Higher Education Commission Pakistan on 2014-06-27](#)

46

< 1% match (student papers from 14-Nov-2014)
[Submitted to School of Oriental & African Studies on 2014-11-14](#)

47

< 1% match (publications)
[Khan, Muhammad Ashraf Ul-Hassan, Mahmood. "NEW DISCOVERY IN TAXILA VALLEY ARCHAEOLOGICAL EXCAVATIONS AT BUDDHIST MONASTERY OF JINAN WALI DHERI.". Ancient Sindh, Dec 31 2009 Issue](#)

48

< 1% match (Internet from 06-Nov-2015)
http://www.britishmuseum.org/explore/highlights/highlight_objects/asia/d/head_of_the_buddha.aspx

49

< 1% match (student papers from 24-Sep-2013)
[Submitted to Higher Education Commission Pakistan on 2013-09-24](#)

50

< 1% match (Internet from 27-Sep-2014)
http://sino-platonic.org/complete/spp222_indian_chinese_buddhism.pdf

51

< 1% match (student papers from 20-Sep-2015)
[Submitted to Xavier University on 2015-09-20](#)

52

< 1% match (publications)
[Ashraf Khan, Muhammad and Farooq Swati, Muhammad. "Sculptures from the Buddhist site at Tokardara \(Naijigram\), Swat", Journal of Asian Civilizations, 2012.](#)

53

< 1% match (Internet from 11-Feb-2016)
http://booksnow1.scholarsportal.info/ebooks/oca1/11/beginningsofbudd00foucuoft/beginningsofbudd00foucuoft_bw.pdf

54

< 1% match (Internet from 30-Sep-2013)
<http://gandharanstudies.net/CV.html>

55

< 1% match (publications)
["Buddhism and Jainism", Springer Nature, 2017](#)

56

< 1% match (publications)
[Olivieri, Luca M.. "Bibliography \(1940-2011\) IsMEO/IsIAO activities and research in Northern Pakistan", Journal of Asian Civilizations/19934696, 20110701](#)