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ROLE OF GANDHARA IN SPREAD OF STYLES, INFLUENCE OF GANDHARA ART AND INFLUENCES ON GANDHARA ART

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ABSTRACT BY SAMINA SALEEM

Role of gandhara in spread of styles, Influence of Gandhara Art and Influences on Gandhara Art

Basic purpose of this paper is to provide the students and researcher a new dimension to look into the art of South Asian region. This art which is known as Gandhara art flourished here from 1st Millennium to the of the 11th century AD. First part of Paper is comprised of brief history of this area, that is a part of subcontinent specially Pakistan. This area has been a trade route from west to East, also been having a magnetic attraction for West since long, because it has versatility in its Geography, climate and also its inhabitants. As far as art is concerned the land of Gandhara has adaptability for the people of other areas. So either Maurians or Kushans all welcomed people from West and Central Asia. Their Art styles were mingled in Gandhara Art and became a part and parcel of their Art. Not only that their influences became a part of Gandhara, but they also took some of the influences of Gandhara and adopted them in their Art of later period. This is the dimension to which this paper is going to be taking to the readers. This area also attracted Alexander the great in 320 B.C. So, different influences came from Greece to Gandhara. One of the major fascinating points is how traders became the major source of spread of Artistic style. The second part of the Paper is mainly concerned with the subject matter of Gandhara, which is Buddhism. A brief introduction to the life of Buddha and Jatka stories is given. It also includes photographs of works that have been compared. The third part or conclusion of the paper is very innovative and with a new idea. Gandhara Art is not only influenced by its prevailing contemporary arts, but it also had influenced the work of the Art of the later both Eastern and Western Artists. It has been compared theoretically and through Images how later artist have used the same compositional devices as Gandhara artists used in their work centuries ago.

This paper notifies amazing similarities in the Gandhara Art and Art of the later Eastern and Western areas.

KEY WORDS

Gandhara History

Gandhara Theme

Influences on Gandhara

Influences of Gandhara

Similarities

CONTENTS

- **Brief History of Gandhara (major cities of Gandhara)**
- **Persian Rule in Gandhara**
- **Arrival of Alexander**
- **Reign of Mauryans**
- **Arrival of Greco- Bactrians, Sakas, and Indo – Parthians**
- **Kushan rule**
- **Invasions by the Huns**
- **Turkshahi and Hindushahi Period**
- **Religious background and Theme of Gandhara Problems in studying Gandhara Art**
- **Different Influences on Gandhara Art**
- **Comparison of Gandhara Art with later European and Eastern Art**

ROLE OF GANDHARA IN THE SPREAD OF ARTISTIC STYLES

(Influence on Gandhara, influences of gandhara, Comparison with the later Art)

Before discussing different influences in Gandhara Art, a brief history of

Gandhara is here with different ruler's times and their contributions in Gandhara.

Gandhara Art flourished from 1st Millennium BC to 11th Century AD. First religion

Was Rig-Veda. However Gandhara Art reached its peak in Kushan period. The

Term Gandhara started may be with its meaning. Gand means fragrance and Hara

means land, so land of fragrance. There was also a queen with this name

Gandhāri, mentioned in Mahabharata (religious book of Hindus) so may be

Gandhara is derived from her name. From 1300 -600 BC it was the period of

Vedic religion. Rig- Vedas written texts about the religion. It was an age of

Spiritual reasoning. In 6th Century BC Gautama Buddha (Leader of Buddhism) was

born as a prince Sidharta and attained spirituality and appeared to be a spiritual

teacher. He prohibited his physical representation in his life time, he never wanted

people worshipping him.

He never wanted to present himself as God.

In the Peshawar basin Gandhara was located in the agricultural plains in the

foots of Himalayas, which is known as northwest Pakistan. Its position being on

the Silk rout, linking China, South Asia and the Mediterranean this was an incredibly wealthy area. Gandhara is also mentioned in the ancient Vedic Texts and in the accounts of religious Chinese Pilgrims. The territory includes on the West natural boundaries of Hindu Kush range, high foot hills to the north and Indus river at the east. On the South the basin surrounded by the modern city of Purshapura known as Peshawar. Beyond foot hills on the north of Gandhara was Udhyana, which is the ancient name of Swat. Across the Hindu Kush in the West Is Afghanistan now known as Nagarahara. The Bactria on the north western side forms Greater Gandhara. (Behrendt 3-4) The strategic location of Gandhara trade has been the main source of living in Gandhara. Due to this extensive trade travelling in the region different influences came in Gandhara and it is always difficult to find the chronology of the works , but still different influences can be discussed. West bank of the Indus river.

So Gandhara comprise of on the west bank of the Indus river, Peshawar Valley, modern Swat, Buner, and Bajaur with rich valley on the border line between India and Western Asia.

In the 6th and 5th Century BC a part of Achaemenid,s empire of Persia was formed. In 320 BC Alexander the great came to this area Gandhara, so we can say that during 4th Century BC Gandhara was occupied by Alexander and his Armies in 327 BC, and there after the land of Gandhara was occupied by Chandragupta Mauria, who ruled here form 300 BC to 1st Millennium

AD. But after one Century of this Indian rule West was again attracted by this area.

So in roughly 2nd Century BC Greek Dynasty took place of Indian. During early 1st Century the Sakas or Scythians came and then Kushans and Parthians came after them. This area was still a place of attraction for the world. Now in 3rd Century it again went to Persian Sassanids and area was reconquered by Kushans in the fourth century AD. Then Hephthalite or white Huns swept the region of Gandhara in 465 AD. They almost destroyed the Buddhist Monuments at Gandhara. (Marshal 1)

A Brief History of Gandhara

Dr Ghani ur Rehman of Taxila Institute of Cultural Civilization Islamabad

Pakistan, discussed in his lecture that some stone tools and burnt bones were found in Mardan area caves belonging to the stone age. These artifacts seem to be 15,000 years old. More recent excavations are still going on.

Recent excavations point to 30,000 years before present. These invasions show bronze age of Gandhara. This Culture survived here till 1000 BC.

According to the records of famous epics (Religious Books of Hindus) Ramayana and Mahabhart, This area of Gandhara had played a great role. Raja Ambhi Kumar is thought to be the direct descendant of Bharata.

Bruck said, “ There were three comings of Buddhism in Tibet. First was from 1st to 7th century AD by the two wives of Songtson Gampo, he married among others

two women, the Nepalese princess Bhrikuti Devi and the other Chinese princess WE- Chung, who arrived in Lhasa in 641. They brought with them Statue of Buddha they wanted to build temples for keeping these statues. They brought with them Mahayana Buddhism to Tibet. Padmasmbhawa from Swat was called, who was a scholar to control the Demons of the Bon Religion (Shamanism)and brought with him Tantric Buddhism. Gandhara is also thought to be the location of the mythical Tibetan.

lake Dhanoshka, the birthplace of Padmasmbhawa, the founder of Tibetan Buddhism. The identifies the lake with a Stupa, located near the tiny village of Swat near. A spring was said to flow from the base of the stupa to form the lake. Archaeologists have found the stupa, but no spring or lake can be Identified. Then the third coming of Buddhism in Tibet was by Atisha from 3rd to 11th century AD. He also brought with him Tantric Buddhism but of a different kind. This was the Vinayana discipline of Monks. So discipline was brought to Buddhism, That unification of male and female had no attraction for Monks and Nuns.

(Bruck 15)

The city of Taxila: The city of Taxila was important center for Hindu learning from 5th century BC to 2nd Century AD. (Bhatti 2-3)

Persian rule: Cyrus the great: An empire was built by him from Greece to the Indus river from 558–530 BC.

Great scholars Panini and Kautilya also lived in this cosmopolitan environment.

The language Kharoshti was developed here and was considered National Script of Gandhara till 3rd Century AD.

Reign of Mauryan: Chandragupta, the founder of Mauryan dynasty lived in Taxila, when Alexander captured this city, but still a trainee of Alexander named Kautilya remained his advisor.

In 305 BC, the Empire of Maurya extended up to Southern Afghanistan. With the completion of the Empire's Grand Trunk Road, the region **prospered as a center of trade.**

Gandhara remained a part of the Mauryan Empire for about a century and a half.

It is because of this trade that different influences were transported from one place to another.

Asoka, the grandson of Chandragupta, was one of the greatest Indian rulers. Like his grandfather, Asoka also started his career from Gandhara as a governor. Later he supposedly became a Buddhist and promoted this religion in his empire. He built many Stupas in Gandhara (Marshall 1-6)

Kushan rule

The Parthian dynasty fell about 75 to another group from Central Asia. The Kushans, moved from Central Asia to Bactria, where they stayed for a century.

One of their tribes, the Kushan, under the leadership of Kujula

Kadphises gained control of Gandhara and other parts of what is now Pakistan.

The Kushan period is considered the Golden Period of Gandhara. Peshawar Valley

and Taxila are littered with ruins of Stupas and monasteries of this period.

Gandharan art flourished and produced some of the best pieces of Indian Sculpture. Many monuments were created to commemorate the Jatka tales. The Gandhara civilization peaked during the reign of the great Kushan king, Kanishka. The cities of Taxila (Takshashila) at Sirsukh and Peshawar were built. Peshawar became the capital of a great empire stretching from Gandhara to Central Asia. Kanishka was a great patron of the Buddhist faith; Buddhism spread to Central Asia and the Far East across Bactria and Sogdia, where his empire met the Han Empire of China. Buddhist art spread from Gandhara to other parts of Asia. Under Kanishka, Gandhara became a holy land of Buddhism and attracted Chinese pilgrims to see monuments associated with many Jatka tales. In Gandhara, Mahayana Buddhism flourished and Buddha was represented in human form under the Kushans.

Invasion by the Huns

The Hephthalite Huns captured Gandhara around 450 A.D, and did not adopt Buddhism. During their rule, Hinduism was revived but the Gandharan Civilization declined. The Sassanids, aided by Turks from Central Asia, destroyed the Huns' power base in Central Asia, and Gandhara once again came under Persians in 568 A.D. When the Sassanids were defeated by the Muslim Arabs, Gandhara along with Kabul was ruled by Buddhist Turks. But Taxila was in ruins and Buddhist monasteries were deserted. Instead, Hindu temples were numerous

and Hinduism was popular.

Turkshahi and Hindushahi period

After the fall of the Sassanid Empire to the Arabs in 644, Afghanistan and Gandhara came under pressure from Muslims. But they failed to extend their Empire to Gandhara. Gandhara was first ruled from Kabul and Udhabadapura (Hund)

Turkshahi ruled Gandhara from Kabul for next 200 years. Sometime in the 9th century the Turkshahi was replaced by Hindushahi. Based on various Muslim records the estimated date for this is 870. The dynasty ruled from Kabul, later the capital was moved to Udhabadapura. They built great temples all over their kingdoms. Some of these buildings are still in good condition in the Salt Range of the Punjab (Hindu temples). However, this expansion of Gandhara kingdom was coincided with the Ghaznavid Empire under Sabuktigin and then Mahmud Ghaznavi in Kabul. The city in Afghanistan known as Kandahar is said to have been named after Gandhara.

Rediscovery of Gandhara by major personalities

By the time Gandhara had been absorbed into the empire of Mahmud of Ghazni, Buddhist buildings were already in ruins and Gandhara art had been forgotten. After Al-Biruni, the Kashmiri writer Kalhana wrote his book *Rajatarangini* in 1151. He recorded some events that took place in Gandhara, and gave details about its last royal dynasty and capital Udhabadapura.

In the 19th century, British soldiers and administrators started taking interest in the Ancient history of the Indian Subcontinent. In the 1830s coins of the post-Ashoka period were discovered and in the same period Chinese travelogues were translated. Kharoshti script was interpreted by Alexander Cunningham, James Prinsep, Charles Mason, in 1838.(Cunningham Wikipedia)

Physical appearance and Language of Gandhara: If we consider such a history of Gandhar in mind it is not unusual that Gandhara people are so Cosmopolitan in Culture and their outlook. From Gandhara Sculptures we can get the idea that these people were tall dignified figures like Pathans and wore the same kind of baggy trousers and sleeved coats. Others were characteristically Greek; others were like Indians. The common speech was Prakrit, but the script was known as Kharoshti, a modified form of Aramaic of Western Asia, which was adopted as official language throughout Persia. (Marshal 1-2)

Why Trade became a major source of spread of Styles

Gandhara's strategic location along the Silk Road and great wealth it derives from that commercial trade attracted wave upon wave of foreign invaders. If we keep in mind the varied history of the Gandhara, we will come to know that lot of trade activity has been going on in this region. It is difficult to find the chronology of the works of art, but we can try to find different influence

on Gandhara Art that took place of this free travelling activity in the region.(Marshall 1-32)

RELIGIOUS BACKGROUND AND THEM OF GANDHARA:

When Buddhism started to emerge, it was an age of reasoning. People were Challenging Vedas (Vedic Texts), people got awareness and questioned Jaini Smideas. In Brahmanism there was a lot of class discrimination. Only Brahman high cast could get Moksha (Nijaat). We can say that Brahmans were the most privileged ones.

When Buddha was born in 6th Century BCE, Buddhism became the basic subject of Gandhara Art. Gautama Buddha had multiple lives.

He was born died and born again. His lives had several stories, which were known as Jatka Stories. Some believe that there were 555 lives of Buddha, and each life had stories from birth till death. Buddha's life was not a normal birth nor was his death normal. His mother Maha Maya saw a dream a white elephant with several tusks. This was interpreted that she is going to give birth to a son, who will have Spiritual powers. Everything was symbolic in Buddhism. So in many works of Gandhara Buddha is presented symbolically.

There were two groups of Buddhist believers. Hinayanas and Mahayana's. Hinayanas represented Buddha symbolically whereas Mahayana presented Buddha in physical shape. The symbols which were used were Lotus flower,

elephant, horse, lion, wheel etc. He emerged from the right rib of his mother which was not a normal birth, and immediately after birth he started talking. Buddha who was born in Nepal in Lambani garden was a prince, who spent his early life in the palace as a prince. When he became aware of the sufferings of mankind. He left his luxurious life and went to forest where he meditated and also quitted eating, so he lost a lot of weight then he realized that this is not the way to work for the peace of humanity, then he started eating again and tried to achieve his goal to attain Nirvana.

Buddha found golden rules for remedies from suffering.

The Golden rules are:

Right view

Right thought

Right speech

Right action

Right livelihood

Right efforts

Right mind fullness

Right concentration

Right wisdom.

Then only Nirvana can be achieved.

Buddha prohibited his imagery in his life time. He never considered himself god, but a spiritual teacher. The first image of Buddha is said to be made after three to four hundred years after his death. (Rehman 47-48)

Problems in studying Gandhara Art:

There had always been lots of problems in studying Gandhara Art. it is almost now more than one hundred and fifty years when Gandhara Art was first discovered out of obscurity, ever since then neither the sources which supply the specimens of this Art have been exhausted nor has ended the fascination, which this art offers to various scholars both local and foreign. But from the beginning the study of this art was beset with certain problems. It is unfortunate that most of these problems still haunt our scholars despite the fact that number of cities that now known and the amount of sculpture now placed at our disposal are much more than what was available to the scholars in the first half of the 19th century.

Some of the most important problem which still awaits, and concerns the precise date of the origin and socio political and historical forces which led to the creation of this art.(Rehman 47-49)

Gandhara on the west bank of Indus River

and comprising Peshawar valley includes the district of Peshawar, Noushera, Charseda, Mardan and Swabi. The district of Swat, Bunair, Dir, Malakand and Bajaur agencies. Some scholars its territorial boundaries to Jalalabad in Afghanistan, Hazara division and the entire Taxila. All can be named as greater Gandhara. There is an assumption made on the basis of specimens but is not considered true for various reasons. The Art of Gandhara is beyond geographical limits, because lots of influences were merged in Gandhara becoming its part and parcel. (Rehman 149-50)

DIFFERENT INFLUENCES ON GANDHARA ART: This is why the area being along the silk road, trade flourished and different influences from different places came to Gandhara and adopted by local artists. Here it is difficult to find the confirmed chronology of the works but we can find different influences. Here the works from Gandhara are arranged in a chronological order and will be discussed with reference to influences both local and foreign. The period from (336- 323 B.C). Is the period when Alexander the great conquered Taxila and arrived at the Indus River. In 200 B.C. The first sites of Buddhist were found but no religious imagery is known from this period. During 2nd century B.C and 1st Century AD carved stone dishes and secular luxury objects and bath room dishes are produced. During this period Gandhara artists were not simply copying foreign objects, iconography and stylistic ideas but reworked them to suite local



dead is demonstrated by comparing a steatite dish produced in Alexandria with Gandhara.

In Alexandrian dish the figures occupy the upper part of the composition are framed by the linear motives on the outside of the rimmed lotus petals within the back is embellished with concentric bands of petals, grape vine and a floral wreath. The Gandhara dishes are remarkably similar to the Alexandria examples in terms of their material, size and placement of figures and use of decorative floral motives, the lotus petals and wreath at the back. **(Khan 55)**

Yet relating styles and influences to the chronological development of Gandhara Art is often problematic, because artists borrowed so freely from other traditions.

Gandhara was trading simultaneously with the Mediterranean west and with Parthian and also near east, so similarly could be a case of different workshops



providing dishes at the same time e.g. so frontal stylistic Parthian

different

Incursion in to Gandhara is the frontal style in a grand stele from Palmyra on the other dish no 5 a man dressed in a turban and shall and wearing jewelry is flanked by two elegantly adorned women holding wine cups can be related to early north Indian Buddhist site of Bharhut Hellenistic and Parthian mixed with India Gandhara artist in the beginning were found in interpreting myths on look gets confused oval of the Gandhara artist already knew the myth or this huge lion has the same different local meaning. So dating the Gandhara art solely on the basis of style is difficult. The naturalism in the figure no 8 wrestler weight with Hercules

holding a lion is the result of ongoing Roman influence. (Behrendt 17-23)

From first century B.C through objective were produced in

Gandhara that must have been admired more for their beauty than for any religiously significance.

Most important are Mirror handles can be can be dated to first century B.C, because distinctive hair style similar the first century B.C. The care with which the clothing, dress jewelry and hair are done the enveloped in the small two figures reflect Gandhara cold weather. This kind f mirror handles with elegant women are found from Sirkap, Bigram and a variety of the trading Centre of trade activities that fashions from foreign were also welcomed. These figures have combination of different other cultures and costumes. The city dwellers of ancient Gandhara to have been eager to display their wealth by making jewelry example available in Gandhara, and must have come to Gandhara via trade with the Mediterranean and same kind has been found in Sirkap also. They also made cheaper and durable terracotta jewelry .these stone terracotta moulds were traded freely and had been found in north and west India as well as in North West Pakistan. Because their trade made them ideal vehicles for transmitting fresh styles. These kinds of moulds were found here across the borders. Another ring in Intaglio objects made of Ivory, bone, jewelry and seals moved easily along the trade routes. An ivory female figure which may be a mirror handle or possibly a table leg found in Pompeii and same kind of this shape have been found in

gambling dice in central and Western India must be result of trade activities. The earliest period of Gandhara artistic activity is represented in urban objects e.g. ritual dishes, luxury objects and trade goods, but later Buddhism was its Sole subject, **but it is not exclusive subject.**



Then came the period of Early Buddhism in Gandhara.

The historical Buddha known as Shakyamuni Siddhartha Gautama was raised by as a prince in the Ganges basin in 6th century. By the end of 6th century he renounced the worldly life and started his search for solution to human sufferings. Until he reached a state of enlightenment .He also realized the nature of existence. When

Buddha died he achieved state of nonexistence known as Nirvana. According to the religious texts he was cremated, and ashes were divided and placed in to eight reliquaries. Which were placed in eight different hemispherical mounds at different places known as Stupas. His relics were believed as pure material stuff of enlightenment.



In the 3rd century B.C. king Asoka of

Mauryan dynasty in North India according to legends further divided Buddha's remains and eighty four thousand Stupas were created with Buddha's ashes.

Reliquary of Indira maan Reliquary of Ramekin In the core of the large Stupa. So we can that trade and Stupas are a great source of travelling for

the followers of Buddhism and another source of influence is distribution of art in different regions. Buddha's reliquaries have different shapes e.g. reliquary in the form of Stupa. Earliest most works are done in schist and motives, which are purely Indian also seen in Indian buildings. In the Chinese pilgrims accounts it is written that devotional Buddhists imagery started in greater Gandhara in 7th century A.D.

Earliest Buddhist sculptures were garland holders sculptures affixed to the drum of Stupa. This resembles a lot to Dionysus. Along reliquaries now came narrative relief panels. Most of the narrative relief panels were affixed to the drum of large and small Sputa's in sacred areas. They used to run around the building different stories from the life of Buddha.

Relief panels with monks and common people, relief with the dream of Queen Maya, relief with the birth of Buddha and also textual accounts. In this figure of Maya was conflated with the north Indian Yak shies female goddesses ere venerated to ensure agricultural abundance and was important for laymen

If we look at the pose of Maha Maya mother of Buddha in a relief panel of birth of Buddha. **Buddha's** life like his conception was miraculous quality. At the end of



her pregnancy, Maya went to visit her father; she stopped to rest under the tree branches of which bent down that Maya could grasp a branch with her right hand.

When she rose from the seat consciously, he was born. He was delivered from Mayas right side and immediately spoke “I have arrived at my last birth; no more Shall I enter into the womb to be born; Now shall I accomplish the end of my being and holding the tree branch. Child is born is depicted in this relief.

This figure of Maya in Gandhara conflated with the north Indian Yakshi. Female goddess of agriculture. This resembles of the goddess figure pose in may be





symbolic. May be both are used as symbol of fertility. In first relief Maya is holding a tree branch and crossing her ankles is similar to that of Yakshi on a gate to Stupa at Sanchi. The rhythmic figure of both female shows influence on each other, the Sanchi one has more of Western look and May one has local Indian influences.

If we look at the relief panel with Buddha's first sermon, it reflects no other influence other than just the local one. In the pose of Buddha, when he moves the wheel is for spread of Dharma(religion). Five monks and a sixth purely dressed in Indian dress may be the donor. Buddha is sitting in deer park this shows their animal love for animals.



This tradition flourished in India even till the time of Mughal emperor Jahangir, who had love for flora and fauna. This shows that it was not only Gandhara also artists by the west but later coming eastern Persian and Indian Artists (Mughal) were influenced by Gandhara artists in coming times.

If we compare two of these works one of Giotto's (an artist of Renaissance 13th cent) work the other from Gandhara. We will definitely find some similarity in emotional representation in the two death scenes. Mourning over the Christ body

13th century and death of Buddha by Gandhara artist of 4th century A.D.

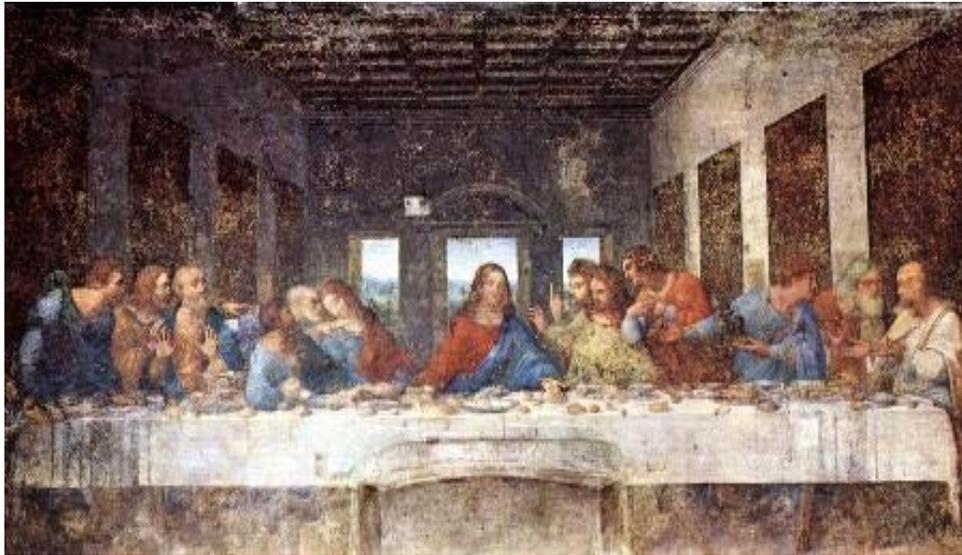
Mahapurinivana sutra some texts tell us that when Buddha was eighty he ate a bad meal near the city of Kushingara fell ill lay down between two trees with his head pointed north and died. His death was extremely important to Gandhara Buddhist, because although Buddha had reached state of enlightenment in the middle of his life. At the moment of his death he ceased to exist and outried Nirvana.



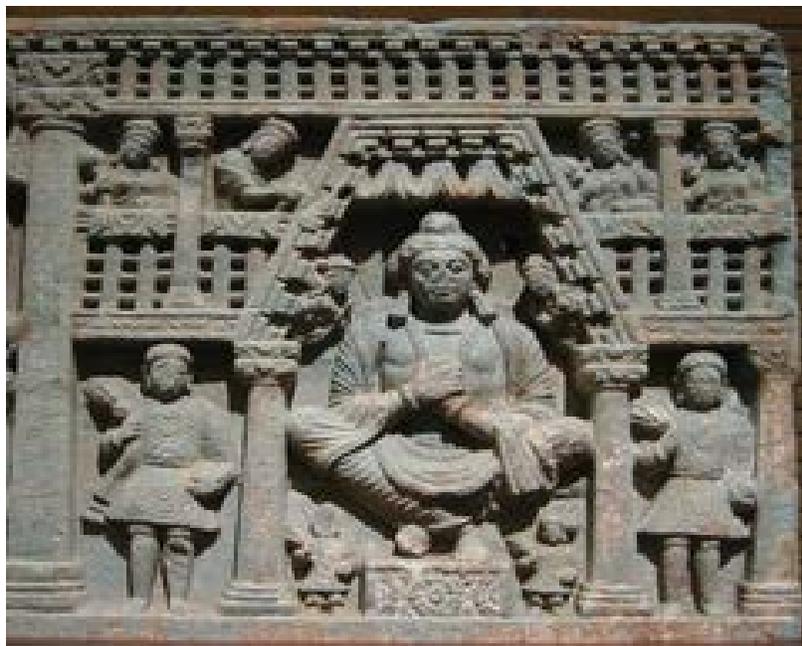
If we compare two of these works, one of Giotto's (an artist of Renaissance 13th cent), and the other from Gandhara. We will definitely find some similarity in emotional representation in the two death scenes. Mourning over the Christ's body 13th century and death of Buddha by Gandhara artist of 4th century A.D.

Mahapurinivana sutra some texts tell us that when Buddha was eighty he ate a bad meal near the city of Kushinagara fell, ill lay down between two trees with his head pointed north and died. His death was extremely important to Gandhara Buddhist, because although Buddha had reached state of enlightenment in the middle of his life. At the moment of his death he ceased to exist and outried Nirvana. The scene depicting death of Buddha resembles with later western paintings and their own Indian works. The bed cover on which Buddha is lying resembles a lot with the bed cover of Mayas dream relief in schist. Behind the bed people are mourning at Buddha's death. They are shown with deep emotions of grief e.g. one is holding his hands on his shoulders, the other head down with grief and another staring in space with empty eyes. There is a lot of textural quality. As far as the emotional feeling in the painting is concerned this relief resembles a lot to the painting of Giotto (example). But one person is sitting with his back towards the audience with satisfaction. This shows that he knows that Buddha has gained nirvana. Another relief depicting Buddha sitting in an arch and arch serving as halo can be related to the work of Western artists.eg the columns on both sides of Buddha s is of Greek

Corinthian order, and the use of architectural arch reminds us of the “Last Supper” by Leonardo Di Vinci. Who has used architectural arch as halo on the head of Christ. Gandhara artist in 3rd century A.D. used the same device in this relief.



in another narrative relief of 3rd century A.D (Buddha sitting under a Bodhi tree.)



Buddha is shown in Abhaya Mudra (a gesture of approachability) sits under the Bodhi tree and tells that this Buddha is enlightened. There is a traditional halo and represented by leaf motives. The column has Greek column of Corinthian style. The devotional image of Buddha may probably began sometime in the late 2nd century A.D. or by the beginning of 3rd century

Early Gandhara imagery whether narrative or iconic was commissioned to glorify the Buddha's perceived physical presence at these sacred centers. So the first representations of Buddha were likely understood differently from region to region. Some of the coins from the Kushan dynasty had images of Buddha suggesting that anthropomorphic representation of Buddha. Some red sand stone images were made in Mathura. But Mathura and Gandhara sculptural styles were different. But stylistically exchange was going on between the two regions e.g. a sculpture in Metropolitan museum In bronze. Relatively small statue has traces of gilding in the halo and robes. Buddha is sitting in Abhaya Mudra style. Halo is as radiating light. This sculpture has both characteristics Mathura and Gandhara. His robe falls in gentle folds and covers both shoulders. Mathura style emphasizes the body whereas Gandhara style emphasizes the drapery. Closed set eyes, prominent ears and forward combed hair on the forehead is Roman influence. So one can try to reach the iconography of a piece by the foreign influences on it. Another example is standing Buddha has more characteristic of Gandhara art.





The handling of drapery the urna, the third eye, the ushinisha are all efforts to show him as a supreme being. The halo is plain and simple.

Bodhisattva is a Buddha in a period before he reached enlightenment. When he was still living like a prince. A mustached bust of bodhisattva has north Indian influence. He is wearing a sumptuous costume of North Indian prince. The head

dress and details of jewelry, the armlets, and the large plane halo refers to the forthcoming enlightenment.

During later Buddhist art a greater Gandhara more materials were used for sculpture making. They were clay, Stucco and terracotta especially in Takht-i-Bhai. So about 3rd to the 5th century A.D these materials were extensively used. If we compare the head of Buddha in stucco with any head of Buddha in stone. There is more expressive quality in stucco. Stone hard images of Buddha.

If we come to devotional images and monumental sculptures, then we can compare Bodhisattva of 5th century it is a large six and a half feet tall to the 3rd century



bodhisattva.

The bigger one is more idealized. Mustache and hair, but the

emotionless face reflects the north Indian conception of an enlightened being.

Urna and hair are quite stylized. So only three monumental Buddha's are found in schist, because such big stones were difficult to obtain. Drapery in broken image is purely Gandhara in crisp manner. If we look at the structural evidence from

Gandhara sacred areas such as Takht Bhai show that near the end of the period of



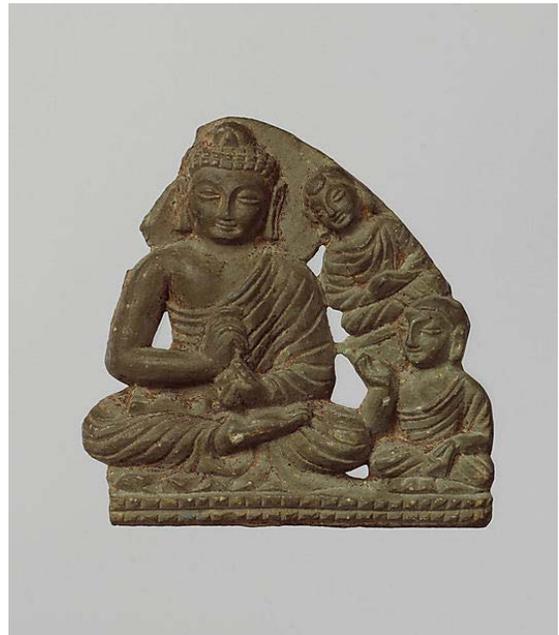
active building at the site in the early 5th century A.D. So with this demand for Monumental figures, the imagery shifted to stucco and clay, because it was technically not possible to make such big structures in schist. The north Indian

guardian sculpture is gigantic but wearing heavy warrior boots. Although the face is Indian and the frilled costume has western Roma influence. The sculptures of Gandhara 6th century A.D have strong affiliation with 5th century Gupta period Buddha of North India in which the subtle contours of Buddha's enlightened



Body is stressed rather than emphasis being on covering robes as is the case with earlier Gandharan Buddhas. We can compare it with Head of Buddha. This sculpture is similar in the hard, abstracted treatment of the forehead, nose and eyes that contrast with the more naturalistic mouth. This stylistic connection to the Gupta sculptural tradition suggests that artistic exchange with North India.

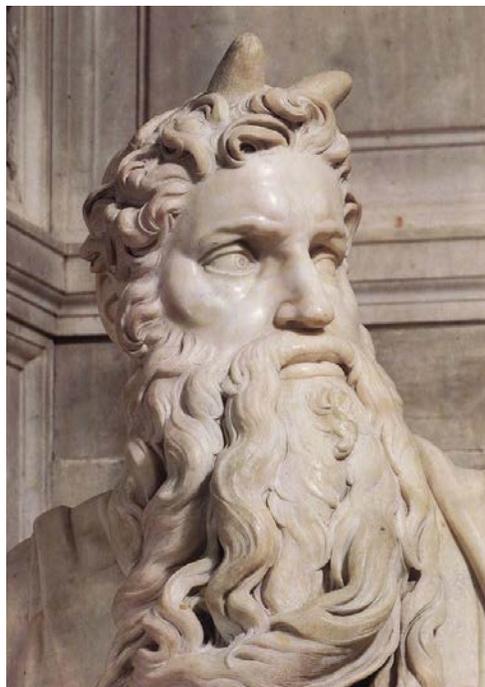
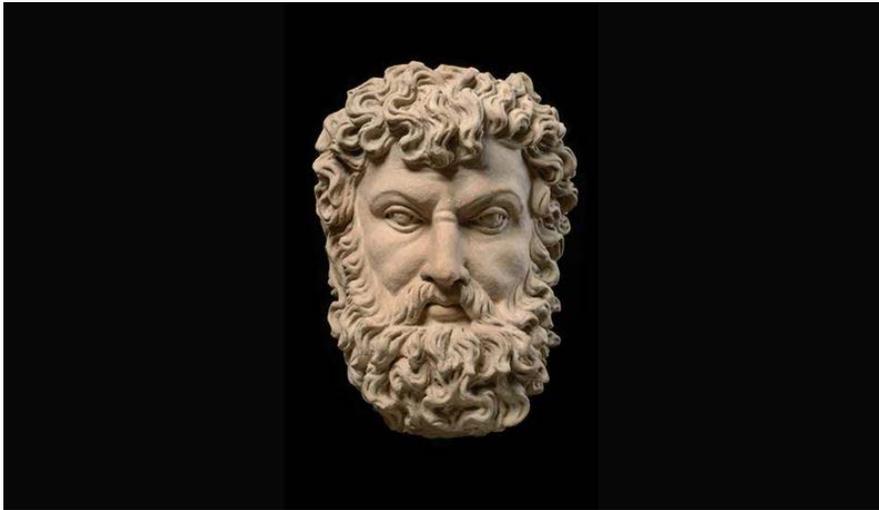
The later Gandhara Buddhist community also commissioned the production of hinged “pocket shrines that illustrate devotionally significant episodes of Buddha’s biography. This small pocket shrines were also an important source for spread of Gandhara style because lay followers or merchants moving along the silk road .That is why we can find such portable shrines in Afghanistan and Kashmir.



From the time of Alexander invasion in 331 B.C, and subsequent establishment of the Greek colony of Ai Khan Oum. Afghanistan had been a vital link in the Silk Road. International trade circuit, as is well documented by the heard of commercial trade goods found in the ancient city of Bigram. If we compare Non-religious heads with religious sculptures and terra cotta with stone. Head of a female in terracotta with her fashionable hair dress and

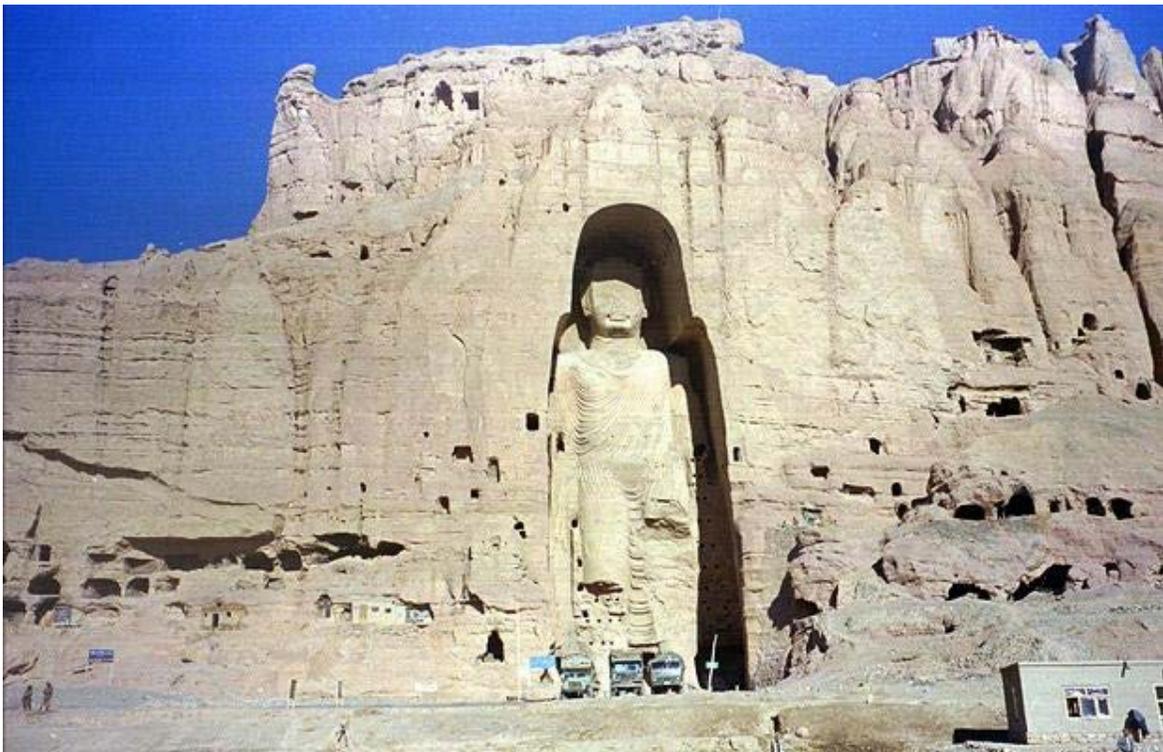
jewelry, she may be a donor. The treatment of features is more naturalistic as compared to the heads of Buddha which are idealized.

This head is of another example. This head can be compared with the work of



Michael Angelo's sculpture "Moses". By the 1st century A.D this area was

The part of Kushan Empire and the dynastic shrine of Surkh Kotal shows that for a time it was their seat of power. The Gandhara and Afghan Buddhist communities were clearly interrelated in the broadest sense. Buddhist activities in Afghanistan begin in the third and fourth centuries A.D from a number of sites that can be dated to this period or later. Between the fourth and seventh centuries A.D frame a number of sites that can be dated to this period or later. During these centuries



economy of ancient Gandhara was collapsing. Afghanistan experienced great economic prosperity, possibly because of a beneficial shift in trade routes. Many new Buddhist sites were constructed and many older once expanded. That is why monumental sculptures were made in Afghanistan. But it is fascinating that one of

the sculptures of Mesopotamia resembles a lot with monumental Afghan Buddhist sculptures not only in monumentality but also in style. In Afghanistan also clay, stucco and terracotta were the mediums.

These sculptures were painted some schist and metal sculptures were also made. During the decline of Buddha in Greater Gandhara.



CONCLUSION

The comparison Of Gandhara Art with the Art of different regions proves that although having the Same subject matter (Buddhism) Art of Gandhara has under gone a continuous process of amalgamation. Gandhara Art was not only influence by the art of different regions, but it has also somehow influenced the arts of Europe that is why we can see the mentioned similarities between these Arts.

These influences not only make this art interesting but also fascinating. This may have happened consciously or unconsciously different art styles mingled with the local art forms and also other imported Art styles. Not only had that Gandhara art kept on changing with the upcoming influences, but was also adopted by the later Western and Eastern Artists. This research proves that world has been trying to become a global village since long ago by intermingling with the Art and culture of different places. So we can say that not only by the use of modern technology, but by travelling also different cultures and Art forms were influenced by each other.

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