

Standing Buddha Sculptures in Stone from the Collection of Lahore Museum: Study and Analysis

MUHAMMAD MUJEEB KHAN AND SABAHAT HAMID

Abstract

Lahore Museum houses invaluable collection of Buddhist sculptures and relief panels projecting the Gandhara School of art. This is one of the earliest collections in South Asia which depicts diverse features in terms of quantity and quality as well. The collection includes some of the rarest pieces due to which it has earned fame all over the world. Different authors have published some selected sculptures from this collection. All these series are noteworthy and should be published properly. Identification of some sculptures in these preliminary reports pose problems. The present paper deals with the reinterpretation of these selected individual standing Buddha sculptures which have iconographical significance. The material is worth to be shared with scholars working on the Buddhist art of Gandhara. Due to wide range and diversity of this collection, this paper focuses exclusively on the individual standing Buddha sculptures, from 2nd Century C.E. to 4th Century C.E. Most of these sculptures come from the surrounding areas of Mardan, Peshawar and Malakand division of Khyber Pakhtunkhwa and can easily be recognized due to their execution in black, grey, green and blue schist stone.

Keywords: *Gandhara School of art, Individual Standing Buddha sculpture, iconographic significance, Khyber Paktunkhwa, Schist stone.*

Introduction

Lahore Museum has in its collection about two thousand Gandhara sculptures which exhibit different events of life and teachings of the Buddha. This collection comprising a large number of artifacts requires a long time to study and highlight its artistic, religious and historical aspects. Keeping in view the limitation imposed by this proposed study, the study has been limited to the individual Buddha figures with standing form; made in schist stone. These are recovered from different Buddhist sites including Shah ji ki Dheri, Karamar Hills, Takht-i-Bahi, Sikri, Jamalgarhi, Terali and shahbaz gari areas showing the cultural

boundaries of Gandhara region.

The early human form of Buddha found came from the Gandhara region consisted of two main styles standing and seated form. Material of these sculptures was used in local schist stone that was abundantly available in the Gandhara region (Kleiner 2014: 444). These are shown in classical, in the European sense. Its themes were Indian but sometimes its style Graeco-Roman is referred to as Graeco-Buddhist Art. The present research is focused on this art style. The Graeco-Roman influence is clearly discussed on their facial features and curly or wavy hair, the muscular body, and the fine, deeply delineated folds of the robes (Singh 2008: 463).

The individual standing Buddha figures are very common and usually are placed on a square throne. Normally, the throne is represented by the Buddha surrounded with attendants and different other life scenes of Buddha are depicted here. Different features are shown on a standing Buddha sculpture figures like the Buddha stands barefoot, with one leg having slightly bent. His heavy robe covers both shoulders and its drapery is Greco-Roman style. Faces can be extraordinary realistic and beautiful or rather naive in the case of the Buddha. Hands and feet are large, often out of proportion for a rather short body. His left hand is popping out by his side and seems to be holding his robe, while the right one is bent and his palm raised in the protection-granting *Abhaya Mudra* which that all is well. His curly hair is piled on top of his head in a knot (known as the *Ushnisha*). His elongated earlobes recall his earlier life as a prince, when they were weighed down by ear ornaments. Another typical mark of Buddha represented in Gandhara Art is known as *Urna* (a round mark in between the eyebrows). The “*Halo*” attached to the Buddha images in Gandhara (indicating about his supernatural being) and *Chakra* on the palm of his hand as well as the sole of his feet (Honour & Fleming 1984: 225; Kleiner 2014: 444).

The standing Buddha figures are shown forty three in number in the present collection. These consist of five groups as follows;

- a. Standing Buddha with pedestals (Figs: 1-11).
- b. Standing Buddha without pedestals (Figs: 12-22).
- c. Headless Standing Buddha with pedestal (Figs: 23-30).
- d. Headless Standing Buddha without pedestal (Figs: 31-42).
- e. Standing Buddha with an unusual or informal pose (Figs: 43).

Mostly, we find *AbhayaMudra* was shown very rare exceptions of standing Buddha. Sometimes one sculpture is shown holding his hand on the breast or holding a bowl in his right hand. *AbhayaMudra* was very popular among the Buddhist as he was assuring his believers to be on the right path.

Previous Studies

We find a new idea regarding the origin of Gandharan style in the light of theories of different authors and archaeologists. They have discussed the depicted styles of the Buddha's figure with local characteristics. This idea resorts to go through chronologically and geographical with the archaeological findings in the region to analogize its origin. The researches made archaeologically in and around Gandhara areas denote that Gandhara attained its mature form under the Kushan rule. Analogize this theory Marshall has at Taxila (Marshall 1960: 64-65), Dr. Dani at Chakdarra and Shai Khan Dheri (Pushkalavati) (Dani 1965-66: 24-26) the Italian mission in Swat and French mission in Afghanistan and Bactria (Snellgrove & Boisselier 1978: 59).

The authors and researchers having after their self-observations tried to determine the date and provenance of Gandharan sculptures on the basis of their common features. Harald Ingholt introduced history about Gandharan sculptures in four sections.

Section-I: dating back 144-240 C.E. protects Buddhist figures with Philhellenic-Parthian elements, recovered by Kushans linkage with Mesopotamia.

Section-II: dating back 240-300 C.E. depicts Sassanian influence after the ouster of Kushans from Gandhara in 241 C.E.

Section-III: (300-400 C.E.) holds Indian features from Mathura under the rule of Kidara Kushans.

Section-IV: (400-460 C.E.) rotates the Sassanian styles because of regaining their power in Gandhara till the advent of Huns.

We have discussed individual Buddha sculptures on the basis of these sections and tried to get information about the detail, date and provenance. We have observed this study and explained features of these sculptures with different points. Firstly these sculptures with plain

halo belong to before Kushan period while some with decorated halo belong to later Kushan period (257-357 C.E). The drapery of Buddha figure by incised lines became in vogue in the period (400-460 C.E.). The depiction of fire alter on pedestal belongs to Sassanian period (240-300 C.E). Rather large halo, decorated both with rayed and wavy circular lines, the throne flanks by two frontal lions and incised circle in the palm of the right hand are the features of Mathura influence which started in the first quarter of 4th century C.E. The gesture of hand known as *Abhayamudrā* (reassurance pose) developed before the period from 257-357 C.E. whereas angular folds of Sanghati over right breast favours for inclusion in to later Kushan period (Ingholt 1957: 26ff).

John Marshal has described the pedestals depicting the Buddha figures showing three designs such as geometrical, floral and figural designs. He has pointed out some pedestals with geometrical or floral designs relating to earlier than mid. 2nd century C.E. while figural reliefs belonged to later than mid. 2nd century C.E. Also, he explained the facial features of sculptures like as wide open staring eyes characterize the Graeco-Saka sculptures of earlier date. To cover both shoulders are the important features of figures relating to a typical and indigenous Gandharan style. Some figures are depicting moustache on these faces belong to Kushan period (Marshall 1960: 64-65). Walton Dobbins has described the material and features of individual Buddha sculptures. He has discussed the stone which was introduced as material for cult images during first half of the 1st century C.E. Early haloes have only a simple incised near the edge of the halo or no decoration while almost all of the halos of individual figures are decorated after second century C.E. In the 5th century, trend is towards conventionalization of drapery folds paired in parallel lines or bisymmetrical patterns and eyes are often given a wide open giving bulging appearance. He has also pointed out measurement of the Standing Buddha figures by 20-30 inches in size and first made in the mid. 2nd century C.E. (Dobbins 1973: 228).

Analytical studies

In the light of above mentioned criteria which are based on observations of renowned archaeologists and authors, the analytical study of each Buddha figure will be determined with their possible dates and provenance on the basis of their stylistic features. These figures consist of five groups which are helpful to maintain the catalogue and their provenance through their stylistic features.

A. Standing Buddha with Pedestals

This group consists of eleven Buddha figures attached with three designs on pedestals. These pedestals are shown one geometrical design (fig.1); three floral designs (figs. 2-4) and five figural designs (figs. 5-9) while two pedestals (figs. 10-11) are broken and did not mention their designs. Firstly, the pedestal is shown with a geometrical pattern of four squares placed side by side. Each is divided into eight triangles enclosing wedge shape points. According to John Marshall criteria, this sculpture (fig.1) may belong to an era before the mid. 2nd Century C.E due to its pedestal design (Marshall 1960: 64-65). Secondly, some pedestals are depicted with floral designs which consist of one lotus flower with five petals (fig. 2), two fully bloomed lotus flowers (fig. 3) and three flowers with five petals (fig. 4). These floral pedestals are shown with lotus flower which indicates that sculptures may belong to the period prior to mid. 2nd Century C.E.

Thirdly, some pedestals are placed with different figures like as

- a. Buddha with alms bowl in the centre being worshipping by three men on each side (fig. 5).
- b. Six devotees worshipping the fire alter, three on each side (fig. 6-7).
- c. Meditating Buddha with four devotees; two on each sides (fig. 8).
- d. Meditating Buddha with six devotees; three on each sides (fig. 9).

These figural pedestals indicate the middle of 2nd Century C.E to middle of the 3rd century C.E. belonging to Kushan and Sassanian dynasties. Two other sculptures also show Sassanian influence as its pedestal contains fire alter with three figures on each side standing with clasped hands in adoration (figs. 6-7). It was the main characteristic of sculpturing art of Sassanian period (240-300 C.E) (Ingholt 1957: 32). According to Marshall two sculptures (figs. 8-9) having figural pedestal with meditating Buddha and kneeling devotees came into being in the period later than the middle of the 2nd Century C.E (Marshall 1960: 100).

These figures have also used halo on the backside of Buddha head with two decorations like as plain halo (fig. 1-3) and decorated halo. The decorated halo is arranged with two designs in the present research. One halo attached with a sculpture (fig. 4) is treated in a row of triangles on its border (Ingholt 1957: 225). Another design of halo is decorated with leaf border. Such figures of the Buddha point out its production in later Kushan period (Ibid: 32). The halo is

plain in a figural pedestal of a sculpture (fig. 6) and on the basis of Majumdar's observations we may therefore, conjecture that this sculpture was produced before late Kushana period. According to Majumdar this type of decorated border of lotus design was sculptured after the late Kushana period (257-357 C.E.) (Majumdar 1960: 15; Rehman 2003: 8-9).

All sculptures stand frontally and show different features of Buddha style represented to the Gandhara region. An important feature was in *Abhayamudrā* pose used in all these sculptures. Some sculptures are placed with both hands on one hand missing (figs. 1, 3-11), while only one sculpture is completely seen this pose with its features (fig. 2). In such sculptures mostly we find right hand broken owing to its being more exposed part of the body.

These sculptures are shown with the drapery style of Buddha dress covering both the shoulders. This style gives the indication of proto type of the late first Century C.E in a sculpture which mentioned the number G. 802 according to Accession Register of Lahore Museum (Marshall 1934: 77). Sometimes, his drapery covering both the shoulders is in typical Gandharan Style forming an angular pattern on the right breast and forked folds between the legs (fig. 10) and according to Ingholt angular pattern on right breast favours for inclusion in Group III (257-357 C.E.). Therefore, this style of a sculpture may belong to the same period (Ingholt 1957).

The sculpture mentioned with the number G.140 in Accession Register of Lahore Museum (fig. 4). Notable features of this sculpture are plain halo, the hair combed back around the *ushnisha*, half opened eyes, without moustaches belong to 3rd Century C.E, according to Ingholt (1957: no.209). A sculpture mentioned with number G.375 in the Accession Register of Lahore Museum (fig. 6). It is very important and unique through these features. It is also identical with the Buddha published by Ingholt (1957: no. 215) with given provenance of village Daulat, Mardan.

One sculpture is mentioned with the number of G. 141 in the Accession Register of Lahore Museum (Fig: 2). It falls in a category of a rare specimen having a length of 21". According to the expert opinion of the Walton Dobbins, the Buddha images (20 to 36 inch high) were first made in Gandhara region in the middle of 2nd century C.E (Dobbins 1973: 228). Therefore, we may conjecture that this sculpture was sculpted out later than the middle of the 2nd century C.E. It is also published by Ingholt (1957: no.225).

B. Standing Buddha without Pedestals

These sculptures consist of eleven in number without pedestals (fig. 12-22). One sculpture is G.137 which is mentioned in the Accession Register of Lahore Museum (Dani 1979:41). It is inscribed with Kharoshti script which is written as *Bosavarumsa dana mukhe* and its translation is “*Gift of Bosevarman*” (Konow 1929: 1). Kharoshti script is most ancient and important script written in Gandhari Prakrit and Pali from right to left. It was the regional script of northwestern region. It appears on a coins, stone inscriptions and texts, notably the Gandharan Buddhist texts (Cardona and Jain 2003: 90). This sculpture (Fig: 12) has a close resemblance with a sculpture bearing three flowers on pedestal shown in facial expression and draping of the robe. They are so close to each other that we can confidently say that if these two sculptures were not made by the same sculptor, these were certainly finished in the same work shop. Therefore, it may be deduced that this sculpture also belongs to Mardan District most probably Jamalgarhi and made before the middle of 2nd century C.E.

Another sculpture is the Accession number G.426 which is mentioned in the Accession Register of Lahore Museum (fig. 13). This sculpture has solved the problem of provenance bearing no. 2059 which is surly from Sikri. This number is mentioned in 354 objects from Sikri which has arrived in Lahore Museum in March 1890 as reported in the register of additions 1867-1903 (Dar 2000: 28; Dar 2016: 69). As far as its dating is concerned we have to rely on its halo and hair strands because its pedestal is missing. As we accepted earlier that before later Kushan period halo was plain, therefore, we may believe that this sculpture also belongs to the period before later Kushan.

The third one in this group is mentioned in Accession Register of Lahore Museum which is known as G.R. 724 (fig. 14). It bears No. 2050 from Sikri reported from Register of additions (Dar 2016: 69). It is shown with plain halo, arrangement of hair, style of drapery and material that is grey Schist. On the basis of all these similarities we may conclude that this sculpture also belongs to the period of (Fig: 13) i.e. before later Kushan period.

Fourth one G.R.730 is mentioned in the Accession Register of Lahore Museum (fig. 15). This Sculpture has also a close affinity with (Fig:13) and (Fig: 20) in terms of its drapery, roundish face combed back curly hair, half opened eyes and material i.e. grey schist. It is, therefore, probable that the sculpture is from Sikri or Jamalgarhi (Yusafzai area). However, we may not be sure about its dating in the absence of its halo and pedestal.

Fifth sculpture is accession number G.139 which is mentioned in Accession Register of Lahore Museum (Fig: 16) belongs to the category of sculptures that have wide open eyes and moustaches. It is so similar to the one published by Marshall and hence we may well believe that it also came from the same workshop, if not made by the hands of same artist. For the same reason, this statue is also dated in the adolescent period of Gandhara Art i.e, 2nd century C.E.

This life size sculpture with Accession number G.376 mentioned in the Accession Register of Lahore Museum (Fig: 17) has already been published by Ingholt (1957: 140) and is similar to nos. 210, 212 according to Ingholt with regard to size (7'-8') having provenance from Sarhi Bahlol and also with Nos. 204 and 205 from Takhat Bhai for their snail shell hair arrangement having provenance. Such life size sculptures of highest standard may correspond to the period of Kushan rule from Kanishka-I to Vasudeva because without settled economy and patronage of the imperial court no one can afford the time to produce excellence.

In this statue, both the carving and precision for the form beneath the robe has been done with great care. It is the work of a craftsman who was showing off his skill in mechanical excellence and precision of his carving. Buddha is portrayed wearing moustaches and an unduly large *ushnisha* with half opened eyes as if it is in deep meditation. The hair is dressed into tight ringlets. Keeping in view the colossal size and highest standard of carving of this sculpture, we may conjecture that this statue was also formed in the Kanishka dynasty (144-240 C.E.).

The stone sculpture G. 379 (Fig: 18) is the seventh number of this group. It is also published by Ingholt with No.202 with its provenance as Jamalgarhi (Ibid: 136). Notable features of this life-size sculpture are its drapery that is the work of a sculptor with labored and self-conscious showing off his skill in the mechanical excellence and precision of his carving. As the halo and base of the sculpture is missing, therefore, we may not be sure as if pedestal was figural or had floral/geometrical designs on it which would be helpful in determining its date or period. However, Harald Ingholt put it in Group-III which belongs to 300-400 C. E. (Ingholt 1957: 26ff).

The distinctive features of a sculpture in this group bearing Accession number G.378 mentioned in the Accession Register of Lahore Museum (Fig: 19) is its thick, square stringy folds, which are very rare as most of the drapery folds found from Yusufzai Area are

alternating wider and narrow ridges. Such type of folds in sculptures of Gandhara collection of Lahore Museum are only found in torso of headless standing Buddha figure (Fig: 40). Such stringy folds are also found in the sculptures published by Harald Ingholt (Ibid: 206). Hair arrangement combed back in curls is also similar with each other. Therefore, it may be deduced that this standing Buddha figure may also belong to village Daulat, Mardan and for its dating we may not be sure in the absence of halo and pedestal.

The halo of the sculpture is Accession number G.693 mentioned in the Accession Register of Lahore Museum (Fig: 20). It is plain and partly broken. Both of his hands and lower portion are also missing. The eyes are half-closed. The style of drapery with alternating narrow and wider ridges forming V folds and angular pattern on right breast as well as hair arrangement in curls indicate its period before later Kushan as we know that halo before later Kushan were plain and the probable provenance may be Jamal Garhi or Takhat-i-Bhai (Yusafzai area).

The sculpture, ten in number (Fig: 21), depicts the conventional style of drapery with folds from right to left forming V shape between the legs. Feet and both hands are missing. Dented border of the halo resembles with Fig: 3 reported from Sikri and its hair style resembles with Ingholt represented from Takht-Bhai (Ibid: nos. 221, 234). We may, therefore, presume that Fig: 22 also belongs to one of these areas namely Yusafzai. And its size and dented border renders it to be earlier than the middle of 2nd Century C.E. (Marshall 1960: 100).

The sculpture is Accession number G.785 mentioned in the Accession Register of Lahore Museum (Fig: 22). It is rather crude in workmanship and execution with thick folds apparently similar to Fig: 23 from Sikri. On the basis of similarity, this sculpture may also be presumed to have come from Sikri. As the halo and pedestal of this figure are missing, we may not be able to ascertain its date or period.

C. Headless Standing Buddha with pedestal

All sculptures of this group consist of eight in number (figs. 23-30) which is based on without head while pedestals are attached on these. These pedestals with different decorations are here focused on floral and figural designs. Firstly, one sculpture is shown with plain pedestals (fig. 23) while another sculpture is placed on plain pedestal with hole in center. These sculptures may date back prior to mid. 2nd Century C.E. (Marshall 1960: 64-65). Secondly, three sculptures are made of black schist and their pedestals are missing (figs. 25-27).

Thirdly, three other pedestals consist of one floral and two figural designs. The pedestal of Buddha figure is the accession number G.704 mentioned in the Accession Register of Lahore Museum. It is having three lotus flowers which earlier than the figural reliefs, falling in the period before the middle of 2nd Century C.E. The two other sculptures are accession numbers G.699 and G. 670 mentioned in the Lahore Museum Accession Register. These are shown with figures on their pedestals like as

- a. A bowl placed on stand with two devotees (fig. 29).
- b. Mediation form of Buddha with two devotees (fig. 30).

The headless standing Buddha figure is Lahore Museum number G. 685 (Fig:24) bearing No.2304 is reported from Sikri as mentioned in the register of the additions 1867-1903 (Dar 2016: 69). The headless standing Buddha is mentioned in accession number G.716 in the Accession Register of Lahore Museum (Fig: 24). It is on pedestal without halo, head and arms. It is made in grey schist and is slightly defaced. Folds of drapery are thick and at regular intervals forming a V shape between the legs. The pedestal is square and plain having a square hole. The proportion, execution and workmanship is similar to the Fig: 23 from Sikri. This shows that this image may also belong to Sikri.

Third one number in the group is headless standing Buddha mentioned in the Accession Register of Lahore Museum G. 378 (fig. 25). It is attached on pedestal and without halo and both arms. His drapery covers both the shoulders. The style of drapery is identical with the style of Figs: 3, 6 & 7 which are given with the probable dating of not earlier than the middle of 2nd century C.E., therefore, the dating of this headless Buddha may also be conjectured with them.

The headless Buddha figure is mentioned in the Accession number G.815 in the Accession Register of Lahore Museum (Fig: 26) which is mutilated. Only pedestal part and drapery folds at the breast are visible. The material is grey-schist. The proportion, execution, workmanship and drapery are similar to those of Figs. 28, 29 and 30 with alternating thick and thin ridges having the probable provenance of Jamalgarhi or Takht-i-Bhai.

One Sculpture with number G.896 (Fig:27) has the stringy folds swinging from left to right at regular intervals, all the features like head, halo and pedestal do not keep us in assigning it a proper period. The material is black schist and the folds are similar as of Nos. 28 and 29 from

Takht-i-Bhai or Jamalgarhi having little bit difference of folds. However, the overall composition, execution and workmanship are same. Therefore, it may be well believed that this sculpture G.896 has also been carved in the same workshop i.e. either Jamalgarhi or Takht-i-Bhai, if not by the hands of the same sculptor.

These headless standing Buddhas mentioned at Accession numbers G. 704 and G. 699 in Accession Register of Lahore Museum (Fig:28 & 29), are identical with each other in style of drapery and their size. As we know, the Standing Buddha images measuring 20-36 inches were first made in Gandhara in the middle of 2nd Century C.E. (Dobbins 1973: 288) and the figural reliefs of the pedestal of Buddha also first time appeared in the middle of 2nd C.E. (Marshall 1960: 100). Therefore, it may be guessed that the sculpture was carved not earlier than the middle of 2nd century C.E. and from the style of drapery and workmanship of Figs: 28 and 29, it may be believed that both the sculptures belong to the area of Jamalgarhi or Takht-i-Bhai. Whereas, the Fig:26 having the pedestal with lotus follower may be earlier than the pedestals with figural reliefs, falling in the period before the middle of 2nd Century C.E.

The headless Buddha figure with Lahore Museum number G. 670 (Fig: 30) with broken hands has a close resemblance with figs: 28 and 29. The style of drapery and its composition allocates it to the area of Jamalgarhi or Takht-i-Bhai (Yusafzai Area). And the scene of worship with begging bowl on pedestal put it in the Sassanian period (240-300 C.E) in the Gandhara region.

D. Headless Standing Buddha without Pedestal

In this group, the sculptures consist of twelve in numbers (Figs: 31-42). The important features of these sculptures shown with halo and pedestal that normally play crucial role in determining the age of the Buddha figure are missing. Therefore, in this group, we will discuss merely the drapery of these sculptures in order to ascertain its provenance. These sculptures cover different areas of Gandhara region including Yousafzai area, Sakri, Takht-i-Bhai or Jamalgarhi, Village Daulat and Shai Khan dheri.

First one, we discussed the Yusufzai area arranged these sculptures. A sculpture of this group is mentioned at the accession number G. 721 in the Accession Register of Lahore Museum. The torso (Fig: 31) of Standing Buddha is in blue schist depicting the same style of drapery as seen in Figs: 33 and 36 with ridges of the folds thick and round at regular

intervals. As the provenance of Fig: 36 is guessed from Sikri and of Fig: 33 from Yusufzai area in general, therefore, on the basis of resemblance of Fig:35 with Figs: 33 and 36, the Provenance of Fig:31 may also be generalized to the Yusufzai area.

Another sculpture G.720 (Fig: 32) is composed into two portions, i.e. the folds forming triangular pattern at the right breast and thick deep folds forming V-shape between the legs like Fig: 36 and 37. We have noted that the composition of drapery into parts, as mentioned above, were very commonly used in the Yusufzai Areas mainly the site of Sikri, Jamalgarhi, Takht-i-Bhai, Sahri Bahlol, Shahbazghari etc. On the basis of drapery, this sculpture may be assumed to have come from the area of Yusufzai.

Third one sculpture G.718 (Fig:33) is also carved in green schist. The folds of drapery are thick round and at regular intervals forming a V-shape between the legs. The image is from Rokhri near Mianwali which is otherwise famous for its stucco sculptures. A schist stone is not available in Mianwali. This means that this stone image was brought from Yusufzai area into Rokhri.

Fourth one sculpture is mentioned in the Lahore Museum number G. 396 (Fig: 34). This torso of Standing Buddha is made of grey schist. The drapery reveals the conventional style forming angular pattern on right breast and V-shape or forked folds between the legs. As we have stated earlier with regard to the absence of head, halo, face and pedestal, we are handicapped in delivering a particular provenance to this piece. Therefore, we may only generalize the provenance from Yusufzai area i.e. entire present day Mardan Division.

Another torso (Fig:35) of Standing Buddha of this group is mentioned at Accession number G.818 according to the Accession Register of Lahore Museum, made of blue grey schist have the provenance of Sikri with old No. 2029 and it has the resemblance with Fig:23 bearing No. 2304 according to Register of Additions 1867-1903 (Dar 2016: 69).

The torso G. 684 (Fig: 36) made of green schist having style of draping folds similar to Figs: 23 and 24 which are also made in the same schist stone of green color. However, Fig: 32 differ a little bit from Figs: 23 and 24 with respect to its deeper V-folds between the legs and the *tenon* in the right elbow for fixing the arm. Since Figs: 23 and 24 are from Sikri, therefore, Fig: 32 may be given probable provenance of Sikri.

The sculpture G.677 (Fig: 37) is made up of green Schist stone. The draping robe is typical of Gandharan style covering both the shoulders. The folds of drapery with a blend of narrow and wider ridges sweeping from right to left forming a V-form between the legs. In style of drapery, it has similarity with Fig: 23 from Sikri. Therefore, on the basis of style of drapery, it may also be presumed from the site of Sikri.

The torso G. 809 (Fig: 38) of standing Buddha is in green schist and its squarish stringy folds resemble with those of the Figs: 24 and 96 originating from Jamalghri, or Takht-i-Bahai. Therefore, on the basis of close affinity of square drapery folds, the present piece may also be ascertained from the same area i.e. the entire present day Mardan Division.

The torso G.812 (Fig: 41) of Standing Buddha figure in grey schist is draped in typical Gandharan style forming composition of triangular folds on the right breast and V-shaped or forked folds between the legs with a blend of low and high ridges. The folds of drapery resemble with those on of Figs: 23, 25, 26 and 28 having the probable provenance of Takht-i-Bhai or Jamalgarhi.

The torso G.810 (Fig: 40) of Standing Buddha is in grey schist stone having square stringy folds at regular intervals breaking the conventional style of drapery with angular pattern at right breast and forked folds between the legs. As already discussed it is similar with Fig. 21 which is given probable provenance of village Daulat of Mardan district, therefore, Fig.40 may also belong to the same site. The torso, the number G. 798 (Fig: 41) in dark blue schist, has also stringy folds of drapery like that of Fig: 19 and Fig.40 given with probable provenance of Mardan district pointing to the same site.

The torso G. 806 (Fig: 42) of Standing Buddha in dark blue schist is the only image in the Gandhara collection of Lahore Museum which has a unique type of drapery that it has two plunging folds in the helm of outer garment on both the legs not in Dhوتي but in the uttariya. And the Dhوتي sweeps from right to left forming stringy folds only over the breast. We find such kind of drapery from Shaikhan dheri published by Walton Dobbins giving it period of later Kushan, therefore, we may conjecture (Fig.40) with the period of later Kushan.

E. Standing Buddha with Unusual/Informed Pose.(Fig: 43)

The sculpture is mentioned in Accession number G.138 according to Accession Register of

Lahore Museum Fig:43 is very rare and only one in the Gandhara Collection of Lahore Museum with such an unspecified pose of hand in which the right hand is popping out of the upper garment at the breast. This sculpture has rather large plain halo with narrow open eyes and *urna* and the forehead. The hair is combed back over and round the *ushnisha* in curls. This has been published by Harald Ingholt (Ingholt & Islay 1957: 140; no. 211). As the size of this sculpture is 23" high ranging between 20"-36", that means it was made in the middle of 2nd Century C.E (Dobbins 1973: 288).

Conclusion

Thread-bare discussion in this present collection leads us to conclude that schist stone is the most frequently used material in Gandhara art. It is a fine grain stone, sturdy but very pliable and capable of registering fine details. This stone is found in different shades including light and dark-grey, green, blue and black. However, the stone used in construction of the building was known as horn-blend schist found in this region.

As regards the provenance of Gandhara sculptures, the analysis of Gandhara figure in stone in Lahore Museum shows that only a limited number of these sculptures are from known sites. These sites are Sikri, Jamalghari, Shahbaz Gari, Takht-i-Bhai and Sahri bahlol in District Mardan then generally known as Yusufzai, with the exception of a few sculptures from other sites such as Shah ji ki Dheri at Peshawar etc.

So far as the dating of these sculptures is concerned, our analysis enables us to attribute them to a specific period on the basis of relative rather than absolute dating of these sculptures. The relative dating has been done on the basis of resemblance with the sculptures of known dates. Mostly, these sculptures range from the 2nd to 4th century CE.

Bibliography

- Cardon, G. & Jain, D. (2003). *The Indo-Aryan Languages*. New York.
- Dani, A.H. (1965-66). Shaikhan Dheri Excavation (1963 and 1964 seasons). *Ancient Pakistan. Vol.II*. Peshawar.
- Dani, A.H. (1979). *Kharoshti Primer*. Lahore.
- Dar, S.R. (2000). The Sikri Sculptures: Prolegomena. On an exceptional, but unstudied, collection of Gandharan Art in Lahore Museum. *Silk Road Art and Archaeology, Journal of the Institute of Silk Road Studies, No. 6*. Kamakura.pp.19-44.
- Dar, S.R. (2016). *Dusting off Doubts: A Story of Waxing and Waning Fortune of Gandharan Collection in Lahore Museum 1867-2007. A case study in Museum Documentation*. Lahore.
- Dobbins, W. (1973). Stratified Excavation in Gandhara. *East & West. Vol.23 .No.3*.
- Gellgrone, D.L. & Boissleier, J. (1978). *The image of the Buddha. Tokyo Kodansha International, Pairs*. Unesco.
- Honour, H. & Fleming, J. (1984). *A world History of Art (Seventh Edition)*. Great Britain.
- Ingholt, H. (1957). *Gandharan Art in Pakistan*, New York.
- Kieiner, F.S. (2014). *Gardner's Art through the ages: None. Western Art to 1300 (fifteenth edition)*. United States.
- Konow, S. (1929). Kharoshti Inscriptions with the Exception of those of Asoka. *Corpus Inscritionum inducerum. Vol. II. Part. I*. Calcutta.
- Majumdar, R.C. (1960). *The Classical Account of India*. Calcutta.
- Marshall, J. (1960). *The Buddhist art of Gandhara : The Story of the early school, its births, growth and decline*. Cambridge.
- Rehman, A. (2003). Ethnicity of the Hindo Shahi. *Karachi: Pakistan Historical Society. Vol. LI. No. 3*. Karachi.
- Singh, U. (2008). *A History of Ancient and Early Medieval India: from the Stone Age to the 12th Century*. Delhi.

Figures



Figure 1: Buddha figure with geometrical pedestal

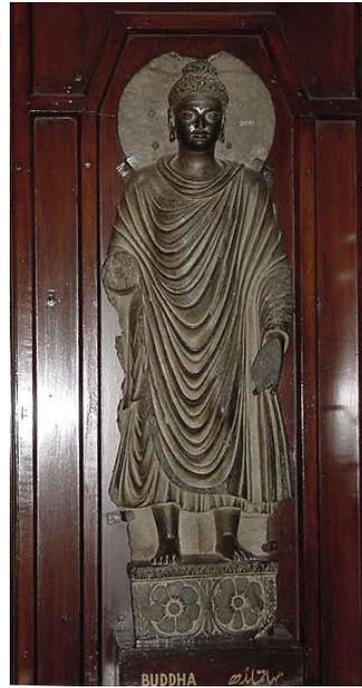


Figure 3: Buddha figure attached with two flowers on pedestal.



Figure 2: Buddha figure attached with three flowers on pedestal.



Figure 4: Buddha figure attached with a flower on pedestal



Figure 5: Buddha figure and his alms bowl



**Figure 7: Buddha figure and devotees
worshipping the fire alter.**



**Figure 6: Buddha figure and devotees
worshipping the fire alter.**



**Figure 8: Buddha figure and his mediation
pose with four devotees.**



Figure 9: Buddha figure and his mediation pose with six devotees.



Figure 11: Buddha figure with a broken pedestal.



Figure 10: Buddha figure with a broken pedestal.



Figure 12: Standing Buddha figure.



Figure 13: Standing Buddha figure.



Figure 15: Standing Buddha figure.



Figure 14: Standing Buddha figure.



Figure 16: Standing Buddha figure.



Figure 17: Standing Buddha figure.



Figure 19: Standing Buddha figure.



Figure 18: Standing Buddha figure.



Figure 20: Standing Buddha figure.



Figure 21: Standing Buddha figure.



Figure 23: Standing Buddha figure.



Figure 22: Standing Buddha figure.



Figure 24: Headless standing Buddha figure with hole in pedestal.



Figure 25: Standing Buddha figure.



Figure 27: Headless standing Buddha figure.



Figure 26: Headless standing Buddha figure with slightly broken pedestal.



Figure 28: Headless Buddha figure attached with three flowers on pedestal.



Figure 29: Headless Buddha figure and his mediation pose.



Figure 31: Torso of Headless standing Buddha without pedestal.



Figure 30: Headless Buddha figure and begging bowl on stand.



Figure 32: Two of Headless standing Buddha without pedestal.



Figure 33: Torso of Headless standing Buddha without pedestal.



Figure 35: Torso of headless standing Buddha without pedestal.



Figure 34: Torso of headless standing Buddha without pedestal.



Figure 36: Torso of headless standing Buddha without pedestal.



Figure 37: Torso of Headless standing Buddha without pedestal.



Figure 39: Torso of Headless standing Buddha without pedestal.



Figure 38: Torso of Headless standing Buddha without pedestal.



Figure 40: Torso of Headless standing Buddha without pedestal.



Figure 41: Torso of Headless standing Buddha without pedestal.



Figure 42: Torso of Headless standing Buddha without pedestal.



Figure 43: Standing Buddha with unusual/informal pose