Sculptural activities were known in Gandhāra and Kapiśa from a period much earlier than the age with which we are concerned. Cult icons, narrative panels and sculptures used for embellishing architecture have been found discovered in different areas of the region once included in Gandhāra and Kapiśa. Incisive studies of this art objects have shown in the early centuries of the Christian era analogous art style, developed in both the regions, which inspite of local marginal difference, may be considered to have been products of one single school of art. This school may be named after Gandhāra, since this name has already been used to designate the art style which flourished in the north-western parts of the Indian subcontinent and its borderlands in the early centuries of the Christian era.

The sculptural art of Gandhāra was thematically religious — mainly Buddhist. Analytical studies of the origin and development of stylistic traits of this art have revealed an indigenous substratum. This was embodied, augmented and embellished by Hellenistic style. Iranian and Central Asian stylistic elements played a role in the formation of this art. One can also discern certain indications of influences from the direction of Mathura. Two different periods of development can be noticed in the sculptural art of Gandhāra during the centuries prior to the age under review. The first phase may be dated to circa 1st century
A.D. to 3rd century A.D. and the second may be placed between middle of 3rd and 7th century A.D.

Various materials were used for sculptural activities in Gandhāra. Among them were stone, stucco, terracotta, wood and metal.

The natural area of the activities of the art concerned was no doubt Gandhāra, which included a greater part of the north-western area of the Indian subcontinent. But interestingly enough, "the style and technique of the art developed in the area have distinct similarity with those of a number of art objects found in remote areas as the cities of Balkh and Termez on the Oxus river in the north-west, Devi-ni-mori in the Sabarkantha district of Gujarat in the south-east, Bamiyan in the west, the upper Swat valley and Kāśmīra in the north or north-east and Mathura in the east." The influence of this art may have penetrated even the inner parts of Central Asia, as indicated in the art objects found at Miran and at some sites of Khotan.

Human figure representing the god, divinity or man, was the central point of attention for Gandhāra artists even though animal and vegetal world did not escape their attention.

Narrative panels formed an important section of sculptural art of the first phase. Human figures, appearing in any such panels or as detached sculpture manifests a muscular body, perfect oval face with curving eye-brows over straight nose,
eyes - half-closed in the representation of Buddha and wide open in others. The face generally has calm and serene expression. Hair is arranged in natural waves or curls. The monastic mantle of the Buddha covers both the shoulders whereas the monks are represented with right shoulder bare. The monastic mantle of the Buddha and monks and also apparel of others have separate volume and are arranged in heavy folds. Sometimes draperies are so arranged as to reveal a part of the torso underneath the garments. Some sculptures display Iranian and Central Asian costumes.

In this first period of activities, stone sculptures attain a lithiness of movement which ebbed out of sculptural art of the second phase which began in the middle of 3rd to 7th century A.D. The stone sculptures representing human figures became not only a little rigid, but also somewhat disproportionate in appearance in the 3rd-4th-5th centuries A.D. For example we can refer to sculptures of Shotorak and Paitava, etc.

Former narrative style receded to the background. Cult images relating to the Brahmanical faith began to appear in number. Interestingly enough stone became less popular as medium of expression of art activity and its place was to a great extent taken up by stucco.

In the next two centuries representations of human figure in art became more conventional and degenerate. "Heads deprived of their nobility in a period of decadence, became
heavy and inexpressive and lost their vigour. Like the hands and feet, losing their naturalness the waves of hair too often finished by becoming dry. Draperies were thinner than the draperies of earlier school and in later half of the second period it became sketchy and only indicated by lines. 16

Nevertheless even in this period of decadence the Gandhāra artists absorbed certain outside influences of Gupta stylistic elements in the treatment of smooth, though rather emasculate form of some sculptural figures. 17 In these figures, the drapery is like that of numerous Gupta sculptures, semi-transparent clearly indicating the body beneath the clothing. 18 This trait is particularly visible in Brahmanical icons. However, in the representation of the Buddha, the drapery with thinner concave folds was given a separate volume. 19 Influence of Iranian style was also evident from the rigid form of the bodies, their bulging eyes and from their dress and ornaments. 20 This is represented by the Vishnu and Karṇīkṣya images from Taxila and Grand Miracle of Srañvatī, and the seated Buddha figure from Afrīdī Dheri. 21

All these above-mentioned stylistic elements are fore-runner of the sculptural trends in the following centuries. To this were added artistic traits of the Gupta school and in later period Kāśmīra style.

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Sculptures of Gândhāra

1) Stone Sculptures

The school of sculpture in Gândhāra proper in the
beginning of the 7th century, was thus related to the earlier style which is an amalgam of features of late Gandhāra, and Iranian art. In some cases Gupta element was also present. The figural representation of a lady in white lime stone, two mukha lingas, and pot-stone statues of Śiva-Parvati are the illustrations of this style.

Persistence of late Gandhāra style is noticed in the above mentioned figure of a lady of considerable charm. "It is carved from white sheared limestone and is said to have been found at Buner." This statue is preserved up to the bust. The image in question reveals a typical rather heavy and full oval shaped face of late Gandhāra school with usual features. Treatment of wide open eyes, slightly curved eye and eye-brow, straight nose, upturned lower lip, linear treatment of hair recalls similar treatment found among some of the statues of Shotorak. The figure retains a sweetly smiling expression. The pronounced modelling of the bosom may be due to the continuity of trend exemplified by a female figure of Shotorak, Hariti and female donar or due to the influence of stucco school. The flower or rosett or circular hair ornament are met with in the stucco school of 4th-5th centuries A.D. and therefore suggest the persistence of earlier style.

Barrett takes it to be a piece of heavy Kāśmīri influence and therefore assigns it to a period slightly earlier than the date of Avantivarman. But overwhelming presence of late Gandhāra features indicate an earlier date for this
sculpture. Therefore, the image in question may be dated to the first half of 7th century A.D. Two marble eka-mukha lingas discovered from this region, reveal the presence of different artistic traits. The broken eka-mukha-linga from Shar-i-Bahlol is one of them. Only the proper right portion of the face is preserved, revealing the right eye, right ear, a portion of the forehead and hair arrangement. Only a sketch of the broken eka-mukha-linga is available. From it at least we can say that the broken mukha-linga manifests some of the features of late Gandhāra, Gupta and Iranian styles. Hair is indicated by curved incised lines which is a common feature of Gandhāra sculpture during 5th-6th centuries A.D. The fillet worn by the deity, is encrusted with beads or diamonds. This particular variety of fillet is also found on the mukha-linga from Koh dated to Gupta times and on solar image of Khair Khaneh. Dangling locks at the sides bear affinity to those of Sasanian kings portrayed in their coins and sculptures.

The second eka-mukha-linga in all likelihood comes from Mardan district of former North-Western Frontier Province of India (mod. Pakistan). "The image is damaged by a wide gash at its nose and chin. There are features about this sculpture, above all the hair arrangement that indicate peculiar survival and influences of the earlier period." The particular icon illustrated contemporary stylistic traits as well. "The god's head is sculptured in pretty strong relief and consequently reveals the ears in all their outline, but only the front part of the neck." (see Fig.No:3) The shape of the
face of Śiva is similar to the rather heavy face of Khair Khana sun with bifurcated chin of late Gandhāra tradition. The swollen rotundity of the chin blend smoothly with the round surface of the linga and reveal the desire for balanced masses that characterise Indian post-Gupta art as illustrated by the celebrated examples of Elephanta Cave and Bodhisattva of Vihāra at Ajanta. The sculptors of these above-mentioned pieces used the effect of light and shadow at their advantage. They fashioned these images in such a way that the effect is of unexpected chiaroscuro at another. In the mukhalinga the effect of light and shadow is softer. This feature seems to caress the calm-form of the face as though stressing its geometrical purity. The effect is heightened by the sharp precise lines of the narrow and elongated eyes and eye-brows of the image in question. The lids are represented by an engraved line. The third eye is not very different in its form and is placed on the middle of the forehead. Eyes of the image in question are comparable to those of Fondukistan terracottas and Khair Khaneh sun. This may indicate some originality in treatment and may conform to some local tradition as exemplified by the Gandhāra stuccos, one terracotta and another in painted clay from Tapa Sardar (Ghazni). Long drawn curved eye-brows, placed a little above eyes, are met with in the stucco images of this area and also in Fondukistan terracottas.

"The carefully combed and slightly wavy hair is neatly parted in the middle, and, except for a small central
lozenge shaped patch is folded back upon itself in the form of large parallel wavy bands which rise from the hair-line and converge in a top-knot composed of two big tufts twisted into a special shape held and separated by a band also formed of hair. On either side of the neck hang three locks in the form of serpents; these are brought out in low relief on the body of the linga and are arranged in a regular downward tending pattern. The stylized hair style of the image in question can be subdivided into the arrangement on the forehead, “the chignon on the top and the dangling locks at the sides. Such a division may seem arbitrary. Yet, the style in question seems in its turn to be based on traditions that are different for each of the components mentioned.

The first and the second part of the hair arrangement of the sculpture are no new features of Gandhāra art. These stylistic traits were present in Gandhāra art as early as 2nd-3rd centuries A.D. These were absorbed as an element of Greco-Roman art in that period.

However, that may be, the three locks of hair hanging in serpent like fashion on either side of the face of Mahādeva reveals clearly Iranian influence, as stated above (Fig. 3, 4, 5, 26, 36). The most obvious comparison to this stiff locks is found in portraits of Sasanian sovereigns who also share the type of necklace worn by Śiva. The ears with markedly elongated
earlobes are adorned with earrings bearing external globules. This particular type of ear-ring is also used by Huna kings of this area, as referred to above.

This mukha-linga has been described by Taddie, as an example of Shahi art and as such may be dated accordingly. But the stylistic features indicate blending of late Gandhāra style with Gupta and Iranian and therefore, may be assigned not far removed from 7th or 8th century A.D.

Pot-stone figures of Śiva-Pārvatī suggests persistence of another characteristic of earlier style (Fig. 6)14\(x\). This pot-stone group of figures, preserved in the British Museum, appears to follow the tendencies of treating frontally a disproportionate somewhat stunted group of figures. These features are known as noted above, from the sculptures of 3rd to 6th centuries A.D. But the modelling of this group shows further degeneration and is not favourably compared with Śiva and Kārttikeya from Taxila.

The upper portion of the body of three headed standing Śiva image is more or less well fashioned. In comparison the carving of the lower part is indifferent — especially the carvings of the legs are crude and clumsy. This is a blemish shared by many otherwise well-executed statues of early as well as late Gandhāra period. The central head is damaged and its extant portion reveals a full fleshy face conforming to the late Gandhāra style. The eyes which are half-open are
done in a grotesque manner. The proper right head depicts his terrible form with rolling eyes. The hair is arranged in wavy curls in the centre of the head of the skull, as noticed in Shotorak Buddha and Bodhisattvas. Hair from the two heads is converged into a top-knot over the central head. The shape of his top-knot is similar to that of Karttikeya from Attock. Siva wears a semi-transparent garment. The drapery is suggested only by a few lines.

The standing figure of Pārvatī besides the statue of Śiva exhibits all the stylistic characteristics of the Śiva image (Fig. 6). But the face is expressionless. The treatment of the concave folds of the garment are rigid and stylized. The portraiture of Nandi is also stylized. But her crown and ornaments indicate Kāśmīri influence. This representation of Pārvatī with her modius cap displaying a crescent is stylistically related to the pot stone Pārvatī in the British Museum. Barrett places this group in the 7th century A.D.

The rising trend of Kāśmīra style in the art of Gandhāra as a side effect of Kāśmīra’s political ascendancy, introduced a new phase of development. This is evident from the pot-stone and marble images in the British Museum.

The pot-stone figure of Pārvatī in the British Museum, comes from the Yusufzai territory. It shows a standing female figure holding a mirror or flower, wear' a sāri,
blouse, necklace, bangles and ear-rings (Fig. 7). Her snail-like curly hair is adorned with a modius cap or ornamental flat cap and a flower decoration over the left ear. There is an undecorated halo behind her head. The image in question suggests frontality and shortness in stature as the characteristic traits. The modelling of the torsos, however, indicates introduction of new features. Better delineation of the figure, the pronounced modelling of the belly and bosom may be due to the influence of Kāśmīrī art.

The round shape of full fleshy face, slightly protruding eyes, casually carved eye-brows, small nose (though broken) and full sensous lips tend to show indebtedness to the style of an earlier period. Hair arrangement of this figure in snail like curls is met with in the late Gandhāra stone and stucco sculptures as well. The flower decoration over the left ear recalls identical treatment indicated by Akhnur, Ushkur terracottas. Her round earrings are quite common among the images of 4th-6th centuries and are also noticed in Hūṇa coins and Fandukistan terracottas.

Transparent drapery is one of the features of late Gandhāra school. The image in question, "nicely illustrates the stylization of the naturalistically rendered hair and disposed drapery when compared with that of the figure of Lakshmi from Brar. The British Museum piece with its crown of crescents and flower decoration over the left ear, treads
closely upon the style of Lalitāditya of Kāśmira.66 Barrett places it in 7th century A.D. But prevalence of Kāśmīrī art forms along with late Gandhāra features found in the statue suggest a later date and therefore may be placed in the second half of eighth century A.D.

Influence of Kāśmīrī art is equally apparent in a three headed Vishnu image in white marble, recorded from Attock (Fig. No.8). The fourth head is carved in relief on the reverse (Fig. No. 9). "The heads are those of a man in the centre (badly damaged) and a boar and a lion on the proper left and right side respectively. These four faces seems to represent the four principal vyūha forms of Vāsudeva-Vishnu, namely, Vāsudeva, Śaṅkarashana, Pradyumna, Aniruddha. Images of this group, though without the fourth head are found at Mathura of the Gupta period, in Rajasthan, and in Gujarat of about eleventh century A.D. An image with a fourth face of the Chandella period was discovered at Baneras. This type of image was most popular in Kāśmīr and the surrounding areas which seems to have been a centre of Vyūha cult. Examples of the three faced Vishnu-image are found on the walls of the ante-chamber in the Martand temple which belongs to the reign of Lalitāditya (circa A.D. 724-760), the greatest ruler of Karkota dynasty. A number of images with the additional demon's face were discovered at Avantipura, which was built by Avantivarman (A.D. 855-882).69

According to Barrett, the above-mentioned British Museum piece, if not actually a product of Kāśmīrī craftsmanship
is closely, on the style of the Avantivarman period, and may be dated to the second half of the 9th or early 10th century A.D. It is interesting to note here, the fourth head carved in low relief appears to be like a sketch or painting (Fig. 9). This particular tendency is an element of Medieval art of Kāśmīra, which influenced the last phase of Gandhāra proper very much.

Another sculptural style might have flourished simultaneously with that described above. "In the 7th century, the sharp lined modelling", which had been in fashion in the fifth century had given way to a soft almost "muscleless or effamusinate treatment of the body." This is well illustrated by the Kārttikeya and Śiva Pārvatī group of sculptures. Though these sculptures like many earlier ones, are frontal and stunted in appearance, the modelling of the torsos are far better than that of the torsos of Śiva-Pārvatī, described above. As a result the bodies of these divinities betray more smoothness and plasticity in form.

"Of the two pieces in more delicate style a Kārttikeya in the British Museum may first be mentioned (Fig. No. 10). It was collected at Attock. It is of a well-known type, but four armed." 73

"Kārttikeya stands facing, wearing a dhoti, necklace, bangles and large round ear-rings. He holds a spear and rosary in upper right hand and lower right hand and cock and an indistinguishable object in the upper and lower hand respectively. There are a devotee and a peacock on the either side of the deity." 74
The carving of the body shows innovations. The smooth and fleshy body is well formed, except the feet.

The smooth face is elongated in shape with usual eye-brows, squinting eyes, flat nose and large mouth. The sculptors of this age and region tried to delineate the eyes as drooping and half-drooping. This stylistic feature imparted to the face a lurid expression. The folds of drapery remind us of the arrangement of the apparel of Vishnu from Taxila.

Finally, there is Śiva Pārvatī group of images in the British Museum. This group depicts Śiva and Pārvatī as seated on Nandi (Fig. 11). The Śiva is as usual three headed. The central head wears the moon crescent on the curly hair. The proper left head appears to be a female and the proper right head with rolling eyes, portrays the terrible form of Śiva.

"The deity is six-armed. He holds the Kapāla, trident, lotus, a chakra, rosary and a club with a fluted knop in his six hands respectively. Pārvatī is seated by his side, facing him. She carries a lotus in her right hand and perhaps a mirror in her left. She wears a necklace, and a girdle over a long flowing robe looking like a flowing skirt or Indian ghāghra".

This group betrays persistence of muscleless smooth treatment of the torso of the Kārttikeya, described above. But the modelling of the body shows more maturity. Even the
fashioning of the legs are quite natural. The central head of Śiva have the same elongated shape with identical features. Similar elongated facial type has also been found among two Nāga images of Fondukistan. Other two heads resemble the terrible and female heads of Dandan ulique fresco panel.

Even the fillet worn by the former one, is similar to that of the latter. Śiva's dhoti is treated in the same manner as that of Karṇitikeya.

The figure of Pārvati (Fig. 11) betrays same sort of modelling. But her facial type is different from the others, and may be called a bloating face with flat nose and protruding eyes. The linear treatment of hair remind us of the identical treatment met with in late Gandhāra sculptures.

As mentioned above, her flowing robe has the appearance of Ghāghrā. The folds of drapery shows continuation of the earlier tendencies. Here it is treated as separate volume which falls gracefully over the feet in pipe like folds. The straight 'pipe' like folds on the garment have remote resemblance to the similar treatment of drapery noticed in early Hellenistic sculptures. But the figure is delineated in such a way that parts of the body is visible beneath the apparel and here the upper part of the body, where the dress clings to the body, is indicated by lines. This stylistic tendency have been found in the late Gandhāra Buddhas. "Her elaborate hair ornaments are found on a similar, but rougher Lakshmi from Kāśmīra". Her large round ear-rings recalls
the ear-rings of other images already described above. Portraiture of Nandi is natural.

This group is contemporary with the Karttikeya and may be placed in the same century. Presence of medieval art forms, also found in Fondukistan terracottas indicate a late date for this group of sculptures and may be assigned to the 9th or early 10th century A.D.

It is interesting to note here that Siva and Bodhisattva figures in Swat Rock carvings has the appearance of painting or sketches which is in low relief. But it retains flowing and gliding contours of the earlier period.

The above survey reveals the continuation of late Gandhāra style in the field of sculptural activities in Gandhāra which influenced and modified by Iranian, Gupta, and post-Gupta art on the one hand and on the other by early medieval art of Kāśmīra. Another trend, which continued some of the stylistic features of the above-mentioned second group shows post-Gupta effaminate treatment of the body and elongated facial type of medieval art. Thus, the three trends in their last phase of development indicates presence of medieval art forms of Kāśmīra, India and Central Asia.

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Stone Sculptures of Kapisa

As in Gandhāra, the stone sculptures of Kapisa in the second phase of development during the 4th to 6th centuries A.D.
shows similar developments with a few exceptions. The characteristic trait of proportionate body of the earlier school is absent here. But the figures do not have the same stunted appearance which we find in Gandhāra during this period. Some of the sculptures like Grand Miracle of Śrāvasti in Paitava (Fig. 12) and another standing Buddha in Shotorak (Fig. 13) exhibit the tendencies of frontality and thick set proportions and flattening of the relief. But, here, at least, late Gandhāra modelling of the body and face lasts for a few centuries more. The face is rather full and heavy and the wavy hair is still treated naturalistically. Flames rising from the shoulders reveal its indebtedness to Iran. Arrangement of drapery is schematic and stylized. In comparison to the folds of drapery of stone-sculptures of Gandhāra in the period concerned, it appears to be far better executed and natural. A few donors in Shotorak displays Iranian Costume.

The stone sculptures datable to the period concerned betray persistence of Shotorak and Paitava’s stylistic features along with other artistic traits. The figure of a donor in marble from Khair Khaneh clearly reveals the existence of above-mentioned traits of frontality and disproportionate treatment (not illustrated here). The face conforms to the heavy face of late Gandhāra with regular eye-brows, wide open large eyes, straight nose and a smiling expression. The modelling of the torso and arrangement of hair, indicate its indebtedness to the late Gandhāra school. The donor wears a trouser and tunic. Short folds of the dress is indicated by lines which is another characteristic of late Gandhāra sculptures.
Solar-image of Khair Khaneh shows the development of another stylistic element (fig. 14). The sun is represented as seated in European fashion on his chariot, which is drawn by horses. Two attendants and Aruna accompanying him.

This group exhibits a disproportionate frontal and angular treatment. "The legs and thighs appear to be singularly reduced in dimension if one compares them with the torso and with the head. The head alone presents about one fifth of the ensemble of the body, proportions very decadent (canon of Polyclytus 1/7, and canon of Lysippus 1/8 respectively), corresponding exactly with that of the Great Miracle of the Paitava." The face is heavy and angular with usual nose and lips. But the features are more sharp and as a result loses plasticity and smoothness. A new feature appears in the treatment of the eye and pronouncedly long drawn curved eye-brows. Very much elongated and slightly protruding wide open and half-open eye and long drawn eye-brows are characteristic feature of the Medieval art of India. This element appears to be found also in the above-mentioned mukha-linga from Mardan belonging to the school of art prevalent in Gandhara in 7th to 8th centuries A.D. (Fig. 2). The trouser, tunic, and high boots, suggest heavy Iranian influence. Like the dress of Sasanian kings, the dress of this deity is decorated with a number of pearls. Although drapery retains the earlier treatment as separate volume, but its arrangement is long convex folds over the hands is stylized. Identical treatment of scarf is also met with in
the statues of Buddha and attendant figures in the late Gandhāra
stone sculptures. Arrangement of attendant figures in converse
order and arrangement of legs of the solar icon shows clearly
the angular treatment. The half-length figure of Aruna well
illustrates the smooth fleshy body of post-Gupta art as already
discussed above in course of describing the style prevalent
in Gandhāra, which came into use in the 7th century A.D.

Scholars assign the marble figure of donor and solar
image of Khair Khaneh to early 7th century A.D. On the basis
of stylistic features found in this group and also in Gandhāra
we may suggest a date about second half of the 7th or early
eighth century A.D.

Our only dated icon, an image of Mahāvināyaka,
found in an area not far from Kapiša manifests above-mentioned
stylistic trends (Fig. 15). An inscription in its pedestal
dates it to the reign of Huma-king Khingāla (end of 6th century
A.D.). This statue made of an inferior quality of marble
represents the standing figure of an elephant-headed god in
'sama-bhanga' pose. The figure is damaged. Here also the same
frontal, disproportionate treatment of the figure is noticeable.
The head is big. The body is heavy and flabby and legs are short
and are rendered naturally with bulging muscles. Though slightly
angular, the ponderous body and legs are well fashioned. Drapery
arranged in small folds and also indicated by lines are two of
the common features of late Gandhāra school.
The Ganapati icon from Sakar Dhar (Fig. 18) shows this analogous disproportionate treatment. The body of Sakar Dhar statue is not of ponderous proportions, but slim and smooth, betraying presence of elements belonging to the Gupta art. The frontal pose of the figure is little rigid. The dhoti of the image in question is also indicated by straight and convex lines. Ornaments of the former are noteworthy and are reminiscent of those met with in the Gupta sculptures. From the present photo, we can at least say that the two devotees reveal same sort of modelling. This image can be dated in the end of 6th or early 7th century A.D.

Mahishasuramardini Durgā icon recovered from Gardez, (Fig. 19) though damaged, betrays same sort of plasticity in form. The hand of Durgā is larger in proportion than the feet, and the torso of the demon so far preserved are smooth and round. The body of the buffalow is natural and well formed. Folds of the dress of the goddess show same linear treatment. The demon has a bloating face. Linear arrangement of the hair suggests persistance of this late Gandhāra stylistic element. This broken image may be assigned to 8th or 9th century A.D.

"Forces which created the last phase of the art of Gandhāra in that province, was also at work here". The Śiva head from Gardez tends to show different element in it (Fig. 19). This fine marble head of Śiva is another example of the persistance of Indian influence just before the great advance of Islam which completely altered the
artistic climate. The face of Siva is skilfully handled of and of definite Indian type. The facial type of Siva is elongated in form, which recalls the similar types of faces in Funukistan terracottas and the last group of Siva-Pārvatī sculptures found in Gandhāra, and described above. The delineation of long drawn half-closed eyes and elongated eye-brows are two of the features of Medieval art of India, as stated above. As referred to earlier, eka-mukha-linga from Mārdan reveals the presence of these stylistic features as well. The hair is tied by a fillet, studded with precious stones. The top-knot is further adorned by plaits and moon crescent. Elaborate and decorated hair-styles with crowns and caps are quite a common feature of late Gandhāra — both stone and stucco school. But this particular variety is quite unknown and points to its connection with influences outside India. The image in question portrays Siva as a Yogi and as such it expresses a befitting expression. "A grave thoughtfulness mingles with a sweetly smiling rather mysterious expression while the maternal imparts an unusual softness to the modelling."

Barrett places this sculpture in second half of the eighth century A.D.

Unfortunately, we can not trace all the stages in the evolution of sculptural style in Kāpīṣa for want of evidence. Possibly as a result of Arab inroads sculptural art of this area suffered a setback.

The Soorretti marble representing Dūrgā Mahishāsura-mardini is so much damaged, it cannot be described
stylistically. Modelling of the torso of Dūrgā and the body of the buffellow are very crude and clumsy. "The stylistic features of the Śiva torso from Tagab is difficult to judge from available photos". "It looks rather like a copy carefully executed, however, without a real understanding of the basic problem of modelling."

On the whole, the sculptural style of Kapisa retained late Gandhāra style of disproportionate body linear representation of hair and drapery. This style absorbed Gupta and post-Gupta stylistic elements in the 7th and 8th centuries which is further modified by artistic trends of Medieval India and Central Asia in the following centuries.

Terracotta and Clay sculptures in Gandhāra and Kapisa

Terracotta and clay are the most popular medium of artistic expression of common people to whom stone is not always easily available. Terracotta sculptures has been developed side by side stone sculpture from the earliest phase of Gandhāra art in the regions concerned. A large number of terracottas and clay sculptures has been discovered from Taxila, Shar-i-Bahlol, Takht-i-Bahi, Tepe Marendjan, Fondukistan Tapa Sardar (Ghazni).

Evolution and development of analogous style which is known as Gandhāra, can be traced among the finds from different sites. "Archaic terracottas recovered from Taxila
excavation, reveal Indian influence at the earliest stage. Terracottas recovered from Sirkap strata VI-V, shows prevalence of Greek and archaic terracotta figurines side by side. Terracottas belonging to Saka-Parthian and late Saka-Parthian period (stratum III-II) revealed heavy Hellenistic influence. This influence persisted in Buddhist terracottas of Dharmarajika, Kalwan, Mohra Moradu and Jaulian. "In style, they are generally similar to the Buddhist stucco sculptures, but due to greater plasticity of clay as compared with stucco and to the ease with which it can be handled, many of these figurines show a freedom in their modelling and a sensitiveness to form which was never quite attained in stucco work." According to Sir John Marshall, "All these figures belong to Indo-Afghan school of the fourth to fifth century A.D. and comprise several pieces of surpassing merit. The smaller figures were usually of terracotta throughout, that is, of clay fired in a kiln. Of the larger figures some were made entirely of sun-dried clay; in others the head was terracotta, the rest of sun-dried clay."

"Three fine heads No. 166 and 167 and 178 (Fig. 178) from Dharmarajika with their broad open features and western type of countenance suggests presence of stronger Hellenistic influence (Fig. 178). Another figure of the Buddha strictly conventional style comes from Mohra Moradu. It is an exceptionally fine piece of modelling and has the advantage of being unusually well preserved." The shaving head of a monk in Fig. 178 (Pl.
137f.) closely resembles the monks of stucco school. Another type is provided by the deva of 181-b No. 0, Pl. 138 (fig. 112a. Terracotta heads No. 165 (pl. 138, b, c), 168 (fig. 113), may indicate the later stage of development of terracotta school. These two heads resemble in certain extent the terracotta heads of Ushkur and Akhnur.

The next stage of development may be represented by the British Museum terracottas, a few of which resembles closely the Akhnur terracottas. D. Barrett published six heads from this group, of the six heads, three shows characteristic features of late Gandhāra school. The Buddha head may first be mentioned among these three, because it retains the classical style (Fig. 2). The face retains the oval shape with straight nose, half-closed eyes, usual mouth and elongated ears. Long-drawn eye-brows are placed a little above eyes which we already noticed in stone sculptures of Gandhāra and Kapiṣa in the period concerned. This head bears clear resemblance to a head of Buddha recovered from Taxila (Pl. 159, f. No. 72). But the features of the former are more sharply drawn than the later and as a result loses plasticity. Still it retains a calm-expression.

The second male head may belong to a Bodhisattva. The face conforms to the rather full face of late Gandhāra school with wide open eyes, slightly flattened nose, moustach and fleshy lips (fig. 20). The eye-brows are long-drawn, and placed a little higher than the Buddha. Hair is
arranged in short curls like commas on the head. This is another stylistic element of late Gandhāra school.

The third head is round in shape (fig. 51). Its eyes are wide open and elongated curved eye-brows are placed a little above the eyes and has usual lips. Hair is indicated by lines and furrows arranged alternately. This variety is also found among stucco school.

The other three reveal Kāsmirī influence. Of these the first have the same late Gandhāra type of face with half-closed eyes, rather long drawn arching eye-brows flat nose and fleshy lips (Fig. 32). Hair is parted on in the middle and two parts of the lock folded in the back. The second female head betrays softer and sensitive modelling of the face of usual type (Fig. 29). Open eyes are slightly protruding and eye-brows are curved and shorter in proportion than the former one. Hair is parted in the middle and is also tied by a fillet or head band of some sort. Two curly locks fall over the forehead.

The third female head is also of usual type (fig. 34). The arrangement of eye-brows joined over the nose and stylistic hair arrangement strikes a new note here.

Thus the six heads from the British Museum betrays persistance of stylistic tendencies of stucco and terracottas of late Gandhāra which is modified in certain extent by medieval
artistic trends and also presence of stylistic elements from Kāśmīra. Thirty one heads in similar style of miscellaneous figures has been preserved in the Lahore Museum.

The last phase of terracottas from Gandhāra may be evident in those found in Shah-ji-ki-Dheri. These were for the most part curiously grinning heads which seem certainly to have been grotesque of all sorts, together with more serious doll like faces.  

Thus in the terracottas of Gandhāra, more or less persisted the Hellenistic tendencies of realistic representation of human form and expressive faces. The body whenever preserved is natural and spontaneous. Dresses, monastic mantle of the Buddha, trousers and tunics, pointed caps of donors, dhoti and shawl of divinities, hair ornaments were rendered naturalistically. Ornaments resemble those of stucco school.

In Kapisa, terracottas sculptures have been recovered from different sites. Specially, in Tepe Marendjan, Fondukistan and Bamiyan, terracotta figurines or figures of unbaked clay substitutes the sculptures in schist and ornaments in stucco. Though Bamiyan falls a little outside Kapisa, its terracottas reveal similar artistic tendencies like that of Fondukistan and Tepe Marendjan.

The site of Tepe Marendjan polychrome in the Kabul region disclosed round earthenware sculptures of 4th-5th
century A.D. The figures are "finely proportioned, and show through the closely pleated, transparent material. Jewels, moulded separately, were attached to the Buddha's torso by a technique also encountered in Afghanistan and Ser-India."

The image of Bodhisattva, found in the niche of the west face of the monastery, deserves a very special mention. This statue is entirely painted and appears to be nearly intact except the head which have been detached from the trunk because of a slight falling of the vault of the niche. "Siddhartha who is the Bodhisattva here represented, is seated in the oriental fashion, his hands joined in meditation. The torso, admirably modelled, is of a very Indian suppleness. The face with eyes half-closed, very elongated, and of very pronounced ophthalmia, likewise shows a marked Indianisation. The coiffure was a turban provided with a circular median ornament of large dimension which we could compare with those that adorn the coiffure of Siddhartha of the Peshawar Museum brought to light at Sahr-i-Bahlol."

Clay modellings of Fondukistan shows further development of this school, which illustrates presence of different stylistic elements such as Indian, Iranian, Hellenistic, etc.

In the niche 'A' can be found clay figures of both the styles. In this niche, "an anatomical peculiarity
attracts the attention of the observer, namely a lengthening and a very marked curvature of the torso, this curvature in arch being accentuated by the inclination of the head. Of the specimens representing female personages, the measurement taken show a marked contrast between the waist and the heaps. Some of these female figures wear costume of Central Asia. Although very much damaged, the fragment of this statuette shows the characteristic details viz., an adjusted corset closely fitting the torso up to the base of the breasts, which are covered with a light stuff. Among the fragments brought to light No. 3 clearly bears the impress of Indian influence. It is only distinguished from an Indian image by the short-length of the arms. This specimen, by its elongated torso, its spare waist, its very deep developed hips, shows itself distinctly Indian. Equally Indian is the necklace of pearls passing between the two breasts so as to go round the waist. One of the male figures wears, tied around the torso a sort of scarf resembling the udarabandha of purely Indian statues. It should be noted that the very large and widely opened eyes have hemmed eye-lashes, the exophthalmia being now and then accentuated. Occasionally also the eyebrows are placed very high, such is the case with a Bodhisattva whose hair exhibits by its short waves Hellenistic treatment. The ornaments consists of necklaces medallions, curious bracelets, adorning the upper portion of the arms. These ornaments are provided with pendants and they very
distinctly resemble certain motifs of ornamentation in Gupta
style."

"Of definite Indian type is another seated Buddha
figure which occupied base of the niche 'C'. The
Buddha is draped in a monastic mantle covering both shoulders
from which flames gushed out, water traversed by very stylized
waves treated in low relief, appeared at the base of the
pedestal. We find ourselves, in the presence of a representa-
tion of the Buddha of the Great Miracle (Yamaka Pratiharya),
an iconographic theme frequently found in ancient Kapisa. On
each side of the Great Buddha whose head has not been found,
two female figures are seated with inclined head, they have
the waist support and the breast covered with light corselet;
a light scarf covers the shoulders. Near the exit
of the niche, there were two Buddhas seated in the post of
royal relaxation; the monastic mantle wound so as to leave
one shoulder bare; the lower garment, cutting by its blue
colour across the red of the monastic mantle, was found fixed
against the torso. The monastic cloak with regular creased
folds adheres to the torso whose elegant model remains very
clear. The waist is spare, the chest developed, the upper
portion of the body gives an impression of elegance and of
grace full of dignity. This suppleness recalls the very
distinct Gupta and post-Gupta Indian reminiscences in reaction
against the heaviness of the last production of the artists
of Gandhāra and of Kapisa (Fig. 38)."
The decoration of the facade of niche 'D' has completely disappeared. Against the wall from the base of the niche there leaned a large Bodhisattva seated in the posture of royal relaxation on the pedestal depicting a felicitous arrangement of horizontally disposed bricks; under a Bodhi tree, the whole upper-portion of the body has disappeared, but the head of the statue has been found among the rubbish which encumbered the entrance of the niche (Fig. 28). Of the diadem nothing more survives than a very small circle adorned with an egg-shaped decoration, from which the short meshes and curls of hair escape at regular intervals. The face is covered with gold leaves laid on a red background. The very prominent eye-ball is partly covered by the eye-lids in such a way that the palpebral slit appears very elongated, the outer angle being characterised by a very pointed form. The eye-brows, placed very high, present regular tracing; the nose very slightly snubbed, is large enough, the mouth small, the lips fleshy; the general effect of the mascaron relatively squat and chubby. Reverting to what is left of the statue of a very delicate model, we perceive the left leg, of which the naked feet rest on a lotus, the dhoti delicately envelops the leg of which the elegant curve is visible under the light stuff which is pleated in sinuous and subtly arranged folds; the right upraised leg is supported by three super-imposed cushions — a branch of the ficus appears the space comprised between the calf and the haunch. The statue had for its background an aureol fringed with small oval ornaments.
emphasised by a pearl, each of these elements being surmounted by three pearls. Above the aureol appear the branches and leaves of the ficus, several branches of which the traces are still visible on the wall have detached themselves. Another statue in niche 'D' which inclines against the right corner at the junction of the walls (with reference to the principal statue) of the niche 'D', there appeared a secondary seated divinity, the left leg placed under the hanging right leg. This representation by the subtleness of its attitude, the grace and elegance of its form, the affectation of its gesture, recalls the post-Gupta Indian antecedents.

The ornaments form a remarkable group finely wrought by goldsmith of which the principal decorative motif found in the diadem, the pendentive necklace and the rings on the arms, is composed of a central cabochon above and below which appear the ornaments in 'trefoil' shape, these motifs are fringed by scroll-pattern ornaments of which the curved parts are slightly dented at their terminal parts; this detail resembles a peculiarity, which we shall have occasion to point out while studying the scroll patterns surmounting the entrance of the niche 'D'. The necklaces and bracelets are formed of large pearls. The diadem comprises an ornamentation of complex character; the motif with cabochon and scroll pattern is twice repeated there. A large flower with elongated petals resembling a clematis is laid on a double crown of flowers with five engraved petals of rounded form. The second crown placed above the first, encircles a chignon elegantly disposed
in the form of a vertically raised shell. The lower crown rests upon a rolled headband and slightly brings back the hair from behind; the diadem appears fixed and supported by a large ribbon which falls sinously behind the head. The black hair with long curls disposed symmetrically sprawls out on the shoulder; two meshes diverged towards the chest. The statue, when extricated, was in a state of remarkable freshness. The tint of extreme whiteness formed a thin pellicle laid upon a reddish plaster. The very large eyes with the pupils surrounded with black, give the whole work a surprising appearance of life. The highly raised and very divergent eyebrows are also black; the nose large and slightly flattened. The colours including the blue hands of the dhoti are placed layer by layer so as to leave behind only the basic reddish colour (fig. 16). Another devata of the same type as that which we have just described, was placed in the left wall corner of the niche obviously of the same height as the devatas there appeared fixed against the lateral right and left walls of this same niche but partially destroyed, a few Buddhas seated upon the lotus; on the right a Buddha of classical type whose torso having for its background an aureol bordered with stylized flames was found broken at the feet of the central Bodhisattva; on the left an ornamental Buddha (971), the upper part of whose body was intact, while the face was mutilated. This Buddha partly concealing the sanghati wore a sort of hood with three points of blue colour and adorned with square and round cabochons these
last are encircled with pearls and provided with a pendant resembling those which appeared to be attached to the necklace and the border of the hood. It should be noted the hood with three points is not peculiar to Foudukan; a fragment of a statue in stucco at Hadda exhibits a garment of the same kind. Buddha at the vault of Cave I wears same type of dress and ornaments.

"The two Buddhas, to which we just alluded while passing in review the objects brought to light in niche 'D', were placed upon the lotus. The stalk which support the lotus plunge into a small basin from which two Nāga kings rise into view. The upper part of the body alone emerges; it would seem that we are confronted with a representation of a purely anthropomorphic character. Lightly bent, they lean on their elbows against the upraised border of the basin. The height and the base of the torso appear to prolong by their quasi-reptilean subtleness, the zoomorphic portion of these human serpents which is concealed. The physical type is singular; the elongated face with very convexed front; it resembles, however, the physical aspects of the devatas and the Buddha we have already studied. The hair arranged into a chignon is repeated by short waves. In the hair there appears a serpent with body marked by circles. The jewels resemble the ornaments worn by the devatas. One of the two Nāga kings on the left lateral wall is destroyed. Towards the summit of the vault of same niche 'D' there appeared still fixed against the vault but very much damaged (as the
head has been broken), the statue of a male personage; the lower part of the body is uncovered; a waist band adorned with a row of pearls, emphasises the lower part of the abdomen. A curious vestment in the form of a breast plate covers a portion of the abdomen."

"The excavation of the niche 'E' led to the discovery of two statues, placed against the same base of the niche, we have here two figures, a man and a woman (fig. 44), separated by a pile of four cushions upon which they are leaning. The heads have disappeared; the down-turned right leg of a male is in the vertical position, while the left leg rests horizontally in a flat position; the torso remains erect in such a way that the figure avoiding the fatigue which such a position could not fail to cause, has to rest a portion of the weight of the torso upon his elbow sustained by the pile of cushions. 131 This posture was also affected by certain Sasanid kings; "a piece of goldsmith's work furnishes us with a characteristic illustration of an analogous scene exhibiting likewise a pile of cushions, six for the king, two only for the queen; who is found on his right. The king wears high boots, the vestment is a long and well adjusted tunic opened at the chest and provided with a large tight collar. The tunic was ornamented with circular medallions fringed with a row of large pearls. Inside the medallions are inscribed scarcely visible motifs of birds and human mascarons. The whole of this decoration accords with the distinctly Iranian costume.
A waist band made of cabochons encircled with pearls covers the figures with particular lightness. The torso which widens itself appears extremely stretched out. The trousers are slightly folded. The tunic worn by the princely figure of Fondukistan resembles through the style of vestment of the kneeling personages, the bearer of a plate of offerings represented at the end of the left lateral wall which sheltered the Buddha of 53 metres (at Bamian)....." The female figure with harmonious forms, thin waist, round shoulders, opulated chest, is closely Indian in aspect; the examination of the ornaments enforces this first impression. These are the necklaces of pearls which is joined by a long chain of pearls to which again are fixed on the outer side the circular cabochons surrounded with pearls. The bracelets, double at the wrist, are composed of pearls. A light scarf covers the shoulder. The lower part of the body is draped in a dhoti. The torso appears to be nude."  

Thus, the clay modellings of Fondukistan on the whole presents a style which retains much of the Gupta and late Gupta style. Fondukistan's peculiarity is noticed in elongated curvature of the body and treatment of eyes and eye-brows. Side by side, Iranian influence can be noticed.  

"This same style persisted in Bamian, often both Sasanid and Indian style can be seen in one group or even in a single figure; more or less distinct, they retain their character despite the modifications that make the art of Bamian so individual".
Bronze sculptures in Gandhāra and Kapisa:

The art of bronze casting was well-known in North-Western India from very ancient times. Bronze was used for various purposes such as for making pots, pans, utensils, needles, goblets, instruments, etc., and for modelling statues of gods and goddesses. Here we are mainly concerned only with bronze images of which a limited number survived up to this day.

Among these icons, those belonging to the first formative period (1st century B.C. to 1st century A.D.), recovered from Taxila, shows overwhelming influence of Hellinistic style. Most of them were imported from the West. A few reveals cruder workmanship which might be the manufacture of local craftsman.

The bronze sculpture from 1st to 5th century A.D. were not well represented.

Bronze images related to our period and zone may be divided into two groups, viz., those of (1) Sahr-i-Bahlol and other connected pieces; and those of (2) Swat group. The second group may be further sub-divided into two sections on stylistic grounds. These were apparently made following 'cire perdu' process.

We may first consider sculptures of the Sahr-i-Bahlol group which belong together stylistically and by provenance.
They are the Buddhas in the Pierre Jeanneret collection, (fig. 3) in the Victoria and Albert Museum (Fig. 4) and in the Metropolitan Museum (Fig. 5). All these three pieces depict the Buddha in standing posture. His right hand is in abhaya-mudrā and his left holds a fold of the outer garment and making the gesture of doing so. Each piece has an elaborate halo and vesica secured to the figure by a lug behind the head or between the shoulders. The Victoria and Albert has also a spike at the top of the halo and retains its throne. These three bronzes betray the presence of stylistic elements of late Gandhāra school and the terracotta style of 7th-8th century A.D.

Of this group we may describe at first the standing Buddha figure in the Metropolitan Museum (fig. 6). This image clearly betrays the persistance of late Gandhāra tendencies of the earlier period. The face is oval with half-closed eyes, small mouth and slightly flattened nose. The body is well-fashioned. His monastic mantle covers both the shoulders. Drapery is arranged symmetrically in long and short concave folds.

The Buddha figure from Jeannert collection bears clear affinity to this figure and may be placed in the same period about 7th century A.D.

The Buddha statue in the Victoria and Albert Museum shows further development of this style (fig. 7). Here the
face is rather full with plumpy cheeks, arching eye-brows, open eyes, straight nose and small mouth. This treatment of fleshy full face with plumpy cheeks may be found in stucco school and also in the terracottas of this area and Ushkhur and Akhnur in 7th, 8th centuries A.D. Hair is rendered naturalistically. Here also the saṅghāti covers both the shoulders. The treatment of beautifully modelled and fluid drapery reminds us some of the finest Gandhāra stone sculptures.

As already stated above, "the most remarkable feature of these bronzes, is the combined halo and vesica and its decorated treatment". Simple nimbus forms one of the important decorative device of Gandhāra statues from a long period. It is quite common among the late Gandhāra pieces of 4th-5th century A.D. Halo and vesica together appears to be painted around stucco Buddha images at Hadda, "and aureol and vesica together on the stucco Buddha which decorated the Kanishka stupa at Shah-ji-ki-dheri." Both of these places were well-known and flourished over a long period at least upto 9th century A.D. The stucco Buddha statues of Shah-ji-ki-dheri, may belong to the rebuilding of the stupa reported by Hsüan-tsang.

"However, the most significant parallels for the combined halo and vesica on the bronzes are to be found at Bamiyan." The Jeannerat and Metropolitan bronzes depict an oval motif surrounding the nimbus and vesica which has three pearls on the outer edge and one in the centre of the
inner edge. Victoria and Albert piece has one pearl on 
the outer edge and two on the inner. Even, around the 
estanding and seated Buddha figures at grotto I, this combined 
decorative motif with pearled ornament can be met with. 
Hackin dates grotted I between 6th and first half of the 7th 
century A.D. According to him, 'the group to which it 

deficient near the 53 meter Buddha, is certainly the latest at 
Bamiyan and work may have continued there into the 8th century 
A.D.'.

One of the notable feature of Victoria and Albert 
bronze is its throne. It is quite different from that of the 
stone sculptures. It is typical Kâsîmî throne found in 
bronze and steatite figures from 8th century onwards.

These pieces have been variously dated. Bucthal 
assigns the Victoria and Albert bronze to 4th-5th century 
A.D. B. Rowland describes it as Nalanda copy and he, 
therefore, places it in eighth century or later. The 
Jeannerat piece was dated to the 3rd-4th century A.D. by the 
Cataloguer of the objects shown in the exhibition organised 
by the Royal Academy in 1947-48. In the opinion of D. 
Barrett these three Buddha images belong to a much later 
period. Taking into account its stylistic features, — the 
combined halo and vesica together — a device noticed in the 
images of Hadda, Shah-je-ki-dheri and Bamiyan he proposes a 
7th century date. As already referred to above, the 
Metropolitan bronze sculpture and the Jeannerat piece may be
placed on the 7th century A.D. But the Victoria and Albert piece shows further development and therefore may be assigned to the 8th century A.D.

Another bronze icon of standing Buddha, preserved in the British Museum, reveals further degeneration of above-mentioned style.

The figure is squat and heavy with flabby face and regular features. The drapery is drier in treatment than those of the Sahr-i-Bahlol group. Sir A. Cunningham made a gift of bronze Buddha head to the British Museum, which had been recovered from Manikiyala. This Buddha head is similar in style and may belong to the school of art prevalent in Gandhāra in the 7th-8th century A.D.

Next series of bronzes, relating to the zone and period concerned are represented by Swat group of Bodhisattva and Buddha statues. Louis Clark and Simon Digby presented all these pieces to the British Museum. As already stated earlier, they may be again subdivided into two sections — the first being the seated Buddhas and Bodhisattvas and the second group is the crowned Buddha and Bodhisattvas with a round shaped face.

The Buddha and Bodhisattva icons, though a few retains well-proportioned bodies, betray persistence of earlier style, illustrating the same heavy and squat form, round or squarish face, wide open eyes, symmetrically arranged
drapery indicated by parallel lines and folds, which are drier in treatment than the Metropolitan and Victoria and Albert bronzes. Lion thrones reveal further degeneration. The eyes of these Buddha images belonging to both these groups are inlaid with silver.

"The first of this series is a seated Buddha purchased from a Peshawar dealer early in this century (fig. 48). It was then said to have been dug up in Helmund river. The Buddha is depicted here in a meditative mood, while he holds as usual the folds of his garments with left hand and right hand is in varadā-mudrā. The posture of his left hand is peculiar. Instead of downwards posture the palm and the figures are raised upwards in a manner not met with in the bronzes of Shar-i-Bahlol group. "From the Ushñisha emerges a curious five pointed flame." The eyes and ūrṇā are inlaid with silver."

"The most remarkable feature, however, is the lion throne. This throne rests on two lions at the front and on dwarf pilasters at the back. Unlike lion-thrones of Kāśmīra bronzes and steatite figures, where frontal portions of the lions are depicted, complete bodies of the lions are portrayed here. The throne is covered by a kind of textile with two large tassels at either end on the front. This fabric is hanging between the two lions and also fringed by small tassels. Thus, a roughly rectangular field is formed between the upper end of the throne and the lotus."
field is decorated with incised voluted ornaments. This assemblege is placed on a well-modeled smooth-petalled double lotus, on the front of which are two seated deers facing a frontal wheel on a pedestal. There are a projection between shoulders and two holes in the back of the throne for the reception of the back-plate."

The body is well-proportioned and well-modelled with late Gandhara full face, open eyes and broad chin. The face retains a smiling expression. The folds of the robe which covers both the shoulders are symmetrically arranged. Figures of lion and deers are well-fashioned and smooth-petalled double lotus is neatly depicted. The process of inlaying of the eyes with silver is different from those generally prevalent here. This image resembles closely the bronze sculptures of Eastern India.

Next piece, a cruder bronze (fig. 38) in similar style may be associated with the above-mentioned image. This is another statue of Buddha in seated posture with a back-plate, 'which is fastened by a lug between the shoulders'. This back-plate seems to be original and has been clumsily recut. "The position of the hands is as on the British Museum bronze, but, coarsely cut folds of the robe are symmetrically arranged over the chest. The throne is again supported by lions, but only the protombs are represented. The large tassels are hanging on either end. The shallow rectangular recess between the lions is bordered on the top
and bottom by five small knobs, the lower range vestigial remains of the small tasselled fringe. Below is a single row of smooth lotus petals and again a row of projecting knobs above the final rectangular moulding of the pedestal."

The squat and heavy figure is crudely modelled. This is almost round and has a broad chin. Its eyes are open and nose is flat. As already mentioned above, the coarsely cut folds are arranged in parallel lines over the chest. The lion protomes are roughly fashioned.

Closely related to this group "is a very fine Bodhisattva in the British Museum (fig. 172), also the gift of Louise Clarke and said to have been dug up from the Helmund. The Bodhisattva is represented in the meditative attitude, wearing dhoti, armlets, bangles, ear-rings, necklace and crown. He holds Kamandalu in his left and his right hand is in Varada mudra. The figure sits in a familiar type of lion-throne and grouped round the rectangular field between the lions which are plain, "forming a hollow box beneath the figure". "There is a whole in the back of the throne and a pierced lug between the shoulders of the figure for a back-plate." Below the throne is usual double lotus, "which is decorated on three sides" by angular cutting to represent mountains. "The figure wears an elaborate crown with two high triangular projections at the sides and a smaller one at the front with a curving bridge of metal to the central position. The crown has two hanging tapes (kusti) at the back, the bows
of which project at the sides — only the proper left bow survives. Above the right ear a flower is stuck in the hair. A scarf is worn across the shoulders, drawn over the forearms and falls behind. The eyes are inlaid with silver."

This figure shows balanced modelling of the body. The face reveals identical treatment of the just mentioned figure (see fig. 173). The ornaments and crowns, arrangement of fillet and scarf, use of flower over the hair and hanging bows of the fillet indicate its indebtedness to Iranian and Kāśmīra styles.

The crowned Buddha from Charbagh in Swat valley is similar in style (fig. 174). The treatment of the lion protomes of the lion-throne and smooth petalled double lotus are identical with a number of pieces recovered from Charbagh.

"Perhaps the finest bronze in this group is the rare type of four-headed Hayagrīva in the City Art Museum, St. Louise (fig. 175). Eyes of all three heads and horses head are inlaid with silver. In the headdress is a seated Buddha presumably Akshobhya. The deity is four-armed, the upper left hand holding a Kamandalu, the lower left a lotus, the upper right a vajra and the lower right is in varada-mudrā."

The typical throne placed on a double lotus stands on a base cast to represent mountains.

The image in question is well fashioned. Its faces are oval-shaped except the horse-head and front-face which are
almost square with open staring eyes, broad chin, and nose. The deity wears only a short garment which might be a dhoti. The crown and ornaments betray the same sort of intermingling of Iranian and Kasmiri influences described above. The image in question may be compared with the Siva bust from Chatrâhi.

Another four-armed statue of Buddha is in Metropolitan Museum of Art (Fig. 179). This sculpture is dressed either in a printed sari or in a piece of garment decorated with jewels. The upper part of his body is bare. He holds a lotus in his lower left hand and opens its petals with his right hand. In his upper right and left hands, he has a bow and an arrow respectively. The icon is depicted seated on 'paryanka āsana', placed on usual lotus which is placed on a throne covered with large tasselled textiles. The throne is supported by pillars. The Bodhisattva wears crowns and ornaments. This piece is characterised by similar trends like those of the Buddha and Bodhisattva figures described above and betrays its affinity to the style which is amalgam of late Gandhāra, Iranian and Kāsmīra styles.

Another bronze Bodhisattva from the British Museum, a gift of Louis Clarke, which is said to have been recovered from the Helmund river, is stylistically related to the former icon (Fig. 180). "The Bodhisattva's right hand is in 'abhaya-mudrā'," and in his left hand he has Kamandalu. A flower adorns his hair over the right ear and the ribbons from the
crown are flying over the shoulders. "There appears to be a stupa in the heavily corroded crown. The throne is supported by open-work pattern of joined rosettes." The figure is heavily corroded. The stylistic features so far discernable in corroded state are like the former group. The stupa in the crown and the throne supported by rosette strike a new note here.

Mention should also be made in this context a fine bronze Bodhisattva, formerly in the Berlin Museum and illustrated by Grunwedel (fig.55). The piece has been missing since the second world war. This is a standing figure of Bodhisattva. He wears a printed dress or an apparel decorated with jari work and jewels (stabrak) along with 'snake-yajomopovita', necklace long wreath, bangles, armelets, ear-rings, crown, fillet with its flowing end. A Kamandalu and a rosary adorn his left and right hand respectively. There seems to be a stupa in the crown. Eyes, ūrṇā, and lips, garment of this icon are inlaid with silver and copper. Though the figure is rather short in stature, it is well proportioned and illustrated the above-mentioned characteristics of the Swat group. The dress material of this statue resembles closely the Sāri found in some of the Pāla sculptures now preserved in the Indian Museum.

Another bronze statue is found in the village Alamdin near the town of Franze in the Khirghis Socialist Soviet Republic. It is a crowned Buddha in dhyana-asana,
seated on a lion throne ( الشمالية ). The icon's dress consists of the robe, necklace, ear-rings, crown with kusti. The eyes and urṇā are inlaid with silver. The throne, on the left of which is a kneeling devotee, is an interesting variant of the type "which occurs frequently in this group. It is supported at the four corners by dwarf pillars. Between the two front pillars are the protomes of two lions separated by a small tasselled piece of cloth which falls in a tongue." Dr. D.C. Sircar places this statue in the 10th century A.D.

This sculpture is characterised by the same stylistic elements described above. The drapery shows similar linear treatment. Ornaments of this statue closely resembles the ornaments of above-mentioned figures. The headdress which only differs from the above-mentioned group is a flat jewelled cap like that found in stone Karttikeya of Taxila. The throne bears an inscription.

This second group slightly differs from the first group in style. Its facial type is round and its treatment of the eye differentiates it from the former group, while earlier group has wide open eyes, eyes of this group are only indicated by slanting slits. Similar treatment has been found in some of the stone sculptures of Gandhāra and Swat of the earlier period. The saṅghāti covers both shoulders. This is suggested by parallel lines and folds and shows an indifferent treatment. This type of treatment is illustrated by the statue found in a lake in Swiden, and "two female Bodhisattvas belonging to the North-Western Frontier Province."
The apparel of the female Bodhisattva is a flowing robe, whose folds can be seen discernable near bosom and legs. This Hellenistic garment worn by the pot stone Parvati and later group of Gandhâra stone sculptures which betrays presence of Gupta idiom. Ornaments are similar to the former group of Buddhas and Bodhisattvas mentioned above. But the modelling of two female Bodhisattvas shows crudeness. Unlike the other statues of this area are not so well-fashioned.

From the above discussion we can conclude that bronzes of these areas follow closely the stylistic evolution of stone and terracotta sculptures. The bronzes of Sahr-i-Bahlol group show development of late Gandhâra tendencies with which Gupta and Kasjmir idioms are blended. The plumpy cheeks and doll like appearances of the images of this group recall the Ushkhur and Akhnur terracottas and their halo and vessica suggest their indebtedness to Bamiyan.

The second group closely follow the late Gandhâra modelling of torso and head.

Side by side stone, stucco, terracotta, and bronze, wood were also used for sculptural purposes in the regions concerned. Only two relief sculptures survived up to this day. These "were discovered long ago in a cave in the Yusufzai territory near Khybar Pass by Jas Burgess as early as 1871". The two wooden reliefs are carved in deodar wood and are "framed by a trifoliated arch, especially common in the
medieval art of Kasmīr. They depict two scenes related to Saivism. But the theme of these reliefs were unknown in Kasmīr, rare in North India but quite well-known in the Deccan in the period concerned.

One of them "may represent the evening dance of Śiva in the Himalaya accompanied by a chorus of gods. The other may refer to Devadāruvana (Tārakavāna) legend, which tells how Śiva in the disguise of a mendicant, seduced the wives of the rishis and was thereupon cursed by those latter to lose his linga."

In Goetz's opinion, "their style differs from whatever we know of Kasmīr or Indian sculptures, though the emaciated bodies of the chief protagonists evoke a distant memory with certain Buddha statues of the 2nd century A.D. from Gandhāra. According to him, physical features of Śiva such as elongated oval skull, the big rhombic eyeholes, the deeply incised lines around nose and mouth betray presence of Byzantine style. "The heads of the brahmachāri or the heavenly musicians strongly remind those of younger monks, government officials or even empress in Byzantine mosaics and ivory diptychs. The hair in fringes on the forehead, was a very common fashion in early christian and Byzantian times; the hair hanging down in the centre of the forehead — as in the figure of the dancing Śiva — was in fashion in the Byzantine army. The special posture both of Śiva and Brahmachāri recur in the small figures of circus attendants at the bottom of the consul's ivories."
Goetz also noticed the attendant musicians (of the dancing Siva relief) resemblance to Chinese art and concluded that these two were handy works of Nestorian Christian residents of Central Asia.

However, it appears from the above mentioned study of the terracottas of Fondukistan, and two stone sculptures of Karthikeya and Siva Parvati in the British Museum, elongated type of face is quite well known in 8th-9th centuries A.D. in the regions concerned. Goetz assigned it to the reign period of Lalliya, who was contemporary of Sankaravarman.

So, the above survey of stone, terracotta, clay, bronze and wooden sculptures, reveal a style which in its essential was of a late Gandhara origin. This style assimilated Gupta, Iranian, Kasmiri, Central Asian and Byzantine stylistic features and was modified by local elements. The stone sculptures of Kapisa and Gandhara show evolution of two variants of the same style.
Notes and References

1. From excavations and explorations carried on at Taxila, Shai-khan Dheri, Takht-i-Bahi, Sahr-i-Bahlol, Palutudheri, Gajdheri, Charsada, Swat, Butkhara, Shah-ji-ki-Dheri, are recovered large number of stone, stucco and terracotta sculptures belonging to different periods including those of pre-christian era. See Taxila, Vol.I, Chapter 3, pp. 108-111, Chapter 4, pp. 116-130, 130-213, Chapter 8, pp. 217-397; II, Terracotta and Clay objects, Chapter 24, pp. 439-473, Stone objects: Trays, XV, XV; Toilet Caskets, pp. 493-498; III, Pl. 132, No.9.

"Another stratum dating from the Greek period has been unearthed at Shaikhan Dheri at Charsada, the location of the ancient Pushkalavati to the north of Peshawar. The only indigenous types discovered here are numerous hand modelled Earth Goddess figurines. But one significant figure is of a naked cupid cradling a bird in its left arm. This figure is double-moulded, and is purely Hellenistic in artistic features. As in Sirkap, this demonstrates the existence of a non-Iranized Hellenistic art in Gandhara, and the co-existence of styles of art with no movement of influence from one to the other". — K.W. Dobbins, The Stupa and Vihāra of Kanishka, I, p.59.


3. Hallede, p. 3.
   This point is well-illustrated by the large number of sculptures, referred to in note 2 above.

11. Taxila, Vol. III, pl. 214, Nos. 22, 23, 24; pl. 216, Nos. 62, 67, 72, 73; pl. 217, Nos. 76, 90, 93; pl. 218, Nos. 92; pl. 219, Nos. 104, 105, 110, 113; pl. 220, Nos. 114, 117, 118; pl. 221, Nos. 121, 124, 129, 125; pl. 222, Nos. 132, 133, 135.

12. Ibid., pl. 55. See also fig. f.


15. The images of Śiva, Vishnu and Kārttikeya recovered from the regions concerned gives ample testimony to this fact. ASIAR, 1934-35, pl. VIII, f. 35-36, pl. XL, fig. a.


17. Ibid., Vishnu and Kārttikeya from Taxila, ASIAR, 1934-35, pl. VIII, fig. f; 1935-36, pl. XL, fig. a.

18. Ibid.

19. Ibid.

20. The Buddhist Art of Gandhara, p. 74, pl. 109, 110.

21. See ASIAR, 1934-35, pl. VIII, fig. f; 1935-36, pl. XL, fig. a; Afrido Dheri Image, f. 1.

21a. Ibid.
22. D. Barrett, "The Sculptures of the Shahi Period," Oriental Art, N.S., 1957, p. 55, fig. 2. See Fig. 5, pl. xi.


25. As on note 22 above, see Fig. No. 21.

26. Ibid.

27. H. Ingholt, Gandhāra Art in Pakistan, figs. 340-341, 342, 343, 400; Taddie, op. cit., f. 5 and 6.


29. Ingholt, op. cit., fig. 501; Barthoux, op. cit. Album, Taxila, pl. 137, No. 167, pl. 44a, pl. 66, f; pl. 74, a, pl. 75, d, f.

30. See note 22, p. 56.

31. See Note 23, pp. 45, XII, fig. 6 (not illustrated).

32. Ibid.

33. Ibid.

34. Ingholt, op. cit., fig. 228.

35. As on note 31 above.

36. The Classical Age, pl. XXI, fig. 48.

37. Hackin, Khair Khanah, Solar image; Hallaژe, op. cit., pl. 158.
pl. I, 2, 3, 4, 5, 7, 9; pl. III, 45, 46; 51, 57; pl.
IV, 65, 76, 78, 81; pl. V, 90. 99; pl. VII, 134, 137;
pI. IX, 194, 202; A.U. Pope & Ph. Ackermann, Oxford,
1938, pl. 156a, 157, 156b, 162.

39. Taddie, "An Ekanukhalinga from N.W.F.P. and some connected

40. Ibid., p. 288.

41. Ibid. See Figs No. 3, p. 288.

42. Ibid.

43. Ibid., p. 289, see fig. 3.

44. Stucco images and terracotta illustrating this point.
See Burthous, op. cit., pl. 51, figs. a, b, d; pl. 53, b,
55, a; pl. 56, a, b, pl. 72, b; pl. 75, a, b, d, f; pl.
79, a, c, d; pl. 81, a, c; pl. 82, e; pl. 84, c, e; pl.
85, a; Hackin, "Buddhist Monastery of Fondukistan," J.
ASIAN STUDIES, Vol. VII, 1940, pp. 1-85; see
Description of Niche 'D', Fig. 14; see also Taddie, op.
cit., figs. 5, 8, 10.

45. Ibid., pp. 289-394, fig. 14.

46. Ibid., p. 290.

47. Ibid., pp. 289-394, fig. 14.

47a. Ibid., p. 293.

47b. Ibid., p. 288.


49. Ibid., p. 298.
50. As on note 24 above, see fig. 6.
51. As on note 17 above. See fig. 4. p. 57.
52. See note 15 above.
54. Ibid., pl. 72.
55. ASIAR, 1934-35, pl. VIII, fig. 1.
56. See note 22, p. 57, fig. 4 and also see fig. 7. p. 59.
57. See note 22 above, p. 59.
58. Ibid., pp. 55-56, figs. 1a, 1b.
59. Ibid., p. 58, fig. 9; see fig. 7.
61. Hallade, op. cit., p. 63, pl. 60.
62. Dr. Charles Fabri, "Akhur Terra-cottas," Marg., Vol. VIII, pp. 53-64; fig. 3, 14a, 17, fig. 18, fig. 12, Hallade, op. cit., p. 153, pl. 121.
63. Cunningham, Later Indo-Scythian, pl. VII, fig. 10.
67. Ibid.
68. Ibid., p. 55, fig. 1a and 1b; see figs. No. 8 and 9. p. 57.
69. Ibid., p. 55.
70. Ibid., pp. 55-56.
71. Ibid.
72. Ibid.
73. Ibid., p. 59, fig. 11; and also see fig. fig. No. 10. pl. XVI.
74. Ibid.
75. See note 18 above.
76. Barrett, op. cit., p. 58, fig. 12. See fig. 11.
77. Ibid., p. 58.
78. Ibid.
80. Stein, Ancient Khotan, Vol. II, pl. IX.
82. Tucci, "Preliminary Report on an Archaeological Survey in Swat," pp. 279-388, figs. 4, 10, 11, 12, 14, 15, 18, 19, 21, 22, 23, 24, 26. Also Ibid.
83. Hallade, op. cit., see fig. 12.
84. Hallade, op. cit., see fig. 13.
85. Dr. J. Hackin, "Archaeological Explorations on the neck of Khair Khanah (near Kabul)," Vol. III, 1936, pp. 23-35, pi. XXXI, fig. 75. This tendency is well-illustrated by a group of figures from Khajuraho and Central India, Dhara, Halebid, etc. The struggle for Empire, pl. XLV, 92; pl. LII, fig. 113, 114; pl. LIII, figs. 115, 117; pl. LV, fig. 122.
86. Ibid.; and also see fig. 15.
87. Ibid., p. 23ff.
88. The Classical Age, pl. XXXI, fig. 75. This tendency is well-illustrated by a group of figures from Khajuraho and Central India, Dhara, Halebid, etc. The struggle for Empire, pl. XLV, 92; pl. LII, fig. 113, 114; pl. LIII, figs. 115, 117; pl. LV, fig. 122.
89. The Buddhist Art of Gandhara, pl. 35, fig. 120, pl. 102, fig. 140.
90. See note 85 above.


92. Ibid., pp. 332-333; see fig. 55.

93. Mahishasuramardini - Cover page of Afghanistan, Vol. XXVI, No. 1, 1973 and see also fig. 17.

94. Hallade, op. cit., pp. 224-225; and also see fig. 18.

95. Ibid., 17.

96. Ibid.


99. Hallade, op. cit., or ibid.


102. See note 99 above, p. 1ff.

103. Ibid., p. 1ff. and 86ff.

104. Tapa Sardar Gazni, E.A.N.S., Vol. 19, Nos. 3-5, 1969, ISMEO Activities, fig. 8, 6, 10.

105. Taxila, II, Ch. 24, pp. 439-450.

106. Ibid., pp. 440-41.
107. Ibid., pp. 444-445, class XIII, VIII; XI, XIII.
108. Ibid., pp. 468-472.
109. Ibid., p. 468.
110. Ibid.
111. Ibid., p. 469, fig. 24 (Taxila, pls. 137, Nos. 166-167, 178).
112. Ibid., p. 470, fig. 24. pl. 138, fig. 181, no. 179.
112a. Ibid., p. 469. pl. 138 fig. 181 b, c.
113. As on note 62.
115. ASiAR, 1910-11, pp. 25-32, pl. XVI, No.a, Terracotta heads of Buddha and devotees are similar in style like that of Taxila.
117. Ibid., p. 1ff.
118. Ibid.; Bruhl, op. cit., Pl. XXXVII.
120. Dr. J. Hackin, op. cit., No.1, pp. 11-14, No.2, 1940, pp. 1-91.
121. Ibid., p. 6.
122. Ibid., p.7; op. cit., pl. I, figs. 2, 32; op. cit., pl. II, figs. 3-33.
124. Op. cit., p. 9; pl. IV, fig. 9, fig. 36; op. cit., Pt. V, fig. 10 - 37; pl. V, fig. 11; Hallade, op. cit., p. 46, pl. XVI (not illustrated here).
125. Ibid., pp. 9-10; op. cit., p. 11, pl. VI, fig. 13 = pi. VII, fig. 14; pl. VII, fig. 15 = pi. VIII, fig. 16.
126. Ibid., pp. 10-11; fig. 16 = pl. VIII, fig. 17; Hallade, op. cit., pl. 177; pl. VIII, fig. 17; only a bas.
128. Ibid.
129. Ibid., pl. IX, fig. 18 = pl. X, fig. 19 = pl. XI, fig. 20.
130. Ibid., p. 14, fig. 26.
131. Ibid., pp. 87-88.
132. Ibid., J. Hackin, et J. Carl, Nouvelles recherches archéologiques a Bamiyan, pl. XXVIII; fig. 43: Buddha, fig. 44: Two naga king.
136. Ibid., pp. 604-605.
137. Ibid., p. 605.
138. Ibid., p. 606.
140. D. Barrett, "Bronzes from North-west India And Western Pakistan," Lalit Kala, Vol. 11, 1962, pp. 35-44.
141. As on note 139, fig.
142. Ibid.
143. Ibid.
144. The Buddhist Art of Gandhāra, pl. 34, fig. 55; pl. 36, fig. 57; pl. 38, fig. 61; pl. 40, fig. 63; pl. 42, fig. 66; pl. 43, fig. 67; pl. 44, fig. 68; pl. 45, 50, 51, 52, 53, 57, 58, 60, 61, 76, 78, 83, 89, 90, figs. 126, 91, 92, 93, 98, fig. 135, pl. 101, pl. 102, 103.
145. Ibid.
146. Ibid.
147. See note 139 above, p. 362, for plate also see Barthaux, op. cit., I, figs. 108, and 146.
148. Ibid.
150. Ibid.
151. Ibid.
152. Ibid.
153. Ibid.
154. Ibid.
155. Ibid.
156. Ibid.
159. As on note 156, p. 361.
160. Ibid., p. 362.
161. Ibid.
162. Ibid., 362f.; B.M. No. 1887, 7-17, 168, p. 4 inches.
163. See note 160.
164. See note 140 above.
165. Ibid., pp. 37, 183.
166. Ibid., fig. 43.32.
167. Ibid.
168. Ibid.
169. Ibid., p. 37.
170. Ibid. 33
171. Ibid., p. 38.
172. Ibid., p. 39, fig. 34
173. Ibid.
174. Ibid., p. 37. See fig. 35.3
175. Ibid., p. 38 - These pieces are three images of Buddha and Bodhisattva and illustrates same styles so I do not discuss them.
176. Ibid., p. 39, see fig. 36.34
177. Ibid., p. 39.
178. Ibid., p. 39, fig. 39.37
179. Ibid., p. 39, fig. 39.36
180. Ibid.
181. Ibid., p. 39, fig. 39.39
182. Ibid.
183. These found among the Pala-Sena sculpture on display in the exhibition arranged by the Indian Museum in 1978, November-December.
184. As on note 182, p. 40; see illustration not illustrated.
185. Ibid.
186. Ibid. (not illustrated)
187. ASIAR, 1934-35, pl. VIII, fig. f.
188. The Buddhist Art of Gandhāra, pl. 61, 109 and also figs. 10 and 11.
189. See note 182, p. 38, fig. 40.
190. Ibid., p. 41 (not illustrated)
193. Ibid.
194. Ibid.
195. Ibid.
196. Ibid.