



GANDHARAN SCULPTURE OF THE NÁPRSTEK MUSEUM, PRAGUE

Ladislav Stančo

Gandharan art ranks among one of the most interesting and, from the chronological point of view, the most discussed phenomenon in the ancient art. Gandharan sculpture flourished in the upper Indus and Kabul valleys, present day east Afghanistan and north-west Pakistan, from 1st century BC to 4/5th century AD. It was no doubt influenced by the older Indian, Iranian but mainly by the ancient Mediterranean art, particularly by Greek and Roman sculpture, clay figurines and metalwork. Authorities on this subject were divided for nearly the whole 20th century in the opinion, whose impact was more essential, if Greek or Roman.¹ The last two decades articles correspond mostly with each other in the general assumption that both of them were important in a different way and in a different period of development of this sometimes so called Indo-Greek or Indo-Roman art.² Beside the many imports from Hellenistic Mediterranean world is possible to find an uncountable row of the examples of objects of arts more or less influenced by the western prototypes.

Present article brings the catalogue of a not large group of Gandharan sculpture in the Náprstek Museum of Prague. A small part of this collection was already published by H. Plaeschke in the early 60's.³ This scholar had also prepared his own typology and chronology of Gandharan sculpture.⁴ Unfortunately, it was reflected neither by his contemporaries, nor even by later scholars. I suppose that his system is an interesting contribution to research, but being forty years old, it is out of date now. In the following catalogue I have tried to rework his conclusions and mainly I present nearly 30 new accessions which Náprstek Museum acquired

¹ For this discussion cf. Whitehouse 1989, p. 94 (included bibliography); Czuma 1985, pp. 20-21.

² Cf. Nehru 1988, p. 317, Boardman 1994, pp. 109-146; Czuma 1985, pp. 19-21

³ Plaeschke 1963. He published all 14 pieces of which the collection consisted at that time.

⁴ Plaeschke, H. 1961.

later.⁵ Unfortunately, the places of origin of those relieves are not known to us. They have been purchased mostly from private hands. In the following pages I do not use my own chronology of Gandharan art. I assumed the chronology which has been established recently by St. Czuma, J. Cribb, J. Boardman and others.⁶

It is possible to divide the whole collection into four main groups: firstly the earliest, pre-Buddhist work; secondly Buddha's heads and fragmentary sculptures, however, most of them are also fragments of high relieves; then minor relieves with scenes from Buddha's life including one Jataka (a story from the Buddha's previous lives); and finally, decorative relieves with no Buddhist subjects. The first group actually includes just one piece, I suppose the most important one of the collection. This is one of the so called toilet trays or palettes (see Cat.No.1 below). The second group consists of the six Buddha heads (Cat. Nos. 2-7), while the third one contains 19 relieves, whose subjects extend from the scenes with the Buddha or Bodhisattva and their attendants (Cat. Nos. 8-16, 20-26, 35, 38) to the images of ascetics (Cat. Nos. 17 and 18) and gods of a Hindu pantheon: Panchika, Hariti, Gandharvi (Cat. Nos. 30-32), Vajrapani, Yak-sini (Cat. No.19). In the fourth group one can see different creatures, which were copied from the western arts: Amorini with a garland, Atlantes (Cat. Nos. 27-29), Triton (Cat. No. 34), as well as winged lions and lion demons (Cat. Nos. 39-41), a soldier (Cat. No. 33) and finally some unidentified figures and objects (Cat. Nos. 35, 36, 37, 42, 43). I find the publishing of the whole collection important, because instead of the small number of the objects, the collection is representative and contain nearly all of the main subjects of Gandharan iconography.

Catalogue

- 1. Palette with an image of Scythian king (?).** Greenish grey schist.
Náprstek Museum Inv. No. 13 808. Diameter 0.193 m. D. 0.022 m,
Depth of the relief 0.011 m.

The palette is well preserved, only a small part of the peripheral border is damaged, as is also the dividing rib in the middle. The details of the surface are much worn, possibly due to long-time use of the object. The size of

⁵ I'm grateful to Dr. J. Součková, the director of the Náprstek Museum for allowing me to study this material. I wish to thank especially to Dr. D. Pospíšilová, the keeper of the Asian Department of the Náprstek Museum, for kind help and support and to Dr. Z. Klímtová, the curator of South and South-East Asian collections of National Gallery in Prague for giving numerous pieces of advice and inspiration. Finally, I wish to thank to Prof. J. Bouzek for consultation and constructive corrections of the text.

⁶ Czuma 1985, pp. 26 - 43 and 227 - 232; J. Cribb In: *Crossroads of Asia*, pp. 17-18; *ibid.* dated pieces of sculpture and the small objects by J. Boardman.

the object is very unusual (the diameter measures 19.3 cm), because the normal size of this class of objects is about 8 to 15 cm. The tray is divided into three parts. The two lower quarters are decorated with a lotus-leaf ornament. The same pattern makes also the background of the upper part, which carries the main scene with three figures. In the



centre of the scene there is a male figure, depicted in a bigger scale than two other personages. The bearded man with a small turban is seated cross-legged on a cushion or a low seat decorated with incut triangles. He wears a Scytho-Parthian dress: a coat with hem on the chest and long trousers with folds marked by engraved lines. He holds a cup in his right hand, his left one leans against his left knee. The two men on both sides of the central figure, probably servants, carry a cup, a ladle⁷ and a drinking-horn. They wear a similar dress as the big figure in the middle. The position of the central figure recalls the image of the Scythian (Śaka) kings Maues I. (90-80 BC) and Azes I. (57-10 BC) on their coins. We can see the same cross-legged position here, but this is about one century earlier than the earliest Buddha image known at all. The artist of the toilet tray may have depicted the same person as represented on the coin, more probably king Azes I., who ruled just over Gandhara region. There were also more advanced production of those palettes in the period of Azes' reign than in Maues' time, in the beginnings of the 1st century BC.

1st century BC.

Origin unknown.

Published: Plaeschke 1963, Abb. 1; Nový Orient 6, 1960, Pl. 7; Dar 1998, pp. 137 and 153, Cat.No.119, Pl. XIV; Stančo 2001, in print.

⁷ Cf. shape of a ladle excavated in Taxila, Marshall 1921, Plate XXVII, d.

Cf.: Palette from Afghanistan decorated with the figures wearing Indian dresses, *Crossroads of Asia*, p. 158, Cat. No. 158 (here are also other examples cited); For the coins of Azes I. und Maues cf. *Crossroads of Asia*, p. 63, Cat. Nos. 27, 28, one can see also a glass roundel with the same subject, *Ibid.* p. 159, Cat. No. 160.

2. Head of the Buddha. Stucco. Náprstek Museum Inv. No. A 8601. H 0.21 m, W. 0.11 m, D. 0.10 m.

This is a late example of Buddha's head of average quality. The eyes are widely open. *Urna* is just shallow, it was originally probably inlaid with a precious stone. Hair is combed backward and divided into vertical parts.

3rd - 4th century AD.

Purchased from a private person in 1970.

Cf.: Ingholt 1957, p. 189, Cat. No. 533.



3. Head of the Buddha. Stucco. Náprstek Museum Inv. No. A 8602. H. 0.25 m, W. 0.15 m, D. 0.15 m.

This head is well preserved. The face is regular, round and softly modelled. The eyes are laterally extended and nearly closed, which suggests meditation. Hair is combed backward and divided into the vertical parts, but they are treated in a different way on both sides. The top-knot is high, but tiny.

3rd century AD.

Purchased from a private person in 1971.

Published: H. Knížková, *Nový Orient* 9/73, p.277.

Cf. : Similar head from Hadda, now in a private collection in Paris, Hallade 1968, Pl. 107.



4. Head of the Buddha. Dark grey schist⁸. Náprstek Museum Inv. No. 16 601. H. 0.26 m, W. 0.16 m, D. 0.16 m.

The good preserved cubical head with characteristic half-opened eyes, prolonged to the sides. The features around the mouth are considerably

⁸ See Appendix. Technical Analyses.

carved. The lower face and the neck are massive and there is also a "double chin" indicated. The backward combed hair makes high wavy strands, the top-knot is flat and broad. Plaeschke suggested a painted nimbus (halo) on the wall behind this head.

3rd century AD (?).

Origin unknown.

Published: Nový Orient 6, 1960, Pl. 1; Plaeschke 1963, Abb. 9.



5. Head of the Buddha. Stucco. Náprstek Museum Inv. No. A 15.001. H. 0.13 m.

This small head is more damaged in its upper part, *ushnisa* is broken off. On the right cheek and temple, there is gash 4 x 0.4 cm. The eyes are widely open. The preserved part of hair is divided into the vertical strands. 3rd-4th century AD.

Purchased from a private person in 1983.

6. Head of the Buddha. Stucco.

Náprstek Museum Inv.

No. A 15.002. H. 0.14 m.

The head ranks among the mass production. The massive face, the nose and the lips are just casually treated, the face is nearly fat in the lower part. The eyes are half-opened. Hair as well as eccentric and high top-knot are treated by pits. *Urna* is not visible. One can see the traces of polychromy on the neck.

3rd - 4th century AD.

Purchased from a private person in 1983.

Cf.: Head from Swat, Khan 1993, p. 167, Cat. No. 126.



7. Head of the Buddha (?). Stucco.

Náprstek Museum Inv.

No. A 15 003.

H. 0.065 m.

This tiny stucco head is considerably damaged, especially the nose, the right cheek and the ear. The original fine surface is preserved only on the right cheek. The elongated ear lobes are only the preserved distinctive sign of the Buddha. Hair is slightly indicated by small pits. It is probably a depiction of Buddha's head again. A simple craft work.

4th century AD.

Purchased from a private person.



8. Archer, gazelle and the Bodhisattva. Light grey stratified schist.

Náprstek Museum Inv. No. 13 622.

H. 0.22 m, W. 0.39 m, D. 0.06 m, Depth of the relief 0.015 m.

The relief slab has strips of the floral patterns on the right side and in the upper part. Both of them are damaged. There is also an area ornamented with the rosettes in the square fields on the left. The main scene depicts probably the *Nigrodhamiga-Jataka*. The Buddha-to-be feeds the gazelle beneath heads of trees and an archer points an arrow at them. The face and the garment of the archer are treated quite in detail.



2nd half of the 2nd century AD.

Origin unknown.

Published:

H. Plaeschke 1963, Abb. 2.

Cf.: Relief in the British Museum, Hallade 1968, Pl. 81. There is also a boar beside the gazelle. The boar seems to be the target for the archer here; See also *Syama Jataka*, Marshall 1960, Fig. 106 b.

9. Maya and the birth of Siddharta (?). Gray schist. Náprstek Museum
Inv. No. A 14 208.

H. 0.148 m, W. 0.125 m.

This fragment depicts a woman holding a long branch in her left hand. She wears *sari* and a wreath on the head. The trace of a silhouette on her left suggests a small figure, possibly a child. One more figure was standing beside the child. I agree with Z. Klimtová's interpretation of this scene as the birth of Siddharta⁹ in the Lumbini gardens, although it is not typical. Usually Maya holds the branch in her right hand and on the left is supported by her sister Mahaprajapati. The silhouette of the child seems to have too big head. I suppose it could be rather a halo behind the head of small Siddharta. The feature of woman holding the branch of a tree was taken from images of Yaksini in Mathura art.



2nd to 3rd century AD.

⁹ Personal information. March 2000, not published.

Purchased from a private person in 1976. A loan to the permanent exhibition of the South Asian Art of the National Gallery in Prague-Zbraslav since 2000.

Cf.: Klimburg-Schalter 1995, Cat. Nos. 156, 157, here the hand holding the branch is above the head; Ingholt 1957, pp. 52-53, Cat. Nos. 13-15; Hallade 1968, Pl. 83; Mallebrein 1984, Cat. No. 17, in the last two cases the child emerges from Maya's right side; Marshall 1960, Fig. 99. Cf. also Khan 1993, pp. 61-63, Cat. Nos. 40-42, for the birth-scene and *ibid.* p. 148, Cat. No. 108, for a woman holding the branch in the left hand (Swat); Khan 1994, p.160, Cat. No. 91, an example from Kalawan, Taxila.

10. Indra and Brahma entreat Buddha to preach. Schist.

Náprstek Museum Inv. No. A 12 108.

H. 0.156 m, W. 0.217 m, D. 0.04 m, Depth of the relief 0.014 m.



This relief is probably an abbreviated version of the god's request to the Buddha. Indra stands on the right, in the place of honour, Brahma on the left, both of them with clasped hands. The Buddha is seated cross-legged raising the right hand in the gesture of reassurance. The Corinthian column on the right is damaged. The low quality of a carving suggests a provincial workshop (Swat?).

2nd half of the 1st century or 2nd century AD. Probably from Swat.

Purchased from a private person in 1974.

Cf.: Ingholt 1957, p. 68, Cat. No. 71, this relief from Lahore has the same concept, but higher quality; Khan 1993, Cat. No. 59, very close parallel from Saidu stupa, Swat.

11. The Buddha in meditation flanked by worshippers. Greenish grey schist. Náprstek Museum Inv. No. A 14 407.

H. 0.285 m, W. 0.115 m, D. 0.055 m, Depth of the relief 0.09 m.

This relief slab is slightly round because of a round shape of the stupa. In the two preserved panels the Buddha is seated cross-legged in the meditation under an arboreal canopy, schematically executed. The Buddha is flanked at both side by two worshippers, with hands clasped in a similar way like in Cat. No.10, but even of a lesser quality. Again, the worshipers



could be interpreted as Brahma and Indra. The panels are separated by Indo-Persepolitan pilasters. The upper part of the slab is articulated by the transoms as a roof of a building. Summary execution.

2nd to 3rd century AD.

Purchased from a private person in 1978.

Cf.: Ingholt 1957, pp. 116-118, Cat. Nos. 238-241, 243, closest parallel No.241, from Lahore and No. 243, from Peshawar, instead of the Indo-Persepolitan columns, there are depicted Indo-Corinthian pilasters.

12. The Buddha in the attitude of reassurance. Grey schist.

Náprstek Museum Inv. No. A 18 182.

H. 0.24 m, W. 0.17 m.

On this fragmentary relief the Buddha is seated cross-legged raising the right hand in the gesture of reassurance (*abhaya-mudra*). A drapery seems to be wet and heavy. The eyes look to be nearly closed, the chin is inexpressive, the top-knot is tied at the base with a ribbon. We can recognise the moustache as well, which suggests an earlier date. Under his



seat, there is a fragment of another naked male figure, the worshipper. The group is placed in niche (an arch of Indian architecture) with the beams and the moulding decorated with a tooth pattern. Some kind of a bird, probably a parrot, is seated on the right in the upper part of the fragment.

Probably 2nd century AD.

Purchased in 1987, allegedly from the collection of a painter Joe Hloucha.

Cf.: A good parallel for the figure of the Buddha is in Karachi (from Taxila, Dharmaradjika stupa), Ingholt 1957, pp. 106-7, Cat. No. 189, especially a treatment of the drapery under the right hand with the gap above the leg; For a

whole schema cf. relief from Takht-i Bahai (Peshawar Museum Inv. No. 1595), Ingholt 1957, p. 118, Cat. No. 244. There is the Buddha seated in the meditation in an Indian arch and two parrots on the arch as well. Ingholt dated both of these examples into the 4th respectively the 5th century AD by mistake. The similar arch cf. Pal 1986, p. 165, Cat. No. S42, instead of the parrot, there is a human figure depicted.

13. The Buddha with two worshippers.

Greenish grey schist.

Náprstek Museum

Inv. No. A 12 115.

H. 0.147 m, W. 0.14

m, D. 0.04 m, Depth

of the relief 0.014 m.

This fragment is heavily damaged and the surface is indistinct. The Buddha seated on the base on the left is depicted probably in meditation (*dhyana-mudra*). Two worshippers are



placed to his left, one of them kneeling, one standing, with clasped hands.
Date uncertain.
Purchased from a private person in 1974.

14. The Buddha meditating and two attendants between pilasters.

Relief square basis for a statue (*harmika*). Light grey schist.

Náprstek Museum Inv. No. 43 526.

H. 0.15 m, W. 0.15 m, D. 0.094 m, depth of the relief 0.008 m.



The small square basis for a sculpture carries on all four sides the same relief: the Buddha in meditation flanked by the worshippers. The worshippers, one on each side, are kneeling, hands clasped (*andjali-mudra*). The garments cover their left shoulders, while the right ones and the chests are naked. The carving is simple and crude. The work of a lesser quality.
2nd century AD.

Origin unknown.

Published: Plaeschke 1963, Abb. 4.

Cf.: Khan 1993, p. 55, cat. No. 35, for *harmika* from Saidu Stupa, Swat.

15. Maitreya in meditation and worshippers standing and sitting between pilasters. Blackish grey schist. Náprstek Museum Inv. No. 13 615.

H. 0.15 m, W. 0.34 m, D. 0.07 m, Depth of the relief 0.013 m.

This round fragment with two relief panels decorated originally a round stupa-basis, because its lower plinth is high and massive. The Bodhisattva



on the right is seated cross-legged on the throne raising his partly preserved right hand in *abhaya-mudra*, position of reassurance. The left hand seems to hold the water flask - a sign of Maitreya. Two female figures with clasped hands (*anjali-mudra*) stand on his right and have anklets. They are probably Yakshini. One more figure, the Buddha or Bodhisattva, is seated in meditation at the back on his left. The second panel is broken off and there is a body of the Maitreya preserved in the same position like the first one and one female figure to his left. The interpretation of this scene is indistinct.

2nd - 3rd century AD.

Origin unknown.

Published: Plaeschke 1963, Abb. 3.

16. The Buddha in the attitude of reassurance. Grey schist.

Náprstek Museum Inv. No. A 20 331. H. 0.165 m, W. 0.22 m.

The Buddha sits in front of an acanthus, which is carved symmetrically. The left hand holds an edge of a drapery, and the right one is in the reassuring pose. The halo is plain. The whole fragment recalls architectural elements of stupa, a capital of an Indo-Corinthian column or pilaster. The Corinthian capital was taken over from Greek Bactria (for example well known Ai Khanum) as well as the figural additions. Quite good quality but the "provincial facies" suggest that this fragment originated in Swat.

2nd - 3rd century AD, probably from Swat valley.

Purchased from a private person in 1994.

Cf.: The capital from Barikot in Swat, Ingholt 1957, p. 175, Cat. No. 476;

Cf. also Khan 1993, pp. 50-53, Cat. Nos. 30-33, for the capitals with the

different additional figures from Butkara in Swat the capital from Jamal-Garhi, Marshall 1960, Fig. 147; *Crossroads of Asia*, p. 205, Cat. No. 203 (included bibliography), Jamal-Garhi, originated probably in the same workshop like the previous one. For the relief similar in size and subject see Zwalf 1996, Cat. No. 460.



17. The Ascetic. Grey schist. Náprstek Museum Inv. No. A 14 210.
H. 0.232 m, W. 0.072 m.

This fragment was broken off from a bigger relief slab. The figure of the ascetic, turning to his left, is damaged in the lower part. The upper body is naked. The hunched ascetic supports himself by a stick. The features of the face with a beard are sharp and naturalistic. This figure of the ascetic ranks among the group of relieves, which depict 16 Brahman ascetics visiting and asking the Buddha in the rock-temple in Maghada. This ascetic could depict also one of the famous Kashyapa-brothers, Brahman teachers from Uruvilva, converted by the Buddha's miracles. 3rd century AD (?).

Purchased from a private person in 1976.

Cf.: Ingholt 1957, pp. 71, 80, 166, Cat. Nos. 82, 106 - 108, 434, 436 - 7, especially relief Cat. No. 106 from Takht-i Bahai is a work of high quality and ascetics are depicted more individually; For Kashyapa brothers cf. Auboyer 1968, Cat. No. 46.



- 18. Two Ascetics.** Schist. Náprstek Museum Inv. No. A 14 209.
H. 0.112 m, W. 0.095 m, D. 0.043 m,
Depth of the relief
0.019 m.

This fragment should be interpreted in the similar way like the preceding one. Although here the ascetics are more bended forward and carving is not so fine like Cat. No. 17. They are headed to the left to the place, where the Buddha was seated.

3rd century AD.

Purchased from a private person in 1976.

Cf.: Here Cat. No. 17 (A 14 210); Ingholt 1957, pp. 71, 80, 166, Cat. Nos. 82, 106-108, 434, 436-7.



19. Yakshini and Vajrapani.

Grey schist. Náprstek Museum

Inv. No. A 9 913.

H. 0.147 m, W. 0.102 m.

This fragment presents two important figures of Buddhist iconography: Yakshini and Vajrapani. The Yakshini stands inside a rectangular panel with a frame, raising her right hand to grasp a leaf of a palm tree. She wears bracelets and except for a necklace, she is nude to the waist. Vajrapani stands on the right, as part of large scene, and is indicated by his characteristic thunderbolt in the left hand. He is un-bearded, but usually Vajrapani used



to be depicted bearded after the fashion of Herakles. He, being a Buddha's guardian, accompanies him in many scenes.

2nd century AD.

Purchased from a private person in 1970.

Cf.: Yakshini - see relieves from Sikri, Taxila and Lahore, Ingholt 1957, pp. 61, 150 - 151, Cat. Nos. 49, 359, 360; Yakshini or so called Salabhanjika, was very popular with the art of Mathura, Czuma 1985, Cat. No. 31-35. Vajrapani - Hallade 1968, Pl. 103; Marshall 1960, Figs. 61, 63, 66 (there is a young unbearded Vajrapani), Figs. 68, 96, 98, 113, 129; Ingholt 1957, pp. 69 - 70, 76 - 77, 81, 144, Cat. Nos. 75, 77, 99, 100, 113, 335 - 337.

20. The standing Buddha with a kneeling man. Grey schist.

Náprstek Museum Inv. No. A 12 121.

H. 0.137 m, W. 0.172 m, D. 0.027 m, Depth of the relief 0.011 m.

This panel has the whole surface damaged, the details are indistinct. The upper moulding is decorated with a twiddle with a pattern of double teeth. In the centre of the panel, the Buddha looks down on a kneeling male figure. This figure wears draped himation and a jewelled turban and has clasped hands towards the Buddha. Two more figures stand behind the kneeling man. The Buddha is accompanied by Vajrapani with a thunderbolt. One can see an Indo-Corinthian pilaster on the right. Unidentified scene.



Date and genuineness uncertain.

Purchased from a private person in 1976.

Cf.: Nagar 1981, Cat. No. 4.

21. Distribution of the relics. Light grey schist. Náprstek Museum Inv. No. 13 617.

H. 0.16 m, W. 0.269 m, D. 0.037 m, Depth of the relief 0.017 m.

The rectangular panel presents an abbreviated version of a well known story: the distribution of the relics with the Buddha ashes. Here one can see Brahman Drona, who is portrayed frontally and stands at the back of a long table. He holds one portion or rather a reliquary, and so do each of

two princes flanking him. There are eight relics on the table, but instead of the same number of princes-claimants, only four are represented here. Two of them flank Drona, as has been already said, and two others stand on the right. The princes seem to wear Indian costumes and they are unbearded young men, while Brahman is an elderly man with a long be-



ard. The table is covered by a heavy cover and the feet are carved as the lion paws.

2nd - 3rd century AD.

Origin unknown.

Published: Plaeschke 1963, Abb. 5.

Cf.: Ingholt 1957, pp. 97 - 98, 102, Cat. Nos. 152-154, 167, on the relief from Peshawar one can see Brahman Drona distributing the relics on the Kusinagara's city walls (No. 152). No. 153 is close to our panel in the composition. For the same example and the story cf. Alam 1998, pp. 64-65; Khan 1993, pp. 109, 110, Cat. Nos. 74 and 75, both examples are from Butkara, Swat; Pal 1986, p. 169, Cat. No.S47.

22. Cult of the stupa. Schist. Náprstek Museum Inv. No. A 14 409.

H. 0.095 m, W. 0.295 m.

This panel depicts a scene following the previous one, that of the distribution. The relics with the ashes are placed into the stupas and worshipped. In this case the stupa with the relic inside is flanked by eight worshippers,

four on each side. They have top-knots on their heads. This relief is executed crudely and schematically.

2nd century AD.

Purchased from a private person in 1978.



Cf.: Ingholt 1957, pp. 98 - 99, Cat. Nos.155-7; Marshall 1960, Fig. 97; Khan 1993, p. 115, Cat. No.79, for a relief from Malakand, Swat.

23. Bodhisattva Maitreya in the attitude of reassurance. Bluish grey schist. Náprstek Museum Inv. No. 16 599. H. 0.54 m, W. 0.385 m. The seated figure of Bodhisattva is quite well preserved, only three quarters of a halo and legs (in the cross-legged position) are broken off. The surface is also slightly damaged. Bodhisattva wears a thick draped *sanghati* and a rich necklace and bracelets. Hair makes unusually high top-knot, which is tied at the base with an ornamented ribbon with a brooch. Hair covers the ears and makes curious curls in front of the head. In the nearly circular face one can see widely open eyes and a long moustache. As Plaeschke has already noticed, this Bodhisattva is Maitreya, sitting in attitude of reassurance (*abhaya mudra*). On the palm of the right hand a wheel of *dharma*, so called *chakra*, the sign of the Buddha is visible. This symbol is typical for the image of the Buddha in the art of Mathura. In the non-preserved left hand he holds probably his main attribute: the water flask. The treatment of the halo is also interesting - it is ornamented with dart-shaped beams, in the way of the Helios or other gods of the sun from the Mediterranean.



2nd century AD.
 Origin unknown.
 Published: Forman 1957, pp. 88 - 89; Nový Orient 6/1960, Fig. 4; Plaeschke 1963, Abb. 10. Cf.: Closest parallel represents Bodhisattva, seated on a lion throne, from Karki in Lahore Museum, Ing-holt 1957, p. 137, Cat. No. 299. Except for the decoration of a nimbus (concentric circles), all details are similar. Cf. also *ibid.* p. 137, Cat. Nos. 300, 301; The two parallels from Swat, Khan 1993, pp. 150 and 151, Cat. Nos. 110 and 111.

24. Standing Bodhisattva holding a cup. Blackish grey schist. Náprstek

Museum Inv. No. 45 985.

D. 0.097 m, W. 0.078 m, D. 0.037 m.

Only the upper part of the figure is preserved, the right hand and a part of the left one are broken off. Bodhisattva is characterised by a rich turban with jewellery, by a moustache and a necklace. The features of the face are just schematic and a halo is simple, undecorated. The muscles on the chest are slightly modelled. The right hand holds a bowl before the chest. The clothing is divided into parallel double-li-



nes (Plaeschke has established term "Dopellinienstile"), which is the reason for later date.

3rd - 1st half of the 4th century AD.

Purchased from a private person in 1966.

Allegedly from Balch in Afghanistan.

25. Bodhisattva in meditation. Light grey schist. Náprstek Museum
Inv. No. 13 624.

H. 0.2 m, W. 0.24 m, D. 0.09 m, Depth of the relief 0.028 m.

This rectangular relief slab is broken off in the lower right corner, the surface is sporadically heavily damaged. In the lower part of the slab there is a platform on the transoms. Bodhisattva is seated in the meditation pose (*dhyana mudra*) on it. His body is carved plastically in the high relief. The details of jewellery (necklace) and a hairstyle are treated fine. Bodhisattva is flanked by rows of three standing Buddhas on each side. The heads of Buddhas are missing in the left row. The upper Buddha on



the right and the central Buddha on the left stand in the attitude of reassurance. Other Buddhas hold the folds of their garments. This scene depicts Seven Buddhas of the present era. The seventh one is the Shakyamuni, it

means the Buddha-to-be. The relief continues with a deep background to the right. One can see two big lotus flowers there (?).

2nd century AD.

Origin unknown.

Published: Nový Orient 6/1960, Pl. 2; Plaeschke 1963, Abb. 11.

Cf.: The row of the small Buddhas occur with the figure of the meditating Buddha, see Spooner 1911, Plate XLIV, a, c. Here there are eight Buddhas flanking the central figure, these are all Buddhas of the present era, including Shakyamuni and the Buddha of future era, Maitreya, see relief from Karachi and Takht-i Bahai (Peshawar No. 1296), Ingholt 1957, Pl. XX, 2 and XXI, 2.

26. Five of Bodhisattvas (?). Schist. Náprstek Museum

Inv. No. A 12 107.

H. 0.316 m, W. 0.18 m, D. 0.035 m,

Depth of the relief 0.017 m.

On this fragment, originally the right corner of the triangular slab, one can see a group of five standing Bodhisattvas, facing left and hands clasped. Three figures in the lower row are standing in a relaxed, "Praxitelean" position. The frontal posture of their bodies makes contrast to the heads, which are depicted side-face. The two upper figures stand in three-quarter view; all of them wear a *sanghati*. They have also earrings, bracelets and high topknots. Faces are simple and schematic with button-shaped eyes. An unidentified scene.

2nd - 3rd century AD.

Purchased from a private person in 1974.



27. Amorini with garland. Schist. Náprstek Museum Inv. No. 13 616.
D. 0.149 to 0.155 m, W. 0.515 m, D. 0.05 m, Depth of the relief
0.01 m.

This relief slab is broken off on the left. Three figures of the naked Amorini carrying a garland and fragments of two more figures above the garland are preserved. Heads of the first and the fourth figures are missing. There is an ornamental strip with a floral pattern on the right. The garland is decorated with a scale pattern and some flowers and buds hang from it. The naked Amorini wear only the anklets and the necklaces.

2nd - 3rd century
AD.

Origin unknown.

Published: Nový
Orient 6/1960, Pl.

5; Plaeschke 1963, Abb. 7.

Cf.: Here following Cat. No.; Boardman 1994, Fig. 4.68; Ingholt 1957, pp. 152-154, Cat. Nos. 374-380; *Crossroads of Asia*, p. 130, Cat. No. 132; Khan 1994, p. 180, Cat. No. 103. Amorini with garlands (of the similar style, with the flowers and the buds) were popular in Roman art as early as Augustean period, cf. for example terracotta gable in Louvre, Gusman Pl. 13; and even more in 2nd century, cf. sarcophagus decorated with Amorini, *ibid.* Pl. 54. In Gandharan art one can find the garland bearers as early as the reign of Kanishka, cf. so called "Kanishka" casket, Ingholt 1957, pp. 180-181, Cat. Nos. 494 and 495. See also Zwalf 1996, Cat. Nos. 414 - 426.



28. Garland, youth and man with a turban. Schist. Náprstek Museum
Inv. No. A 14 408. H. 0.135 m, W. 0.175 m, D. 0.05 m, Depth of the
relief 0.02 m.

This fragment depicts the same subject as the previous slab. The preserved part of a garland is decorated with a scale pattern in a lower part and with massive circles in an upper part. Both patterns are separated by a ribbon. The figure of an youth carries the garland on the left and wears just a loin-cloth, a necklace and earrings. His face is damaged and lower legs are broken off. On the right, one can see an unusual male figure with



an expressive moustache, a turban and a long garment. Such kind of figure is not typical for the garland-scenes.

2nd - 3rd century AD.

Purchased from a private person in 1978.

Cf.: One can see a similar pattern on the garland in Lahore, Ingholt 1957, pp. 152-153, Cat. Nos. 374, 375; Cf. here the previous Cat. No.

29. Atlantes. Bluish grey schist. Náprstek Museum Inv. Nos. 13 619 and 13 620.

H. 0.145 m, W. 0.65 m, D. 0.075 m, Depth of the relief 0.02 m.

This relief slab was reconstructed from three heavily damaged fragments. Especially the left one is just partially preserved: one can see only an upper body and a head of Atlas and a fragmentary Co-rinthian capital to the left. Two others Atlantes are placed on the main fragment between three Indo-Corinthian pilasters. There is one interesting aspect of this slab, namely that each Atlas is depicted in a completely different posture, carrying the lintel. The right one, beside whom an aperture is placed, is seated in three-quarter view from the back side, while two others are seated frontally. The muscles are properly pointed out. They have curled hair, beard and wear only a loin cloth. In general, the figure of the Atlas was taken over from Hellenistic and Roman art.



2nd - 3rd century AD.

Origin unknown.

Published: Nový Orient 6/1960, Pl. 6; Plaeschke 1963, Abb. 6.

Cf.: Relief with a group of young Atlantes in different positions, Ingholt 1957, p. 154, Cat. No. 381; *ibid.* Cat. Nos. 383-387; *Crossroads of Asia*, p. 122, Cat. No. 125; Marshall 1960, Fig. 108; Cf. also a kneeling Atlas from Spain, dedicated to Claudius, about 49 AD., LIMC III, 2, p. 10, Atlas 36.

30. Panchika. Grey schist. Náprstek Museum Inv. No. A 14 214.

H. 0.133 m, W. 0.09 m, D. 0.035 m.

A slightly fat male figure is seated on a throne wearing a long piece of clothing with heavy regular folds and massive turban. In the round face, there is a wide mouth marked, other features are just schematic. His right hand holds a pot with precious stones (?) and left hand a full pouch. Those signs identify him as a god of richness Panchika.

2nd-3rd century AD (?).

Purchased from a private person in 1977.

Cf.: Alam 1998, p. 56; Ingholt 1957, pp. 144-145, 147-148, Cat. Nos. 338, 339, 343-345.



31. **Hariti.** Light grey schist. Náprstek Museum Inv. No. A 14 215.
H. 0.13 m, W. 0.089 m, D. 0.035 m.



This female figure is seated on a low throne. A drapery of a long garment, *sari*, and also a pattern of *cornucopia* being held in the left hand are carved just in a shallow way. The wide face is flanked by heavy ear rings, behind the head one can see a large halo. On the head she wears a wreath and possibly a city wall-shaped crown (?). It's noticeable that Hariti used to be connected with Greek goddess of Tyche or sometimes Demeter. The object which she holds in the right hand is probably a pouch as well. The figure seems to be made by the same hand as the previous sculpture. The simi-

lar simple style and a relatively crude carving evokes doubt about the genuineness.

2nd -3rd century AD (?)

Purchased from a private person in 1977.

Cf.: This type originated probably in Taxila in the 1st century AD, see Ing-holt 1957, p. 148, Cat. Nos. 347-348; Boardman 1994, pp. 135-136, fig. 4.75; Khan 1993, p. 145, Cat. No. 105, for simply executed Panchika and Hariti from Swat..

32. **Gandharvi plays the lyre.**

Blackish grey schist.

Náprstek Museum Inv.

No. A 15 004.

H. 0.23 m, W. 0.14 m, D. 0.052 m, Depth of the relief 0.025 m.



In this panel a woman playing the lyre is depicted. She wears earrings, a bracelet on the left arm; the right hand is not preserved. The figure could be interpreted as the half-goddess, musician Gandharvi. The decorative girdle on the left consists of four square double-rosettes.

2nd century AD.

Purchased from the Antiquities shop in Prague in 1983.

Cf.: Ingholt 1957, pp. 151-152, Cat. Nos. 363, 367.

33. Soldier with a lance. Blackish grey schist. Náprstek Museum Inv. No. A 15 005.

H. 0.265 m, W. 0.16 m, D. 0.053 m, Depth of the relief 0.025 m.

This relief was originally a left corner of a bigger slab. The left margin is decorated with floral pattern with a lotus flowers. On the right, there is a standing soldier with the right hand akimbo. He holds a lance in the left hand and wears a turban and an Indo-Parthian garment. The face and the turban are well preserved, one can see the fine carving of the surface.

2nd century AD.

Purchased from the Antiquities shop in Prague in 1983.

Cf.: Czuma 1985, p. 180, Cat. No. 93, the posture and armament is similar, but this figure has been identified as the god Skanda-Kumara, because it is holding a cock in the left hand and has also a halo; Pal 1986, p. 164, Cat. No. S41.



34. Triton between two pillars. Light grey schist. Náprstek Museum Inv. No. 43 525.

H. 0.185 m, W. 0.25 m, D. 0.045 m, Depth of the relief max. 0.019 m.

The Triton, turning to his left, is flanked by two pillars. In his left hand he holds a round shield, and his right hand reaches out with an unidentified weapon. The shield seems to be decorated with a floral pattern. The figure extend beyond the upper border. The shape of the lower border and the

left pillar suggests that originally this slab was placed at the corner. The mythical figures such as Triton were taken from Hellenistic models, especially in Pergamene school and its late tradition continuing in Asia Minor, for example in Aphrodisias until 2nd century AD.
2nd century AD.



Origin unknown.

Published: Plaeschke 1963, Abb. 8.

Cf.: Three different Tritons on the relief slab from Charsada (Lahore), Ingholt 1957, p. 155, Cat. No. 390. For the shield and his pattern see female guard from Mardan (Peshawar), Marshall 1960, Fig. 63. One can see two young beardless Tritons on a relief slab from Peshawar, Ingholt 1957, p. 156, Cat. No. 395. For Hellenistic models of fighting Gigantes see Smith 1991, fig. 195-196; Cf. also a marmor slab with Triton, Pasinli 1996, p. 50, Cat. No. 61.

35. Three minor scenes. Greenish grey schist. Náprstek Museum
Inv. No. A 20 332.

H. 0.157 m, W. 0.43 m, D. 0.035 m, Depth of the relief 0.015 m.

This slab is relatively well preserved. Three scenes are separated by two columns with Corinthian capitals. The upper margin makes a scale pat-

tern. In the left scene there are two figures - on the left Bodhisattva sits turning to his left. He probably talks to a standing woman on the right side. She holds the drapery of her dress in the left hand and wears a wreath on the head. In the scene in the middle one can see two figures again: a standing youth on the left side looks at a bearded man on the right. This figure sits on a cushion with a footstool under a feet. In the right hand he



holds a lance and the left hand leans against his left knee. The third scene contains two sitting male figures. The youth on the left holds a big bowl or a cauldron and his older neighbour turns to him holding a flask in his left hand between the knees. His right hand is raised toward the youth in gesture of explaining. Last four figures seem to wear Greek garments. All three scenes are unidentified. The slab can be suspended by means of two apertures between the heads of the figures.

2nd-3rd century AD.

Purchased from a private person 1993.

36. Two male figures. Light grey schist. Náprstek Museum

Inv. No. A 14 213.

H. 0.072 m, W. 0.104 m, D. 0.05 m, Depth of the relief 0.011 m.

The two male figures on this small slab are flanked by two Corinthian columns. They wear long and heavy cloaks, the drapery is just slightly marked. The beardless man on the left being depicted in the three-quarter view facing to the right holds a bowl (?). The bearded man is standing frontally, looking back to the left. He holds also some object in the left hand and puts the right hand akimbo. An unidentified scene.

2nd - 3rd century AD (?).

Purchased from a private person in 1976.



37. **Male figure.** Grey schist. Náprstek Museum Inv. No. A 14 211.
H. 0.123 m, W. 0.094 m, D. 0.045 m, Depth of the relief 0.017 m.



This fragment is heavily damaged and one can recognise only a standing male figure beside an Indo-Corinthian pilaster. He wears a tunic and a large cloak, which is stylised as if fluttering in a strong wind. In this way used to be featured the god of wind. 3rd century AD.

Purchased from a private person in 1976.

38. **Offering of the monkey.**

Grey schist. Náprstek Museum Inv. No. A 14 212. H. 0.135 m,

W. 0.112 m, D. 0.03 m, Depth of the relief 0.009 m.

This very damaged fragment contains a figure of a monkey, facing to the right. It is carrying a bunch of grapes in the left hand and another unidentified object in the right hand across the body. A monkey appears in the Buddhist iconography in the scene where offerings are brought to the

Buddha. Then, when going away, it looks back at the Buddha and suddenly falls down to the water and drowns. In the next life, it is reborn as a Brahman. The monkey on this fragment could be interpreted as bringing offering to Buddha as well.

2nd-3rd century AD.

Purchased from a private person in 1976. Cf.: Relief slab from Sikri stupa, Ingholt 1957, p. 82, Cat. No. 115; There are also monkey's offering of a bowl of honey, Hal-lade 1968, Pl. 98; Ibid. Pl. 99, offerings of the monkey from Sanchi, the Great Stupa. Instead of the Buddha is an empty throne depicted there.



39. Winged lion demon. Grey schist. Náprstek Museum

Inv. No. A 18 040.

H. 0.65 m, W. 0.098 m.

A fragment of an architectural relief, probably a bracket or a corner of a column's capital with a figural decoration. One can see a winged demon with stylised lion head; only frontal part of its body is preserved. Widely open muzzle with the tongue put out and expressive eyes dominates the round head. The body with paws looks as if flying or jumping. The surface is heavily damaged. The habit of incorporating figural motives, men or animals, is well known from Roman art of the early imperial period. There are traces of stucco preserved on the wings and paws.

2nd - 3rd century AD.

Purchased from the Jewellery Shop in Prague in 1986.

Cf.: Here Cat. Nos. 40 and 41. The heads of lions appear sometimes as a pure decorative element, cf. a relief slab from Butkara, Pugačenkova 1982, ill. 155, there are lion heads en face between rosette; cf. also column capitals from Mathura school of sculpture with unusual creatures: they have the lion's head and chest, the tail of a sea monster and



the wings, Czuma 1985, Cat. No. 9. It has about one hundred years older predecessor in the relief of Great stupa at Sanchi (scene of a miracle of the walking in the air - there is one demon like this), see Hallade 1968, Pl. 99; cf. the Roman capital decorated with rams in the corners, Gusman Pl. 52; Gandharan capital with lions from Dharmarajika stupa, Taxila cf. Khan 1994, Cat. No. 102; Pal 1986, p. 160, Cat. Nos. S36a and S36b, dated into 1st century AD. For winged lions used as brackets see Zwalf 1996, Cat. Nos. 440, 441.

40. Winged lion. Blackish grey schist. Náprstek Museum

Inv. No. 13 620.

W. 0.145 m, D. 0.05 m, Depth of the relief max. 0.012 m.

The triangular fragment of a large relief slab is heavily damaged. It is possible to recognise the head and the neck of the lion in profile and also traces of its wings further to the right. The head is minute and one can see a widely open muzzle with the tongue put out again. A mane is divided into the flame-shaped strands. This slab was originally a part of a larger relief, probably the upper right margin of it.

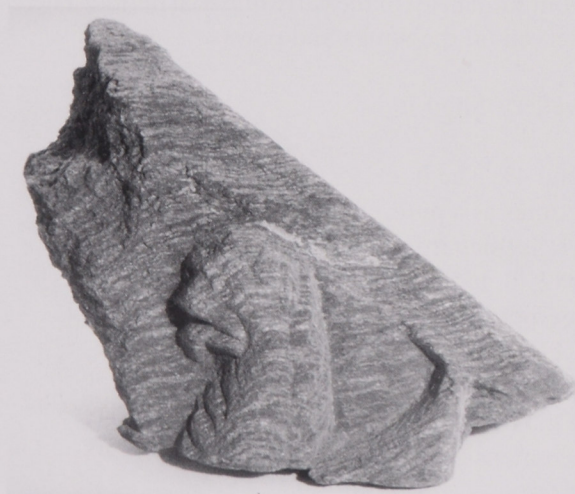
2nd - 3rd century AD.

Origin unknown.

Published: Plaeschke 1963, Abb. 13.

Cf.: Ingholt 1957, pp. 151 and 171, Cat. Nos. 363, 453-458, Ingholt mentioned their relationship to the lions from Hama of the older Syro-Hittite civilisation and from Parthian Hathra. The significance of the lions in the

Gandharan Sculpture is not clear. They can be seen carrying Amorini or Yakshas (Cat. Nos. 458, 363) or just accompanying them (Cat. No. 453). In the art of Mathura they appeared in a more monumental scale as guardians of a shrine's entrance, see Czuma 1985, Cat. No. 50, or as supporting element of the throne of



the Buddha, see Murkherjee 1975, Pl. I-V, XIX-XXI. They are known also from Sanchi, from the torana-pillars of the Great stupa, cf. Hallade 1968, Pl. 38.

41. Winged lion. Brownish grey schist. Náprstek Museum

Inv. No. A 15 017.

H. 0.064 m, W. 0.063 m, D. 0.045 m.

This fragment of a high relief, nearly free standing protome, presents the head, the neck and a part of the chest of a winged lion. The expressive eyes dominate the humanised face but in contrast to the previous two lions, the tongue is not marked here. This kind of protome was used for decoration of royal and Buddha throne.

2nd century AD.

Purchased from a private person in 1983.

Cf.: Here Cat. Nos. 39, 40; Cf. also Ingholt 1957, pp. 137 and 141, Cat. Nos. 299 and 318 for royal thrones.



42. Head of tree. Blackish grey schist. Náprstek Museum

Inv. No. 13 618.

H. 0.073 m, W. 0.143 m,

D. 0.055 m, Depth of the relief 0.028 m.

The preserved triangular fragment was an upper part of a large slab and presents a deep carved relief of a head of a tree. On the left there are traces of the head of some figure preserved.

2nd century AD (?).

Origin unknown.



43. Fragment of relief. Grey schist. Náprstek Museum Inv. No. 13 621.

H. 0.102 m, W. 0.11 m, D. 0.05 m, Depth of the relief 0.025 m.

This fragment is probably an upper left corner of some slab. Surface is too much damaged and we are unable to recognise the subject. The background and a part of the relief are covered with a layer of greyish white colour.

Date uncertain.

Origin unknown.



Bibliography:

Alam, H. 1999:

Gandhara Sculptures in Lahore Museum. Lahore.

Boardman, J. 1994:

Diffusion of Classical Art in Antiquity. London.

The Crossroads of Asia. Transformation in Image and Symbol in the Art of Ancient Afghanistan and Pakistan. Edited by J. Cribb, E. Errington, M. Claringbull. Cambridge. 1992.

The Crossroads of Asia. Transformation in Image and Symbol in the Art of Ancient Afghanistan and Pakistan. Ed. by J. Cribb, E. Errington, M. Claringbull. Cambridge. 1992

Czuma, St. 1985:

Kushan Sculpture. Images from early India. Cleveland.

Forman, B. und W. 1957:

Kunst fernher Länder. Vorderasien, Indien. Prag.

Gusman, P.:

L'Art décorative de Rome I. Paris.

Hallade, M. 1968:

The Gandhara Style and the Evolution of Buddhist Art. London.

Ingholt, H. 1957:

Gandharan Art in Pakistan. New York.

Khan, M. A. 1993:

Gandhara Sculptures in the Swat Museum. Saidu Sharif.

- Khan, M. B. 1994:
Gandhara Stone Sculptures in the Taxila Museum. Lahore.
- Klimburg-Salter, D.E. 1995:
Buddha in Indien. Die Frühindische Skulptur von König Asoka zur Guptazeit. Wien.
- LIMC. Lexicon Iconographicum Mythologiae Classicae.
- Mallebrein, C. 1984:
Skulpturen aus Indien. Bedeutung und Form. München.
- Marshall, J. 1921:
Excavations at Taxila. The Stupas and Monasteries at Jaulian. Memoirs of the Archaeological Survey of India No. 7.
- Marshall, J. 1960b:
The Buddhist Art of Gandhara. The Story of the Early School its Birth, Growth and Decline. Cambridge.
- Nagar, S.D. 1981:
Gandharan Sculpture. A Catalogue of the Collection in the Museum of Art and Archaeology. University of Missouri-Columbia.
- Nehru, L. 1988:
Hellenism in Gandharan Sculpture. Akten des XIII. Internationalen Kongress für klassische Aecheologie. Berlin.
- Pal, P. 1986:
Indian Sculpture. Volume I. A Catalogue of the Los Angeles County Museum of Art Collection. Berkeley, Los Angeles, London.
- Pasinli, A. 1996:
Istanbul Archaeological Museum. Istanbul.
- Plaeschke, H. 1961:
Zur Stilenentwicklung und Verwendung des Buddhabildes in der Gandharaschule. Wissenschaftlichen Zeitschrift der Martin-Luther-Universität Halle-Wittenberg. X/1, pp. 139-156.
- Plaeschke, H. 1963:
Gandhara-Skulpturen im Naprstek-Museum Prag. Annals of the Naprstek Museum 2, pp. 33-49.
- Průvodce. Náprstkovo muzeum asijských, afrických a amerických kultur. Národní muzeum. Praha. 1999.
- Pugačenkova, G.A. 1982:
Iskusstvo Gandhary. Moskva.
- Smith, R.R.R. 1991:
Hellenistic Sculpture. London.
- Spooner, D.B. 1911:
Excavations at Takht-i-Bahi. Archaeological Survey of India. Annual Report 1907-8, pp. 132-148.

Stančo, L. 2001:

Gandharan Toilet Tray with the Image of Scytho-Parthian King. *Graecolatina Pragensia XVII*. In print.

Whitehouse, D. 1989:

Begram, the Periplus and Gandharan Art. *JRA* vol. 2, pp. 93-100

Zwalf, W. 1996: *A Catalogue of the Gandharan Sculpture in the British Museum*. 2 vols. London.