Buddha on the Rocks

By Alexander D.L. Mohns

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Analyzing the Anthropomorphic Buddhist Rock Carvings on the Silk Roads Along the Upper Indus

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Chapter 1

Introduction

Figure 1 Map of Central Asia. Research area within black lines

Research Question

The Silk Road routes have long been an area of interest for scholars concerned with the movement of ideas and goods between cultures in the ancient world. In the region known as Gandhara, which consists of parts of northern Pakistan, Afghanistan, Tibet and China, there are numerous ancient images and inscriptions that line the former trade route along the modern Karakorum highway, which follows the path of the Indus River. These images and inscriptions indicate numerous cultures that would have passed through the region. The majority of carvings appear to be Stupas that may originate from Buddhist practitioners that travelled on this route. However, Buddhism is not the only culture represented in these carvings, there is an incredible diversity of images that have been associated with ancient West-Iranian cultures, the Sakas and Sogdian cultures (Jettmar 1987, 13). These are but a few of the possible cultures that contributed to the vast array of

rock carvings along the Indus River course, many of these images are also difficult to pinpoint in terms of origins due to the huge variety of images that could be associated with several cultures, such as the hundreds of images of animals such as mountain goats and deer which may have been used as hunting images for several cultures.

The anthropomorphic images along the ancient trade route present a new opportunity to analyse the ways in which the iconic anthropomorphic images of the Buddhas and Bodhisattvas may have been transmitted along the Silk Roads. This paper will attempt to answer the question "To what extent can examining and identifying the stylistic components of the anthropomorphic Buddha images along the Karakorum highway be used to determine the role and function of Gandharan imagery transmitted across the Karakorum highway and its possible influence on the rise of Buddhism in eastern Asia?". Ideally the results of this paper will enable further research to be conducted on the transmission of Buddhist imagery as well as ideology through the Silk Road routes.
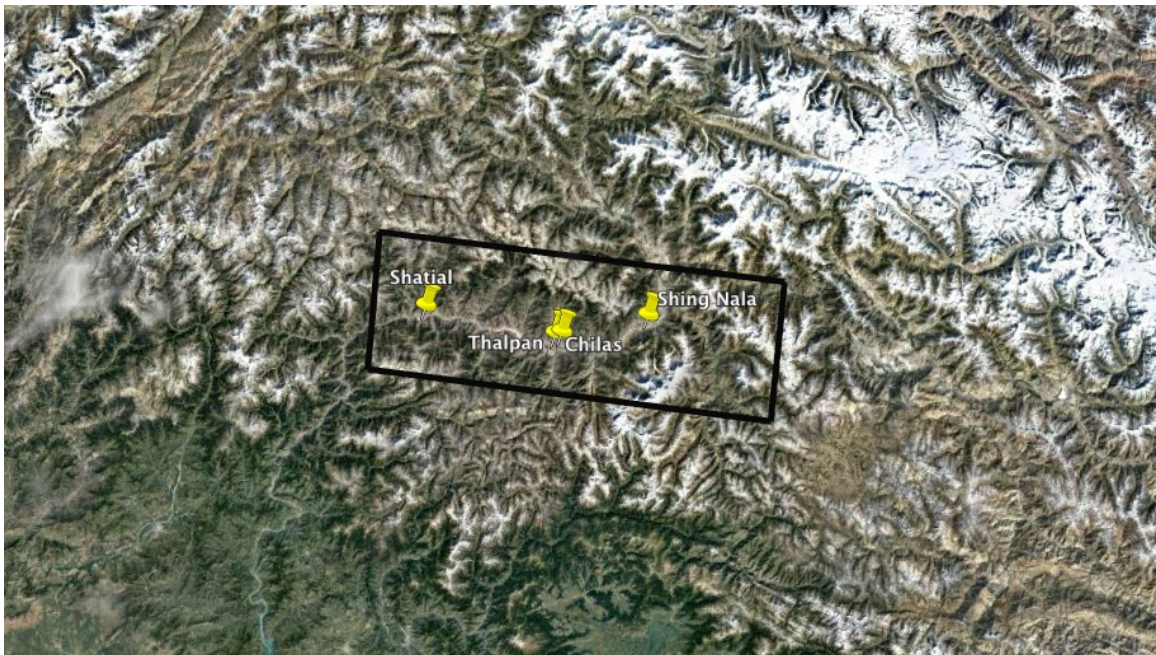
Figure 2 Map of Research Area

The Landscape

The landscape in the region of interest is a rugged mountainous region with many steep valleys and passages. The main trade route in question is thought to have run alongside the Indus River, which would appear to be a solid assumption considering the difficulty in passing through the mountains and rugged terrain when compared to following the path of the main river in the area that would provide a more direct route as well as resources such as water and food sources associated with the proximity to the river. The trade routes could have possibly extended all the way to Xinjiang and the Tarim basin in China.

The main set of images depicts Buddhist iconography in the form of anthropomorphic images as well as *stupas*, which are relic shrines intended for worship by Buddhist practitioners. The number of anthropomorphic images within the present dataset is fairly moderate, numbering below 100. The *stupas* however, number in the thousands, indicating that this was no mere graffiti carved along rocks by merchants or travellers seeking to pass the time. This paper will focus mainly on the anthropomorphic Buddhist images found along the Indus River, by analyzing this limited dataset; inferences on the provenance of these images as well as their purpose may be gleaned through stylistic and comparative analysis.

Previous studies

Previous studies on these rock carvings are limited in number. Aurel Stein the Hungarian explorer documented the carvings during his travels through the regions during the 1940's. Stein was the first to document the presence of these rock carvings, however, he did not conduct a full-scale excavation or survey of them. From 1979 up till 1987 there had been archaeological surveys conducted by a German-Pakistani team. This project was led by Karl Jettmar and has produced the dataset that this paper will use in order to elaborate further on the anthropomorphic Buddhist carvings. The German-Pakistani team managed to survey several areas including Thalpan, Oshibat, Shatial, Chilas, Shing Nala, Hodar,

and Daddam Das. Several catalogues were published containing drawings of the carvings as well as photographs and measurements of each individual rock carving. Unfortunately due to dangerous conditions the surveys were not able to explore the regions further to the north past Gilgit, where there may potentially be even more of these carvings that could contribute to the understanding of this particular trade route.

Research Relevance

The importance of these rock carvings cannot be underestimated. Research into these carvings creates the possibility of contributing to already existent scholarly debates on the origins and transmission of Buddhist iconography. By understanding the spread of these carvings scholars may be able to reconstruct ancient trade routes that would have been important for the spread of ideas as well as technology. Understanding the content and meaning of these images may also allow us to gain further insights into the institutions that were at work throughout the region. A good example of this is the potential for a Buddhist sanctuary along the trade route that may have been a stationing point for merchants and travellers. Along with further insight of potential sites, an understanding of the global connections between regions can also be inferred from this research, with such a variety of cultures depicted on the rock carvings, further studies can be conducted on how these cultures would have interacted and for what purposes they would have travelled through these regions. A further understanding of the spread of ideas, such as the iconic image of the Buddha can be gained by analyzing the different kinds of styles used for the rock carvings in order to determine possible artistic transmissions as well as religious transmissions. One main reason for the importance for the analysis of this dataset is also simply because it has not been subjected to interpretation before. Therefore it is imperative to see what information is actually present within this dataset.

Along with the potential insight that can be gained, there are serious threats to the rock carvings. With the rapid climate change that is affecting the entire globe, the glaciers in the Karakorum region are beginning to melt. This increase of melt water will result in the flooding of the floodplains along the Indus River. Along with environmental threats the development of dams and modern infrastructure also threaten the preservation of the rock carvings (Van Aerde 2018, 7). With all these issue in mind, it becomes evident that there is a dire need for the interpretation of the already collected material as well as a need for further survey/excavation in the northern regions close to Gilgit.

Methodology

This paper will analyse the anthropomorphic Buddhist images found in the dataset of rock carvings. The analysis will be done via an examination of iconography and stylistic analysis. The images in the dataset include certain individual figures such as the image of the Buddha himself, as well as other images that include anthropomorphic images related to Buddhism, such as the scenes of the Buddha's previous life which are known as *Jatakas*. There are relatively few *Jataka* scenes within the dataset, but it is still worth examining them to see whether there are any interesting characteristics that may provide information on the dating of the images. By analyzing these anthropomorphic images this paper will attempt to provide information on the different stylistic components that can be traced to specific periods in Buddhist history. Along with this stylistic analysis, a comparative analysis will also be necessary to determine the spread of these artistic styles.

In order to properly analyse the different stylistic components of the anthropomorphic images, certain characteristics will be focused upon and examined in order to see similarities and differences between the images from the rock carving data set and other known examples of Buddhist images. Similarities from geographically distant as well as temporally distant images may not be applicable

due to the huge diversity among Buddhist imagery. Therefore comparative analysis will only be possible with anthropomorphic images that have a relatively close association with the research area and dataset, both spatially as well as temporally.

The initial step will be to create a database of all the anthropomorphic images from the dataset. An Access database will be used in order to categorize and organize the images so that analysis will be more efficient. The database will consist of the each image, its associated group, any associated inscriptions, the photographs taken of the rock carvings and the basic information that will be gleaned from a quick analysis of the image. Initially when compiling the database it will not be possible to assign origins and dates to each rock carving and may not be possible for all of the images, therefore after the database is completed a further more detailed analysis will be necessary to provide more substantial information.

Once the database is complete the stylistic analysis will be conducted. The stylistic analysis will depend on certain characteristics of the images that can provide information on dating and origin. The characteristics that will be used include the clothing of the anthropomorphic figure, the gestures of the figure, e.g. the hand gestures (*mudras*) of the Buddha, other characteristics include the image itself and what is being depicted, this can often be indicative of certain practices or stories that belong to specific Buddhist regions.

The benefits of using stylistic and comparative analyses for the anthropomorphic rock carvings is that these techniques will provide basic information on the images, such as what period and region they could be from and what context or purpose they might potentially have had. By understanding the basic information of these images, a better interpretation on their function along the trade route can be acquired, since these images would have most likely served a religious purpose and depending on which culture utilized these images the function could vary. Identifying and dating rock carvings is quite difficult, a technical analysis would be possible with the right knowledge and techniques, but for an initial analysis a stylistic analysis and comparative analysis will suffice.

There are also limitations to using this method due to the huge variety of anthropomorphic Buddhist images that exist from the Central Asian region. Similar

styles have been used by different cultures simultaneously so it may be difficult to pinpoint the exact origins of some of these images. Pinpointing locations for potential sites will also be difficult due to the lack of data on potential sites; therefore a general idea of where a potential site might be may be more applicable for the time being.

Chapter 2

The Dataset

The dataset consists of a variety of Buddhist images all either anthropomorphic or associated with anthropomorphic images. In order to properly analyse the anthropomorphic images it is necessary to incorporate the associated images as well, since these may provide the context for the anthropomorphic images. Within the dataset there are currently 118 individual images, these consists of categories such as images of the Buddha, Bodhisattvas, animals, humans (practitioners of Buddhism), stupas, inanimate objects e.g. Mountain sides and flower pots and celestial/spiritual beings. It must be noted that despite the relatively large amount of images that have been documented, there are still thousands more that have not been examined and catalogued that still remain in the northern regions of the Karakorum mountains. I have decided to place the images into 4 of the 6 categories mentioned above; these categories are Buddhas, Bodhisattvas, humans and spirits/celestials, all of which are related to anthropomorphic imagery. All in all the 4 categories will be the main focus of the iconographic, stylistic and comparative analysis. The other categories which will not be focused upon such as the animals, inanimate objects, stupas and silhouettes will still be included within the database and will be mentioned when relevant to the analysis of the anthropomorphic images. Some of the non-anthropomorphic images will be used for the analysis since they contain key parts of the context for the anthropomorphic images such as the animals used in the different *Jataka* scenes, these help to establish the exact scene that is being viewed as well as important information on the purpose of specific carvings.

Graph 1. Distribution of Anthropomorphic Images throughout the Research Area
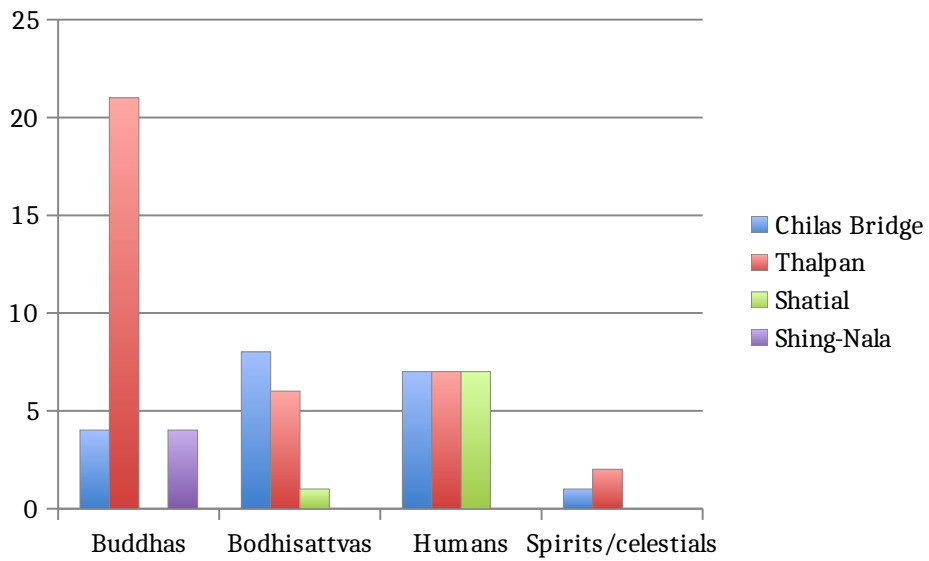
Buddhas

In total there are 30 individual fully/almost fully formed images of the Buddha, this is the total from 4 different locations namely, Chilas, Thalpan, Shatial and Shing Nala. It must be mentioned that at Shatial there are no images of the Buddha despite the very large rock carving from rock 34, which is a depiction of a *Jataka* scene, which contains an image of the Buddha in one of his previous lives as a *Bodhisattva*. This is an important distinction to make since I will not consider Bodhisattvas to be the same as Buddhas. In Chilas there are 4 Buddha images, and 4 in Shing Nala, Thalpan contains the greatest concentration of Buddha images with 21 Buddha images.

The images of the Buddha do not all follow a single stylistic pattern, most of them are depicted in a variety of different methods with different attributes and characteristics that are emphasized, for example the groups 30:R and 30:Q include several Buddhas with exaggerated lip structures, most likely meant to display the specific features of a Buddha known as *Lakṣaṇas*. The implications of such stylistic and iconographic attributes will be the focus of the interpretation in chapter 3.

Bodhisattvas

Bodhisattvas in Dataset

- ■ Maitreya
- ■ Manjusri
- ■ Avalokitshvara
- ■ Vajrapani
- ■ Jataka Bodhisattvas
- ■ Unidentified
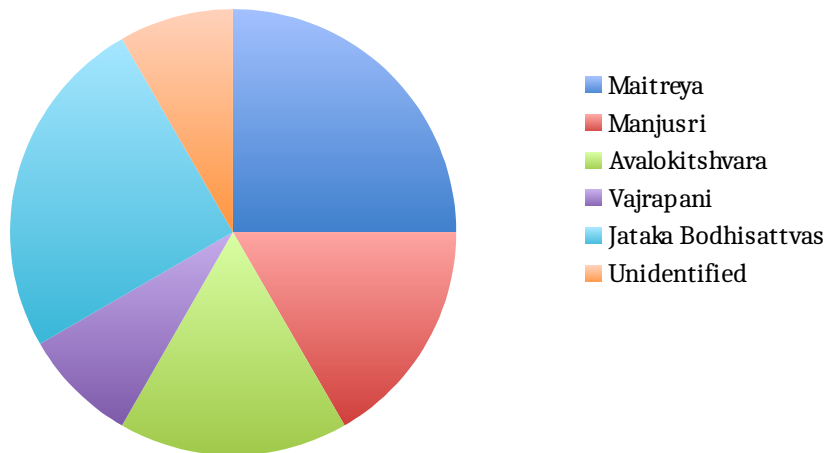
Graph 2 Disitribution of Bodhisattvas in the Dataset

A *Bodhisattva* in Buddhist cosmology is an individual that is on his/her way to attain enlightenment. Unlike a Buddha a Bodhisattva can be quite literally anyone, animal or human. The previous lives of the Buddha portray the Buddha Shakyamuni as a Bodhisattva and not as a Buddha. Bodhisattvas are often portrayed differently from Buddhas; recognizable by specific characteristics of adornment or in certain cases the context of the image. Along with the images of the Buddha there are a number of Bodhisattva images found on the rock carvings along the Karakorum highway. In total there are 15 Bodhisattvas found within the dataset. The largest concentration of these images is located at the Chilas Bridge, which has 8 Bodhisattva images. At

Thalpan there are 6 images and at Shatial there is only one, which is part of the very large rock carving found on rock 34. It is interesting to note the number of particular Bodhisattvas that are found in the dataset, the main Bodhisattvas that are clearly identifiable are *Avalokiteśvara* and *Maitreya*, both having 3 images each that can be identified, the Bodhisattva *Mañjuśrī* appears twice at Thalpan and Chilas and then there are the *Jataka* scenes that depict the Buddha as a Bodhisattva, these appear three times at Chilas, Thalpan and Shatial. It must be noted that the previous incarnations of the Buddha usually appear in human form and require knowledge of the *Jataka* tales to fully understand that the human figure is actually a Bodhisattva.

There are also 4 somewhat unidentified Bodhisattvas from the dataset. Most of these such as 64:16,84:2 and 8:1 can be limited to two possibilities, being either *Mañjuśrī* or *Maitreya*, the only issue with firmly identifying them is the lack of key characteristics such as *Maitreya's* water bowl which could allow a better identification, therefore these images will be placed under the unidentified category.

Humans

Most of the human images within the dataset are representative of practitioners and worshippers of Buddhism. In total there are 21 human images found within the dataset. 7 of these images are found at the Chilas Bridge, 7 are found at Thalpan, and 7 are found at Shatial. Interestingly there are no Buddhist anthropomorphic images found at Shing Nala that depict practitioners or devotees of Buddhism. A number of these human images, especially at Chilas are associated with stupas such as groups 30:1,30:2, 64:18 and scene 31:A. Other human images are usually associated with the Buddha images either when depicting a scene of the Buddha's life such as scene 194:K, which shows the Buddha's first sermon at Sarnath where he preached to 5 men who eventually became his first disciples. Other images that have human figures associated with the Buddha include group 195:I which contains images of both the Buddha and what appear to be several attendants, but since these do not

have any details other than the carved silhouettes of anthropomorphic beings it is rather difficult to determine with absolute certainty that these are not all Buddhas or Bodhisattvas and not men, however within the same image there appears to be a human figure sweeping the ground close to the stupa, this may be the most likely image within the group depicting a devotee or practitioner.

Spirits/Celestials

The number of images that contain spirits and celestial beings is significantly lower than the aforementioned categories. There are only 4 from the dataset. They do however form an important part in determining the context of the images that they are associated with in certain cases, usually giving an indication of whether the image or group relates to a myth or to a legend. A good example of this can be seen in scene 195:W where we see the scene from the life of the Buddha known as the "Temptation of Mara", the two celestial beings flanking the Buddha can be identified as the daughters of Mara, this gives us a clear indicator that this carving depicts a scene from the Buddha legend and can further help with the iconographical analysis of the image.

Non-Anthropomorphic Images

Despite this thesis' focus on anthropomorphic images it is still crucial to take into account the non-anthropomorphic images that are also related to the anthropomorphic carvings. These include several kinds of images as previously mentioned such as animals, inanimate objects and stupas. The association of these images with anthropomorphic mages aids in the identification of the carvings especially in the sense of understanding what is actually being depicted, two good examples of this are seen in scene 30:B from the Chilas Bridge and scene 30:X from Thalpan. 30:B depicts the Tigress *Jataka* and 30:X depicts the Rsipancaka *Jataka*, the

identification of these scenes depended heavily on the animal imagery within each one, the tigers in the case of 30:B and the variety of animals such as the pig, crow, pigeon, snake and deer in 30:X. Other images such as stupas that are associated with anthropomorphic images can be useful in determining the function of the carving, since stupas themselves are objects of devotion and worship they can indicate that the images that have stupas associated with them were also intended as places for worshipping the Buddha

Chapter 3

Interpretation of the Dataset

The anthropomorphic carvings discussed in this chapter have been chosen from the dataset as representatives of the various styles that are present within the dataset itself. Since there are 30 Buddha images and several other anthropomorphic images, I have selected a few in order to discuss the group as a whole, thereby keeping the analysis within the scope of this thesis. For this discussion I have chosen to examine 7 Buddha images, 4 Bodhisattva images and 4 Jataka scenes, the images have been chosen from all 4 field-stations at Chilas, Thalpan, Shatial and Shing Nala.

The selected carvings are examined based on the characteristics that they possess that can be used to give us information on their stylistic provenance and chronology. The carvings are discussed in order of the field stations that they were found in, as well as the type of image the carving contains. This is in order to maintain a sense of organization based off the spatial location of these images and their classification as Buddhas, Bodhisattvas, Spirits and Jataka scenes. An important note must also be made on the examination of human figures; these will only be discussed if there is an association with any of the anthropomorphic Buddha or Bodhisattva carvings. They will be discussed in the same section as their associated Buddhas and Bodhisattvas. Several of the images classified, as Bodhisattvas in the

database will be discussed in the section on Jataka scenes as the nature of Jataka scenes are to depict the previous lives of the Buddha when he was a Bodhisattva.

The analysis consists of a brief description of the image along with identifying certain iconographic elements that can be used to identify the individual being depicted. Afterwards a description of the stylistic execution of each image is presented according to the stylistic elements that can be identified from these images such as the execution of form and the rendering of certain iconographic elements using techniques that can be traced to specific periods and regions. Lastly, there is a comparative analysis with other anthropomorphic Buddhist images that could possibly shed light on the possible influential provenance of these images from neighbouring regions.

The 5 iconographic characteristics that will be examined are the clothing items that the individuals in the carvings wear, the different Buddhist markings on individuals that may help identify them known as *Lakṣaṇas*, the hand position of the individuals also known as *mudras*, the headgear worn by the individuals, and the technical execution of form that could help identify the different regional styles being used in these carvings.

Bodhisattvas

Chilas

The field station at Chilas contains the highest number of Bodhisattva carvings in the entire dataset, 9 to be exact. Although the number may change based off the interpretation of some of the unidentified carvings. It is interesting to note that 5 out of the 9 images are located on 2 stones in close proximity to each other, namely 63:4, 63:6 and 64:13, 64:16 and 64:19. The other images are located all on different rocks. From these I have selected 63:4, 63:6, and 64:16 as the main images of discussion. These images were chosen due to a number of factors such as the state of

preservation of these images, the individuals depicted on them, as well as their similarity to the other Bodhisattva images in the dataset.

63:4
33x112cm

63:4 is an image of the Bodhisattva. He is depicted in a standing position on a lotus flower pedestal, surrounded by a decorated halo, he wears a crown and holds a lotus flower in his left hand, he also wears a decorated garment around his waist and a necklace around his neck. The hand position (*mudra*) is positioned in *Abhayamudrā,* meant to be the position for "no fear". From the inscription 63:5 we can identify this figure as *Avalokiteśvara*. This is also supported by the iconography of the figure itself. *Avalokiteśvara* is generally depicted with a lotus flower and crown containing an image of the Buddha *Amitābha*. The decorated robes also

Figure 3. Carving 63:4. Avalokiteśvara

support this view since Bodhisattvas are often adorned in rich garments and jewels, but the main characteristics that confirm that this is *Avalokiteśvara* are the lotus flower and the small outline of a Buddha located in the headdress of the figure.

     Avalokiteśvara has been portrayed with a slender figure, seen in the depiction of his hands and torso. This is something not usually found in Gandharan or Indian Buddhist material culture. The eyes are carved quite small and almond shaped whereas in Gandharan and Indian traditions are known for emphasizing large eyes

(Filigenzi 2006, 69). The crown that is used for *Avalokiteśvara* could be compared with crowns found in the tombs at the site of Tillya Tepe in Afghanistan, specifically tomb VI (Fig. 3). The shape of these crowns bears a striking resemblance to the crowns used for *Avalokiteśvara* and other Bodhisattvas in the dataset (Hiebert 2008, 284) The garment that this Buddha wears is similar to the one worn by the Bodhisattva *Maitreya* in 63:6, which will be discussed below. From what I have suggested above it appears that the rendering of this image has been done in a manner similar to Eastern Asian styles.

63:6

53x133cm

63:6 is an image of a Bodhisattva. In this carving the Bodhisattva is again standing upright, surrounded by a decorated halo of what appears to be leaves sprouting from the lotus flower pedestal that he is standing on. His hands are in *Abhayamudrā,* he is depicted wearing an elaborate crown as well as a sash along his torso, his lower body is dressed is decorated garments; he is also adorned with jewellery such as his necklace and the arm bracelets. In his left hand he carries a water bowl also known as a *kamaṇḍalu.*

Figure 4. Carving 63:6. *Maitreya.*

This image is fairly straightforward in terms of iconography. The water bowl that he possesses, his garments and headdress all point to this individual being *Maitreya* (Kim 1997, 4). *Maitreya* is known as the next Buddha to succeed the most recent one, Buddha Shakyamuni also known as Siddhartha Gautama. Another almost identical image (64:19) can also be found in Chilas in close proximity to the two images discussed above.

The rendering of this image is similar to 63:4 in terms of the garment being worn by the Bodhisattva. But unlike 63:4 this Bodhisattva stands atop a lotus flower that is

placed upon a pedestal. It is interesting to note that the pectoral area has been defined in order to give the appearance of a muscular upper torso. The torso and arms are also rendered to seem more rounded than 63:4, where *Avalokiteśvara* is portrayed as a slender individual. The eyes of *Maitreya* are also small and almond shaped and his brows are shown as two lines of brows also like 63:4.

A comparable image for this *Maitreya* is a bronze sculpture from the Swat region that has been suggested by Anna Filigenzi (Fig. 4). This bronze sculpture was located in the Berlin Museum but disappeared after World War II (Filigenzi 2015, 106-107). Despite not having a halo, the suggested bronze sculpture does contain very similar iconography as well as stylistic elements such as the drapery, crown, and execution of form. The drapery is rendered in a pleated manner with the ripples spaced evenly and not too close together the dotted design is also present but rendered differently on the rock carving. The crown is very similar in terms of shape. The headgear that is present in the rock carving could also be interpreted as the rendering of the tassels that flow from the side of the crown on the bronze sculpture.

Thalpan

30:18
38x52cm

30:18 is a depiction of a Bodhisattva. According to the associated inscription (30:17) this is an image on *Maitreya*. The defining characteristics that identify this figure as a Bodhisattva are the halo that surrounds the head of the individual, the jewellery that the

Figure 5. Carving 30:18. *Maitreya*

individual wears, such as the crown and earrings as well as the meditation beads (*mala)* that he holds in his left hand. His seated position on a lotus flower also give us an indication that he is most likely not a mortal being, as none of the human images from this dataset are represented as seated or standing on lotus flowers. The key characteristics that can support the inscription that this is *Maitreya* are the crown that the individual wears, although this is not an absolute factor in iconographic interpretation, the other more clear indicator that this is *Maitreya*, which is somewhat difficult to see is the *kamaṇḍalu* (water bowl) that the individual clutches in his right hand. As mentioned before with the *Maitreya* from Chilas, the *kamaṇḍalu* is a unique attribute of *Maitreya*. Interestingly in the case of this carving the *kamaṇḍalu* is held in the right hand of *Maitreya*, which is very unusual since he normally holds it in his left hand (Kim 1997, 4)

The robes that this *Maitreya* wears on the lower half of his body are depicted using the pleated robe technique found in many of the Buddhist sculptures of Gandhara. There are some noticeable differences with this image compared with other *Maitreya* images, notably the lack of more adornments such as jewels or a sash along the torso of *Maitreya*. Within the dataset itself this image of *Maitreya* is unique. The technical execution of this image appears to be more similar with central Asian styles than from the Gandharan regions. The form of the body is done in a way that is not very fleshy, the hands are also drawn in a manner that is different from the Bodhisattvas from Chilas in that they are not elongated but drawn simply, possibly implying a different artistic style than the ones found at Chilas.

194:152

7x11cm

This image is a particularly well-preserved carving of a Bodhisattva. He is richly adorned wearing a crown and garments and jewellery such as his earrings and bracelets. In his right hand he holds a flower and in his left he holds the key identifying characteristic of this Bodhisattva, the *Vajra* which can be translated into "lightning bolt" a common item depicted in Buddhist imagery, especially in the later stages with the rise of *Vajrayana* Buddhism that existed mainly in the Northern the subcontinent.

Figure 6. Carving 194:152. *Vajrapāṇi* (Right), attending to the Buddha (left).

From the characteristics mentioned above it can be determined that the Bodhisattva depicted in this image is *Vajrapāṇi* a well-known attendant and guardian of the Buddha.

The technical execution of this image is reminiscent of Post-Gupta artworks. The rendering of the drapery has been done using the clinging technique made popular in Sarnath during the Gupta period in India from the late 4th century onwards (Rani Tiwari 1998,73). The small folds depicted on the clothing of *Vajrapāṇi* are also indicative of a Gupta tradition. This image appears to be a mixture of different styles including the aforementioned Gupta style as well as more Central Asian styles that can be seen in the depiction of the elaborate crown that *Vajrapāṇi* wears. The preservation of the crown is not optimal to make any comparison with other crowns from neighbouring regions although it does appear to be different to crowns used for Buddhas in areas such as Kashmir, as will be discussed below.
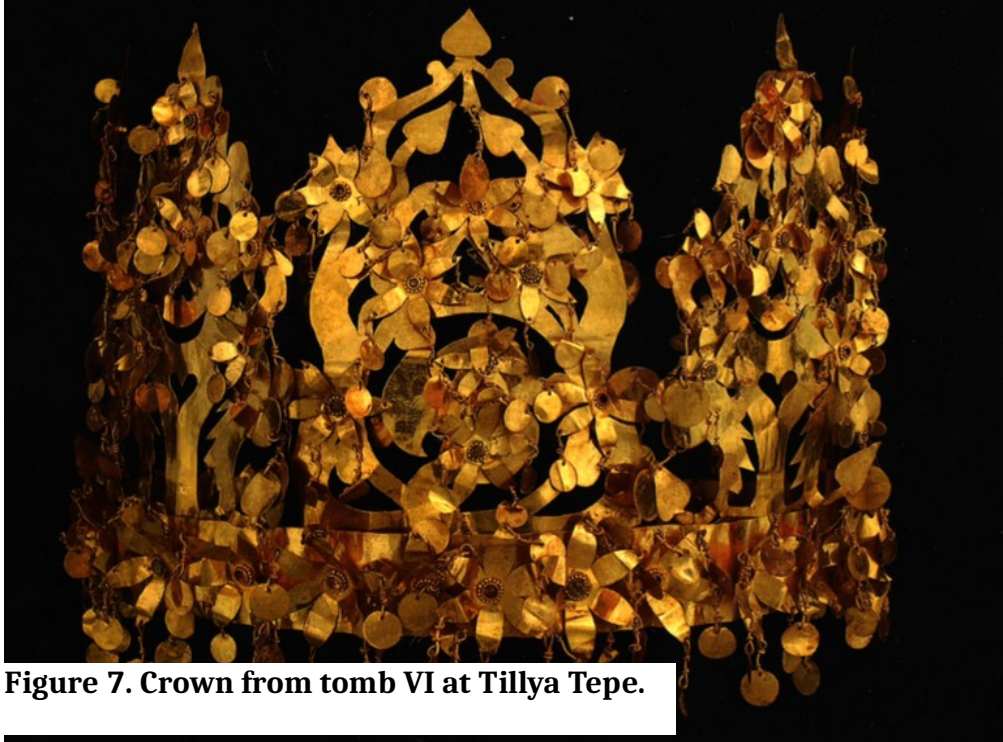
Figure 7. Crown from tomb VI at Tillya Tepe.

Figure 8. Standing *Maitreya*. Swat Valley. Bronze, inlaid with copper and silver. Formerly in the Berlin Museum.

Buddhas

Buddhas are often identifiable through certain iconographic characteristics that are used to distinguish Buddhas from other beings in the Buddhist realm such as Bodhisattvas. One main identifier for Buddhas is the robe/garment that they wear. For most of the Buddhas life he was an ascetic, therefore in most images of the Buddha he is depicted wearing simple ascetics robes. This is in contrast to the garments worn by beings such as Bodhisattvas, who wear lavish and luxurious clothing indicating a sense of heavenly character. Other ways of identifying a Buddha are seen in the specific bodily markers known as *lakṣaṇas*, there are numerous bodily markers in Buddhist cosmology that are thought to belong only to a Buddha, such as a protrusion on the top of his skull known as a *uṣṇīṣa*, elongated ears, fingers with webs between them, images of Buddhist wheels on his hands and feet, and a mark on his forehead known as an *ūrṇā*. The *lakṣaṇas* mentioned here are but a fraction of those recorded in Buddhist texts, most of these characteristics are often not displayed in Buddhist material culture.

Chilas

64:14

30x80cm

64:14 is a carving that depicts the Buddha seated upon a lotus flower on a pedestal. The Buddha is surrounded by a decorated halo, which is the same style of halo that can be seen in 64:20, 64:13, and 64:16. The Buddha has been drawn

Figure 9. Carving 64:14. Buddha seated in *dhyānamudrā*

wearing pleated robes, with his hands held in *dhyānamudrā*. The halo itself is interesting since it is almost exactly the same as the aforementioned images. The positioning of this carving is also noteworthy since it is located next to a stupa and 2 of the 3 aforementioned similar carvings. This Buddha must also be viewed in the

context of the rock carvings surrounding it. This carving belongs to the group 64:C, which is comprised of a stupa in the central position with 64:16 and 64:19 to the right side of it and 64:14 and 64:13 to the left side of it. 64:13 is an image of the bodhisattva *Avalokiteśvara*, 64:16 is an image of the Buddha *Vipashya*, and 64:19 is an image of the Bodhisattva *Maitreya*.

The execution of this Buddha has been done in a manner similar to the carvings surrounding it. The robes have been drawn in a pleated manner but also in a way that is not seen in Gandharan material culture, with the folds of the robes drooping at the centre of the Buddhas chest and at his groin into concentric U-shaped curves, giving a rather abstract tightened appearance (Martin Rhie 1999, 32). This method of depicting drapery can be seen quite frequently in material from China as seen in Figs. 5,6,7,8, 9. Rhie has proposed that this style of depicting U-shaped pleated robes may have its origins at the site of Kara-Tepe in Uzbekistan based off the remnants of a sculpture seen in Fig. 10 (Martin Rhie 1999, 34). With that in mind a possible central Asian influence could have resulted in this image.

Figure 10. Carving 64:16. Buddha *Vipasya seated in dhyānamudrā*

64:16

35x101cm

64:16 is a rather unique image within the dataset. The majority of Buddha depictions present him as an ascetic in ascetics robes, however there are a small number of exceptions to this style where the Buddha is presented as a crowned and richly adorned figure also known as a "Bejewelled Buddha"(Kim 1997, 235). In his lecture on "Bronzes of the Ancient Buddhist Kingdom of Gilgit" Hinüber argues that this is an image of the

64:16

Buddha *Vipasya* a Buddha that is not frequently depicted in Buddhist material culture. This has been discerned from the inscription associated with the image (64:17) (Hinüber 2011, Met Museum Symposium).

Associated with this image is a human individual (64:18) that is worth mentioning since this appears to be a practitioner and possibly the donor of these images identified as *Sinhota*, which has been discerned via the inscriptions associated with this Buddha image (Hinüber 2011, Met Museum Symposium). This human figure is depicted wearing garments that appear to be central Asian or possible from more Southern regions (Jettmar 1987,22). He holds an incense burner in his right hand and a *mala* (meditation bead necklace) in his left. The human has been rendered in a simplistic abstract manner with little elaboration regarding his garments of personal adornments aside from what he holds in his hand and his headgear.

This image of the Buddha can be compared with bronze sculptures found in Kashmir (Fig.11,12,13) (Pal 1975,106). The same clothing and crown iconography is apparent in the Kashmir sculptures and only appears there as well as in Eastern

India (Krishan 1996, 132). The bronze sculptures from Kashmir all have dates around the 8th-10th century AD, which would fit with the period in which with the period in which Buddhism was flourishing throughout the region. Not only do we find similar clothing styles used for Buddhist iconography in Kashmir, but we also find very similar clothing in Gandharan terracotta images of a Buddha from Fondukistan (Fig.14). This could indicate that there was some form of continuity within the Kashmir region (where the Buddhist material culture is thought to have been influenced by the Gandharan style) that may have been continually used up to and later than the 8th-9th century by artisans depicting Buddhist scenes.

Figure 11. Seated Buddha with mandorla on 4 footed stand. Eastern Kansu. Gilt Bronze.

Figure 12. Seated Buddha with Kharoshthi inscription. Gilt bronze. Found in Sian.

Figure 13. Seated Buddha. Gilt Bronze. Dated later Chao Chien-Wu (338 A.D)

Figure 14. Seated Buddha. Dated to Sheng-Juang 2nd year (429 A.D.). Gilt Bronze.

Figure 15. Seated Buddha. Gilt Bronze

Figure 16. Fragment of a seated Buddha. Kara-tepe Southern Uzbekistan.

Figure 17. Seated Crowned Buddha. Kashmir. Height: 35cm. Bronze.

Figure 18. Seated Crowned Buddha.
Kashmir 8-9th centuries A.D.
Height: 29.9cm
Bronze

Figure 19. Seated Crowned Buddha.
Kashmir 10th century.
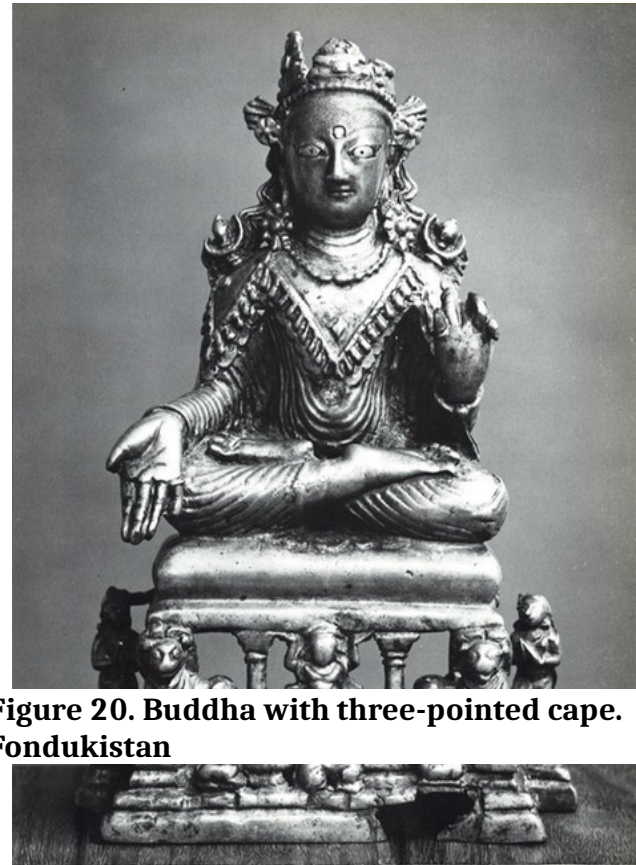
Figure 20. Buddha with three-pointed cape.
Fondukistan

Thalpan

Figure 21. Carving 30:22. Buddha seated in *dhyānamudrā*

30:22

55x78cm

30:22 is a carving that depicts the Buddha seated, with his hands held in *dhyānamudrā*, holding an unidentified item. The artist applied the pleated robe technique to this carving as well as the U-Shaped drapery technique. The appearance of this image is quite different from the Buddha carvings previously mentioned as well as the majority of other Buddha images. The artist chose to emphasize the fleshy lips of the Buddha in an exaggerated manner, most likely wanting to display the *lakṣaṇa* in a more evident manner. The *uṣṇīṣa* (skull protrusion) on this Buddha is not particularly decorated, only with a few dots carved into it. The *lakṣaṇa* of elongated ears are also present here.

30:22

The technical execution of this image is quite abstract in terms of displaying the Buddha, the robes are pleated in a manner similar to the styles found in Gandhara, yet there is a difference in the frequency of pleats that are displayed, unlike Gandharan imagery which usually displays pleats with more space in between each pleat whereas here there is very little spacing between the pleats. The rendering of the lower lip can also be attributed to classical Gupta sculptures, being very fleshy and thick. Stylistically this image can be compared to group 30Q and 30R, which display very similar carving techniques, emphasizing the fleshy lips and the pleated robes technique.

172:1

53x57cm

172:1 is an image of the Buddha seated with his hands being held under his robes. This hand position is very unusual and can be found mainly in Eastern Buddhist imagery from China. The U-shaped drapery technique is also applied here which again can be found in abundance from Chinese Buddhist examples (Martin Rhie 1999, 31-32) and rarely in South Asian Buddhist iconography. The robes are depicted using the double pleated technique, this is similar to the normal pleated robes technique but the lines that represent the pleated ripples are spaced wider and are in pairs rather than individual lines

172:1

Figure 22. Carving 172:1. Buddha seated with hands under robes.

forming a collective. The carving itself is fairly simple in terms of decoration and emphasis on the different features of the Buddha, the *uṣṇīṣa* is simply carved, the lips are fleshy but not exaggeratedly as in 30:22. There are 2 similar Buddha images within the dataset 174:2 and 176:1. It is interesting to note that 176:1 is an unfinished image of the Buddha, due to it not being finished we can see how the artist would have begun one of these anthropomorphic carvings, starting with the outline of the figure and then proceeding to carve the face and work their way to the pleated robes, in this instance it is a useful image to have when considering the artistic techniques behind these anthropomorphic images.

194:65

35x43cm

194:65 is a carving of the Buddha that belongs to the scene 194:K, which is a carving of the Buddhas first sermon in the deer park at Sarnath. All the tell-tale signs for the depiction of this episode in the life of the Buddha are present in this carving, we see the two deer flanking the wheel of dharma, we also see the five disciples of the Buddha seated around him, although the carvings of these disciples are merely silhouettes meant to indicate the presence of other individuals, the main visual focus is on the Buddha himself.

Figure 23. Carving. Scene 194:K. First Sermon of the Buddha

SZENE 194:K

In this carving the Buddha is seated in with his hands positioned in *Dharmacakrapravatana mudra*, this is meant to indicate the turning of the wheel of Dharma, which is caused by the Buddha spreading his teachings, a very significant moment within the story of the Buddha.

The execution of this image has been done mainly in an abstract manner. The drapery has been displayed using the pleated technique as well as the technique of the U-Shaped drapery. The eyes of the Buddha are not as small as other images from Thalpan such as 30:22. The ears have been drawn in the usual elongated fashion. The execution of form in this image is interesting to note since the Buddha's face appears somewhat robust with his lips being depicted in a fleshy manner and his hands rendered fairly large with elongated fingers, reminiscent of central Asian styles. The halo has been rendered without any decoration.

37

Figure 24. Carving. 194:151. Seated Buddha (left) in *Varadamudr*ā, attended by *Vajrapāṇi* (Right)

194:151

42x57cm

194:151 is the accompanying image to 194:152 that was discussed in the section on Bodhisattvas. In this image we see the Buddha seated with his hands held in *Varadamudr*ā, the wish-giving *mudra*. The Buddha is wearing ascetic's robes that are carved using a much lighter version of the double pleated technique. The halo around the Buddha's head is simple in its design without any decorations, apart from the double lines used to depict the halo. The Buddha is seated upon a lotus flower with two rows of petals. The face as well as the body of the Buddha have a full and rounded appearance, and appear to be more naturalistic in its style than other works in the data set. The contours of the body and the garments as well as the lotus flower all appear to be following a more natural style than the other images that have so far been somewhat exaggerated and elaborated.

The execution of form displays a more robust version of the Buddha in this carving. The contours of the body flow more smoothly than in images such as 194:65. The way this whole carving has been made is also very interesting since it is displayed at an angle, and not frontally as with every other image discussed so far. The facial features are also reminiscent of Indian styles, particularly of the Gupta style that emphasized the fleshy lips and the roundedness of the face. The eyes however are somewhat small when compared to Gupta images that usually tend to have larger eyes.

194:152

194:151
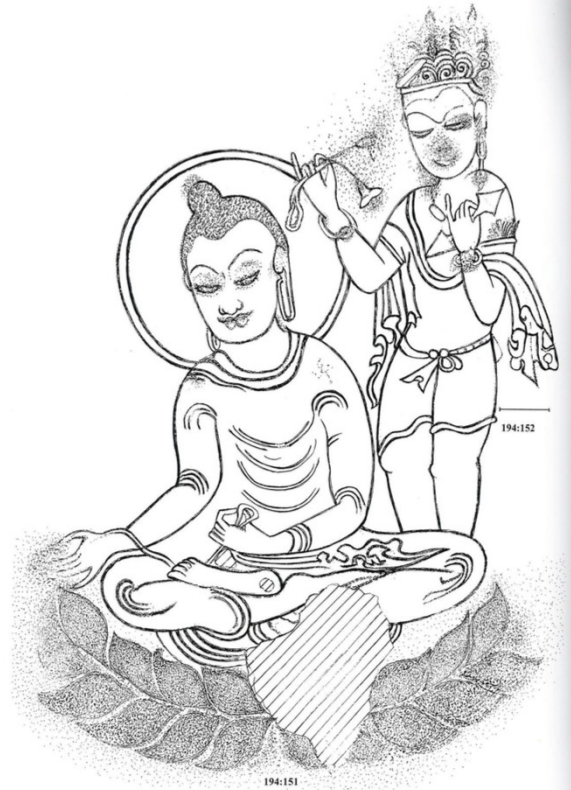
Shing Nala

38:13

135x210cm

38:13 is a carving of the Buddha seated with his hands held in *Dharmacakrapravartana mudra* the *mudra* used for representing the turning of the wheel of Dharma. The Buddha is seated upon a lotus flower; the petals of the lotus flower in this image are rather undefined, having a more rounded appearance than many of the other carvings in the dataset. There are several *lakṣaṇas* that have been emphasized on this image such as the fleshy lips of the Buddha, his *uṣṇīṣa* (skull protrusion) also appears to have some form of decoration or elaboration, the *ūrṇā* is present, and the elongated ears are also depicted.

Figure 25. Carving 38:13. Seated Buddha in *Dharmacakrapravartana mudra*

The robes that the Buddha wears are depicted using the double pleated technique, with the pleats being spread further apart than other images in the dataset. The U-Shaped drapery technique has been applied to this image with the central fold of the robes resting slightly on top of the lotus flower base. The face of this Buddha appears to be less naturalistic than images such as 194:151. The rendering of form appears to be a more robust style than other images such as 30:22, but with most of the body being depicted underneath the drapery it is difficult to make any conclusions. The hands have been portrayed very thinly but not very elongated. The facial features display a more Indian style of depiction being very full and rounded; the eyes are also displayed with more detail than images such as 30:22 or 172:1. The *uṣṇīṣa* has been depicted in an unusual manner with two crooked lines running down towards the scalp in a parallel manner with a dot at the

centre top part of it. These parallel lines could be an attempt at giving the *uṣṇīṣa* more detail such as hair.

Spirits

There are only 3 confirmed carvings that depict spirits. It is also fairly difficult to gain a sense of provenance for these images, since the depiction of spiritual beings is extremely diverse within Buddhist material culture. There is a high possibility that these carvings were created based on the imagination of the local people and not a widely shared set of iconographic criteria.

Chilas

30:6
32x83cm

30:6 is part of the group 30:B, which depicts the Tigress Jataka (See 30:B for full scene and story). What we see is a female anthropomorphic figure emerging from a tree that is part of the Jataka scene, directly to the left of the human figures above the Bodhisattva. There is not much to identify in terms of iconography, the figure appears to be female based off the shape of the breasts being depicted, possibly indicating an *apsara* which is a common spirit found within Buddhist imagery.

Figure 26. Carving 30:6. Tree Spirit

The rendering of this spirit has been done in in a mainly abstract manner with the lower half of the individual melding with the tree itself. The arms and fingers are roughly defined with no individual fingers being visible. The facial features are difficult to distinguish due to the carving technique implemented, but

this may also be related to the limitations of the material of the rock. The tree has been rendered in a simplistic manner; depicting individual leaves and branches with the branches being thicker towards the stem of the tree and thinner at their tips.

Finding a comparable image for this spirit is quite difficult due to the vast diversity of spirit depictions in the world of Buddhist material culture. A comparison could be made with another Jataka found at Thalpan (see 30:X), namely the *Rsipancaka* both Jatakas contain imagery of a tree in them, both trees have been rendered in a very similar manner and could indicate either that they were done by the same artist or by using the same artistic techniques. The trees are not the only comparable elements from this carving, the brickwork that is used in 30:B can also be compared to similar imagery found in a scene depicting the "Temptation of *Māra*" (195:W), both of these carvings contain similar structural imagery using angular lines, possibly meant to indicate some sort of structure or brickwork.

Thalpan

195:428 and 195:430
11x30cm and 15x30cm

Both of these images are part of group 195:W, which is a depiction of the "Temptation of *Mara*" an important scene from the life of the Buddha. In this scene the demon *Mara* attempts to stop the Buddha from reaching enlightenment by tempting him with earthly
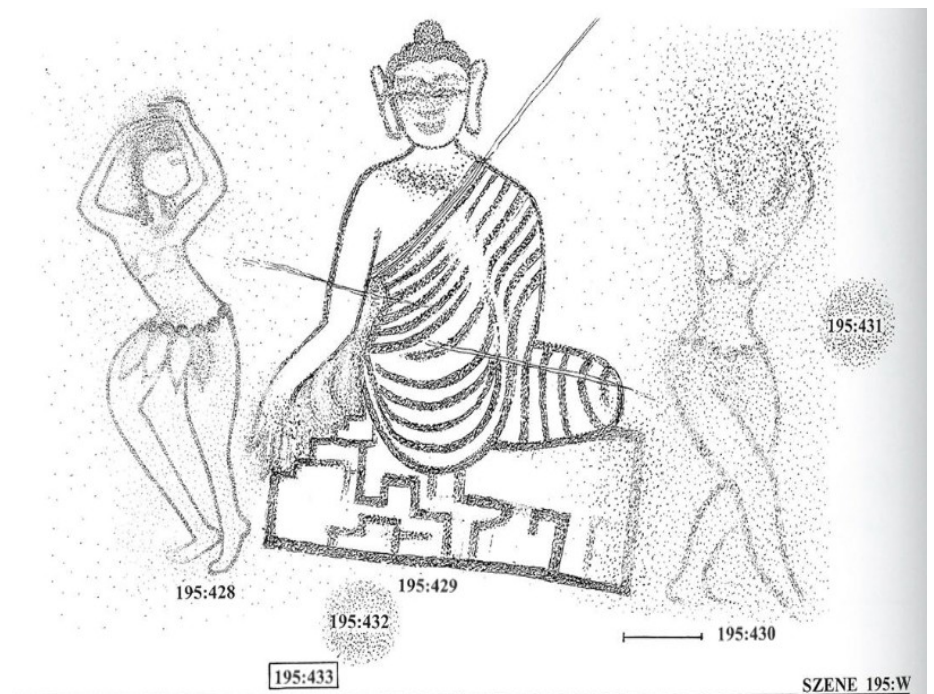
Figure 27. Carvings. 195:428 & 195:430 (Scene 195:W). Daughters of *Mara*.

pleasures and in the process uses his daughters to try and seduce the Buddha, the Buddha eventually triumphs and gains his enlightenment. As we can see from the Buddha in image 195:429, his arm is positioned in *bhūmisparśa mudra*, which indicates him touching the earth in order to call upon the Goddess of the earth to witness his enlightenment.

What we see in 195:428 and 195:430 are depictions of half-naked women in dancing positions flanking the Buddha. From this and the *mudra* that the Buddha uses, we can determine that these are the daughters of *Mara*. Each of the individuals have their backs towards the Buddha and are facing outward, with their hands held above their heads, this could either be a position meant to indicate dancing or to depict them fleeing from the Buddha as he reaches his enlightenment. The style of this depiction appears to be mostly naturalistic since there appears to be a basic attempt made at creating proportional body parts and natural postures, but we must also consider that these images have been worn down over the centuries and may have possessed further details that could provide information on the stylistic influences behind this carving.

The rendering of form in both images is done in a style reminiscent of Indian styles; similar body postures for the daughters of Mara can be seen in Gandharan relief panels (Fig.15). The shape of the bodies has been done in a rounded and full manner. The rendering of the skirts worn by these spirits is done in an unusual manner, the artist chose to depict the skirts as made up of leaves connected by a belt around the waist of each spirit. The facial features are no longer distinguishable due to weathering.

Figure 28. Temptation of *Mara*. Museum Rietberg

Jataka Scenes

Jatakas are stories of the previous lives of the Buddha leading up to his final incarnation as Siddhartha Gautama who eventually became the Buddha. In Buddhist ideology the main goal is escape from suffering and one does this by gaining merit through righteous deeds. The Jataka tales are instances of the Buddhas previous lives where he committed acts of great compassion, worthy of great merit. In these stories the Buddha can appear in many forms both human and animal. These stories were often depicted in Buddhist material culture as one panel of images with several components; a good example of this can be seen in the panels from the Bharhut stupa. It must be noted that during the previous lives of the Buddha he is referred to as a Bodhisattva since he had not achieved Buddhahood yet.

Chilas

30:B

30:B is a depiction of the Tigress Jataka. The story can be summarized as the Buddha being a human who sees a starving tigress and her cubs. Out of compassion for the starving tigers the Bodhisattva allows them
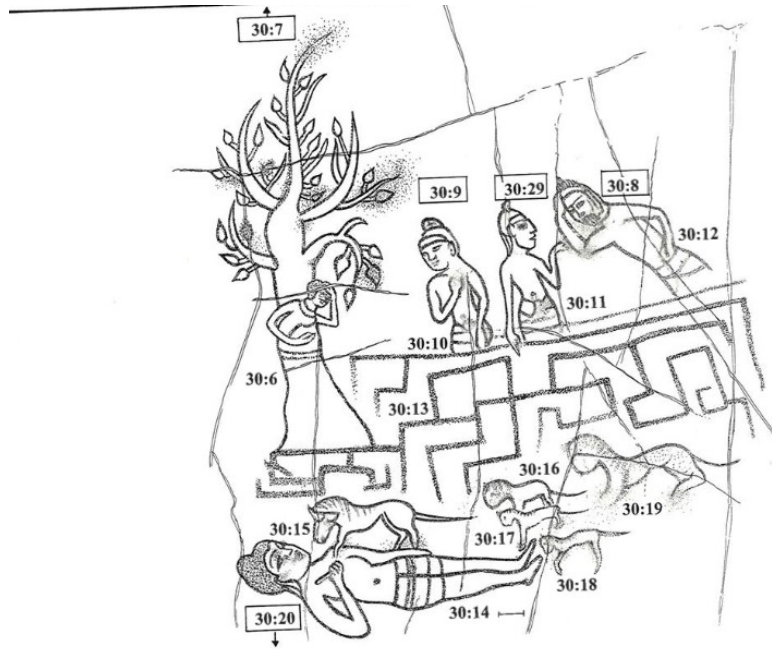
Figure 29. Carving Scene 30:B. Tigress Jataka

to eat him. In 30:B we see all the components necessary for this Jataka story. 30:14 is the Bodhisattva laying down ready to be eaten, 30:15-30:19 are the tigress and her 4 cubs. We also see an addition of a spirit figure in 30:6 which is rather unusual as well as 3 human figures (30:10-30:12) located above the Bodhisattva, these could also possibly be spiritual beings, possibly some celestial deities observing the act of compassion, but the iconography is not specific enough to distinguish these figures as spiritual beings, therefore I have categorized these as human figures.

It is interesting that this Jataka scene has been depicted in the Northern region of Gandhara. There are very few instances where this specific scene has been depicted in sculptural works of Buddhist material, even though the story is one of the better-known Jataka tales. This could also reflect the Buddhist values that the inhabitants of the area found important. Stylistically this scene appears to be fairly abstract in terms of displaying anthropomorphic images, the figures are simplistic in their design and are portrayed in a straightforward manner that enables an easy identification of the story itself. Unfortunately with very few comparable images of the Tigress Jataka a real stylistic and comparative analysis is not possible.

Thalpan

30:D
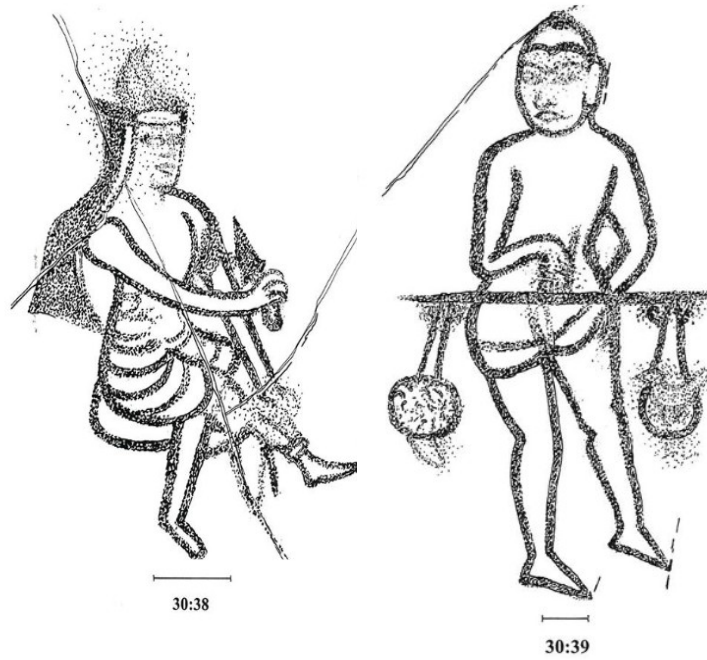
Figure 30. Carvings 30:38 & 30:39 *Sibi* Jataka

b.   Stein 30, Szene 30:D.

Figure 31. Photograph XXII-b. Scene 30:D. *Sibi Jataka.*

30:D is a carving of the *Sibi* Jataka. This is a story about a king who out of compassion feeds part of his own flesh to a hawk in order to appease the hawk for having denied him a sparrow to eat. This story can be found throughout the Buddhist material world in cave paintings at Ajanta as well as in relief panels at Gandhara (Zwalf 1996, 85, Plate 136). The carving from our dataset appears to be a very simplified version of the story. What we can see in the carving are two anthropomorphic figures (30:38, 30:39), one of which is sitting with his right arm raised brandishing a knife that is held over his left arm (30:38). This is King Sibi himself and next to him to the right is another man holding a set of scales (30:39), this is most likely to measure the amount of flesh that the king would offer the hawk, on one side of the scales is a bird and on the opposite side is an undefined round mass, most likely representing the flesh of the Bodhisattva. The image of King Sibi shows him as a well dressed individual, one notable feature is the headdress that he is wearing, compared to the individual carrying the scales the headdress seems much more elaborate and befitting a king.

As I have mentioned before this Jataka appears throughout Buddhist imagery, however there is one comparable scene that is strikingly similar in terms of imagery from Gandhara (Zwalf 1996, 85, Plate 136). This image shows a more elaborated scene of this Jataka with many more individuals present, but what is interesting about this particular relief panel is the way the scale is depicted in a very similar way to the scale used by the individual in 30:39. The similarity of this imagery can be attributed to the possible use of similar weight measuring tools used in Northern Pakistan and Gandhara. Inferring a connection based off one similar image with one similar attribute is risky and therefore it is worth looking at the two images in a comparative light but keeping in mind that they may not necessarily be based off the same artistic techniques.

30:X

Figure 32. Carving Scene 30:X. *Rsipancaka* Jataka
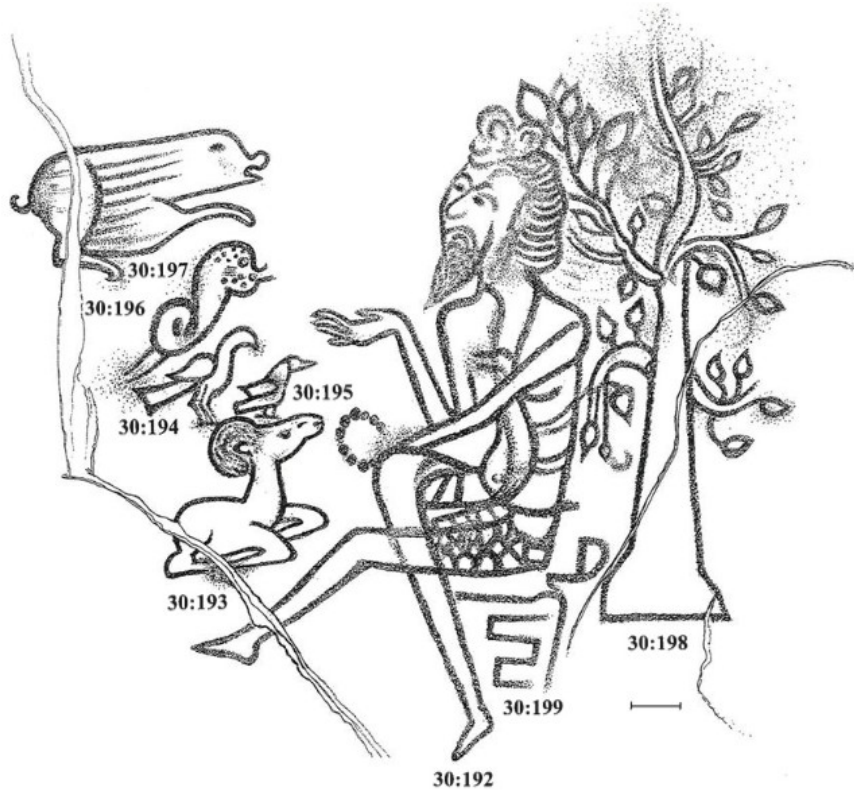
SZENE 30:X

30:X is a very unique Jataka scene. According to Ditte-König this is an image of the Jataka known as the *Rsipancaka* Jataka. The story is about the Bodhisattva as he was incarnated in a human form and born unto a wealthy Brahman family, he renounced his wealth and became a hermit who had animals as friends; the hermit and his animal friends discuss what is the worst kind of misery (Handurukande 1980, 111-118). This story occurs in Buddhist texts such as the *Avadanasarasamuccaya* and the *Jatakamalavadanasutra*. It is interesting to note that in the *Avadanasarasamuccaya* there is only a mention of the Bodhisattva having 4 friends, a crow, a pigeon, a snake and a deer. However, in 30:X there are 5 animals being depicted with the extra animal appearing to be a pig or some sort of boar.

What we see in 30:X are all 5 of the aforementioned animals sitting around a man that appears to be an ascetic or a hermit. This can be inferred from his long beard as well as the scant clothing that he wears. The appearance of this Jataka is very unusual since there are almost no depictions of this particular story in Buddhist

imagery. The fact that there aren't any well-known images of this Jataka makes this image quite a unique visual source from the dataset.

The uniqueness of this carving should be researched further along with textual research in order to determine possible cultural provenance since this version of the story does not occur throughout the Buddhist world but there are similar stories that use different characters such as seers instead of animals (Handurukande 1980, 119).

Stylistically there is a similarity to the depiction of the Tigress Jataka from Chilas. The main similarity is the tree depicted to the right of the Bodhisattva in 30:X and the tree associated with the spirit figure in 30:6. The whole carving has been rendered in an abstract manner with the animals being carved in simplistic forms, which makes them easy to identify. The Bodhisattva depicted here has been drawn with elongated and slender limbs. The garments that he wears have been depicted using contour lines to show that he is wearing some form of ascetic robes. In his left hand he holds meditation beads. The proportions of the images are not naturalistic since the Bodhisattva is depicted as the same size as the tree; the animals have also been displayed with varying sizes with the deer being not much bigger than the snake.

Another noteworthy similarity is the depiction of the feet of the humans in 30:X, 30:B and 30:D. All the feet depicted for these humans appear to be done in the same manner. The fact that all these images are also on the same rock could be evidence for one single artist being responsible for these three Jatakas.

Shatial

34:125

Figure 33. Carving 34:125. King *Sibi*. *Sibi* Jataka.

34:A (34:125-130)

34:A is one of the largest and most elaborate Buddhist rock carvings in the whole dataset. We can see a large depiction of a stupa with devotees on one side on the rock, whereas to the left of this large stupa is again a depiction of the Sibi Jataka. In this depiction of the Sibi Jataka we can see King Sibi (34:125) depicted in the centre holding a bird in his hands seated upon a pedestal, around him is a halo and above him is a large Bo tree. To the left of King Sibi we see the individual (34:130) who holds the scales used for measuring his flesh against the sparrow's weight. At the base of the pedestal are two human devotees holding offerings to the Bodhisattva.

Immediately what is noticeable about this Jataka is the way in which King Sibi is portrayed. Unlike scene 30:D where King Sibi is portrayed as a human, in 34:A he is depicted much more like the Buddha. This can be seen in the way that the artist has depicted the ears of King Sibi, the ears in this carving are elongated which is a characteristic trait of the Buddha. Another detail that gives us evidence for this change of depiction are the small lines that appear on King Sibis shoulders, these are meant to be flames which is indicative of a style that has been used in the Kapisa region of Gandhara (Sen Gupta 1984, 206). This form of iconography also occurs in China in combination with Gandharan features (Fig.16).

Summary

Overall, this dataset consists of a very diverse set of images that have been depicted using varying styles with iconic components from Central Asia, China, India and Gandhara. From the brief analysis conducted above I have been able to discern that for the individual anthropomorphic images of the Buddhas and Bodhisattvas, there are 2 Buddha and Bodhisattva images that contain Central Asian styles (63:4,194:65), one image that is comparable to sculptures from Kashmir (64:16), one image that can be compared to sculpture from the Swat region (63:6), one image that is most likely from the post-Gupta period (194:151,152) and 2 images that show evidence of a combination of stylistic components from China, Central Asia and regions such as Kashmir and Swat (64:14,30:22) and 3 images that are still to be stylistically identified (30:18,38:13,172:1).

It must be noted however, that even though some images may show strong indications for stylistic influence from one particular region, this is based off the presence of several important characteristics such as the crowns of the Buddhas or Bodhisattvas. But despite these clear indications of stylistic influence, there are other features on the very same images that indicate other stylistic influences, so essentially what we see if a fusion and mixture of several styles converging to produce these images. Some characteristics may be more apparent but for most of these images there is an interesting fusion of styles, which will be discussed in the chapter on discussion.

Chapter 4

Discussion

From what has been discussed in chapter 3, I have determined that there are 4 points of interest that will be discussed within this chapter. Firstly I discuss the fusion of styles that is evident from the discussed images using notable examples from the dataset. Secondly I elaborate on the spatial distribution of rock carvings and possible patterns within the distribution of specific kinds of rock carvings and what these patterns may indicate. Thirdly I discuss the presence of the majority of these carvings at the site of Thalpan and Chilas, which are located in very close proximity to each other and any possible connections between the two sites. Lastly I discuss the unique appearance of Jataka stories within the dataset.

Fusion of styles

As mentioned at the end of chapter 3 the discussed images all show traits belonging to various Buddhist regions. There does not appear to be one particularly dominant style of Buddhist imagery in these carvings. As seen in 63:4 there are both South Asian and Central Asian influences present, the crown depicted with the Bodhisattva has close parallels to royal crowns found at Tepe, however the rendering of the halo and garb is similar to carvings in close proximity to 63:4 such as 63:6, 64:14 and 64:16 which all have imagery with links to regions such as Kashmir and Swat in Gandhara.

　　　　Another example of the stylistic fusion within the carvings is 64:16, which has strong stylistic similarities to sculptures found in Kashmir and the Gandharan regions. It is interesting to note that similarly to 63:4 one of the main stylistic characteristics is the use of a crown that can be traced to specific regions based on similar known images. Along with the crown, the garments that this Buddha wears in 64:16 are a key element in tracing possibly stylistic influences that led to its

implementation. The cape/robe that the Buddha wears has been seen in the region of Gandhara now in present day Afghanistan. It is interesting that clothing and certain regional styles of clothing can give us a good indication of where these styles of Buddhist imagery may stem from.

34:125 is a very interesting example of a certain elements of a particular style from the Gandharan region being transmitted across these trade routes. The flames that protrude from the Buddha's shoulders in the carving immediately give away an influence from the region of Gandhara now in present day Afghanistan, more specifically from the region of Kapisa where other examples of this style have been found and have been linked to Iranian influences (Sen Gupta 1984, 187). It has also been suggested that these flames are linked to Kushan ideas of kingship (Jongeward 2003, 24). Nowhere else in the Buddhist material world does this imagery occur in the same manner. The proximity of to our research area is close enough to argue that trade would have been flowing from Kapisa towards the Upper Indus and vice versa. It has been suggested that this specific style would have existed during the late Gandharan phase (Sen Gupta 1984, 206). A very clear example from Kapisa is the panel depicting the "Miracle at Sravasti" which is a tale from the life of the Buddha (Fig. 17). Another image (Fig.18) also gives an example of these flames on the Buddha's shoulders, this time from Shotorak, located in present day Iran. This image again shows the possible source of this stylistic technique of depicting flames on the shoulders of the Buddha. Another intriguing example of the transmission of this particular style of Buddhas with flaming shoulders is found in the Harvard Art Museum collection (Fig.16). This image is from China, and is thought to have been produced there. But its appearance is also strikingly similar to the Gandharan way of depicting the Buddha, with the rippling robes and moustache as well as the naturalistic appearance; it is unmistakably influenced from Gandhara, to say the least. But whether this was a direct influence is still debatable. Both examples mentioned above are solid pieces of evidence that artistic styles and techniques were being transmitted throughout the Silk Roads. The frequency and speed at which this transmission occurred is very difficult to determine without more extensive excavations and research into the material culture of the Silk Roads.

The fact that many of the stylistic techniques and depictions discussed in chapter 3 can be found in the neighbouring regions around our research area is very intriguing. This could imply that the networks that were used by Buddhist travellers were connected in a way that regional styles and neighbouring styles were easily transmitted through the Silk Roads. We do not find any Buddhist imagery styles from far off areas such as Eastern India or from Southeast Asia. The presence of nearby imagery could possibly indicate that artisanal techniques from all of the regions along the trade route were picked up and transmitted further along the route either by laymen, merchants or by Buddhist practitioners. These interactions may have extended up till a certain point for any person carrying knowledge of stylistic techniques or characteristics, from that point onwards these techniques may have been adopted or transmitted further by people from the region in which these techniques were imported into. As this transmission progressed different aspects of certain styles may have been incorporated into newly formed Buddhist imagery, thereby creating a fusion of different known styles along with possible local attributes and techniques.

Tracing the stylistic influence for each rock carving is a fairly difficult undertaking, especially when dealing with material from regions that would have been part of the ancient Silk Roads network. The sheer magnitude of the cultural diversity that would have been present throughout the Buddhist history of the Silk Roads is enough to convolute any direct stylistic influence that we can see in the material culture. However, identifying and acknowledging possible sources for these stylistic influences can give us a relatively good idea of which cultures would have been involved in the production of Buddhist imagery and the cultures that would have been involved in the transmission of this imagery. The idea of labelling and categorizing these images as a particular style is in my opinion a very risky action since even if some images display identifiable characteristics from a specific region and time period, these could easily have been seen by an artisan or Buddhist patron from a different time period and region and replicated in a new region. Therefore it is very difficult to rely on a visual analysis to give an accurate dating of the carvings and the timespan of the trade route within our research area. Instead of being used

to provide a chronology of the carvings the data discussed in this paper is aimed at providing more information on the interactivity of the Silk Roads networks, which would have been active from around 200BCE till approximately around the 10th-11th century CE or even later in certain cases. The carvings themselves would most likely not be older than 100CE due to the emergence of the iconic image of the Buddha that was developed in Gandhara and Mathura around the first centuries CE. The reason for not providing an absolute chronology is simple, it would not be accurate or well supported by any of the material evidence that has been discussed, and therefore a general time frame should be kept in mind when discussing these carvings.

To summarize, the dataset that was analysed within this paper has provided interesting examples of instances where there appears to be a conglomeration of different artistic techniques and styles from across Central, Eastern and Southern Asia that appear as a collective group in the upper Indus River region around Chilas and Thalpan. Based on this, we can hypothesize that this "fusion" of styles and techniques could be seen as the result of an ever increasingly connected network of trade routes in the Karakorum mountains along which, ideas and religious imagery were transmitted to various regions where local artists adopted them as well as added their own local style to create the images that have been discussed here. In order to substantiate this theory further data is needed from multivariate analyses on the spread of religion and the mechanisms behind

Figure 34. Seated Buddha. Flaming shoulders. Gilt bronze. 3ʳᵈ-4ᵗʰ century A.D. China

Figure 36. Standing Buddha from ⸀t **Shotorak**
Sravasti. Kapisa (Afghanistan) 3ʳᵈ century A.D.

Concentration of elaborate carvings at Chilas-Thalpan

The appearance of elaborate carvings at the Chilas and Thalpan field stations are an interesting occurrence within the dataset. Only in Thalpan are there more carvings than in Chilas. Despite Thalpan having more Buddhist rock carvings there is a distinct difference in execution at both field stations. At Chilas we encounter images such as 6:2, 8:1, 63:4, 63:6, 64:13, 64:13, 64:16, 64:19, 65:1 and scene 30:B. A quick analysis of these images when compared to images from Thalpan reveal a different style and technique of depicting Buddhist icons, the images at Chilas are more intricate in the level of detail added to each image, such as the decorated halos, the luxurious garments given to Bodhisattvas and Buddhas in images like 63:4, 63:4, 64:13 and 64:16. When compared to images from Thalpan such as 30:22 or 194:151 and 194:152, there is a clear difference in style. What could this difference indicate?

1. The proximity of Thalpan and Chilas is too close to separate them both as

completely different station points on the trade route. Therefore both Chilas and Thalpan should be considered as one part of the research area and not two. It is possible that the area around Chilas-Thalpan contained a settlement or a station point for traders. The inscription 64:12 that is associated with the mysterious *Sinhota* gives evidence that there may have been people living in the area permanently. The inscription mentions *Sinhota* as well as his wife and sister. This is a highly unusual thing to do if *Sinhota* was a travelling merchant since women would normally not accompany their husbands on these journeys (Hinüber 2011, Met Museum Symposium). The fact that the inscription mentions *Sinhota's* sister and wife is a clue that there were Buddhist practitioners living within the area itself. There is also the possibility that the inscription may mention *Sinhota's* sister in the sense of a prayer from a merchant away from home. The mentioning of the name may not have been due to living in proximity to the carvings itself, rather that *Shinhota* may have commissioned this carving and mentioned his sisters name so that he and his sister would both receive merit, even though his sister lived somewhere else.

2. Another possibility is that there may have been a Buddhist sanctuary that traders would have stopped at to rest and resupply. There are countless Buddhist texts that mention the use of Buddhist monasteries and sanctuaries as stationing points for traders throughout the Silk roads (Morrison 1995, 217). When looking at the sheer number of Buddhist carvings that are present at Chilas and Thalpan as well as the location of these stations along the Indus River, it is arguable that there would have been a monastery or sanctuary present in the area from which practitioners would commission carvings along the river route for specific purposes. Neelis has suggested that certain images of Buddhist icons have a protective purpose, such as *Avalokiteśvara* who is frequently invoked as the Bodhisattva of compassion to protect wayfaring travellers and tradesmen (Neelis 2011, 32-33).

The purpose for Buddhist images is generally for the acquisition of merit for the donor as well as for the invocation of specific benefits provided by specific Buddhist icons such as *Avalokiteśvara* or *Maitreya*. Neelis also argues that these

carvings may have been made at points in the river where people would need to cross from one side to the other (Neelis 2011, 262), this could imply that Chilas and Thalpan may have been station points where people would have crossed the river for different purposes and that these images were meant to invoke protection from these Buddhist deities, for those wishing to cross safely. All these arguments are still purely hypothetical, but all facts considered, if there were people living in the Chilas-Thalpan area that were Buddhist practitioners (as evidenced by the *Sinhota* carvings), then it is arguable that river crossings for merchants and traders would have been made in an area where there was some form of infrastructure or an area that people believed was the safest to cross from, which in this case may have been in close proximity to the aforementioned settlement. The difficulty of these river crossings is attested in accounts of Buddhist monks crossing rivers and losing their belongings due to the difficulty of crossing the river (Candra Vagaci 2011, 98). With such a level of difficulty in carrying out such a task, it would be sensible as well as practical for merchants and travellers to cross the river in an area where people would have had somewhat more control over the landscape, next to a settlement may have been the safest point of crossing. However, to confirm this theory geological information on the Indus river valley at Chilas and Thalpan is necessary to determine whether or not a crossing would have been feasible in the area compared with other points along the river. Alongside geological information, data from archaeological excavations will also be crucial for determining habitation at certain points along the river.

The low number of Buddhist rock carvings located at Shatial and Shing-Nala also give us indications that there may have been a preference to travel through Chilas and Thalpan for Buddhist practitioners. Work carried out at other field stations in the region such as at Hodar, Daddam Das, Thakot etc. also produced no anthropomorphic Buddhist carvings (Bandini-König, 1999,2011). This is interesting since we find rock carvings of stupas scattered throughout all these aforementioned field stations, yet the anthropomorphic images are only present at the 4 field stations highlighted in this paper. This uneven distribution of Buddhist carvings may be pointing to a larger Buddhist presence at the 4 discussed field stations, and this

absence of anthropomorphic Buddhist material may also strengthen the argument for a sanctuary or monastery being present at Chilas and Thalpan.

Unique Jataka Appearances

Within the dataset there is an interesting phenomena concerning the depiction of Jataka tales. As discussed in chapter 3 there are 4 individual depictions of Jatakas executed at Thalpan, Chilas and Shatial. 2 of these 4 represent the *Sibi* Jataka and the other two depict the *Rsipancaka* Jataka and the *Vyaghri* Jataka. The appearance of the *Sibi* Jataka is not an unusual occurrence, but the depiction of the *Rsipancaka* Jataka and the *Vyaghri* Jataka are worth discussing since these Jatakas are not very frequently depicted. The *Vyaghri* Jataka has been depicted more frequently than the *Rsipancaka* Jataka, which so far does not appear to have been depicted at all throughout the Buddhist world, making the carving 30:X a unique visual source within the Buddhist material world.

The appearance of Jatakas is not very common in the Gandharan regions compared to the heartland of Buddhism in Northern India at places such as Bharhut, Sanchi and Amaravati (Lal Nagar 1993, 208), thus the appearance of these carvings along the upper Indus leaves many questions to be answered. Who decided to carve these images? What influenced the artists to depict these particular Jatakas?

Understanding the reasoning and purpose of these would require knowledge of the Buddhist teachings that may have been popular in the area at the time when these carvings were created. From what has been discussed in chapter 3 there appears to be a certain similarity among some of the Jatakas found within the dataset (30:X, 30:B, 30:D), indicating that these images may have been produced by one artist or by one patron who used artisans with similar styles. The similarity in style and the possibility that one artist based in Chilas or Thalpan created them all, could also imply that these images were created within a relatively short time period.

A comparison with the ancient Buddhist site of Kizil may be useful in the case of Jataka depictions. Kizil is a site located in the Xinjiang region of China. Kizil was also a Buddhist region during the first millennium CE. The main features of the site are the cave complexes with elaborate Buddhist art painted on the walls. At Kizil we find many more Jataka depictions than other Buddhist sites within the same region. At Kizil there are also very unique depictions of Jatakas that have not been seen anywhere else in the Buddhist material world (Ghose 2008, 48). The existence of these unique Jataka scenes warrants further research into the way in which these stories were transmitted. Despite the difficulties in interpreting complex transmissions of material culture and artisanal styles and techniques, there is very large potential that these unique visual sources could provide further insight into the way that these different religious ideas and stories were transmitted throughout the Silk Road trade routes.

Chapter 5

Conclusions and Future Research

Throughout this paper I have discussed the stylistic similarities and differences between the anthropomorphic Buddhist rock carvings at the four field stations (Chilas, Thalpan, Shing Nala and Shatial). From what has been discussed it can be said that what we find in terms of technique and style is a mixture of different

techniques and styles from regions around the research area that would have been connected through the Silk Road networks. We find central Asian, Chinese, Kashmiri, Post Gupta Indian and Gandharan styles all present in the dataset. It is important to understand that there is no one particular style that remains static over time in the Buddhist material world, distinctive styles such as the Gandharan style where naturalism is emphasized can be seen in our dataset, but only as small parts of a larger whole that has developed further than its original state. More accurately we find traces of these distinctive styles within our dataset, but there are other additions from stylistic techniques belonging to neighbouring regions in the same image.

What we see in this dataset is the process of stylistic development as Buddhist imagery is transmitted throughout the Silk Roads. There is a visible fusion of different styles from all over this interconnected area that conglomerates to form a dataset that comprises of unique visual sources of Buddhist material. By analyzing the ways in which anthropomorphic Buddhist images contain different stylistic components from various regions we can gain insight on the process of religious transmission in terms of religious imagery and how it changes and incorporates different aspects of various regional styles and techniques in order to become an almost new form in itself. The fusion that is seen in these rock carvings also contains certain local variations on known sculpting traditions such as the floral appendages seen on images such as 64:16 and 64:14, these are not found anywhere else in the Buddhist material world and so far have not been even identified as existing floral species in the region (Hinüber 2011, Met Museum Symposium). The addition of local styles and motifs also indicates that the process of transmission may also contain an aspect of artistic evolution as imagery continues to be transmitted and popularized.

The appearance of unique visual sources such as the Jataka tales discussed above are also an interesting aspect of this paper. There appears to be some relation between the Jataka carvings, at least at Thalpan and Chilas with the Jataka at Shatial being very extensive and elaborate with influences from the Afghanistan region of Gandhara near Kapisa. Further research is necessary to uncover more insight on the

purpose and the possible function of these Jatakas and how they may have been transmitted.

The spatial distribution of anthropomorphic images in our research area has also brought up several interesting points related to the possibility of a Buddhist sanctuary or monastery being located at Chilas or Thalpan. The unusually high concentrations of anthropomorphic images at Chilas and Thalpan make them stand out as locations from our dataset. It could be argued that this high concentration of anthropomorphic Buddhist images is indicative of a significant Buddhist population existing in the area not just as traders and merchants that would pass through, but as inhabitants of a settlement near Chilas and Thalpan. Evidence for the existence of this community has already seen in the inscriptions associated with the person known as *Sinhota*. With so many other non-anthropomorphic Buddhist rock carvings being present at other field stations such as Hodar, Gichi Nala, and several other sites, questions regarding the function of anthropomorphic images arise. In order to further answer these questions, much more archaeological research is crucial to find evidence of a possible Buddhist sanctuary or of a settlement with significant Buddhist demographics.

To conclude, from the initial research question of "To what extent can examining and identifying the stylistic components of the anthropomorphic Buddha images along the Karakorum highway be used to determine the role and function of Gandharan imagery transmitted across the Karakorum highway and its possible influence on the rise of Buddhism in eastern Asia?" I have been able to argue that the stylistic components provide evidence of fusion between material cultures from regions neighbouring each other and coming together in our research area in the form of Buddhist anthropomorphic rock carvings. This fusion is not merely a direct mixture of one or two different regional styles; the fusion appears to occur in a manner that incorporates several different regional styles along with a local twist.

The role of Gandharan imagery within this fusion can be seen in the ways that different carvings contain elements of Gandharan styles, most notably, the rippling robes that the Buddha usually wears. Other aspects such as the flames on the shoulders of a Buddha image that can be traced back to the Gandharan region

now in Afghanistan again show that the initial influence for anthropomorphic Buddhist imagery stems from Gandhara itself since the iconic image of the Buddha was produced in that region (Jongeward 2003, 19; Van Aerde 2018, 2).

It is important to understand that the dynamics of this stylistic fusion is not merely a one-way interaction as previously suggested, but a complex network of interactions that all influence each other gradually either intentionally or unintentionally. From what has been discussed in this paper, the transmission of Buddhism from Western regions to Eastern ones appears to be much more complex than simply a direct transmission. The field stations along the upper Indus River provide evidence of a complex area of interaction for individuals from various different regions. The chronology of these carvings is yet to be established, but from the stylistic analysis conducted in this paper it appears that the main period for the production of these carvings would have been somewhat later than the Gandharan period itself, more closely associated with the increase in Buddhism along the Silk Roads during the 6th-9th centuries AD.

In order to examine the full extent of the importance of our research area in the transmission of Buddhism much more research is needed to provide substantial evidence of the gradual emergence of Buddhism within this region as well as the gradual dispersal of Buddhism through these capillary trade routes within the Silk Road networks. Possible future research will be discussed in the next paragraph

Further Research

So far there have been several issues with interpreting this dataset in terms of assigning these carvings solid datings and creating an orderly chronology. With difficulties accessing the actual sites it is unfeasible to give these carvings an absolute dating without any supporting contextual evidence. Archaeological excavations at Chilas and Thalpan will be necessary to provide good supporting evidence for the presence of a Buddhist sanctuary in the area as well as any other infrastructural architecture that may provide insight into the demographics of the

area and what role Buddhism may have played in facilitating trade within the Silk Roads trade routes. Alongside providing contextual evidence for these rock carvings, excavations may provide evidence needed for more accurate datings of these carvings.

Another area of interest for prospective researchers would be the spatial and geological distribution of these different anthropomorphic images. The high concentration at Chilas and Thalpan compared to Shatial and Shing Nala may reveal new insights into the way that religious imagery was dispersed along trade routes and concentrated in specific areas for specific purposes. In order to do this an in depth understanding of the ancient landscape is necessary, such as knowledge of the changes in the river course over time, strength of flow during specific periods of the year during ancient times. By analyzing the spatial distribution of these carvings a better understanding of the logistics of different trade routes could also be gained which could add to the entire discussion on the ancient Silk Road trade routes. Research into the association of anthropomorphic Buddhist images with the countless stupa carvings could also provide new evidence for differences in purpose for Buddhist imagery

Further analysis of the unique Jataka carvings could provide useful information for studies in Buddhist art as well as religious iconography. By researching the ways in which Buddhist stories travelled through the silk roads a better idea of the intricacies of the Silk Road networks could be gained. Alongside this a reconstruction of all the possible trade routes that could have resulted in this fusion of Buddhist imagery could be very useful for scholars attempting to research different aspects of the connectivity of the Silk Roads.

One future research area could be the region of Gilgit, located northwards of our research area. Buddhism heavily influenced the ancient kingdom of Gilgit, and there has been some research carried out there that has produced a significant amount of Buddhist texts, now known as the "Gilgit Manuscripts"(*). With such a prevalent region influenced by Buddhism right next to our research area it would not be unfeasible to conduct further surveys and excavations in that area and see what kind of archaeological material is present there. Research into this area may

provide substantial supporting evidence of complex trade networks operating within this region of the Silk Roads networks.

This paper has scratched the surface of potential research into this area of the Silk Road networks. The importance of understanding the dynamics of interaction along such a complex network is more relevant than ever in the present day, but it must be remembered that there are threats to the preservation of the archaeology in this region due to a number of circumstances such as rapid development, climate change and socio-political conflicts (Cogley, 2017 166-167; Van Aerde 2018,5). Therefore it becomes even more imperative that this research is conducted while there is still time.

Glossary

Abhayamudrā- Hand gesture meant to signify fearlessness. The right hand is held upwards with the palm facing outward.

Amitābha- One of the many Buddhas in the Buddhist pantheon. Thought to preside over the "pure lands".

Apsara- Celestial dancers/ singer, but also thought to be water nymphs

Avalokiteśvara- The Bodhisattva of compassion.

Avadanasarasamuccaya- A Buddhist text with teachings as well as Jatakas.

Bhūmisparśa mudra- A hand gesture meant to indicate the moment the Buddha called upon the earth to witness his enlightenment. Often shown in the episode of the Buddha's life where he obtains enlightenment after defeating Māra.

Bodhisattva- An individual capable of enlightenment, but delays it in order to help others still trying to obtain Nirvana.

Dharma- There are multiple meanings for Dharma. It usually means duty, virtue or morality. In Buddhism it usually refers to cosmic law and order.

Dharmacakrapravatana mudra- A hand gesture meant to indicate another instance of the Buddha's life where he gives his first sermon after enlightenment. Also meant to indicate the first turning of the wheel of Dharma.

Dhyānamudrā- Hand gesture meant to indicate meditative position. Both hands held at the waist.

Jatakas- Tales of the Buddha's previous lives before he became Siddhartha Gautama and became the Buddha.

Jatakamalavadanasutra- A Buddhist text with teachings and with Jataka tales.

Kamaṇḍalu-A small water pot/bowl that is usually carried by the Bodhisattva Maitreya.

Lakṣaṇas- Auspicious bodily markers that are found on a Buddha. These are physical attributes that only a Buddha is supposed to possess.

Maitreya- The next Bodhisattva to become a Buddha.

Mala- Meditation beads, similar to a rosary

Mañjuśrī- The Bodhisattva of wisdom, often seen holding a scroll or a sword.

Māra- A demon in Buddhist cosmology that aims to prevent people from escaping the suffering of life.

Miracle at Sravasti- One of the stories in the Buddha legend where the Buddha displayed magical talents such as emitting fire from his body.

Rsipancaka- A Jataka tale where the Buddha is a hermit and discusses the worst kind of miseries in life with various animals.

Uṣṇīṣa- A Lakṣaṇa of the Buddha. It is the protrusion on top of the Buddha's skull that appears like an intentional hairstyle but is actually part of his skull.

Ūrṇā- Another Lakṣaṇa. This is the small round dot in the middle of the Buddha's forehead.

Vajra- A metaphorical Buddhist object meant to indicate a lightning bolt.

Vajrapāṇi- One of the main attendants of the Buddha, he accompanies him and protects him.

Varadamudrā- A hand gesture meant to indicate "gift giving". The right arm is laid out with the palm upwards on the right leg while the left arm is positioned at the waist.

Vipashya- One of the lesser known Buddhas in the Buddhist pantheon.

Vyaghri- A Jataka tale where the Buddha scarifices himself as food for starving tigers.

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Map of Central Asia. Research area within black lines. Created on Google Earth.

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Appendix

Group	Scene	Contains	Page Number	Photo Number	Place	Description
6:A		6:1,2,3	G37, 1,14	I-a,b	Chilas Bridge	Boddhisattva and 2 stupas
	30:A	30:1,2,21	G41, 1,21	III-a,b,c	Chilas Bridge	2 practitioners being devout at a elaborate stupa
	30:B	30:6,10,11,12,13,14,15, 16,17,18,19	G41,3,5,7,8,9,11	IV-a,b.c V-a	Chilas Bridge	Tigress jataka
	63:A	63:1,2	G44,1,30	IX-a	Chilas Bridge	Practitioner worshipping stupa
63:B		63: 4,6,8,10	G44,3,11,30	IX-b X-a,b	Chilas Bridge	2 Bodhisattvas, 1 stupa, 1 flower pot
	64:D	64:16,18	G45, 1,2	X-c XI-a XII-b,c	Chilas Bridge	Practitioner making offering to Bodhisattva
64:C		64: 13,14,15,16,18,19	G46+47, 1,2,4,32	X-c XI-a,b XII-a,b,c,d	Chilas Bridge	3 Bodhisattvas, 1 Buddha, 1 stupa, 1 Practitioner *Contains Scene 64D
64:E		64:20,	G46, 2	XIII-a	Chilas Bridge	Buddha on a pedestal, face is broken off
**1		65:1	4	XIII-b	Chilas Bridge	Buddha in Dharmacakra mudra. Single figure
**2		84:1,2	4,34	XV-a,b	Chilas Bridge	Celestial deity with stupa (Not sure why no group number)
**3		8:1	2	I-c	Chilas Bridge	Bodhisattva, possibly manjusri or maitreya
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19:A		19:1,2	G82, 49	XVI-b	Thalpan	2 figures, 1 silhouette of Buddha, 1 unidentified
	30:C	30:31,32	G84, 50	XVII-c XVIII-a XXII-a	Thalpan	2 figures, possible part of Jataka
	30:D	30:38,39	G84, 53	XXII- b XXI-a,b	Thalpan	Jataka with king Sibi or something associated w/ stupa 30:40
30:Q		30:140,141,142,143,144	G86,51	XXV-b,c	Thalpan	1 large Buddha with 4 smaller

Group	Scene	Contains	Page Numbers	Photo Number	Place
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**2		172:1	2	XXII-c	Thalpan
**3		176:1	3	XXIII-b	Thalpan
**4		194:103	3	XXVIII-a	Thalpan
**5		195:170	5	XXXI-b	Thalpan
**6		135:1	9	??	Thalpan
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**1		34:125,126,127,128,129,130 -133,134,135,146,170,171	Tafel D 1,3,4,16,20,23	V-a,b	Shatial
	31:A	31:114,115	G38,3,22	IV-b	Shatial
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**1		38:13	1	II-b,c	Shing Na
**2		47:3	2	??	Shing Na
**3		47:5	3	IV-a	Shing Na
**4		47:6	3	IV-b	Shing Na
**5		48:4	4	??	Shing Na
**1		215:12	6		Shatial
**2		215:17	6		Shatial

Number	Orientation	Technique	Patination	Size	Type	Inscription	Interpretation/Remarks
Chilas Bridge	--------------	--------------	-----------	-------------	-----------------------	----------------	--------------------------
6:1	N	-	Middle	29x70cm	Stupa		
6:2	N	-	Middle	40x61cm	Bodhisattva	6:6	Manjusri according to inscription
6:3	N	-	Middle	28x83cm	Stupa		
30:1	SW		Middle	96x213cm	Stupa	30:3,4,5,22,28	
30:2	SW		Middle	40x67cm	Man	30:3,4,5,22,28	Practitioner praying to Stupa
30:21	SW		Middle	19x44cm	Man	30:3,4,5,22,28	Practitioner praying to stupa
30:6	SW		Middle	32x83cm	Tree spirit	30:8,9,29	Some kind of female tree spirit
30:10	SW		Middle	29x14cm	Man	30:8,9,29	Man/possibly a celestial being
30:11	SW		Middle	32x13cm	Man	30:8,9,29	Man/possibly a celestial being
30:12	SW		Middle	30x29cm	Man	30:8,9,29	Man/possibly a celestial being
30:13	SW		Middle	32x104cm	Mountain side	30:8,9,29	Mountain side, strangely depicted w/ zigzagged lines
30:14	SW		Middle	21x62cm	Bodhisattva	30:8,9,29	Buddha as Mahasattva bodhisattva
30:15	SW		Middle	11x33cm	Tiger	30:8,9,29	Starving tiger cub
30:16	SW		Middle	6x19cm	Tiger	30:8,9,29	Starving tiger cub
30:17	SW		Middle	7x22cm	Tiger	30:8,9,29	Starving tiger cub
30:18	SW		Middle	11x21cm	Tiger	30:8,9,29	Starving tiger cub
30:19	SW		Middle	16x39cm	Tiger	30:8,9,29	Starving Tigress
63:1	E		Middle	47x55cm	Man	63:3	
63:2	E		Middle	53x135cm	Stupa	63:3	
63:4	S		Middle	33x112cm	Bodhisattva	63:5	Avalokiteshvara according to inscription
63:6	S		Middle	53x133cm	Bodhisattva		Bodhisattva Maitreya
63:8	S		Middle	29x82cm	Stupa		
63:10	S		Middle	13x24cm	Flowerpot		Offering pot next to stupa.
64:16	E		Middle	35x101cm	Buddha	64:17*	Buddha Vipasya according to inscription
64:18	E		Middle	29x61cm	Man	64:17*	Man practicing devotion towards the Bodhisattva. With 64:16 is part of larger scene 64:C
64:13	E		Middle	61x81cm	Bodhisattva	64:12	Avalokiteshvara according to the inscription

30:142 (Q)	SE		Middle	14x26cm	Buddha	
30:143 (Q)	SE		Middle	15x30cm	Buddha	
30:144 (Q)	SE		Middle	14x30cm	Buddha	
30:145 (R)	SW		Middle	11x20cm	Buddha	
30:146 (R)	SW		Middle	18x29cm	Buddha	
30:147(R)	SW		Middle	17x30cm	Buddha	
30:148(R)	SW		Middle	17x28cm	Buddha	
30:192(X)	W		Middle	50x80cm	Man	
30:193(X)	W		Middle	20x25cm	Ram	
30:194(X)	W		Middle	12x4cm	Pigeon	
30:195(X)	W		Middle	17x9cm	Crow	
30:196(X)	W		Middle	24x8cm	Snake	
30:197(X)	W		Middle	32x17cm	Pig	
30:198(X)	W		Middle	20x70cm	Tree	
30:18	W		Middle	38x52cm	Bodhisattva	30:17
30:22	W		Middle	55x78cm	Buddha	30:21
30:30	W		Middle	30x55cm	Bodhisattva	30:28
Thalpan II	---------------	----------------	----------------	----------------	----------------	--------

116:1	SW		Middle	50x75cm	Stupa	
116:3	SW		Middle	38x34cm	Tree	
116:4	SW		Middle	46x87cm	Buddha	
116:5	SW		Middle	20x19cm	Man	
122:1	SW		Middle	79x146cm	Stupa	
122:3	SW		Middle	22x31cm	Buddha	
126:1	SE		Middle	21x41cm	Silhouette	
126:2	SE		Middle	39x79cm	Buddha	
174:1	SE		Middle	18x16cm	Face	
174:2	SE		Middle	73x103cm	Buddha	
194:56	S		Middle	17x21cm	Stupa	
194:57	SW		Middle	14x29cm	Stupa	
194:58	S		Middle	32x32cm	Buddha	
194:59	S		Middle	28x38cm	Stupa	
194:61	S		Middle	22x42cm	Stupa	
194: 65	NW		Middle	35x43cm	Buddha	
194:66	NW		Middle	8x11cm	Man	
194:67	NW		Middle	10x12cm	Man	
194:68	NW		Middle	10x10cm	Deer	

194:69	NW		Middle	10x22cm	Wheel	
194:70	NW		Middle	10x12cm	Deer	
194:71	NW		Middle	8x10cm	Man	
194:72	NW		Middle	10x12cm	Man	
194:151	E		Middle	42x57cm	Buddha	
194:152	E		Middle	7x11cm	Bodhisattva	
195:124	NE		Middle	13x12cm	Man	
195:125	NE		Middle	13x47cm	Stupa	
195:127	NE		Middle	7x14cm	Man	
195:128	NE		Middle	7x14cm	Man	
195:129	NE		Middle	4x7cm	Man	
195:130	NE		Middle	14x40cm	Throne	
195:131	NE		Middle	6x9cm	Man	
195:428	N		Strong	11x30cm	Spirit	
195:429	N		Strong	23x33cm	Buddha	
195:430	N		Strong	15x30cm	Spirit	

132:39	W		Middle	19x32cm	Silhouette	
172:1	SE		Middle	53x57cm	Buddha	

176:1	N		Middle	48x41cm	Buddha	
194:103	W		Middle	40x40cm	Buddha	
195:170	N		Middle	17x23cm	Silhouette	
135:1	S		Middle	38x55cm	Celestial	
Shatial	----------------	-----------------	------------	----------------	----------------	----------------
34:125	SW	Picked	Middle	72x73cm	Bodhisattva	
34:126	SW	Picked	Middle	174x162cm	Building	
34:127	SW	Picked	Middle	33x68cm	Flower Pot	
34:128	W	Picked	Middle	55x45cm	Man	
34:129	SW	Picked	Middle	40x60cm	Man	
34:130	SW	Picked	Middle	50x40cm	Man	
34:133	SW	Picked	Middle	410x207cm	Stupa	
34:134	SW	Picked	Middle	65x60cm	Man	
34:135	SW	Picked	Middle	46x36cm	Man	
34:146	SW	Picked	Middle	30x60cm	Man	
34:171	SW	Picked	Middle	304x260cm	Tree	
31:114	NW	Picked	Middle/Strong	64x32cm	Stupa	
31:115	NW	Picked	Middle/Strong	38x13cm	Man	
Shing Nala	----------------	----------------	--------------	---------------	---------------	----------------

38:13	ESE		Middle	135x210cm	Buddha	
47:3	S		Middle	65x93cm	Buddha	
47:5	S		Middle	50x63cm	Buddha	
47:6	S		Middle	27x51cm	Buddha	
48:4	SSW		Middle	89x57cm	Silhouette	

Notes:
-Techniques not given in Thalpan I, Thalpan II
-Inscriptions only when relevant, if inscription number has * then it is useful.
-194:56-61 Buddha is associated with several stupas but they are most definitely not all done at the same time

Abstract

Over the centuries the Silk Road networks spanned from Europe till Eastern Asia. The diverse cultures and traditions that existed along these networks has always been an area of interest for scholars. This paper focuses on the Northern reaches of the ancient region of Gandhara, which is a region in the North of present day Pakistan. This paper focuses on Buddhist anthropomorphic images found along the Indus river course that would have been used by merchants and traders to travel from the northern regions of Asia towards the southern regions. By analyzing the Buddhist anthropomorphic rock carvings found within this area, further information on the diversity of interactions can be gained and deeper knowledge of the intricacies of the Silk Road networks can be gained.

      The dataset I present produces an interesting result in terms of interactivity along these trade routes. From the evidence found, it becomes clear that throughout the long history of this trade route, different ideas of religion and religious imagery was transmitted from the southern regions northwards and vice versa. By conducting a stylistic and iconographic analysis on specific Buddhist anthropomorphic images from this dataset, I argue that there is a certain fusion of Buddhist imagery taking place within the research area.

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