

Ramya Sreenivasan, "Religious Intradition - 2014" - का लेख Mughal-Rajput रिश्तों के ऊपर है व ये बताती है कि यदि हम Atahab Ali व Sayyid Ham Khan व Rajput - Mughal रिश्तों में Rajput अमीर वर्ग को देखें तो ऐसे 6-7 Mansabdar में से एक Rajput अमीर Mansabdar था।

यदि हम मध्यम व निचले वर्ग के Mansabdar को देखें तो हमें शायद कुछ अलग ही प्रमाण मिलेगा। खासकर Ramya Sreenivasana ने इन Muslims के ऊपर काम किया है जो मध्य व निचले वर्ग के अमीर थे और Rajput व हिंदू कौम में वस्तील हो गए। उदाहरण:- Nyamat Khan Muslim से हिंदू राजपूत में बदल गया व चौदान जैसे रहा इनका अन्य नाम Jan Kavi था।

Nyamat Khan (Jan Kavi) ने एक पुस्तक **Khyamkhan Rasa (Brajbhasa)** लिखी गयी और Nansi Rikhyat से पहले 1630 में लिखी गयी। ये Muslims to Hindu Rajput Eastern Rajasthan i.e. - Fatehpur व Jhunjunu में रहते थे।

Nyamat Khan ने इस बात को महत्व दिया कि हिंदू, Rajput व Muslim - i.e. Afghans, Pathans, Uzbeks जो एक ही Pind, ancestry के हैं अतः इन सभी का एक ही खून है। क्योंकि उन्होंने अलग अलग कार्य किया है इसलिए कोई Muslim बन गया और कोई Hindu। व Nyamat Khan (Jan Kavi) ने 1360 के आसपास कहा कि मैं चौदान राजपूत की से संबंध रखता हूँ।

Ramya बताती है कि अगर हम Nansi-ni-Khyat को पढ़ें तो उसमें वे Rajputs की बात बनाकर रहे हैं जिसमें वे Rajputs of Mewar, Marwar व Kachwaha व Amber को महत्व दे रहा है व वह केवल 3 पन्नों में Purabiya व Khyamkhan Rajput को महत्व दे रहा है। और Nansi ने इन्हें Tukka कहा है जिसका अर्थ है निचले स्तर के।

अंत में जैसे Ramya Sreenivasana पूछती है कि क्या कोई Political Rivalry थी - ~~वे~~ Mewar Rajputs व Khyamkhan Rajput के बीच-

Ramya ने इस बात को भी महत्व दिया है कि जितने भी Muslim थे like Nyamat Khan Chauhan को ऊर्ची भी अ High Mansab नहीं दिया। क्योंकि Akbar की सरकार को यह संदेह था इन Muslim Rajputs पर कि ये इतने वफादार नहीं होंगे जितने कि Pure Rajput होंगे।

Francis Taft's Article on Mughal Rajput Relationship - 2014" जिसमें में बताते हैं कि Akbar के Rajputs के साथ काफी वैवाहिक संबंध थे जिसमें से 11 - Khyamkhan Chauhan Rajputs के थे। वही हम Francis Taft के 23 वें Foot note को देखें तो उसमें उन्होंने कहा है कि Norman Ziegler जिसने Nansi-ni-Khyat को लिखा व कहा कि Rajputs व Muslims के बीच कोई अंतर नहीं है। इस संदर्भ में मैं (Francis) बताते हैं कि Nansi Rikhyat में ऐसा कोई वर्णन ही नहीं है कि हिंदू व Muslim एक ही कौम के थे। यहाँ तक कि यह प्रमाण Mewar व Marwar में भी उल्लेखित नहीं है।

यहाँ के Rajputs के Ranapratap ने तो Mughals को महत्व ही नहीं दिया।

Ahsan Raza Khan

1977 - ने ऐसे 60 Mansab

के ऊपर और किया है जिनका Mansab Rank 200 था इनमें से 40 Amber दराने के थे। इनमें 27 Kachawaha दराने के थे, Mean 20 में से 5 Ghalikars, Pathans, Afghans जो North western frontier के थे।

क्या कारण थे कि Akbar ने 1580 के आंदोलन के बाद भी एक सफलपूर्वक Hetro to Homogenous अमीर वर्गों को एक समान स्तर दिया।

Diff. Religion Same Religion.

Atahar Ali, 1970 के अपने Article में बताते हैं कि यद्यपि तक कि Delhi Sultanate के ~~सबसे~~ शासकों ने भी यह कोशिश की कि वे भी Hetro-Homogenous Nobility स्थापित करे, जिसमें Atauddin Khilji ने भी यह कोशिश की कि Hetrogenius वर्ग के लोगों को अमीर वर्ग में महत्व दिया जाए व शामिल किया जाए इसी प्रकार Muhammad-bin-Tughlak ने भी यह कोशिश की जब उन्होंने हिंदुओं को अमीर वर्ग में रूची - 2 पदवी दी मगर इसके बावजूद भी दिल्ली सल्तन एक स्थिर सरकार स्थापित नहीं कर सकी।

Atahar Ali बताते हैं कि Akbar को यह श्रेय जाता है कि उसने एक Hetro. व Homogenous Nobility की स्थापना की जिसके स्वतंत्र व अलग कारण थे जिसमें Atahar अली बताते हैं कि Akbar ने एक Indo-Islamic Culture की स्थापना की दर बाद में, जिसकी वजह से हिंदू लोग Akbar के अमीर वर्ग में शामिल हो गए। जो विचारधारा Atahar ali ने पेश की उसका विस्तारित रूप Francis Teft - 2014's Article में देते हैं व बताते हैं कि जब Akbar ने एक Indo-Islamic इस्लामी संस्कृति की स्थापना की तो Akbar यह कोशिश कर रहा था कि जो आर्थिक - धार्मिक व सांस्कृतिक धरार है Rajputs व Muslims के बीच उसे खत्म किया जाए।

मगर आगे Atahar Ali बताते हैं कि सबसे महत्वपूर्ण जो कारण था जिसकी वजह से Akbar ने Hetro-Homogenous Nobility स्थापित करने का वो था कि उसने अपने अमीर वर्गों के प्रति एक का "मानवता का रिश्ता" स्थापित किया। आगे Atahar Ali बताते हैं कि यदि हम Akbar के समय पड़ोसी साम्राज्य जैसे Uzbeks, Ottoman Empire व Iran Empire में वरदहमदी का रिश्ता नहीं था जो Akbar ने स्थापित किया।

अगर हम Shah of Iran को देखें तो उन्होंने 31 साल तक शासन किया जिसमें उन्होंने 48 लोगों को धर्म के चलते मरवा दिया। जब इनके साथ ऐसा हुआ तो उनकी परिवार को कोई Mawad-i-maash या आर्थिक सहायता नहीं दी गयी। वही हम Akbar व Mughal साम्राज्य को देखें तो हम शायद ही कोई एक हि. मिलेगा जिसे धार्मिक कारण के लिए मरवाया गया हो, जो कि 1700 तक प्रथा बनी रही। इस Hamain (हमदरी) की मुख्य विशेषता यह थी कि यह एक महत्वपूर्ण कारण था जिसके चलते Akbar ने 1580 के विद्रोहियों को कुचल पाया।

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Athar Ali बताते हैं उन संदर्भ में कि Akbar व उसके बाद के Mughals का कानून को महत्व देते थे कि वे एक वंशानुगत Nobility की स्थापना नहीं करेंगे। यह राजा पर निर्भर करता कि वह कितनी भी व्यक्ति या समूह को Mansab Rank दें। लेकिन Mughal state वास्तविकता में एक अलग विचारधारा को महत्व देती। वह केवल कुछ ही चुने हुए धरानों (Turanis, Iranis व Rajputs) को ही ऊंची पदवियाँ दी जाती। यहाँ पर Athar Ali बताते हैं कि Khonzadars को ज्यादा महत्व दिया जा रहा था। यह सब बादलों व Nurjanzib के काल तक चला व शेरशाह के आने बाद यह रिश्ता टूट गया।

अगर हम Douglas Strossmund की विचारधारा पर गौर करें तो उनका कहना है कि 1570 में जब Akbar ने Nobility की जागीर भूमि ले ली और उसे खलीफा में डाल दिया क्योंकि Akbar अपने Jami-i-Jahashah / Zabt System में सुधार करना चाहता था। जो कदम Akbar ने उठाया वह कानून अमीर वर्ग को पसंद नहीं आया। उन्हें लगा कि उनका Geographical व Economic Base हिल गया है।

1580 में Shahbaz Kambo (Mir Bakshi Sherazada) ने एक महत्वपूर्ण कदम उठाया कि उसने खलीफा से भूमि लेकर पुनः अमीर वर्गों को दे दी। यह एक बहुत ही महत्वपूर्ण "Akbari - compromise" था।  
Douglas Strossmund इस बात को भी महत्व देते हैं कि Akbar ने जो Daugh System स्थापित किया वह अमीर वर्गों को consulting लगती थी। लेकिन Douglas व Prof. Alexi बताते हैं - कि Akbar ने Daugh प्रणाली को व Zabt System को एक डंडे की तरह था। जो अमीर वर्गों के ऊपर रखा हुआ था जिसका बहुत कम इस्तेमाल किया जाता था। Alexi बताते हैं कि जिन Mansabdar का Registration हो जाता 3-5 साल बाद उन्हें Annual Review i.e - कितने घोड़े उन्हे रखने हैं व धुड़सवार रखने हैं दिया जाता होता था अतः इस Daugh System को कठोरता से लागू नहीं किया जाता था।  
जबकि Akbar चाहता तो वह इसे कड़ा कर सकता था अगर उसे पता था कि वे उनके विरुद्ध विद्रोह कर देंगे। व Athar Ali ने 8107 इस्लामिक (1573-1588) देखें जिनमें 16 Mansabdar का Registration हुआ जिसमें 12 का Demolition हुआ Daugh System को follow न करने पर।

Satish Chandra ने इस बात पर जोर दिया कि Akbar को यह श्रेय जाता है कि उसने कठिनाई थी व वह अपने अमीर वर्ग का संतुलन कर सकता था। अगर Douglas इसकी बात से सहमत नहीं है। क्योंकि जैसे Douglas हमें बताते हैं कि अगर Akbar अपने वही अमीर वर्ग ले लिए उन्हे पूरा नहीं करता तो उनका अमीर वर्ग पर संतुलन करना आसान नहीं था / संभव नहीं था। क्योंकि Akbar ने कई कदम उठाए खासकर उसकी "धार्मिक नीति" के ऊपर, Akbar की एक ऐसी सर्वोच्च value हो गयी कि Akbar अब एक muslim राजा नहीं था जो हिंदू जनता के ऊपर शासन कर रहा था अगर दोनों हिंदू व मुसलमान Akbar के प्रति पक्षधर थे।

संतुलन के लिए Akbar ने जो कदम उठाए वो ये -

→ 1563 में तीर्थ-कर को रद्द कर दिया  
1564 - गंगापूर को रद्द कर दिया व Jajalkha Darshana की स्थापना की  
व हिंदू रीति रिवाज को महत्व दिया। अपने दरबार में, जैसे हिंदू  
राज्याभिषेक व Tuladhar व Sulehkul नीति की स्थापना की।

इससे हिंदू व Rajputs Akbar के अधीन हो गए फिर भी Akbar  
ने Muslims को वजहमंवाज नहीं किया। अगर हम दरबार में देखें तो  
1/3 ईरानी, 1/3 तुर्कानी, 1/3 India-Muslim व 1/3 Rajputs & Hindu

थे।  
इस संदर्भ में Anif Qandari भी कहते हैं कि यदि Akbar Rajput व Hindu से  
लड़ाई करता तो 200-300 साल लग जाते। वहीं Francis Taft बताते हैं  
कि यदि वह लड़ाई करता तो खर्च भी होगा इससे व चने के लिए अपने  
पगड़ी बदलवाना / Sagav करना थक समझना।

\* \* Nasir-al-din-Tusi, "Akhlak-i-Nasiri" - बताते हैं कि राजा के  
अपने शय लोमाज्ज निर्भर है जहाँ अलग-अलग धर्मों के इलाक़े रहते हैं इसलिए  
राजा का कर्तव्य है कि वह उन पर समान अदा-वदते।

This is regarding the last lecture on how the nobility, or the warrior groups were absorbed into Akbar's nobility.

Continuation from my last lecture. Regarding the Rajputs - there were two perspectives regarding the Rajputs. Those who willingly or unwillingly accepted the suzerainty of Akbar, the others who like Maharana Pratap of Mewar who defied Akbar and did not accept his suzerainty. Maharana Pratap feelings were not aroused by 'Nationalism' but by feelings of 'patriotism' which did exist in pre-modern India. Love for one's own country did exist was a reality in Med. India. As to why Maharana Pratap refused to submit to Akbar, there were various reasons. One that Maharana Pratap belonged to the <sup>one</sup> <sup>most</sup> mightest and most powerful states of Rajasthan. 2<sup>ndly</sup>, the Rana was not keen on becoming a Mughal Mansabdar, at a time when the ruling chiefs of Amber & Bikaner, who in earlier times had accepted subordination of Mewar, and become power and important in the Mughal court. What wd. be Rana's equation at the court was a pt. that bothered him. 3<sup>rdly</sup>, personal homage of Akbar's court was unacceptable to Akbar. (Renu Bahaguna - 'Maharana Pratap's Resistance to Mughal dominance'. Pub: 2017) Francis Taft. Held the view that the Rana, saw the Mughal-Rajput marriage alliances as dishonourable.

To the Rasa, came to dominate the Rajput world view only with the decline of the Mughal empire. (2)

Arunta, Zaidi in an article published in the Journal "Islamic Culture" 1980's, mentions that the Rasa was publicly punished by Akbar for not accepting his suzerainty, as many of his areas <sup>consisting</sup> of "Swatan-jagirs" was taken away from him by the emperor.

Whereas, Ruby Lal in her bk (2005) suggests that marriage alliances, that Akbar made shd be seen as symbolic demonstration of the idea that the world was under his protection.

Whereas Tanuja Kethya (article 2017) and caution's us, that Akbar's marriage alliances were made with clan's in the eastern part of Rajasthan. While the western part of Rajasthan - the Thar desert, no marriage-alliances took place. This meant that Akbar had v. limited familial contact with the Rajput clans. In fact, the majority of the Rajputs, their contact with the Rajputs was indirect and intermittent.

The above details to be given if the question specifically asks about the Rajput's warrior class.

The other reasons, as to how Akbar was able to absorb the various racial groups into his empire, wh gave greater stability to the empire, were -  
Rituals in the darbar, like Sijda, Paibos, Zannubos, & Tharokha Darshan and the

Masculinity of Akbar which  
they <sup>nobles followed</sup> followed (Rosahid O' Halo  
Hanton Pub: 1999.), encouraged them  
to perceive themselves as extensions  
of the empire.

②

Abul Fazl's intervention

start start by giving Iqtadar' Alam Khan's definition and details of Chaghatai traditions of Kingship.

Next how he gradually deleted it, weakened the ideology - Firstly by making the nobles adhere to various court rituals and ceremonies, as Sijda, Paibos, Jamirbas, Sijda Taslim. He institutionalized Sharaka Darshan, which gave him divine powers over his people. Used the ideology of Banda-i-dargah; institutions like escheat and Dagh to control and subdue his nobility.

By 1580's, he had practically erased the Tusa or Yasa-i-Chengiz; and had gradually replaced it by "farr-i-izdi" i.e. The King is like a ray of light coming directly from God without any intermediaries. Abul Fazl by giving Akbar this divine, large stature, raised him <sup>over</sup> ~~above~~ not only the ruler of the Delhi Sultanate, but also his forefather's like Babur and Humayun. This eventually led to his policy of Sulh-i-Kul (Peace be with all - Hindus, Muslim's, Shia-Sunni; Persians and Zoroastrians.)

For the ~~above~~ above-head.

tribal Ennisi; the reference of Ashk Ghilgils  
made necessary show dominant the physical  
above developed or distinctive alternative  
model the physical operation

The ritual establish & defining the  
relationship of each & showing had no own  
- dignity in themselves, they depicted the real  
- self and the absolute order of society from  
where all others emerged. British pattern  
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new to be received themselves as extending of  
the entire but those initials and in extinguish  
the existing ideas that they of these higher  
Partly British that have through remained to  
Ashk Ghilgils, with their intricate that &

+ position in fact, admitted Mahmud Khan  
 his relations could be. He is still a woman as  
 great strength, compared with the other most  
 famous countries, but the highest honor of the  
 nation had to be decided of life & death  
 respect to the intelligence of the frequent  
 use of narrow roads in particular parts, &  
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 - missing the ability of their own mode of behavior  
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amplification

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 - -ing the father's name of the father's name  
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 - components of the father's name  
 - more common

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Ling or Rajput factions, as well as factions  
diverse in the Mogul revolt. I got  
news that they did not

- have of the difficulties of the men  
employed in building their fortifications and  
etc. He succeeded in making his soldiers  
acceptably so much as well as Murad's  
did in a matter of the most Murad's  
to the north in the danger of the  
to get the effect of the soldiers  
I helped to make many of the  
others as Murad's men to the  
dynasty founded by Akbar's  
- that Murad's in Murad's, and



Hips are bulging which means torso are made. The kind of naturalism vitality, facial expression & turning of neck is possibly the best terracotta figure found in Mauryan period. We find the moulds with which these figures were made and they were also made by hands.

22/2/19

GANDHARA School of Art — ~~ancient spread 1st 2nd century AD with Kushans~~

→ This school of Art flourished under Kushanas — they were foreigners but when they came to India, they lived like Indians. Their time period is from 1st to 2nd century AD and in Afghanistan and Kashmir till 7th century AD but the peak period of Kushana A & A is 1st — 2nd century AD. If we read the book of S.P. Gupta and Prof. Ashvarya Gupta 'Elements of Indian A & A', they are of opinion that under Kanishka, there were three imp. capitals. One is in extreme North-west → Al-Khanum where a sculpture of Kanishka has been found and a Greek temple is also found. Second capital is around Peshawar and area around Peshawar is the Gandhara whose capital was Taxila and third capital is Mathura. In all these areas, we do find sculptures of Buddha and Bodhisattvas (these were 'Buddha to be' but they did not achieve Nirvana) coz they felt that humanity is suffering very much coz of ignorance) and also in Amravati and Nagarjuna-konda area.

→ The ques. that arises that what is the geographical location of Gandhara area. The Gandhara area is a large area which include Punjab, Peshawar and also the Indus River. It also includes the area b/w Afghanistan & Uzbekistan, that is known as Bactria. It includes the area of Kyber pass and the area of Swat of Pakistan. Taxila is very close to Pakistan's present-day capital Islamabad. This whole area was known as Gandhara area. Even since Alexander the Great conquered India in 326 AD, a lot of Greek colonies were established in this area. If you read Partha Mitra Book, a lot of trade from Rome was taking place in this area like goblets (glasses), jewellery, ornaments, so here we are seeing mixed population — Persian, Parthian, Syenitan, Bactrian population.

→ Amongst the historians, there is a debate that when we read about the Gandhara A & A, which community had the greatest influence on Gandhara A & A. Was it the Greek or Hellenistic community, <sup>Roman</sup> Bactrian, Persian, <sup>Parthian</sup> etc., classical & Christian influence etc. where Indian historians are concerned, they are of opinion that Gandhara A & A, there is lot of influence of foreign A & A. Therefore, this cannot be called Indian school of A & A like Mathura School of A & A. If we further go into the debate, there are certain historians like Alexander Cunningham, James Burgess, John Marshall and most vocal in this was Alfredoucher, French historians. All these historians emphasize that when we see the Gandhara school of A & A, the biggest influence was of the Greek or Hellenistic influence. These historians agree that there was Roman influence but this influence was very little. On the other hand, there is another group of historians, around 1875 Prof. Vaux, Prof. Wilson Smith, James Ferguson, Rosenfield, All of them emphasize that when we have a look at Gandhara school of A & A, we see a lot of influence on the architecture coz of Roman influence. But there are many historians who do not agree with this ideology that Roman influences were greatest in Gandhara school of A & A. These historians give the justification that ① very few Roman coins are found in Gandhara area ② If we have a look at the textual reference of that time, even there is no mention of Roman influences.

→ If we have a look at the Asian or Nationalist historians like E.B. Havell, A.K. Coomaraswamy, both emphasized that we do not see any Indianness in Gandhara A & A. These sculptors who made the sculptures of Buddha and Bodhisattva, under the influence of Buddhist monks, they made these sculptures for commercial purpose. They were not impressed by the spirit of Nationalism.

→ But around 1960s, Prof. Dasgupta and in 1989, Prof. Lokita Mehra's book came up. Both these historians emphasized that the area of Gandhara was very imp. from commercial point of view and there was movement of goods from west to east and also from north to south. Keeping all this in mind, both these historians emphasized that there was a diverse ethnic — religious group living in this area and that's why when we study

Gandhara School of Art, this area had diverse population should be judged on its own basis and on its own diversity base it was populated by diverse community. If we go into further details of Lotika Nehru, she tells us that when we look at Gandhara Art, we get ~~no~~ western influence, it's an illusion but we see Graeco-Roman, Parthian & Persian influences.

→ when we have a look at Gandhara school of Art, one thing that hits is that Buddha & Bodhisattavas are not represented by symbol but their ~~form~~ <sup>features</sup> we see change from eniconic (symbols) to iconic (images), their images are made. The ques that arises is what is the reason that in the Kushana period, on such a large scale the sculptures of Buddha & Bodhisattava are being made. Historians have different views. Some historians emphasize that it was in the Kushana period, Kanishka gave a lot of importance to Buddhism and the fourth Buddhist convention was held under Kanishka. And we see that under Kanishka, Mahayana Buddhism is given a lot of imp. → Buddha is not given importance but Bodhisattava are given importance. But there are certain historians who do not agree to this view. They are of opinion that Bala, a very imp. Buddhist monk of Mahayana Buddhism and he was against the worship of Buddha in form of sculpture. There are certain historians who are of opinion that at this time, the concept of Shakti (idol-worship) was gaining imp., that's why, ~~the~~ sculptures of Buddha & Bodhisattava were made on extended scale. <sup>Other</sup> historians are of opinion that Kanishka believed in the divine theory of kingship, was this <sup>one</sup> of the reason for <sup>making of</sup> sculptures on extended scale. If we read Upinder Singh's book of 2008, she says that in Swat Valley of Pakistan, a sculpture of seated Buddha has been found surrounded by Brahma & Indra on two sides and the way the facial lines are made, it becomes clear that it is a Parthian-Iranian influence. <sup>Susan</sup> Huntington emphasizes that when we see this sculpture, it is the sculpture of before the pre-Kushana period.

the art material, area, conditions, differences

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when we look at Art, we must bear in mind that in Kushana period especially under Kanishka, <sup>wherever</sup> Art has been found, that particular region of Art is very important. Each region has regional variations, at-khamun (New), regional specificities and they need to be emphasized. At-khamun, when a Greek temple is located, a Kanishka sculpture is found and the kind of dress of Kanishka, we see that it was like an Indian pajama and on top was tunic. This type of an attire which was worn by Kanishka, reflected the Bactrian people who wore same dress.

→ Agreed that every region had their own specificities, despite this we see a lot of similarities in sculptures of these areas. If we concentrate on Gandhara Art, we will get the evidence that these royal sculptures were built, although in a very few numbers, and more found are religious sculptures of Buddha and Bodhisattavas were made. Very few Shiva and Vishnu sculptures were made here. Benoy Bah in his lecture in 2017 in DU on Art, he emphasizes that when we are looking at Art be it under Mauryas or Kushanas, the sculptors were who were involved in making the sculptures, they were not following any religion, as defined by colonial art historian or by modern-day historian, they were not concerned with religion, although, they were making sculptures of deities. Therefore when we look at Sanchi's stupa, Lakshmi was sculptured and in Swat, Buddha alongwith Brahma and Indra were sculptured.

→ Initially, when we see that in period of Kushanas (Kanishka), stone was used for making sculptures, particularly blue schist stone, green phyllite stone. But around 1st century AD, we see stucco (lime plaster) was used in making sculptures in Gandhara because if we compare stucco material with stone material, then we see that stucco was cheaper than stone, that's why, for a period from 1st-2nd century AD, the sculptures that were made in Gandhara were of stucco. But after 3rd century AD, we see that stone was again used for making sculptures of Buddha, Bodhisattavas and Yakshas. If we compare stone material with stucco, by 3rd century AD, stone material was more flexible material through which much more sculptures could be made, as compared to stucco.

→ when we have a look at Gandhara Art or specifically Kushana Art, we don't see any rigidity or orthodoxy, what we see is syncretism or a very liberal attitude in making of these sculptures.

Sculptors were given freedom to carve sculptures as they wish, by rulers.

→ Smita Sehgal, in 2019, says that whatever sculptures of Buddha were built, we see glimpse of Puroshottama in it, showing their masculine skills. So, whenever sculpture of Buddha and Bodhisattava were built, we see masculinity in it. She also emphasized that living in cave was not easy becoz your body need to be very strong and sangha-living was very difficult too. So, if your body was not muscular, strong and if your mind didnot have physical or spiritual or mental control, then buddha wouldnot have lived here. So, she says that buddha had all 36 virtues, he walked like a lion, his face had a distinct radiance and that's why, whatever had sculptured in Gandhara school, his bodily possessions were also very carefully carved to show that Buddha was the perfect man. However, if we have a look at Paula Mitter's book of 2001, he says that the way buddha and bodhisattvas were sculptured in Gandhara school, was western influence and that western influence was 'frozen moment' in which every part of buddha's body was very meticulously and carefully sculpted and also it had a spatial depth, which is denoting his masculinity and his perfectmanship.

But Smita Sehgal doesnot interpret them as so, she disagrees with view of foreign influence on these buddha sculptures. She emphasizes on buddha's masculinity and perfectmanship. She says that if we look at ancient texts, here masculinity is also emphasized.

→ If we have a look at some certain sculptures of Buddha in Gandhara school, then we will get the evidence that the way buddha was sculptured, it seemed that buddha was made acc. to Graeco-Roman kind of A&A. for ex - normally buddha was made standing with a halo behind his head and the way by which hair were made curly, wavy and flame, again it seemed to have Graeco-Roman influence. If we have a look at muscular body of buddha and the way by which a loose garment was adorned over Buddha's body, the fold of body have been very accurately and beautifully sculptured and this kind of loose garment, known as togo was also wore by Romans. If we have a look at buddhist vocabulary, this loose garment is known as Samghata, but the way by which buddha was sculptured and togo over it, was quite similar to Romans wearing togo. That togo was held over his shoulders, it resembled Roman people as they also held togo on their shoulders.

→ In another sculpture of buddha, where buddha was shown oval-faced, clean-shaved, there was a youthful radiance on his face. So many historians are of opinion that he is being made by sculptors, as greek god Apollo (Sun god), who had just come on to earth. In another sculpture, buddha is sculptured as a greek philosopher. In another sculpture, it was also shown that greek gods are showing their respect to Buddha.

→ If we have a look at buddha sculptures of Gandhara School, normally these sculptures have a lot of uniformity, symmetry among themselves. Normally, the way by which buddha's hair were coiled denotes Ushnisha, it is not flame-like, wavy, curly as are in Graeco-Roman influenced sculptures. On forehead b/w eyebrows, a mark called urna was made. In these statues of Buddha, no ornamentation was made but buddha's ears are made in an elongated manner which shows that when Buddha was prince, he wore heavy jewellery over his ears. In some sculptures of Buddha, he had been shown with moustache, normally when buddha is shown with moustache, this denoted Graeco-Roman influence, that's why in Gandhara School, few sculptures with moustaches are found.

→ Buddha was sculpted in a seated mode and when we read iconography symbols of buddha, when he is seated, his mudra can also be understood and one common gesture of buddha is dharma-ratna-parivartana when he through his images/hands talks of his sermons and laws. Seated buddha is in a yogic posture and in dhyana mudra (meditation) and he is meditating as Smita Sehgal says to control his desires and control his mental powers. When we have a look at standing buddha, normally one leg of buddha is bent and he is wearing a Samghata, by the left hand, he is holding his loose garment and right hand is raised in abhaya-mudra.

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→ If we have a look at Bodhisattavas in the Gandhara school of art, they emphasize that Mahayana Buddhism was very imp. and Bodhisattavas, like Buddha, made their hairs like Ushnisha, their forehead <sup>had</sup> a mark urna. Not only this, we find that Bodhisattavas were very heavily ornamented, they were bearded and wore a moustache which we donot normally see in Buddha's idols. Their body was very well proportionate, as Smita Sehgal tell us, their body were muscular with

Smacks of masculinity. Two imp. Bodhisattavas could be identified - one is Maitreya who was holding ~~lotus~~ <sup>vasa</sup> and Padmapani holding lotus

→ Gandhara school of Art, if we have a look at the sculptures, we will get the evidence that the way sculptures were made, the themes that they had taken were from lives of Buddha and from Jataka stories but their presentation was made very differently. Thematically it was very different. For ex - In many of the sculptures, it was shown that Buddha's mother Maya, she was holding on a branch of Sal tree and from the right side of the body, Buddha was being born and lord Indra and his attendants were standing to receive the young Buddha.

→ <sup>Suzen</sup> Huntington definitely agree that if we have a look at Gandhara school of Art, she did not see any differentiation in Gandhara school of art over a period of time but Suzen Huntington at the same time also agrees that there was a certain amount of changes that was taking in Gandhara school of Art but the stylistic changes were not so profound.

→ It is in the Gandhara school of Art, sculptures of Yakshas and Yakshi were also made, for ex - Panchika <sup>-kubera</sup>, main Yakshi known as god of wealth, Hirati - Yakshi goddess. It is said that in the beginning Hirati was a devavor (destroyer) of children but gradually becoz of Buddha's intervention we see that she started protecting children.

→ Seema Bawa who has written an article on Gandhara school of Art, she tells us that in Gandhara school of Art, there was a concept of Paradise known as 'Sukhavati'. This concept of Paradise was very popular in new aera. The concept of Sukhavati was that a man should accumulate merits in his life. When he has accumulated merits in his life then he will go to heaven and he will remain there till he attains Nirvana. Till there is no transmigration and rebirth of soul. If we have a look at the other sculptures at Gandhara, sculptures were made where humans were drinking wine also grape wine.

→ Though we do have evidence that it is in Gandhara school, that it is the blue stone, blue slate and green stone, green filate were used for making images and sculptures but ~~simultaneously~~ <sup>concurrently</sup> we also have evidence that ivory and stucco

was also used, if we have a look at sculptures of stucco, the way they were sculptured, we see Graeco-Roman influences in it. If we have a look at lips made in stucco, lips were painted in red and eyes and hair were painted in black.

→ Gandhara school of Art, it is in the palace complex, we find remains of furniture. In Gandhara, there is a place known as Shah Kherd, near Peshawar where we find a reliquary casket / box of metal. In this metal box, we find three figures has been made, in the middle there is Buddha and in right and left side, lord <sup>Brahma</sup> ~~Indra~~ and lord Indra respectively and on one side there is possibly a figure of lord Kanishka. It is also being said that this casket was possibly kept under big stupa where Kanishka was alive.

#### MATHURA SCHOOL OF ART -

→ when we have a look at Mathura School of Art, we know that Mathura formed eastern capital of King Kanishka and we also have evidence that Mathura school of Art which is also known as indigenous or local Art in which it has also been said that we don't see any foreign influence in this school as we see in Gandhara school of Art but as Uttam Singh and Seema Bawa tells us that this indigenous school of Art established in Mathura had influence of Gonchi, Bauhut, and Bactro-Gandhara school. We also have the evidence that <sup>upinder</sup> ~~mathura~~ <sup>mathura</sup> ~~school~~ <sup>school</sup>

<sup>Seema Bawa</sup> school of Art at that time was not only very popular but it was so popular that it was exported to various place in India, for ex - Mathura school of Art is found in Bihar, UP, Gujarat, Taxila

→ If in the Gandhara school of Art, filate, stucco, ivory and blue stone were used but in Mathura we see the use of red stone. When we have a look at Mathura school of Art, we must bear in mind that the aera of Mathura was very popular during the time of Nandas, Mauyays, Shungas and it is under Shungas, we see that not only in Mathura but also in Central India, many stupas ~~was~~ were made. If we compare Mathura school with Gandhara school of Art, we will get the

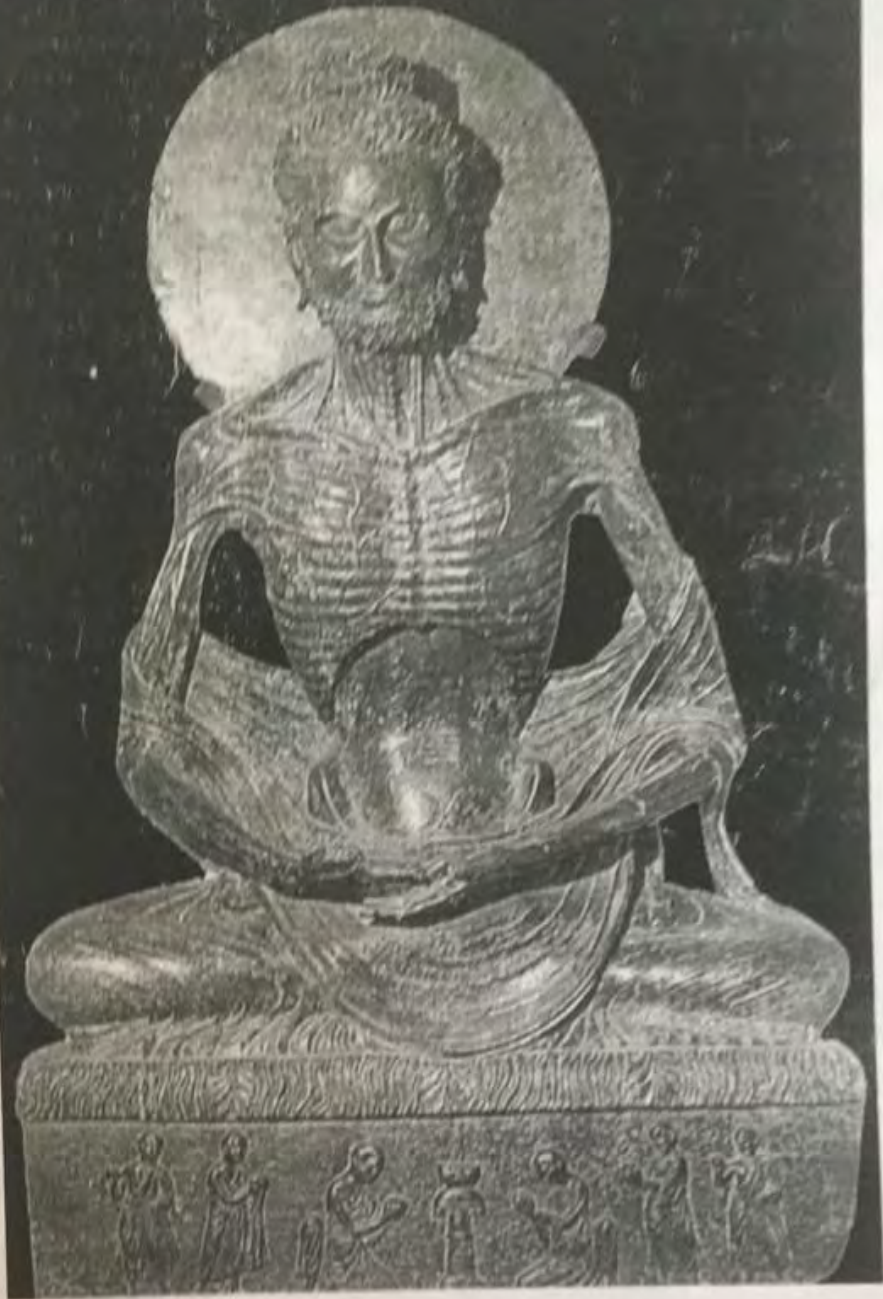


Figure 10.8.2: Fasting Siddhartha

Source: <http://www.oilpainting-frame.com/china/oil-painting-picture-42547-Fasting%20Siddhartha,%20end%20borrow%20century%20v.Chr-2e%20century%20n.%20Chr-unknow%20artist.htm>

### Features of the Gandhara standing Buddha images

Most of the standing Buddha images of the Gandhara school have the following features: the Buddha is barefoot and his robe covers both shoulders; his left hand seems to be holding his robe; his right hand is raised in the protection-granting gesture or *abhaya mudra*; his curly hair is piled on top of his head in a knot or *ushnisha*; a halo encircles his head; and his elongated earlobes recall his early life as a prince, when they were weighed down by ear ornaments.

**Source:** Singh, Upinder. 2008. *A History of Ancient and Early Medieval India: From the Stone Age to the 12<sup>th</sup> Century*. New Delhi: Pearson Education.

In addition to these, there are also seated Buddha images. The gestures or *mudras* of these figures include the *dharmachakra mudra* or teaching posture and the *dhyana mudra* or meditative pose. Some of the Buddha images have a moustache. Interestingly, in this school of art, Greek gods are shown paying obeisance to the Buddha. Another fascinating, unique example of Gandharan art is the image of the emaciated Buddha.

### Value addition: did you know?

#### The fasting Siddhartha (Buddha) image

The image of the fasting Siddhartha is one of the most dramatic visual contributions of the Gandhara school to Buddhist art. It depicts Siddhartha during a period of extreme asceticism prior to his enlightenment, which led him to espouse the 'middle way'—a path between luxurious indulgence and extreme renunciation. According to Buddhist texts, Siddhartha ate only one grain of rice a day during this phase.

**Source:** Huntington, Susan. 1985. *The Art of Ancient India: Buddhist, Hindu, Jain*. New York and Tokyo: John Weatherhill Inc.

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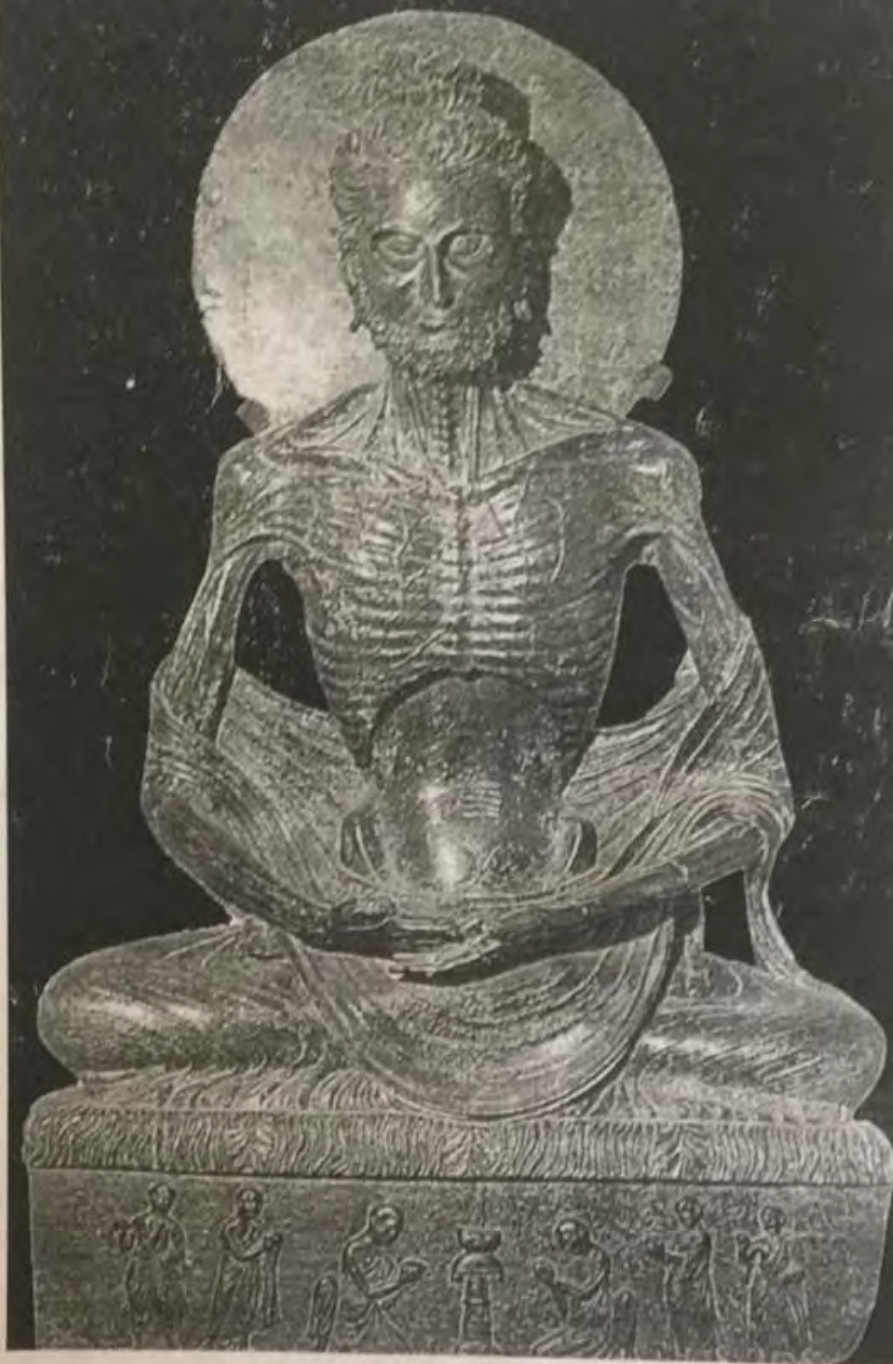


Figure 10.8.2: Fasting Siddhartha

Source: <http://www.oilpainting-frame.com/china/oil-painting-picture-42547-Fasting%20Siddhartha,%20end%20borrow%20century%20v.Chr-2e%20century%20n.%20Chr-unknow%20artist.htm>

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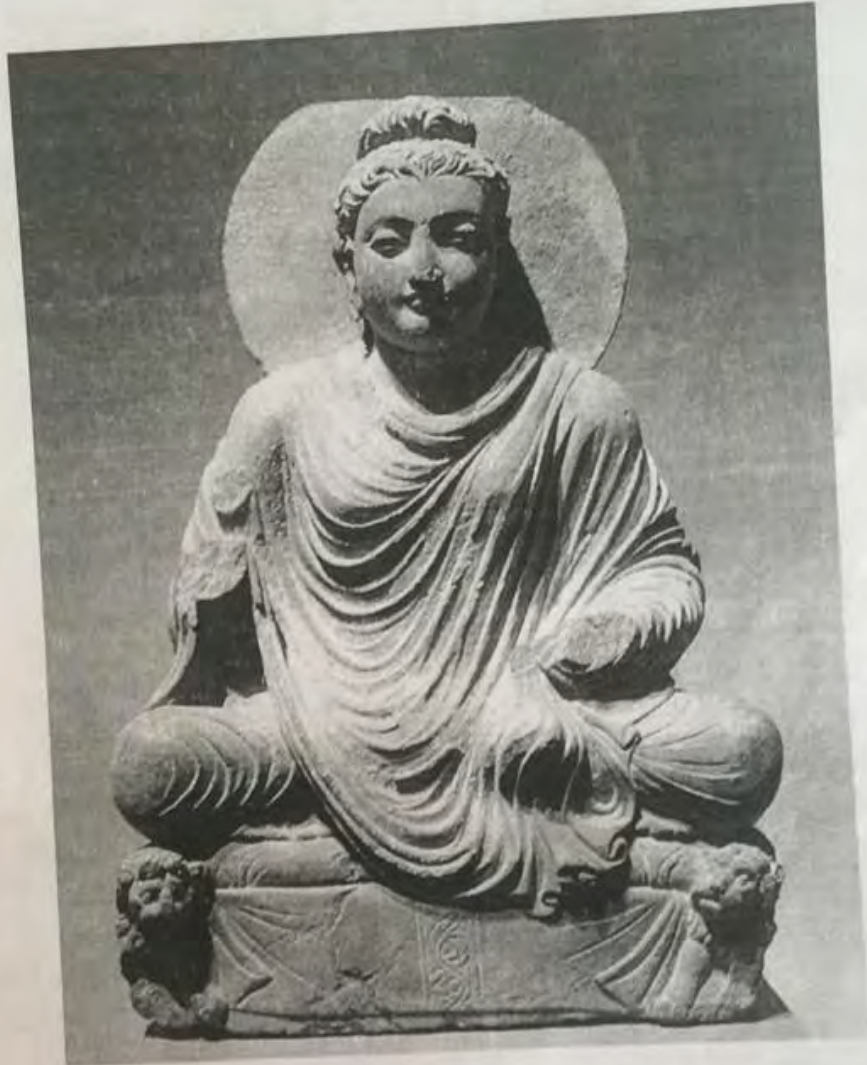


Figure 10.8.1: Gandhara style Buddha

Source:

<http://upload.wikimedia.org/wikipedia/commons/thumb/3/3c/SeatedBuddhaGandhara2ndCenturyOstasiatischeMuseum.jpg/467px-SeatedBuddhaGandhara2ndCenturyOstasiatischeMuseum.jpg>

The facial features and curly/ wavy hair, muscular body, and finely delineated folds and pleats of robes are the major elements of the Graeco-Roman influence. Standing Buddha images are very common.

**Value addition: interesting details**