

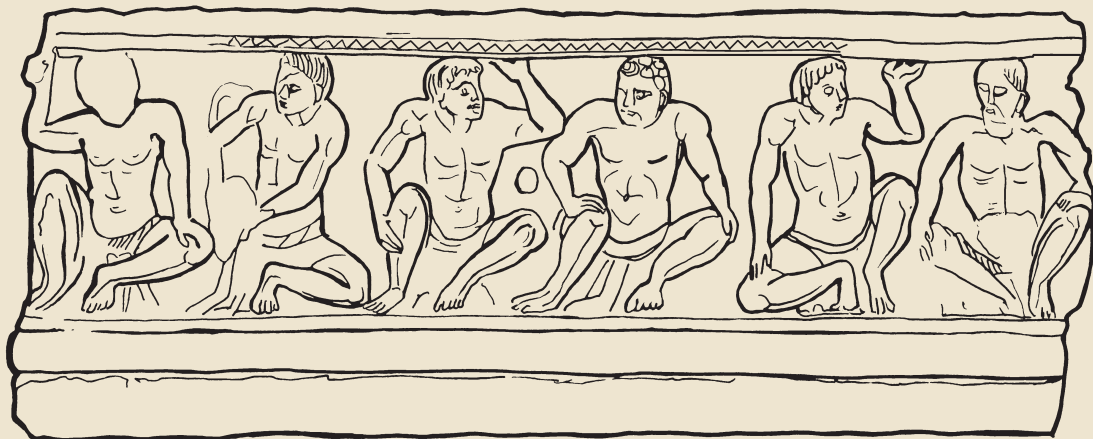


Ladislav Stančo

Greek Gods in the East

Hellenistic Iconographic Schemes
in Central Asia

KAROLINUM



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Hellenistic Iconographic Schemes in Central Asia

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1 Introduction

1.1 Definition of the subject

The idea of compiling, and as far as possible also analysing, a catalogue of art and craft works that come from Central and Southern Asia but feature Hellenistic and Roman themes in their decoration first occurred to me when I was writing my M.A. thesis in 1999.¹ At the time I would have found a monograph of that sort very helpful, and since no such study has appeared since then, I tried to fill the gap in my Ph.D. dissertation, which I finished in spring 2005.² This little book is a shortened and slightly reworked version of that dissertation, with an emphasis on incorporating new knowledge and publications that were inaccessible to me earlier. What I am putting forward is a sort of catalogue of everything that was produced in the Gandharan school, as well as in the broader framework of the art of the Kushan empire, above all in Bactria and Paropamisadae, and which at the same time has some allusion to the art of the ancient Mediterranean in the sense of the icon, the image itself, and of its intentionally-created symbolic components, the iconographic symbols. The catalogue and its individual chapters and entries feature imports of a clearly Mediterranean origin, together with items created by Greek artists and craftsmen working in the East, as well as works by local artists who merely took

1 *Stančo* 2000, some parts – catalogues of Gandharan objects in two Czech collections – has been published later on, cf. *Stančo* 2001 and *Stančo* 2003.

2 *Stančo* 2005.

on iconographic elements of Western origin or who allowed them to influence their work. In this work, however, I am deliberately not concerned with issues of style, no matter how much the style of a work owes to an ancient model – even though my original intentions lay in this direction. What I am essentially aiming to do is to ask WHAT was depicted, in terms of content, and much less HOW it was depicted, in terms of style. The way in which I intend to deal with the subject requires that I should not limit myself to the period of the beginnings of Gandharan art itself and Kushan Art in general, the period of the turn of the first and second centuries BC, but that I include works from an earlier period, corresponding to the Hellenistic period in the Mediterranean.

There thus arose a large group of art and craft works of which the value as evidence lies not only in the possibilities for analysing the phenomena it presents, but in the statistical evaluation of the group. To orientate themselves in the relatively rich collection of material, readers may make use of the new drawings of almost all objects, which I find particularly useful in the case of pieces that are not often mentioned in the literature. This will be the first time that such a rich collection of comparative material has been collected in one place. In a few exceptional cases, where I have been unable to gain a sufficiently good-quality reproduction to include a picture of a particular item, I try to at least provide precise references to older or generally more accessible works.

If I wish to delimit the extent of this work and to ask the questions I would like to answer, it is probably wise to begin with what the goal of this work is not: in no case was it my ambition to collect all the material that could possibly be included in the phenomenon described above. Limits were placed on my possibilities by, for one thing, time, of which there is always less than is needed, but above all by the accessibility of the literature and museums necessary to complete the work.³ The result is more of a sample, a cross-section. My task was to compile, and above all interpret, this sample correctly. I focus primarily on WHICH iconographic models were transferred to the east, and, further, HOW each type was transformed. The complementary questions are then WHY this happened and also precisely WHEN, if we can connect the waves of imports and the transfer of ideas to specific historical events.

I should now define the time and space framework within which I intend to work. The logical starting point is Alexander the Great's campaign, which brought the first direct wave of Hellenisation, the apogee is the period of the

3 Although I tried from the start to compile as large a collection as possible, in reality it did not turn out to be possible to collect everything. In order to proceed to analysis, I had to set a deadline after which I no longer included any further entries in the catalogue, but if I came across an object that I considered it important to mention in connection with the rest of the collection, I included it in the form of a mere citation or note.

first two centuries AD, while the latest works I shall mention come from the period of the late ancient world from the 4th and 5th centuries. In geographical terms I am not confining myself to Gandhara itself, as I probably originally intended to do. The area I am dealing with includes the Greek-ruled lands to the east of Iran, as well as the empire of the Kushans of the later period. In other words, I am dealing with Gandhara, Punjab, Ariana, Paropamisadae and Bactria, and, exceptionally, Sogdiana and Kashmir. This might appear to be a subject too broad, both in geographical and chronological terms, but I believe that for tracing the phenomenon that I have delimited above, this framework is exactly what it ought to be.

1.2 Political continuity

Thanks to intensive developments in the numismatics of this far-flung region over the last few decades, we have largely reliable answers to the question of political continuity. In particular, the work of O. Bopearachchi⁴ allows us to correct the historical interpretations that have been handed down since the times of W. W. Tarn and A. K. Narain.⁵ Bopearachchi was able to provide a satisfactory explanation for some doubtful sequences, as well as the simultaneous rules of individual rulers. He was also able to provide an approximate estimate of the extent of their dominions. The following paragraphs are mostly based on and cite his arguments.

Much has been written about the beginnings of the Greek presence in the east, the campaign of Alexander of Macedon and the secession of Diodotus from the Seleucid Empire. I shall not go into these events in detail here, since they are sufficiently covered by the literature. Subsequent developments, however, are still the subject of discussion, and so at this point I shall summarise the significant events that create the historical framework for my subject.

The initial increase in power and territorial expansion of the Bactrian Greeks was subdued by gradual waves of nomadic and semi-nomadic tribes from the northern steppe regions. Greek rulers, namely the last of them – Eucratides I (170–145) had to withdraw from the area of western Bactria relatively quickly. After his death, the eastern part of Bactria continued to be held by Eucratides II, Plato (both 145–130 BC) and Heliocles (145–130 BC) until approximately 130 BC, when they were definitively driven out by the nomads from the north. The first decades of the second century, when by all accounts Demetrius I's campaign to the area to the south of the Hindu Kush took place (apparently to the regions of Paropamisadae and Arachosia) marked the start of a new penetration of north-west India by the Greeks. At that time, at least one hundred years passed since these areas had been ruled, at least formally, by the last Hellenistic ruler – Seleucus I. During his eastern campaign in 305, Seleucus had concluded a mutually-beneficial agreement with Chandragupta, on the basis of which he ceded his possessions between the Indus and the Hindu Kush to the Mauryans, while he himself gained a powerful unit of 500 war elephants. An attempt to regain the rich eastern satrapies was also made by Antiochus III at the very end of the third century (208–206). In confrontation with Euthydemus, he failed to subjugate Bactria, and in India appears to have collected some sort of ransom from Sophagasenus, who may

⁴ *Bopearachchi* 1991, 1993.

⁵ *Tarn* 1951; *Narain* 1957.

be considered a satrap or vassal of the Mauryans. However, he did not gain control over any possessions. The very possibility of military expansion from Bactria to the south and south east into India is an extremely interesting factor, and shows how much self-confidence Euthydemus' son, Demetrius I, must have had, if we consider that it was less than ten years since Antiochus' campaign. We are not sure whether his conquests reached the Punjab or even more eastern regions of India, but at any rate it appears that some of his successors controlled these regions. According to coin distribution, this might have been above all Pantaleon (190–185 BC), Apollodotus I (180–160 BC) and Antimachus II (160–155 BC), whose spheres of influence can be documented to have reached at least into the western Punjab, the area centred on Taxila. Under these rulers, the two domains (Indian and Bactrian) began to separate, and gained different rulers. Pantaleon's contemporary in Bactria was Agathocles (190–180), while Apollodotus' was Demetrius II (175–170). There has already been mention of Eucratides I. It was he who was the last to rule over joint dominions in India and the whole of Bactria.

Unlike the earlier-mentioned waning of Greek power in Bactria, minor kingdoms existed to the south east of the Hindu Kush until the first decades AD. The foundation for building positions in the Indian regions was the above-mentioned conquests by some of the Bactrian Greeks, for example Demetrius and Pantaleon.

It appears to have been Menander who played the greatest role in gaining new territories, however, as indicated above all by Strabo's comment: "*The Greeks who caused Bactria to revolt grew so powerful on account of the fertility of the country that they became masters not only of Ariana, but also of India, as Apollodotus of Artemita says: and more tribes were subdued by them than by Alexander – by Menander in particular (at least if he actually crossed the Hypanis towards the east and advanced as far as the Imaüs) for some were subdued by him personally and others by Demetrius, the son of Euthydemus the king of the Bactria*".⁶ Imaüs in this text tends to be interpreted as the Ganges. Sources confirming the advance of Greek troops into the Ganges valley and possibly to Pataliputra itself can also be found in Indian literature.

One of these Indian sources is the *Yuga Purana*, one of the works in the Garga Samhita astrological writings. They were written as prophecies and draw on original writings in Prakrit, supposedly a century younger than these events. The *Yuga Purana* describes the Greek advance on Pataliputra as follows: "*After taking Saketa (the town of Kosala), Panchala (Doab) and Mathura, the cruel Yavanas, wicked and valiant, will reach Kusumadhvaja (Pataliputra). Once the strong*

6 Strabo, *Geography* XI, XI, 1.

fortifications in Pataliputra are reached, all the provinces will undoubtedly fall into unrest.”⁷ It is also confirmed by the Mahabhasya by the grammarian Patanjali. Explaining a grammar rule – specifically, the use of the imperfect – he gives this example: “*The Yavanas were besieging Saketa*” and, similarly, “*The Yavanas were besieging Madhyamika*.” This writing is believed to have arisen around the year 150 BC⁸, and the events of Menander’s campaign can be assigned more or less to that period. Furthermore, in the play *Malavikagnimitra* by Kalidasa we learn that the Yavana forces were defeated by Vasumitra, the grandson of King Pushyamitra, who according to the Purana died around 150 BC⁹ The Greeks did not stay long in the Ganges basin, however, as the *Yuga Purana* relates: “*The Yavanas, drunk on fighting, will not stay long in the Madhyadesh (Middle Country): civil war will certainly erupt among them and will spring up in their country; it will be a terrible and fierce war*.”¹⁰ The reason for their departure was thus perhaps a civil war in Bactria.

Most information on Menander comes from the writing “Milinda Pañha” or “The Questions of Milinda”.¹¹ It is a conversation between Milinda (Menander), the Yonaka (Greek) king, and the sage Nagasena about the soul and release from the wheel of transmigration. The work is believed to have arisen in northern India not more than about 100–150 years after Menander’s death. However, all that has been preserved are much later translations, in Ceylon, south-east Asia and in China. The Chinese translation is considered the more authentic. Plutarch writes that “*when a certain man named Menander, the good king of the Bactrians, died in camp, the cities celebrated his funeral as other occasions. Only with regard to his remains were there disputes, and it was with difficulty that an agreement was reached that the remains should be divided and that monuments would stand over them in all the cities*.”¹² This implies that his death was sudden, and the decision on the division of his remains seems to have had its roots in Buddhism and

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- 7 *Tarn* 1951 (1966), pp. 452–456; *Narain* 1956, pp. 174–179; *Bopearachchi* 1993, pp. 15, 16, taken from: Jayaswal, K. P. 1928: Historical Data in the Garga-Samhita and the Brahmin Empire. JBORS, 14, p. 14; in this and several following notes I am using secondary citations. Although aware of the shortcomings of this approach, I unfortunately have no other option with regard to Indian sources.
- 8 *Tarn* 1951 (1966), pp. 145–146; *Narain* 1956, pp. 82–83; *Bopearachchi* 1993, p. 16, taken from: Kielhorn: Mahabhasya, II, pp. 118–119; Filliozat, P. 1975: Le Mahabhasya de Patanjali. Pondicheri.
- 9 *Bopearachchi* 1993, p. 16, which he in turn took from: Malaviagniknimitra of Kalidasa, ed. Pt. Ramchandra Misra, Haridas Granthamala Series, Chowkhamba, Banaras, 1951, pp. 227–8.
- 10 *Bopearachchi* 1993, p. 16, taken from: Jayaswal, K. P. 1928: Historical Data in the Garga-Samhita and the Brahmin Empire. JBORS, 14, p. 411.
- 11 *The Questions of King Milinda*, English translation by T. W. Rhys Davids; Czech translation was used by the present author (by V. Miltner, 1988).
- 12 *Plutarch*, Moralia 821, *Bopearachchi* 1993, pp. 18, who quotes H. N. Fowler’s translation from 1936 (Oxford), p. 278.

the tradition regarding the division of the Buddha's remains. While there is no convincing proof of Menander's conversion to Buddhism, a rare copper stamp with a wheel (of the law)¹³ provides a certain degree of evidence. The stamp may be a symbol of the Chakravartin, the universal monarch according to Indian tradition. A Buddhist reliquary from Bajaur has an inscription stating the date (the 14th day of the month of Kartikka) of a certain year in the reign of Maharaja Minadra.¹⁴ The *Milinda Pañha* gives Sagala (now allegedly Sialkot in Pakistan) as Menander's birthplace, describing it as "*a city that is called Sāgala, situated in a delightful country well watered and hilly, abounding in parks and gardens and groves and lakes and tanks, a paradise of rivers and mountains and woods. Wise architects have laid it out, and its people know of no oppression, since all their enemies and adversaries has been put down. Brave is its defence, with many and various strong towers and ramparts, with superb gates and entrance archways; and with the royal citadel in its midst, white walled and deeply moated...*"¹⁵ Many other references cast doubt on this, however. According to another passage he came from Kalisigrama, not far from Alasanda, which is 500 miles from Sagala. This corresponds to the position of the site of Kapisa (modern Begram)¹⁶ as proposed by Foucher.¹⁷ In addition to Gandhara and the surrounding areas, he ruled over the northern regions of India from Kabul to Mathura. The question that arises in connection with the location of his main seat at Sagala is: why do we find so many of his coins in Gandhara, Swat, Paropamisadae and the surrounding area, and not around Sialkot in the Punjab? It is very difficult to determine the site of the capital of Menander's Empire with the dates we know today with any final validity. The reason I have gone into this ruler in more detail is an effort to show the way in which two worlds could be connected: the Indian with the Greek/Hellenistic. These intermezzos were a preparation for the later blending of artistic traditions in the Buddhist art of Gandhara. If, in the second century BC the ruler had a close relationship with Buddhism, then other Greeks were certain to have had one too. They and their descendants are likely to have contributed to the transfer of the typical depictions of Greek gods and whole mythological scenes into the just-developing figurative tradition of Buddhist art. The first depictions may have actually been designed for the Greek-Macedonian community in India, acquainting it with local teachings, especially Buddhism, in Greek artistic language.

13 *Mitchiner* 2, 241.

14 For translation and references to literature see again *Bopearachchi* 1993, p. 19.

15 *The Questions of King Milinda* I, p. 2.

16 Begram is sometimes identified with Alexandria in the land of Paropamisadae (the area around Kabul), founded by Alexander the Great, q.v. *Crossroads of Asia* 1992, p. 5 (F. R. Allchin and J. Cribb).

17 *Bopearachchi* 1993, pp. 20–21.

After Menander's death the Greek possessions in India were divided up into tiny kingdoms. To start with they were divided into two large parts – Paropamisadae, Arachosia and parts of Sistan on one hand, and Gandhara, the Punjab and probably also Kashmir on the other. Almost all the territory to the south of the Hindu Kush, with the exception of the East Punjab, was probably still held by Philoxenus for a time (100–95). In the valley of Kabul the last ruler was Hermaeus (90–70), who seems to have been overthrown by Yuezhi tribes and probably also Sakas (Scythians). The Yuezhi then struck imitations of Hermaeus' coins in Paropamisadae until the 1st century AD, just as in Bactria, Heliocles was long imitated, as well as Eucratides I in both areas. After that, surprisingly enough, only the eastern areas of the Greek dominions were held on to. Gandhara was lost for a while after the year 80, but there was still one more king, Telephus (75–70), while in the Punjab, according to new knowledge, local Greek rulers hung on until the beginning of the Christian era.

One of the few monuments remaining in north-western part of India from the period of Greek rule is all the more significant because it is an Indian document. According to the inscription in Brahmi script engraved on the column in Besnagar, it was devoted to the god Vasudeva by Heliodorus, Greek ambassador of King Antialcidas (115–95) and citizen of Taxila.¹⁸

The last Greek rulers held on to relatively small enclaves in the land of five rivers, the Punjab. In the west of the area they were Apollodotus II (80–65 BC) and Hippostratus (65–55 BC). Paradoxically, it was the rulers in the eastern Punjab, one of the easternmost areas where the Greeks penetrated, who held on longest of all: Dionysius (65–55 BC), Zoilos II (55–35 BC), Apollophanes (35–25 BC) and Strato (25 BC – 10 AD). As a result, it looks as if Greek/Macedonian rule in the east died out at the same time as the Hellenistic empires in the west. The successors to the Greeks in the leading civilisational role in the Mediterranean learned much from their predecessors, and the same can be said of the East. The factor that determined or at least influenced further development here was ethnic, cultural and religious diversity. I should reiterate, however, that the Greeks and Macedonians did not act as “teachers of nations.” They simply brought their standards and inhabitants into the new environment, while the gradually-settling nomads also took on some aspects of their level of civilisation.¹⁹ In the 1st century BC, the Sakas had a direct opportunity for this. Their

18 *Hebner – Rosen* (s.d.).

19 Some Western phenomena penetrated these areas before the arrival of Alexander. Among the best-known are the gems of the so-called Greco-Persian group. J. Boardman cites a group of finds from Taxila, specifically from the Bhir Mound, which is supposedly the city from Alexander's times. They are three gems with zoomorphic subjects, which come from a “travelling salesman's suitcase,” *Boardman* 1970, pp. 318, 319.

leaders commanded a small area of north western India formerly subject to the Greeks and in some regions small Greek statelets continued to exist side by side with them. Not only were the Sakas confronted with Greek heritage, but they also gradually came into contact with living Greek culture. It is hard for us to discern, on the basis of the fragmentary historical information that exists, what sort of mutual commercial and political relationships existed. It is likely that their ancestors were in a very similar situation with an alliance of Yuezhi tribes when in the second half of the 2nd century BC they subjugated Bactria and for a while lived side by side with the remnants of the Greek kingdom to the north of the Hindu Kush, at the same time building up their dominion on the ruins of this part of the empire. The long period of mutual jealousy definitely did not prevent mutual trade, which initially might have been a typical relationship between a semi-nomadic and settled society.

In India the situation changed definitively with the arrival of the Parthians. Gondophares (20–50 AD) joined most of the Greek and Scythian dominions under his rule. Some Sakas withdrew to the south, and although they retained a certain amount of political power there, we hear nothing more of them in our area. Soon after Gondophares' death, the Parthians were driven out by the Kushans under the leadership of Kujula Kadphises and his son Vima Takto.

1.3 A note on Kushan chronology

I finished my M.A. thesis, on the beginnings of Gandharan art, in summer 2000. In it I stated that one of the barriers to research was the continuing failure to find a date for the first year of what is called the Kanishka era, as well as general shortcomings in the chronology of the Kushans. Then, the very next year, Harry Falk published an article that was, if I might venture to say, of fundamental importance for the solution of these questions.²⁰ Falk puts forward a new reading and interpretation of the *Yavanajataka*, the text written by Sphujidhwaja in the year 191 of the Saka era, or 269 AD. He concludes that the *Yuga*, the age of which the *Yavanajataka* speaks, begins in the year 22 AD and not in 126 or 136 as was earlier assumed. This allows, according to the formula in the text, the start of the Kushan era, in other words year 1 of King Kanishka, to be set at 127 AD. The reaction of all scholars in this field has been favourable, at least going by their oral expressions, although none have as yet appeared in print.²¹

The starting point for the Kushan era thus gained can be combined with the chronological data that, also recently, was provided by the famous inscription from Rabatak in Afghanistan.²² On the basis of the inscription, Joe Cribb created a new chronological table with two variants of absolute chronology.²³ After correcting to take into account Falk's date for the start of the rule of Kanishka, this table would appear as follows: Kujula Kadphises (30–80), Vima I Takto (80–110), Vima II Kadphises (110–127), Kanishka I (127–153), Huvishka (153–191), Vasudeva I (191–227), Kanishka II (227–249) and Vasishka (249–267). The later period, known as the Kushano-Sasanian period, was also dealt with by Joe Cribb, but here, too, the chronology requires reworking on the basis of the most recent discoveries.²⁴

²⁰ Falk 2001.

²¹ By the spring of 2005; since then, most scholars use this date as fixed.

²² Sims-Williams – Cribb 1996; Cribb 1999, Göbl 1999.

²³ Ibid p. 106.

²⁴ Cribb 1990.

2 An iconographic analysis of the Hellenistic subjects in the art of Gandhara, Bactria and the adjoining areas of the Kushan Empire

2.1 General remarks

A number of researchers have looked at sub-issues connected with this subject. Usually, however, they have been content to give several examples and to state whether Greek or Roman art is a source of “antiquitising” iconography (or style). To date, no one has produced a thorough analysis on the basis of extensive material. I believe that herein lies the key to the solution of a century-old dispute: Greece or Rome, or whether this question should be refused altogether. The basic method used is fairly plain. On the assumption that I can gain a representative group, consisting of fine art objects and craft objects, I can make comparisons of individual iconographic²⁵ aspects not only within the sample but above all with the assumed Mediterranean models.²⁶ First and foremost it is a question of ascertaining whether the depiction of the various mythological figures correspond to types common in the West. If not, then it must be ascertained from whence each particular shift arises. I shall lay aside for now the dispute as to whether artists and craftsmen from the Mediterranean took part directly in the creative process in Gandhara, Bactria and elsewhere (they certainly did), or whether items were produced by local artists that they trained. I would formulate the basic question thus: what is the origin of

25 “Iconographic” in accordance with Panofsky’s definition “*iconography is that branch of the history of art which concerns itself with the subject matter or meaning of works of art, as opposed to their form.*”, cf. Panofsky 1939, p. 3.

26 In each sub-chapter a catalogue is included with data on the location, place of origin and publication, with references to photographs where relevant.

the iconographic elements and circles of western provenience in Gandhara, Bactria and surroundings regions in the 1st – 3rd century AD (in other words, the period of the pinnacle of Gandharan art)? My working hypothesis is based on the simple assumption that art was subject to the necessity of supply and demand. I also adhere to the hypothesis²⁷ that the only permanent components of the population to come from the Mediterranean were the Greeks and Macedonians connected with Alexander's campaign, or with the settlement policy of the Seleucids. From this equation it follows that in the area of Afghanistan and northern Pakistan there was a continuing need to create art and craft items that complied with Greek taste, up to the time when the Greeks and Macedonians became totally assimilated with the local population. If this period was long enough, and such items became a normal part of everyday life in the given area, there is no reason why their import and even production of imitation items should not have continued, even after the demise of Greek/Macedonian hegemony. My primary task is thus to show that there was political and artistic continuity from Alexander's campaign until the turn of the millennium, when the great era of Gandharan art was born. The main tool available for this is numismatics. The study of coins allows us not only to follow political changes in the region, especially where there are no historical records at all, but it also provides, as I shall go on to show, a wealth of iconographic material. However, there are also problems associated with coinage in this context. While coins were a tool of communication between the elite, or the ruler, and the population, they were also a one-sided tool – the depictions on the coins do not reflect the demand of the population, but the self-stylisation and promotion of the ruler. The introductory chapter was devoted to political continuity, and I consider this to have been sufficiently demonstrated. I would like to demonstrate the continuity in the use of Greek iconographical schemas below.

In addition to coins I will also look at the depiction of subjects that are well-known from Greek art, in all their possible artistic manifestations and in various materials, including stone and bronze statues, stucco and clay sculpture, metal vessels, appliqués and jewellery, and gemstones. A special class of iconographic subject is formed by the well-known non-godlike figures from ancient mythology, which would be doubtless understood by Greek viewers only on the basis of their knowledge of these myths. In this case we have to ask how this type of subject was perceived by non-Greeks, the Indo-Iranian population of Gandhara and Bactria. On the basis of an analysis of the material I would like to decide whether the meanings of these depictions could have been known to the creators and consumers of the items, or whether they served merely as filler decoration for well-known scenes (for example scenes from the life of Buddha).

27 The justification of this hypothesis see above, chapter 1.2

2.2 Greek mythological figures in the east

In this part the text is divided into sections arranged alphabetically. The system of arrangement comes from the concept of the *Lexicon Iconographicum Mythologiae Classicae*, although it makes no claims as to its exhaustive informational value, if only because the present writer is not a team of authors. In each section I try to provide an easy-to-follow summary of the different depictions and to put them in context with regard to each other. As far as I am able, I also outline their relationship to their possible Mediterranean models. The catalogue is not divided from the text – to make it easier to use and the catalogue data more accessible, the catalogue parts are inserted directly into the individual thematic sections. The entry titles are simplified as much as possible. In addition to an overall ordinal number, they also contain an ordinal number for that section. In exceptional and justified cases, the catalogue number (i.e. entry) is divided into parts (a – b). If the circumstances require, the sections of the catalogue i.e. the entries are further divided into several categories (or sub-entries) making orientation easier (on the basis of basic iconographic schema, for example). The first piece of information in a catalogue entry after the number is a brief characterisation of the scene, after which there follows a specification of the object, its form and material. The descriptions are as brief as possible; if the analysis requires detail, this is provided in the actual text. I also intend that the reader should have a coherent picture illustration to get clear idea of my points. Thus, original drawings of most of the objects have been prepared specially for this book by graphic artist Polina Kazakova. There then follow orientational data regarding the size of the object not least for the size of individual pictures is variously adjusted. Further lines contain data on the current location of the object, and the place of its finding or origin. All three last-named fields may be missing in cases where the publication on which I am basing the entry does not contain them. The last piece of data is a list of precise citations of work in which the given object has been mentioned, often including the author's viewpoint regarding dating, or in a few cases regarding other aspects of the object. I believe the catalogue is sufficiently well-arranged, and orientation with the use of a contents index sufficiently simple to ensure that there is no need for a separate index of illustrations at the end of the work. I usually begin the description of a theme (or catalogue section) by listing depictions on coins, if there are any for the given theme, but this is not a strict rule. In a few cases it might seem that there is no logic to the inclusion of an object in a particular part of a chapter. This was mostly the case with works that were included in the catalogue at a late stage in its preparation, when I no longer wished to change the numbering and cross-references.

2.2.1 Adonis

This beautiful youth, with whom the goddess of love herself fell in love, is depicted on one of the best cosmetics palettes from Sirkap. The scene depicts the moment when Adonis was killed by a wild boar which he had set out to hunt despite Aphrodite's warning. They are both – Adonis and the boar – depicted dead, lying on a rocky hillside. Adonis is lying in a rightwards direction, and is naked, except for a garment draped over part of his leg and his left shoulder. He has a Phrygian cap on his head and on his chest a necklace that passes round his whole body in a criss-cross pattern, tight against the solar plexus in the Indian fashion, as seen, for example, in the schist statue of a woman from Sirkap²⁸, as well as in the Aphrodite of Tillya Tepe (cat. no. 6). The scene is completed by three satyr figures. The first, with pointed ears, is leaning over Adonis' body from the left, lifting up his garment. We see him from behind, in three-quarters view. The upper parts of the figures of two more satyrs (?) peep out from behind a rocky outcrop. They are depicted more or less frontally, but have turbans on their heads and are clothed. The palette is unusual not only in its subject, but also in its composition, which covers the whole area of the palette, making use of every bit of free space. If the function of these palettes is a question of dispute, it would certainly be difficult for this one to be used for mixing makeup, since there is no room for ingredients. The actual scene, part of the wider circle of myths surrounding Aphrodite, underwent only formal changes at the hands of the local Taxilan artist: the above-mentioned details of the jewellery and clothing (turban) of Indian origin were used. A similar shift in accessories is found in the scene showing Eros being punished by Aphrodite, described below. The issue of the content of the scene is more complicated. As far as I know, there are no cases of a similar type of scene with Adonis either in Greek or Roman art. The palette was thus either created from models that have not been preserved, or it was the invention of the artist, who must have had a good knowledge of the myths surrounding the goddess Aphrodite.

The second work that I shall mention here, also connected with Adonis, is the lower half of a male figure, which has been written about in detail by J. Boardman.²⁹ Whether it represents Adonis or not, a number of parallels are known, some of which come from Near Eastern localities such as the regions of Yemen, Oman, Hatra and Petra. In the east they belong to the category of imports from the Mediterranean. Within this group they have a specific and unique position because of their unusual two-part construction. Unfortunately we know no details of their origin other than that they come from Gandhara.

²⁸ Marshall 1960, pl. 17, fig.19.

²⁹ *Crossroads of Asia* pp. 106–107, cat. no. 109.



1 (1) Fig. 1

Death of Adonis; palette made of green steatite

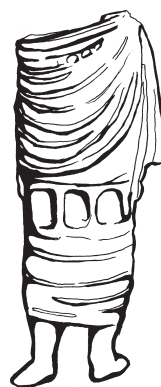
Diameter: 10.1 cm

The Nelson-Atkins Museum of Art, Kansas City, Missouri, Nelson Fund 49.8

Reportedly from Sirkap (Taxila), Pakistan

Published: *Frankfort* 1979, no. 17; *Czuma* 1985, cat. no. 67 (Czuma dates to 1st century AD).

In my opinion rather 1st century BC



2 (2) Fig. 2

Male figure in complicated dress, lower half (Adonis?, personification of the province Syria?, Triptolemos?); bronze statuette, imported

H. 11.4 cm

Ashmolean Museum, O.S. 13A, Oxford Gandhara, Pakistan

Published: *Crossroads of Asia*, pp.106, 107, cat. no. 109; J. Boardman dates to 2nd c. AD

2.2.2 Aphrodite

The goddess of love was not one of the most favourite Mediterranean incomers in the east – indeed, I know of only two items that might be classified as imports from the Mediterranean. The first is a relatively high-quality work: a gilded silver statue (1).³⁰ This is a relatively new find from the Begram area in Paropamisadae, about 50 km north of Kabul. The goddess is depicted standing, with a slightly raised mirror in her left hand, as if she has just finished looking at herself, or is just about to. At the same time, she is adjusting the garment over her right shoulder with her right hand in a charming gesture. The back of the mirror depicts Zeus or Poseidon. The same schema, but in the hands of a local Indian artist, is shown by a golden statue found in Taxila (5).³¹ In this case the goddess is holding the mirror more as an accessory rather than something that she has been just using. Unlike the previous work, her right hand is resting on

30 *Bopearachchi* 2000, pp. 75–81.

31 *Crossroads of Asia*, cat. no. 137.

her hip. The head is out of proportion – it is too big. There is an attempt to show the clinging drapery – the goddess has a *himation* with many folds around her legs, but the *chiton* from the waist up is conceived in a much simpler way. This is also the case with the girdling of the *chiton*, high up under the breasts. It is worth noting that the usual stand, as seen in work no. 1, is here transformed into an upside-down lotus flower – the base on which Buddha himself sits. If we accept Bopearachchi's dating of the import to the 2nd–3rd century BC, and Boardman's dating of the Taxila Aphrodite to the 1st century AD, it is clear that younger imports must have also existed, albeit of a similar nature to no. 1.³² A stance similar to that in no. 5 is seen in the case of another small golden appliqué from Gandhara (6).³³ This one is even more schematic, however. The left hand is also raised, but there is no mirror, and the hand is more engaged in straightening the *himation*, as is the case with the right hand of the statue from Begram (no.1). The right hand, which holds a bunch of flowers, also rests on the hip. A major difference is the absence of a *chiton*, as well as the distinguishing of the details of the naked body, even in a statue as small as this. Aphrodite has a small child – Eros – hanging off the clothing that covers her right leg, holding on with both hands. As Boardman rightly states, similar schemas are found in Gandhara in depictions of Hariti, who also has children clinging to her here and there.³⁴ The other imported object depicting our goddess is one the well-known plaster casts from Begram (13). It represents a naked woman standing frontally, who is facing left. She holds an apple in her outstretched left hand, which is the only attribute she carries.

Of key importance for understanding the significance that this most powerful of the goddesses may have acquired in her new environment are the finds from the burial ground at Tillya Tepe in northern Afghanistan. They are two golden plaques showing a winged female figure. The innovation that is clear at first sight is the wings. This attribute is also gained by other figures from Greek and Roman mythology once they settle in the east, above all the Atlantes. In the case of Aphrodite, the feature can be seen as a borrowing from Psyche, for example. In other aspects, however, the concepts of the two depictions of Aphrodite from Tillya differ considerably. The first work (3) is relatively close to Western tradition. It maintains a high standard of artistic execution, maintains the proportions and preserves a Hellenistic *facies*.³⁵ The goddess is here depicted half naked, with

32 Boardman makes a comparison with examples of the depiction of Aphrodite from Taxila in the form of appliques in gold (two Aphrodites with wings) and bronze (Aphrodite and Eros). They are all standing on lotus flowers.

33 *Crossroads of Asia*, p.137, cat. no. 138

34 See the entry for Tyche/Hariti.

35 *Sarianidi* 1985, cat. no. 6, 3, p.254, ill. 99.

only the lower part of her body covered by a finely-draped robe. The outline of her left leg projects from the clothing. Her left elbow leans on a small pillar while the right rests freely on her hip, slightly to the back. The model for this schema may be sought in Hellenistic marble sculptures and their terracotta imitations, with examples coming from Crete, Cyrene and Kerch.³⁶ An interesting detail is the large bracelets on the arms and wrists, which are not naturally found in the models. There is a further element that has already been mentioned, one that shifts this statue further away from the models and allows us to speculate that the depiction has another meaning. These are the wings, an attribute of her son Eros and his Psyche. The second Bactrian Aphrodite (4), on the other hand, has heavy proportions, coarser features, and is notably schematic.³⁷ The goddess stands between two pillars, on the left of which is a small Eros. She wears a striking piece of jewellery, which hangs around her neck with two ends falling to her hips. The two parts are connected between the breasts. This type of jewellery has already been mentioned above in the case of Adonis, and the same type can also be found on a large terracotta statue from Jawa in Jordan (now in Amman).³⁸ I know of no direct model for a goddess between two pillars, but even in this “barbarized” approach, elements of Hellenistic artistic style can be discerned. I am thinking about the legs, where the supporting leg is entirely lost underneath the drapery of the cloak, while the outline of the left, relaxed leg comes clearly to the surface. The main period during which this feature is found in Hellenistic art is the first half of the 3rd century, and it is in this period that I would seek the origin of the whole schema. It may have arrived in this form via not just one but several intermediaries.

K. Abdullaev recently recognised a depiction of the goddess Aphrodite in a further find from Tillya Tepe – two identical pendants depicting a winged goddess in front of a temple (11 and 12).³⁹ The figure has several peculiar features: the wings are formed as inlaid hearts, she wears an unusual headdress (*polos*?) and holds a round object, probably an apple⁴⁰, in her left hand. Unlike the other examples, this goddess has bare womb and the cloak is wrapped (in a similar way to nos. 3 and 10) only around her thighs. Again, she wears the above mentioned cross-fastened necklace. Both objects flanking the figure itself represent the most enigmatic feature. Their upper part and overall view reminds us of Corinthian column capitals and temple facade respectively, but their lower part looks more like the protome

36 *Reinach RépStat* II, 334, 6; 335, 1, 2; LIMC II, Aphrodite 569–583; cf. also finger ring from Payon Kurgan with image of standing naked female figure dated to 2nd – 1st c. BC, *Abdullaev* 2005c, p. 42, fig. 20.

37 *Sarianidi* 1985, cat. no. 2, 6, p.231, ill. 8, see also pp. 25–26.

38 LIMC II, Aphrodite (in periphéria orientali) 111, p.164.

39 *Abdullaev* 2005b.

40 See also no. 13 for the same attribute.

of an uncertain animal, perhaps a dog. Here, with all probability, the Greek goddess Aphrodite accepted some new attributes and concepts and metamorphosed into a new, specific image, combining the naked goddess of love and the ancient Near Eastern and old Greek concept of *Potnia Theron* “Mistress of the Animals.”

Another interesting item, a golden brooch depicting Aphrodite from Sirkap (10), represents a connecting link between depictions no. 3 and no. 4. It has a schema almost identical to no. 3, the only difference in the composition being the position of the legs, which are crossed. The pillar is shown in more detail, with an acanthus head indicated on it. The goddess is also wearing a piece of jewellery similar to that seen in no. 4, but in this case formed by a row of holes. She, too, has a local element – bracelets on her arms, and like both Bactrian examples, she has wings, which are missing from the other Taxilan examples. It has to be asked whether the artists in Taxila meant these different depictions to indicate different gods, or whether it is just that the eastern Aphrodite was not clearly established and codified as a type.

In Gandhara, however, we also come across the telling of a story in which Aphrodite played a central role. A palette from Narai, close to Peshawar, shows a scene in which the goddess is punishing Eros for one of his usual misdeeds (2).⁴¹ The goddess is sitting on some sort of construction, maybe a bed, and is depicted in three-quarter view from behind. With her left hand she holds her naughty son to her, as she stretches out her right hand to strike him with a slipper. A nice detail is the participation of Aphrodite’s goose in the punishment: it is nipping the boy’s knee. The second figure of Eros is hiding behind the pillar. To the right of the goddess, the scene is viewed by a youth holding an unidentifiable bird in his left hand. This little work must have been created from some sort of imported model, since its theme is purely classical. The only Indian elements are the pieces of jewellery worn by both Aphrodite and Eros – opulent bracelets and anklets. J. Boardman suggests that the schema originated around the year 400.⁴² The slipper is a common tool of punishment in Greek art.⁴³ There is a well-known sculpture from island of Delos in which Aphrodite is reaching out with a slipper to the god Pan, who is harassing her.⁴⁴ The theme does not appear to be older than the beginning of the 1st century BC. A goose accompanies Aphrodite on, for example, a bronze mirror from Corinth from 380–370 BC.⁴⁵

41 *Crossroads of Asia* cat. no. 153.

42 *Crossroads of Asia* pp. 152–153.

43 LIMC II, Aphrodite nos. 1252–4, in the case of no. 1353 the scene is completed by a youth looking on, holding a bird.

44 LIMC II, Aphrodite 514.

45 LIMC II, Aphrodite 1343, p.131.