Examiner's commentary

The topic is appropriate to the subject and adequately placed within an academic context. At first reading, the research question, though appropriate, seems very broad. However, the introduction effectively explains the purpose and focus and limits the scope. The methodology of the investigation is firmly centred on the exploration of two pairs of artworks, an appropriate number for a 4,000-word essay. The selection of scholarly secondary sources offering different theories about the topic is very suitable. Subject-specific concepts, styles and terminology are used accurately suggesting a good level of disciplinary knowledge. The analysis is structured and remains focused on the research question throughout the essay. The inclusion of close-up views aids in illustrating the points made. A consistent argument is developed based on the candidate's visual analysis of the artworks, supported by secondary sources. The comparative approach of the argument is very appropriate in this case. There is a critical evaluation addressing whether the sources and methods used were appropriate and produced a valid conclusion. Reflections refer to skill development and demonstrate intellectual initiative. Unfortunately, references in the bibliography are incomplete.

Topic: Greek influences on Gandhara art of India

Research Question: How far is it justified to say that Greek Hellenistic sculptures have impacted the Gandhara art of India?

Figure 1: 'Apollo Belvedere' Artist after Leochares, (130-140 CE) Style-Hellenistic medium- Marble

Figure 2: 'Maitreya Bodhisattv' Artist Unknown, (3rd century) style-Gandhara medium-Schist

Figure 3:' Laocoon and his Sons' Artists- Hagsesander, Athenodoros, polydorus of Rhodes. (23-27 CE) Style-Hellenistic. Medium- White Marble

Figure 4:' Panel of Enlightenment' Artist- unkown. (2nd-3rd Century C.E). Style-Gandhara. Medium-Schist.

Word Count: 3786

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INTRODUCTION

Flourishing on the cross roads of Asia, Gandhara Kingdom connected trade routes that facilitated exchanges of not just goods, but also religion, ideas and knowledge. Existing since the time of Rigveda (one of the four Indian scriptures), Gandhara has been ruled over by many empires such as Achaemenid in the 6th century BCE, Alexander the Great in 327 BCE, Mauryan and then the Indo Greek Kingdom[1]. Hence, creation of art in Gandhara was a combination of different social and cultural point of views. It was known for its mixture of various components and elements, taken from various cultures such as Buddhism, Hellenism and Hinduism, thus the art style remains as a strong exemplar of social syncretism. Despite the various socio-cultural invasions and influences, existing researches suggest that Gandhara is most famed for its Greco-Buddhist art. This was introduced as a local tradition by the Indo-Greeks in the Hellenistic reign that was established after Alexander's death. It supposedly re-formed the basis of Gandhara's artistic vocabulary, which is what formed the portrayal of human figures in the style of Gandhara art prevailing for over the following seven centuries.

Famous Art Historian, Natalia Klimczak, suggests that the initiative to portray Buddha in human form was inspired from the humanistic Hellenistic representation of Gods by Greeks. This was initially represented through anthropomorphic representations using iconography and symbolism only[2]. However, there are also a few counter theories like "Mardan: Greek, Roman insluence seen on Gandhara art" by Dawn[3] that imply Roman, Iranian and Asian arts were

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[1] Naveed, Muhammad Bin. "Gandhara Civilization." *Ancient History Encyclopedia*, Ancient History Encyclopedia, 10 Mar. 2019.

[2] KLIMCZAK, NATALIA. "What Does Alexander the Great Have to Do with Buddhist Imagery?" 4 Feb. 2016. Web. 11 Jan. 2019.

[3] "MARDAN: Greek, Roman Influence Seen on Gandhara Art." *DAWN.COM*. N.p., 10 July 2008. Web. 11 Jan. 2019.

major influences. Hence to assess the validity of the highly popularized Greek Hellenistic influence on the art of Gandhara, the research question was formed, **"How far is it justified to say that Greek Hellenistic sculptures have impacted the Gandhara art of India".**

Greek Hellenistic was characterized by its rich elaborations and decorations, which is why sculptures during this period were highly detailed, precise and prodigious in nature. In order to extract the extent to which these portrayals have impacted the Gandharan art, this essay is a comparative study between 'Apollo Belvedere' by Leochares from Hellenistic period with 'Bodhisattva Maitreya' from Gandharan period. Further it will also compare 'Laocoon and his sons', another Greek sculpture by Hagesander, Athenodoros and Polydorus, with 'Panel of the Enlightenment', Gandharan sculpture. The choice of Hellenistic artworks was made, as both were one of the most prominent sculptures of Greek Hellenistic period, while the Gandharan sculptures were chosen, as they became one of the most popular figures to be represented from the Gandhara Art. The analysis will be done on the basis of 'representation of Gods' depicted through human form and symbolism. Further studying this form, anatomical details provided in body parts such as Head, Torso, Limbs will also be studied to draw similarities and dissimilarities. Although similar to the existing theories, the essay will draw a study upon the similarities in the expression of humanism (through aspects such as facial features, portrayal of emotions, and drapery), however, this study will further be used to pull out the intricate dissimilarities that are not so commonly acknowledged.

A visit to the Metropolitan museum of art will act as an effective primary source as it provided information on the origination of Gandhara art comprising of many influences from Hinduism, Buddhism and Hellenism. It will be further used to analyse the sculpture of 'Maitreya Bodhisattva' in detail and compare elements from Indian and Greek cultures, highlighting the social merging. Besides this, scholarly articles like "Art of the Hellenistic Age and the

Hellenistic Traditions" and "Hellenistic Sculpture" by the MET museum website will be used to gain an insight into the Hellenistic Greek period and its art style. Also, comparative researches like "How Gandhara art grew out of an encounter between India and Greece" by Scroll.in will help in creating an in depth comparative analysis between all the sculptures from the two eras.

HISTORY OF GREEK ART

 Ancient Greek art developed amid the eighth century BCE (700-800)[4] reflecting Eastern monumental art and Egyptian art. It is said to be divided into three prominent periods namely; Archaic, Classical and Hellenistic. Greek artists were keen on capturing human body and hence, Archaic Greece, from the 8th century BCE, in form of sculptural art produced models in clay , ivory and bronze which very tiny and solid. It was later during the Classical period, that sculptors moved away from the rigid rules and adopted Marble structures for crafting sculptures as it offered better rendering. Life-size statues began to be produced in Marble and they as per the tradition, they were all dedicated to Gods and Goddesses either as worship sites or grave markers[5]. By the Hellenestic period, sculptors wished to make these statues more significant and expressive by portraying important episodes in the lives of the Gods and made it look so realistic that it would appear as if the incident just happened and the moment froze. The Idealism of classical art offered path to a higher level of Naturalism in this period. The suggestions of eminence and modesty of classical era were changed with bold expressions depicting power[6].

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[4]"Greek Art (c.650-27 BCE) History, Characteristics." *American Gothic, Grant Wood: Analysis*. Web. 11 Jan. 2019.

[5]Cartwright, Mark. "Ancient Greek Sculpture." *Ancient History Encyclopedia*. Ancient History Encyclopedia, 10 Jan. 2019. Web. 11 Jan. 2019.

[6]Team, GL. "Hellenistic Sculpture • Greek Landscapes." *History of Greece: The Hellenistic Era*. 14 Dec. 2018. Web. 11 Jan. 2019.

HISTORY OF GANDHARA ART

Located as the northern Pakistan and Afghanistan today, Gandhara region was denominated by multiple dynasties[7]. As it was believed, Alexander on conquering any region would leave craftsmen, soldiers and other followers to inter-marry the local culture with the Greek tradition. Hence traces of Greek influences prevailed in Gandhara style of Buddhist visual art.

Initially propagated by Ashoka, Buddhism formed a base in Gandhara. Later it was under the Kushans that the region became, a hub of Buddhist activities, and high point of Gandhara art[8]. As King Kanishka during 1st century BCE glorified Buddha, he introduced the Buddha image for the first time. This defined the entire Gandhara culture. Henceforth the life story of Buddha became the main subject matter for all aspects of Gandhara Art. Additionally taking inspirations from the Greek influences, Gandhara also strived to achieve high rate of expressions and deep carvings, which were incorporated in the representations of Buddha, which will be discussed in the essay further. This gave shape to the Greco- Buddhist art, which formed the basis of Gandhara Art.

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[7] Britannica, The Editors of Encyclopaedia. "Gandhara." *Encyclopædia Britannica*. Encyclopædia Britannica, Inc., 03 Sept. 2013. Web. 11 Jan. 2019.

[8] Naveed, Muhammad Bin. "Gandhara Civilization." *Ancient History Encyclopedia*. Ancient History Encyclopedia, 10 Jan. 2019. Web. 11 Jan. 2019.
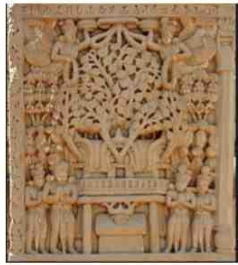
Figure 1: The Boddhi Tree   *Figure 2: Buddha in human figure*   *Figure 3: Stupa*

The merging of Buddhist Devotion with Hellenistic art, deduced in the best offering in Indian art: The *Buddha* in human form. He was first depicted only in hallowed and sacred symbols and icons. For example, the Fig tree as a symbol of Buddhism represents the 'Boddhi Tree', because it is believed that Gautama Buddha, the founder of Buddhism, at Mahabodhi Temple achieved spiritual enlightenment under this tree. Stupa, Buddhist temple, another icon very commonly used to depict Buddha, symbolizes a ceremonial burial mound. According to 'MahaparinirvanaSurta' (an ancient Buddhist text), the cremated body of Buddha was divided into eight portions and each portion was given to the eight realms where he lived. In order to house the remains, a Stupawas built to feel the living presence of Buddha[12]. As it was a classic tradition since archaic times to represent gods and goddesses in human form, along with the important episodes prevalent in their lives, craftsmen from the Hellenistic period were proficient at making realistic representations of the same. The Gandhara sculptors adopted this

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[9] "FEATURES|THEMES|History." *Buddhism in China Today: An Adaptable Present, a Hopeful Future | Buddhistdoor*. Web. 04 Mar. 2019

[10] "Four Scenes from the Life of Buddha - (Detail) The First Sermon at the Deer Park in Sarnath Edit - Google Arts & Culture." *Google*. Google, Web. 04 Mar. 2019.

[11] "Stone Buddhist Stupa 38"." *Hindu Gods & Buddha Statues*. Web. 04 Mar. 2019.

[12] Violatti, Cristian. "Stupa." *Ancient History Encyclopedia*. Ancient History Encyclopedia, 11 Jan. 2019. Web. 11 Jan. 2019.

technique, however, they also used iconography from before in these human portrayals like the stupa placed on Buddha's head like a crown to depict his princely life.

Background
[13]

Figure 4a: Apollo Belvedere

[14]

Figure 5a: 'Maitreya Bodhisattva'

Apollo was known as God of light in Greek mythology and knowledge who defeated the monster Python and conquered over Delphi, a place that was considered as the center of earth[15]. Apollo shot the earth serpent with his arrow and the artist after Leocharres like Leocharres himself, appropriated this incident in a marble sculpture, incorporating the realism from the Hellenestic period and called it *Apollo Belvedere*[16]. The sculpture portrays Apollo just moments after he has released the arrow and awaits victory. On the other hand, Bodhisattva is an enlighten being and not a God like Apollo. They are compassionate figures like saints and not historical people unlike *Buddha*. As mentioned in the Mahayana teachings, 'Buddha' was once born as a Bodhisattva and a Bodhisattva takes many lifetimes to reach Buddhahood.[17].

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[13] "S5.1 APOLLO BELVEDERE." *HERMES MYTHS 6 FAVOUR - Greek Mythology*. Web. 04 Mar. 2019.

[14] "Standing Bodisattva Maitreya (Buddha of the Future)." *The Met's Heilbrunn Timeline of Art History*. Web. 04 Mar. 2019.

[15] "Apollo and Daphne • The Greek Myth Story of Daphne and Apollo." *Greek Gods & Goddesses*. Web. 11 Jan. 2019.

[16] "Apollo Belvedere." *Greco-Roman Mythology*. Greco-Roman Mythology, 03 Dec. 2012. Web. 11 Jan. 2019.

[17] "Bodhisattva Maitreya." *Khan Academy*. Khan Academy, Web. 11 Jan. 2019.

Maitreya Bodhisattva is the one who will be born to teach enlightenment in the next age. Similar to the robe in *Apollo Belvedere*, *Bodhisattva* is ornamented and richly clothed showing the princely lifestyle of the Buddha before enlightenment.

Head

Figure 6a:*Apollo's Head*

Figure 5b: *Maitreya's Head*

HAIRSTYLE

Abiding to the classical representation of god and goddesses in Greek art, the sculptures were carved in great details. It was a practice to give a crown like structure to their hairstyles to amplify charm and power. Similarly, the artist after Leocharres carved extremely curly hair that appears almost as if tangled into each other. Yet each strand of hair is independently visible flowing right from the front of the forehead, going all the way down to the end of the neck. Likewise, in the Hindu Culture, the crown generally speaks of the control, authenticity and triumph[19]. Elements like curly hair was absent in the school of Gandhara. Gandharan sculptors got inspired by the representation of this hairstyle by the Greeks. Bodhisattva Maitreya like Apollo possesses a top-knot hairdo known as the kandhika which is comprised of the double

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[18] "Apollo Belvedere Bust." *The Ancient Home*. Web. 04 Mar. 2019.

[19] "History of Crowns - Origin and Symbolism of Crown." *Who Invented Hats? - History and Origin of Hats*. Web. 16 Jan. 2019.

loop of the bound hair. Moreover, the rigidly backward combed hair with the bowknot, is accessorized with a string of beads showing the lavish portrayal of charisma of the prince in India.

FACIAL EXPRESSION

Figure 6b: Closer look at Belvedere's head .

Figure 5c: Closer look at Bodhisattva's head

Greek art springing from Classical Greek thoughts, exhibited progressively sensational and practical highlights of human body. Facial expressions, like eyes, nose and lips were deeply carved and finished to portray the inner emotions. '*Apollo Belvedere*', for example, shows an intricately detailed neutral expression with the use of heavy contrast of light and shadow. Despite the battle with Python, '*Apollo*' being a God is self-assured of success and commands serenity in his expression throughout. Similarly, '*Maitreya Bodhisattva*' also portrays calm features and wears a slight smile like the Buddha depicting peace. He possesses a round face with no facial muscles visible, like in '*Apollo*', yet it can be said that the Gandharan sculptors also adopted similar techniques of chiselling out detailed muscles that conveyed the composed characteristics of a '*Bodhisattva*'. Both the sculptures possess a round face, however, '*Apollo*'

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[20] "Standing Bodisattva Maitreya (Buddha of the Future)." *The Met's Heilbrunn Timeline of Art History*. Web. 04 Mar. 2019.

[21] "Ancient Influences on Renaissance Art." *Chicano Movement Geography*. Web. 04 Mar. 2019.

depicts emotions of bravery while *'Bodhisattva'* depicts peace. Both Gandharan and Greek sculptors depict these figures as a positive sign, a powerful and a loving human which shows optimism.

EYES

Figure 6c: Apollo's Eyes

Figure 5d: Maitreya's Eyes

Believed to possess supernatural powers, *'Apollo's'* powers have perhaps been shown through his eyes that despite lacking pupils, he was able to shot the Python straight in the head and kill him. Unlike *'Apollo'*, eyes of *'Bodhisattva'* seems comparatively more visible and focused because of the existence of a curved line in the centre of the conjunctiva. In both the figures eyebrows are merely visible because of the shadow created through a cut between the forehead and upper eyelids. Eyes of both the sculptures are visibly largely marked and concretely curved inwards . However, lower lid of the eye in *'Apollo'* seems to merge along with cheeks contrasting with the eyelids of *'Bodhisattva'*, that are more striking and realistic. This could possibly be due to the color contrast of the two sculptures as in white it is difficult for one to see sharp cuts whereas grey, under the contrast of light and shadow, highlights such features.

BEARD AND MOUSTACHE

Figure 7: Close up view of Laocoon's
moustache from 'Laocoons and sons'

Figure 5e: Close up view of
Bodhisattva

Moustache and beard, since ancient times, depicts masculinity in Indian culture and has been majorly used to portray prince like aura and has been part of Indian Art. As indicated by an art chronologist and author K. Krishna Murthy moustaches and beards on figures demonstrates a similarity to that of Greek[23]. However, on analyzing the sculpture, '*Laocoon and sons*', it was observed that Greek moustaches and beards were detailed with fine hair lines which looked bushy, while '*Bodhisattva*' only retains a contoured shape of the chevron moustache lacking details.

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[22] "Greek Art and Archaeology." *Greek Art & Architecture: Knossos: The "Toreador" Fresco.* Web. 04 Mar. 2019.

[23] Murthy, K. Krishna. "Coiffures and Head-Dresses." The Gandhara Sculptures- A Cultural Survey. Delhi: Ajanta Publications, 1977.52. Print.

24

Figure 8: Sculpture from Mohenjo-Daro

As on of the most recognized examples, Indus Valley civilization preceded the Greek Hellenestic, yet the figure belonging to Mohenjo-Daro from around 2500 BCE[25], of the Priest King (fig.8), has a noticeable symmetrically aligned moustache and a beard. On one hand, where the moustache is shown with deeply cut contours but with a smooth surface on the inside, the beard is shown in fine lines, appearing fake. However, it can be deduced that, wearing moustaches was hence not influenced by Hellenistic Greeks.

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[24] "Indus Valley Civilization Paintings Arts Of Indus Valley Civilization Indian Culture Series Ncert ~ WCDF." *WCDF*. Web. 04 Mar. 2019.

[25] ""Priest King," Mohenjo-daro 41." *Harappa*. Web. 08 Mar. 2019. -

NECK

Figure 6d: Close up view of the Neck

Figure 5f: Close up view of the Neck

As it was a tradition in Greek art to exaggerate features to make them more beautiful and god like, it can be said that '*Apollo's*' neck was elongated purposely by the sculptor to enhance its beauty. Moreover, as he turns towards the left looking at the Python, his nerves protrude out giving him a muscular look. Whereas, in '*Maitreya Bodhisattva*', the neck is comparatively shorter and broader with no details of the muscles. However, there is a very abrupt neckline visible, which is perhaps the joint in the sculpture if it was made in parts.

HANDS AND TORSO

Figure 4b: Close up view of the Torso

Figure 5g: Close up view of the Torso

The athletic broad chest and triangular torso of '*Apollo*' depicts a strong command over his posture with stretched arms giving a sense of movement. The sculptor portrays '*Apollo*' as he has just released the arrow towards the serpent and holds a bow in his left hand. On the other hand, '*Maitreya Bodhisattva*' carries a relatively hefty body with a broad torso which makes it

appear as short and healthier showing his belief in peace and non-violence by disregarding the vigorous features from the Hellenistic style of sculpting. As it is known that although Romans took elements from the Greek art, they incorporated a more lifelike approach to their sculptures[26]. Hence, it was observed that this feature of showing comparatively more naturalistic style (hefty body) than idealistic (athletic) could have been an influence from the Roman art. Also, similar to the bow in '*Apollo's*' hand, *Maitreya* too here holds a *kumbha* in his left hand, little jar filled with a fluid of immortality[27]

LOWER BODY

Figure 4c: Closer look at Lower body

Figure 5h: Closer look at Lower body

LIMBS AND POSTURE

Both the sculptures, '*Apollo*' and '*Bodhisattva*', are realistic because all their body parts are well carved with complex details. '*Apollo's*' lower body is fully naked in order to reveal the beauty of each part abiding by the classical representation of Greek Gods. As done in the rest of the body, the artist of '*Apollo Belvedere*' in the limbs too, retains its smooth and polished surface (fig.4c). He merges the agile powers of the super being with a touch of softness in his

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[26] "What Is the Difference Between Greek & Roman Sculptures?" *EHow*. Leaf Group, 01 May 2011. Web. 16 Jan. 2019.

[27] "Bodhisattva Maitreya." *Khan Academy*. Khan Academy, Web. 16 Jan. 2019..

limbs to subtly convey his heroic characteristics. On the contrary, limbs of '*Maitreya*' are not visible as he is covered in a dhoti (garment worn by male Hindus). Hence it can be said, nudity as a characteristic from the Greek sculptures was denied by the Gandharan sculptors. Further, it is evident in the way both the sculptures stand, they display a sense of movement comprising the contrapposto pose, that is, resting entire weight on one of the legs and leaving the other relaxed[28]. '*Apollo*' puts most of his weight on the right leg whereas '*Bodhisattva*' with a slight bend in his right leg leaves it relaxed. Yet the posture appears to balance the body weight centrally.

29   30

Figure 9: Contrapposto stance   *Figure 10: Indian Dance Postures*

However, the existence of *Abhanga* and *Tribhanga*[31], important dance postures observed in the traditional dance styles, precedes the contrapposto like postures that have existed

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[28] Britannica, The Editors of Encyclopaedia. "Contrapposto." *Encyclopædia Britannica*. Encyclopædia Britannica, Inc., 14 Jan. 2014. Web. 17 Jan. 2019

[29] "ANIL MENON." *Round Dice.*. Web. 07 Mar. 2019.

[30] "Drawing Basics: Contrapposto Pose, How the Body Adjusts to Balance." *Paint Draw Paint, Learn to Draw*. Web. 07 Mar. 2019.

[31] "Gestures And Postures in Dance." *Gestures And Postures in Dance*. Web. 17 Jan. 2019.

since ancient times in Indian culture, that is even before the Greek invasion. *Abhanga* (fig.10), is a slight bend in the knee which seems similar to the posture of '*Bodhisattva*', is more of an influence here than Contrapposto by the Greeks. Additionally, it aligns with the concept of '*Bodhisattva*', as it means rest, quietness and contemplation.

ATTIRE AND ACCESSORIES

Figure 11: Clothing and accessories of Apollo

Figure 5i:Clothing and accessories of Maitreya

It is believed that Greek artists used nudity as a tool to depict various roles of men, ranging from Godly powers to heroism. Hence, nakedness itself was used as a form of dress as in '*Apollo Belvedere*'. Kenneth Clark, the famous art historian believes that Gods are portrayed as nudes to show that they are also like normal men[33]. On the other hand, Gandharan sculptors reflect upon Gods and saints as superior beings and hence instead of portraying '*Bodhisattva*' as nude, it is a tradition to richly adorn the sculptures with excessive jewels and drapes referring to the princely life of Buddha. They are decorated with flowing robes, bracelets, necklaces and threads containing amulet stones. Through the use of schist stone detailed carvings of such

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[32] "Apollo Statue in Vatican Museum, Rome, Italy." *123RF Stock Photos*. Web. 07 Mar. 2019.
[33] Clark, Kenneth The Nude: A Study in Ideal Form. New York: Pantheon, 1956

heavily pleated robes reflected a strong Indo-Greek influence as seen in the 'U' shaped drapery that falls around the neck of '*Apollo*' and towards the front in '*Bodhisattva*'.

Figure 5j: Close up view of the armlet

Figure 5k:Close up view of the necklaces

Ornamentation in Hindu culture is however, not simply for boasting, it is instead highly religious and holds a symbolic significance. For example, the armlet in a disc like shape with a lotus on it as seen on the right hand (fig.5j), is the sense of purity and symbolizes patience in Buddhism. '*Maitreya*', also possesses a religious thread, which is called as *Yanopavita,* which is worn after the scared thread ceremony of *Upanayana,* the Hindu rite-of-passage ritual[34]. The existence of halo, disk of light at the back of the sculpture, in '*Bodhisattva*' represents holiness or a sacred person[35].

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[34] Parikh, Divyesh. "Advait." *Prayer to Agni-- the Fire God.* 01 Jan. 1970. Web. 17 Jan. 2019.
[35] "Horus to Jesus Christ to the X-Men." *Halos in Western Art*. Web. 17 Jan. 2019.

Figure 4d: Close up view of the sandals

Figure 5l: Close up view of the Chappals

The idea of carving footwear was similar but difference was found in their cultural context. 'Chappals' are traditional slippers worn in India and 'sandals' are recognized as western footwear. '*Apollo*' wears a threaded sandal called as 'Talaria' in Greek mythology. The sandal is presumed to be winged and empowers the God to fly as swift as a bird. While '*Bodhisattva*' in form of 'Chappals', wears a 'Paduka' that is India's oldest ethnic footwear and sometimes refers to footprints of deities and saints.

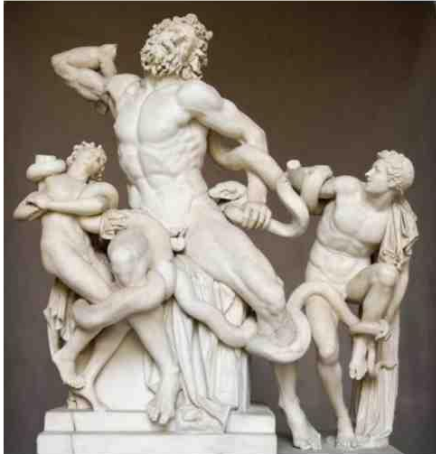# COMPARING 'LAOCOON AND HIS SONS' AND 'PANEL OF THE ENGLIGHTENMENT'

Figure 12a: Laocoon and his Sons   *Figure 13a: Panel of The Enlightenment*

Another Greek Hellenistic sculpture '*Laocoon and his sons*', draws picture on the atoning death of the Trojan priest and his sons as a punishment by '*Apollo*'. All the three models are interwinded by the monstrous sea snakes, a Greek mythical creature. '*Laocoon*', the priest, is placed in the foreground and hence seems to be the focal point of the sculpture (fig.12a), on the other hand, is a board of Buddha emerging from profound Samadhi (meditation) where he is encompassed between animals and people. *The Enlightenment* depicts Buddha achieving omniscience in the wake of pondering under a tree of Ficus for forty days. Both are artworks composed in a manner depicting individual folklore.

Scholar Vidya Dehejia in her analysis of the sculpture suggested that towards extreme left in the bottom (fig.13a), '*Mara*' is depicted seated pitifully in an attempt to influence '*Gautama*

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[36] "Four Scenes from the Life of Buddha - (Detail) The First Sermon at the Deer Park in Sarnath Edit - Google Arts & Culture." *Google*. Google, Web. 04 Mar. 2019.

[37] "Greek Art and Archaeology." *Greek Art & Architecture: Knossos: The "Toreador" Fresco*. Web. 04 Mar. 2019.

Buddha' from coming to enlightenment[38]. On the other hand, Arthur M. Sackler Gallery

suggested that '*Mara'* is rather towards the foreground on right side, adjacent to '*Buddha'*

ready with a knife to attack him[39]. However, after observing both the figures it was deduced

that the alleviation is a fusion of scenes beginning from '*Mara'* pulling out his weapon and

after that completion on his acknowledgment of annihilation. Both the sculptures are hence

aligned with design principles as the protagonist is placed right in the middle of the composition

and are very symmetrically balanced.

Figure 12b: Devil in 'Laocoon and sons'

Figure 13b: The evil army of Mara.

Further, the evil army of '*Mara'* holding weapons comprises of hybrids that are half human –

half animal (fig. 13b). Both the sculptures show a devilish aspect in their respective cultures

however, both emphasize on the Godly aspect of it more as deduced from the central placement

and enlarged sizes of the protagonists as compared to other figures. Metaphorically, it signifies

their strength and their power to silently bear the pain given by the demons.

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[38] Huntington, Susan L. "Aniconism and the Multivalence of Emblems." *The Mutual Dependency of Force and Law in American Foreign Policy on JSTOR*. 01 Jan. 1992. Web. 04 Mar. 2019.

[39] "The Art of Buddhism." Web. 04 Feb. 2019.

Figure 12c:Close up view of head in Laocoon

Figure 13c: Close up view of head in Buddha

'*Laocoon's*' facial expressions show an intense feeling of pain and horror with a partially open jaw that seems to not utter loudly even in sheer pain. Johann Winckelmann a renowned art historian suggests that the sculpture exemplifies grandeur that nobility possess yet at the same time it has a sense of simplicity too[40]. However, personally speaking, it appears as '*Laocoon*' is silently groaning as the snakes are gradually wining all over the body and hence the uncomfortable body language. On the contrary, '*Buddha*' in *The Enlightenment* conveys a sense of peace through his neutral expressions as he is engrossed in deep meditation. His loose shoulders and his invisible neck are a symbol of his relaxed body language unlike '*Laocoon's*'. Hence, in both the sculptures expressions and body language were aptly designed to convey specific message.

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[40] Wiencke, Matthew Immanuel. "Johann Winckelmann." *Encyclopædia Britannica*. Encyclopædia Britannica, Inc., 07 Feb. 2019. Web. 04 Mar. 2019.

CONCLUSION

To answer the question, "How far is it justified to say that Greek Hellenistic sculptures have impacted the Gandhara art of India", it was deduced that it is justified to say that Greek Hellenistic has impacted Gandharan art to a large extent however, the adaption of this influence was selective. First evident acceptance of the Greek art style was observed from the shift in representation of Buddha from iconography to actual human like form. However, critical analysis revealed that despite indulging in Greek style representations, Gandharan sculptors continued to employ indigenous iconography and symbolism in their sculptures. For example, jewellery worn by the '*Bodhisattva*' is an influence from the Hindus while the lotus on which the sculpture stands, denotes purity of the body in Buddhism and stupa on the forehead is a very commonly known symbol of enlightenment. On further analysing the sculptures, it was revealed that Gandharans were not just inspired by Hellenistic but also Romans and their own Hindu culture. As seen in the first pair of comparison where '*Apollo*' is more aligned with the ideals of beauty whereas the representation of '*Bodhisattva*' is more aligned with its character, like in ancient Roman sculptures that were known for its serious looking and determined representations. Moreover, '*Bodhisattva*' is more natural looking in regard to the body type whereas '*Apollo*' is more idealistic. Yet another influence of the Hindu ideology was the high ornamentation of '*Bodhisattva*' that reflected the luxurious lifestyle of the Indian kings and queens. Another major denial of Greek style of carving was observed in both pairs in the concept of nudity. Greeks considered nudity as a rich attire that boasted their beauty whereas Gandharan sculptors adorned sculptures with heavily pleated draperies and considered it as a gesture of respect. Nonetheless, this essay is an attempt to acknowledge newer interpretations and there could be a possibility of yet challenging the points above.

LIMITATIONS

Bodhisattva Maitreya has multiple versions with overall similarity. Yet minute variations having symbolic significance is present amongst all. Since the essay looks at only one version, these details might have been left unanalysed.

UNRESOLVED QUESTIONS

During the research it was observed that maximum Standing statues of Bodhisattva Maitreya displayed in various museums like MET, Norton Simon and Cleveland, have a missing right hand. Hence, it is a mystery whether the arm was broken over a period of time or originally sculpted in this fashion, leaving scope for further investigation.

WEBSITES

INFORMATION SOURCE

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[IMAGE SOURCE](#)

Figure 1- 1-"FEATURES|THEMES|History." *Buddhism in China Today: An Adaptable Present, a Hopeful Future | Buddhistdoor*. Web. 04 Mar. 2019.

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Figure 3- "Stone Buddhist Stupa 38"." *Hindu Gods & Buddha Statues*. Web. 04 Mar. 2019.

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Figure 5- "Standing Bodisattva Maitreya (Buddha of the Future)." *The Met's Heilbrunn Timeline of Art History*. Web. 04 Mar. 2019.

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Figure 11- "Apollo Statue in Vatican Museum, Rome, Italy." *123RF Stock Photos*. Web. 07 Mar. 2019.

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Figure 13- "Four Scenes from the Life of Buddha - (Detail) The First Sermon at the Deer Park in Sarnath Edit - Google Arts & Culture." *Google*. Google, Web. 04 Mar. 2019.

International Baccalaureate
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Bachillerato Internacional

Extended essay - Reflections on planning and progress form

Candidate: This form is to be completed by the candidate during the course and completion of their EE. This document records reflections on your planning and progress, and the nature of your discussions with your supervisor. You must undertake three formal reflection sessions with your supervisor: The first formal reflection session should focus on your initial ideas and how you plan to undertake your research; the interim reflection session is once a significant amount of your research has been completed, and the final session will be in the form of a viva voce once you have completed and handed in your EE. This document acts as a record in supporting the authenticity of your work. The three reflections combined must amount to no more than 500 words.

The completion of this form is a mandatory requirement of the EE. It must be submitted together with the completed EE for assessment under Criterion E. As per the 'Protocols for completing and submitting the Reflections on planning and progress form' section of the EE guide, a mark of 0 will be awarded by the examiner for criterion E if the RPPF is blank or the comments are written in a language other than that of the accompanying essay.

Supervisor: You must have three reflection sessions with each candidate, one early on in the process, an interim meeting and then the final viva voce. Other check-in sessions are permitted but do not need to be recorded on this sheet. After each reflection session candidates must record their reflections and as the supervisor you must sign and date this form.

First reflection session

Candidate comments:

On observing "Maitreya Bodhisattva" sculpture in Metropolitan Museum of Art, New York, I was intrigued to find out about Gandhara art. While going through the museum write-up accompanied by the sculpture I learned about Gandharan Art and its origination because of many foreign invasions made to the kingdom of Gandhara, especially by that of Greeks. Through this, I was acquainted with the resemblance of classical Greek Hellenistic sculptures with Gandharan sculptures. I was inquisitive of the reason behind this similarity. I wondered whether the similitude was because of the said forays. Hence, I read various interviews and scholarly articles such as, 'A treasure trove of Gandhara civilisa-tion' by Dawn and 'Greco-Buddhist Art: Gandhara Figures at Christie's New York', which then helped me form my Research Question to, "How far is it justified to say that Greek Hellenistic sculptures have impacted the Gandhara art of India".

Date: 17th July 2018

Interim reflection

Candidate comments:

While conducting an in depth research on Gandhara art and Classical Greek sculptures, I found that there were a vast number of artworks available for investigation which were equally interesting, broadening my area of investigation. Thus narrowing down a wider research to a focused essay was a challenge. Access to scholarly articles like "Art of the Hellenistic Age and the Hellenistic Tradition" and "Gandhara" by the Met Museum made me more informed about the multi-ethnic characteristic of Gandharan taste, which devel-oped from the synthesis of foreign styles such as Greek Hellenistic sculptures with Indian forms. Hence, I decided to choose "Laocoon and His Sons" and "Apollo Belvedere" as they are classic examples defining art in Greek period in comparison to "Bodhisattva Mait-reya" and the "Panel of The Enlightenment" belonging to Gandhara art. The choice was justified on the basis of their state of conservation, accurate sources and aesthetic values of their respective periods. Further with the help of research papers such as "Human Anatomy in ancient Indian sculptures of Gandhara art illustrating the fasting Buddha" and "Ancient Greek Sculpture" by Ancient History Encyclopedia, I was able to structure my essay formally and analytically to create comparisons between the chosen sculptures on the basis of individual anatomical parts. Thus giving my research a much needed direction.

Date: 12th October 2018

Final reflection - Viva voce

Candidate comments:

After writing my extended essay I feel accomplished, as I was able to gain in depth knowledge on two new art forms, Gandhar and Greek Hellenistic. From the beginning, I was comfortable with formally analyzing paintings. However, it was difficult for me to visually study and describe the artworks I chose, since they were all 3 dimensional. Khan academy and Smart History videos helped me understand how to approach analysis of sculptures. Further this writing practice gave me an insight upon various other factors such as Roman Art which also tremendously influence Gadhara art besides Hellenistic sculptures. This knowledge was earlier unknown to me. Writing this research paper enhanced my research skills to a great extent. My awareness about certain art movements such as Humanism and Expressionism was also improved.

Date: 16th January 2019