

Ancient Buddhist Scrolls From Gandhara The British Library Kharosthi Fragments Gandharan Buddhist Texts

On the life of a Catholic convert and revolutionary from Bengal.

This book examines catalysts for Buddhist formation in ancient South Asia and expansion throughout and beyond the northwestern Indian subcontinent to Central Asia by investigating symbiotic relationships between networks of religious mobility and trade.

"Ancient Buddhist Scrolls from Gandhara will appeal to a broad audience with interests in Buddhism, comparative religion, and Asian languages."--BOOK JACKET.

Four Gandhari Samyuktagama Sutras continues the study of Gandharan Buddhist texts and is the first investigation of a scroll from the Senior Collection of Kharosthi manuscripts. Senior scroll number 5, one of the best preserved of all Kharosthi manuscripts, contains four short sutras that give a first-hand account of meditation practice in Gandhara in the middle of the second century A.D. Andrew Glass is the lead researcher on the Gandhari Dictionary Project and a member of the British Library/University of Washington early Buddhist Manuscripts Project (www.ebmp.org).

Volume two of Marilyn Rhie's widely acclaimed and formative multi-volume work on Buddhist Art in China and Central Asia focuses on the art and the religious and historical background in the regions of South and North China (other than Kansu) and the sites of Tumshuk, Kucha and Karashahr in Central Asia from 316-439 A.D.

Edited by Jonathan A. Silk Leiden University, Editor-in-Chief. Editors: Richard Bowring, University of Cambridge, Vincent Eltschinger, EPHE, Paris, and Michael Radich, Heidelberg University There is no Buddhism without Buddhists, without monks and poets and philosophers, just as there is no Buddhism without the Buddha and the hosts of figures who populate the Buddhist Universe. This second volume of Brill's Encyclopedia of Buddhism, devoted to Lives, offers a wide array of entries devoted both to the Buddhist pantheon and to historical Buddhists from throughout Asia in the pre-modern period. Following on the 2015 publication of Volume I, dedicated primarily to Buddhist literature, this volume offers in its first section entries on Buddhas, bodhisattvas, deities and other transhistorical and translocal figures, while the second section presents accounts of historical or semi-historical individuals, organized by geographic region.

Illustrations: 247 b/w illustrations Description: This book deals with crucial though controversial questions in Buddhist art: the origin of the Buddha image and the iconography of the Buddha images. The earliest Buddhist art of Sanchi and Bharhut is aniconic: The Buddha is represented in symbols only. In the later Buddhist art of Gandhara and Mathura, the Buddha is represented in human form: he is the principal subject of sculptural art. The book seeks to explore the geographical area in which the image of the Buddha first emerged and whether the Buddhist doctrines-Hinayana or Mahayana-had anything to do with this transformation. The Buddha image, as developed eventually at Sarnath, became the model for the Buddha images in whole of Asia, south-east, central and eastern Asia. The iconographic features of the Buddha image are superficially an aberration, being in apparent conflict with the doctrine. The Buddha had cut off his hair at the time of his renunciation; the rules of the order enjoin that a monk must be tonsured and must discard and eschew all riches. However, in his images, the Buddha has hair on his head; later he is also endowed with a crown and jewels. After an exhaustive examination of the views of various scholars, the book answers these questions and resolves the controversies on the basis of literary, numismatic and epigraphic sources. More importantly it makes use of the valuable evidence from the contemporaneous Jaina art: Aniconism of early Jaina art and the iconographic features of Jaina images. The implications of this study are also important: Does India owe idolatry to Buddhism? Was this of foreign inspiration? Was the Buddha image fashioned after the Vedic Brahma and whether the Buddha's usnisa and Buddhist art motifs are rooted in the Vedic tradition? The book is profusely illustrated and provides rich and stimulating fare to students of Indian art in general and of Buddhist art in particular.

As the Dead Sea scrolls have changed our understanding of Judaism and early Christianity, so a set of twenty-nine scrolls recently acquired by the British Library promise to provide a window into a crucial phase of the history of Buddhism in India. The fragmentary birch bark scrolls, which were found inside one of a set of inscribed clay pots, are written in the Gandhari Prakrit language and in Kharosthi script. Dating from around the beginning of the Christian era, the scrolls are probably the oldest Buddhist manuscripts ever discovered. The manuscripts and pots come from a region known in ancient times as Gandhara, corresponding to modern northern Pakistan and eastern Afghanistan. At the peak of its influence, Gandhara was the capital of a series of wealthy and powerful dynasties and became one of the world's most important centers of Buddhism and the gateway through which Buddhism was transmitted from India to China and other parts of Asia. Gandhara was also a principal point of contact between India and the Western world. Despite abundant archeological evidence of Gandhara's thriving culture, until now there has been virtually no documentary evidence of its literary and religious canon. This volume introduces a groundbreaking project to decipher and interpret the Gandhāran texts. It provides a detailed description of the manuscripts and a survey of their contents, along with a preliminary evaluation of their significance. Also included are representative samples of texts and translations. This discovery sheds new light on the regional character of early Indian Buddhist traditions, the process of the formation of standardized written canons, and the transmission of Buddhism into central and east Asia. Ancient Buddhist Scrolls from Gandhara will appeal to a broad audience with interests in Buddhism, comparative religion, and Asian languages. For more information go to the Early Buddhist Manuscript Project web site at <http://www.ebmp.org/>

When a Chinese monk broke into a hidden cave in 1900, he uncovered one of the world's great literary secrets: a time capsule from the ancient Silk Road. Inside, scrolls were piled from floor to ceiling, undisturbed for a thousand years. The gem within was the Diamond Sutra of AD 868. This key Buddhist teaching, made 500 years before Gutenberg inked his press, is the world's oldest printed book. The Silk Road once linked China with the Mediterranean. It conveyed merchants, pilgrims and ideas. But its cultures and oases were swallowed by shifting sands. Central to the Silk Road's rediscovery was a man named Aurel Stein, a Hungarian-born scholar and archaeologist employed by the British service. Undaunted by the vast Gobi Desert, Stein crossed thousands of desolate miles with his fox terrier Dash. Stein met the Chinese monk and secured the Diamond Sutra and much more. The scroll's journey—by camel through arid desert, by boat to London's curious scholars, by train to evade the bombs of World War II—merges an explorer's adventures, political intrigue, and continued controversy. The Diamond Sutra has inspired Jack Kerouac and the Dalai Lama. Its journey has coincided with the growing appeal of Buddhism in the West. As the Gutenberg Age cedes to the Google Age, the survival of the Silk Road's greatest treasure is testament to the endurance of the written word. Anyone with an understanding of art in general and a knowledge, however slight, of Indian things, will, on being shown a work of Indian sculpture, unfailingly label it Indian. Differences in age and origin, however clearly marked to the discerning eye, when pointed out to the outsider, will be apprehended only with more or less difficulty. There is something so strong, and at the same time unique, in any Indian work of art that its 'Indianness' is felt first of all, and what it is, is seen only on second thought. How this Indianness is expressed in terms of the relationship between line, surface, volume and other elements of visualisation is dealt with

in this book. There are permanent qualities throughout the fabric of Indian sculpture which are discussed in detail. These essential qualities, all interrelated and inseparable, contain within their compass the life of Indian plastic art. The book surveys the structure of Indian sculpture in its relevant aspects. The underlying and essential qualities are viewed in their permanency throughout the special conditions that the single monuments imply. Their outward connections, geographical and chronological, are seen to resolve themselves into ethical problems and those of the artistic process itself. While stylistic investigations are the basis of this book, Indian sculpture is dealt with as conditioned by the Indian craftsman. His consciousness makes him known to himself as a part of nature and his work in the form of this 'naturalism'. Its degree and aspects vary according to the levels of his consciousness.

Examines in detail the complete text of the Rhinoceros Sutra found in the British Library's Kharosthi scrolls--the oldest Buddhist texts ever found.

The desire to alter and adorn the human body is universal. While specific forms of body decoration, and the underlying motivations, vary according to region, culture, and era, all human societies have engaged in practices designed to augment and enhance their natural appearance. Tattooing, the process of inserting pigment into the skin to create permanent designs and patterns, appears on human mummies by 3200 BCE and was practiced by ancient cultures throughout the world. Ancient Ink, the first book dedicated to the archaeological study of tattooing, presents new research from across the globe examining tattooed human remains, tattoo tools, and ancient art. It contributes to our understanding of the antiquity, durability, and significance of tattooing and human body decoration and illuminates how different societies have used their skin to construct their identities. Ancient Ink connects ancient body art traditions to modern culture through Indigenous communities and the work of contemporary tattoo artists.

The Mogao grottoes in northwestern China, located near the town of Dunhuang on the fabled Silk Road, constitute one of the world's most significant sites of Buddhist art. Preserved in some five hundred caves carved into rock cliffs at the edge of the Gobi Desert are one thousand years of exquisite wall paintings and sculpture. Founded by Buddhist monks in the late fourth century, Mogao grew into an artistic and spiritual center whose renown extended from the Chinese capital to the far western kingdoms of the Silk Road. Among its treasures are 45,000 square meters of murals, more than 2,000 statues, and over 40,000 medieval silk paintings and illustrated manuscripts. This sumptuous catalogue accompanies an exhibition of the same name, which will run from May 7 through September 4, 2016, at the Getty Center. Organized by the Getty Conservation Institute, Getty Research Institute, Dunhuang Academy, and Dunhuang Foundation, the exhibition celebrates a decades-long collaboration between the GCI and the Dunhuang Academy to conserve this UNESCO World Heritage Site. It presents, for the first time in North America, a collection of objects from the so-called Library Cave, including illustrated sutras, prayer books, and other exquisite treasures, as well as three full-scale, handpainted replica caves. This volume includes essays by leading scholars, an illustrated portfolio on the replica caves, and comprehensive entries on all objects in the exhibition.

A fascinating exploration of the role that magic has played in the history of Buddhism As far back as we can see in the historical record, Buddhist monks and nuns have offered services including healing, divination, rain making, aggressive magic, and love magic to local clients. Studying this history, scholar Sam van Schaik concludes that magic and healing have played a key role in Buddhism's flourishing, yet they have rarely been studied in academic circles or by Western practitioners. The exclusion of magical practices and powers from most discussions of Buddhism in the modern era can be seen as part of the appropriation of Buddhism by Westerners, as well as an effect of modernization movements within Asian Buddhism. However, if we are to understand the way Buddhism has worked in the past, the way it still works now in many societies, and the way it can work in the future, we need to examine these overlooked aspects of Buddhist practice. In Buddhist Magic, van Schaik takes a book of spells and rituals--one of the earliest that has survived--from the Silk Road site of Dunhuang as the key reference point for discussing Buddhist magic in Tibet and beyond. After situating Buddhist magic within a cross-cultural history of world magic, he discusses sources of magic in Buddhist scripture, early Buddhist rituals of protection, medicine and the spread of Buddhism, and magic users. Including material from across the vast array of Buddhist traditions, van Schaik offers readers a fascinating, nuanced view of a topic that has too long been ignored.

Ancient Buddhist Scrolls from Gandhara The British Library Kharosthi Fragments

Intended to inspire the devout and provide a focus for religious practice, Buddhist artworks stand at the center of a great religious tradition that swept across Asia during the first millennia. How to Read Buddhist Art assembles fifty-four masterpieces from The Met collection to explore how images of the Buddha crossed linguistic and cultural barriers, and how they took on different (yet remarkably consistent) characteristics in India, Pakistan, Afghanistan, the Himalayas, China, Korea, Japan, Sri Lanka, Thailand, Cambodia, and Indonesia. Works highlighted in this rich, concise overview include reliquaries, images of the Buddha that attempt to capture his transcendence, diverse bodhisattvas who protect and help the devout on their personal path, and representations of important teachers. The book offers the essential iconographic frameworks needed to understand Buddhist art and practice, helping the reader to appreciate how artists gave form to subtle aspects of the teachings, especially in the sublime expression of the Buddha himself.

The Inquiry of Ugra (Ugrapariprccha) is one of the most influential Mahayana sutras, preserved and transmitted in both India and China over many centuries and actively quoted in treatises on the bodhisattva path. It is, nevertheless, one of the most neglected texts in Western treatments of Buddhism. The Ugra appears to be one of the earliest bodhisattva scriptures to come down to us, and as such it offers a particularly valuable window on the process by which the bodhisattva path came to be seen as a distinct vocational alternative within certain Indian Buddhist communities. The Bodhisattva Path is a study and translation of the Ugra that will fundamentally alter previous perceptions of the way in which Mahayana was viewed and practiced by its earliest adherents. To achieve a better understanding of the universe of ideas, activities, and institutional structures within which early self-proclaimed bodhisattvas lived, the author first considers the Ugra as a literary document, employing new methodological tools to examine the genre to which it belongs, the age of its extant versions, and their relationships to one another. She goes on to challenge the dominant notions that the Mahayana emerged as a reform of earlier Buddhism and offered lay people an easier option. On the contrary, the picture that emerges is of the early Mahayana as a more difficult and demanding vocation, initially limited to a small contingent of monastic males. Combining a detailed critical study and translation of an important Buddhist scripture with a sweeping re-examination of the relationship between the Buddha and the practitioners alike and other interested in the history of Indian Buddhism and the formation of Mahayana.

Explores the problems for studying art and religion in Eurasia arising from ancestral, colonial and post-colonial biases in historiography.

"The great Tang dynasty record of the western regions is the itinerary of the journey undertaken by the Tripitaka-Master Xuanzang [a.k.a. Hsüan-tsang], in India and some parts of Central Asia in 629-45 C.E."--Page 1.

Discover the fascinating history of a long-hidden Buddhist culture at a historic crossroads. In the years following Alexander the Great's

conquest of the East, a series of empires rose up along the Silk Road. In what is now northern Pakistan, the civilizations in the region called Gandhara became increasingly important centers for the development of Buddhism, reaching their apex under King Kaniska of the Kusanas in the second century CE. Gandhara has long been known for its Greek-Indian synthesis in architecture and statuary, but until about twenty years ago, almost nothing was known about its literature. The insights provided by manuscripts unearthed over the last few decades show that Gandhara was indeed a vital link in the early development of Buddhism, instrumental in both the transmission of Buddhism to China and the rise of the Mahayana tradition. The Buddhist Literature of Ancient Gandhara surveys what we know about Gandhara and its Buddhism, and it also provides translations of a dozen different short texts, from similes and stories to treatises on time and reality.

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This fifth volume in the Gandharan Buddhist Texts series (GBT) presents two fragmentary manuscripts of the poem Songs of Lake Anavatapta. Previously known from versions in Sanskrit, Pali, Tibetan, and Chinese, the two recently discovered Gandhari-language versions confirm the poem's popularity in the ancient Buddhist world. The Songs of Lake Anavatapta consists of a series of narrations by the Buddha's foremost disciples (and finally by the Buddha himself) in which each reveals his own complex karmic history over many past lives and explains how, as a result of good deeds, he has come to be an enlightened disciple of the Buddha. An important theme is the complexity of karma, whereby not only the enlightened beings but even the Buddha himself suffer the effects of remnants of bad karma from evil deeds long-ago.

Gandharan art is often regarded as the epitome of cultural exchange in antiquity. The ancient region of Gandhara, centred on what is now the northern tip of Pakistan, has been called the 'crossroads of Asia'. The Buddhist art produced in and around this area in the first few centuries AD exhibits extraordinary connections with other traditions across Asia and as far as the Mediterranean. Since the nineteenth century, the Graeco-Roman associations of Gandharan art have attracted particular attention. Classically educated soldiers and administrators of that era were astonished by the uncanny resemblance of many works of Gandharan sculpture to Greek and Roman art made thousands of miles to the west. More than a century later we can recognize that the Gandharan artists' appropriation of classical iconography and styles was diverse and extensive, but the explanation of this 'influence' remains puzzling and elusive. The Gandhara Connections project at the University of Oxford's Classical Art Research Centre was initiated principally to cast new light on this old problem. This volume is the third set of proceedings of the project's annual workshop, and the first to address directly the question of cross-cultural influence on and by Gandharan art. The contributors wrestle with old controversies, particularly the notion that Gandharan art is a legacy of Hellenistic Greek rule in Central Asia and the growing consensus around the important role of the Roman Empire in shaping it. But they also seek to present a more complex and expansive view of the networks in which Gandhara was embedded. Adopting a global perspective on the subject, they examine aspects of Gandhara's connections both within and beyond South Asia and Central Asia, including the profound influence which Gandharan art itself had on the development of Buddhist art in China and India.

This volume continues the detailed examination of the British Library Kharosthi scrolls--extremely fragile and brittle fragments of manuscript on birch-bark rolls. Although their provenance is uncertain, there are strong indications that they came from Hadda in eastern Afghanistan and were most likely written in the early first century A.D. during the reign of the Saka rulers, making them the oldest known Buddhist manuscripts. Fragments 16 and 25 are two long, relatively narrow fragments that obviously belong to the same scroll. Two texts were written on the scroll, each by a different scribe. The first text, referred to as the Gandhari London Dharmapada, represents an anthology of verses well known in the Buddhist tradition. The second text is a series of stories concerning previous births of the Buddha and of some of his disciples. For more information go to the Early Buddhist Manuscript Project web site at <http://www.ebmp.org/>

Containing chapters 51-100 of China's best-loved work, in an edited, yet complete and wholly accurate translation for the Western reader. Travel with Monkey, Pig, Friar Sand and the Tang Priest as they continue their journey to India and finally attain the scriptures. Volume 2 contains some of the most famous episodes from this classic, including Monkey's duel with the Princess Iron Fan.

Examines Indian sculptures in color photographs and detailed explanations.

As the Dead Sea Scrolls have changed our understanding of Judaism and early Christianity, so a set of 29 scroll fragments acquired in 1994 by The British Library promise to improve our knowledge of the history of Buddhism in India.

Three Gandhari Ekottarikagama-Type Sutras continues the Gandharan Buddhist Texts studies of the first-century A.D. birch bark scrolls in the British Library's Kharosthi manuscript collection. It describes the text found on two fragments which constitute the lower part of a scroll and consists of the remnants of three sutras. All three sutras are relatively short and have an association with the number four, which suggests that they are from a Gandhar- Ekottarikagama, a collection of short discourses grouped according to numerical principles and one of the major collections of writings in the Buddhist canon. The first sutra records a discussion in which a brahman asks the Buddha four questions. The second sutra, like the third, depicts the Buddha preaching to monks. The structure of this sutra is based on the four postures: walking, standing, sitting, and lying down. The Buddha's discourse in the third sutra concerns the four efforts (or abandonings). The book describes the condition of the scroll and its reconstruction; examines in detail the literary and textual background of the sutras, comparing them with other extant versions and parallels in other languages; and presents a transcription of the extant text, a reconstruction, and an English translation. It includes chapters on the paleography, orthography, phonology, and morphology of the text, and offers a detailed analytic commentary. For more information go to the Early Buddhist Manuscript Project web site at <http://www.ebmp.org/>

The ancient region of Gandhara, with its prominent Buddhist heritage, has long fascinated scholars of art history, archaeology, and textual studies. Discoveries of inscriptions, text fragments, sites, and artworks in the last decade have redefined how we understand the region and its cultural complexity. The essays in this volume reassess Gandharan Buddhism in light of these findings, utilizing a multidisciplinary approach that illuminates the complex historical and cultural dynamics of the region. By integrating archaeology, art history, numismatics, epigraphy, and textual sources, the contributors articulate the nature of Gandharan Buddhism, its practices, and the significance of the relic tradition.

Gandhara, the ancient name for the region around modern Peshawar in northern Pakistan, was of pivotal importance in the production of Buddhist texts and art in the first centuries CE. Since the mid-nineteenth century, excavations of Gandharan monastery sites have revolutionized the study of early Buddhism. Among the treasures unearthed are hundreds of reliquaries--containers housing relics of the Buddha. This volume combines art history, Buddhist history, ancient Indian history, archaeology, epigraphy, linguistics, and numismatics to clarify the significance and function of

these reliquaries. The story begins with the Buddha's last days, his death and funerary arrangements, and the distribution of the cremated remains, which initiated a relic cult. Chapters describe Gandharan reliquary types and subgroups, the archaeological and historical significance of collections, and the paleographic and linguistic interpretation of the inscriptions on the reliquaries. The 400 reliquaries illustrated and surveyed are from museums and private collections in Pakistan, India, Japan, Europe, and North America. Stone is the primary material of construction, along with bronze, gold, and silver. Shapes range from spherical and cylindrical to miniature stupas, a configuration that provides valuable information about the history of this Buddhist monumental form. David Jongeward is a visiting scholar at the Asian Institute, Munk School of Global Affairs, University of Toronto. Elizabeth Errington is curator of the Charles Masson Project, British Museum Department of Coins and Medals. Richard Salomon is professor of Asian languages and literature at the University of Washington. Stefan Baums is assistant adjunct professor of South and Southeast Asian studies at the University of California, Berkeley, and a research fellow at the School of Asian Studies, Leiden University. The Gandharan Buddhist Texts series presents editions, translations, and studies of the British Library's unique collection of Buddhist manuscripts in the Gandhari language, dating from the first century A.D. "Gandharan Avadanas" features editions and studies of five fragmentary scrolls containing collections of avadanas, or edifying stories.

Gandharan art is usually regarded as a single phenomenon – a unified regional artistic tradition or 'school'. Indeed it has distinctive visual characteristics, materials, and functions, and is characterized by its extensive borrowings from the Graeco-Roman world. Yet this tradition is also highly varied. Even the superficial homogeneity of Gandharan sculpture, which constitutes the bulk of documented artistic material from this region in the early centuries AD, belies a considerable range of styles, technical approaches, iconographic choices, and levels of artistic skill. The geographical variations in Gandharan art have received less attention than they deserve. Many surviving Gandharan artefacts are unprovenanced and the difficulty of tracing substantial assemblages of sculpture to particular sites has obscured the fine-grained picture of its artistic geography. Well documented modern excavations at particular sites and areas, such as the projects of the Italian Archaeological Mission in the Swat Valley, have demonstrated the value of looking at sculptures in context and considering distinctive aspects of their production, use, and reuse within a specific locality. However, insights of this kind have been harder to gain for other areas, including the Gandharan heartland of the Peshawar basin. Even where large collections of artworks can be related to individual sites, the exercise of comparing material within and between these places is still at an early stage. The relationship between the Gandharan artists or 'workshops', particular stone sources, and specific sites is still unclear. Addressing these and other questions, this second volume of the Gandhara Connections project at Oxford University's Classical Art Research Centre presents the proceedings of a workshop held in March 2018. Its aim is to pick apart the regional geography of Gandharan art, presenting new discoveries at particular sites, textual evidence, and the challenges and opportunities of exploring Gandhara's artistic geography.

Early Buddhist Narrative Art is a pictorial journey through the transmission of the narrative cycle based on the life of the historical Buddha. Karetzky, while demonstrating the various evolutions that the image of the Buddha underwent, maintains that there is an underlying homogeneity of the tradition in the cultures of India, Central Asia, China and Japan. The author, while focusing on the visual representation of the Buddhist narrative, goes into some detail regarding the importance of scriptures in each society, and how the written tradition informed the pictorial. Over seventy photos fill this book, which will be of interest to scholars of art history, Eastern religion and Buddhism in particular.

Since the beginning of Gandharan studies in the nineteenth century, chronology has been one of the most significant challenges to the understanding of Gandharan art. Many other ancient societies, including those of Greece and Rome, have left a wealth of textual sources which have put their fundamental chronological frameworks beyond doubt. In the absence of such sources on a similar scale, even the historical eras cited on inscribed Gandharan works of art have been hard to place. Few sculptures have such inscriptions and the majority lack any record of find-spot or even general provenance. Those known to have been found at particular sites were sometimes moved and reused in antiquity. Consequently, the provisional dates assigned to extant Gandharan sculptures have sometimes differed by centuries, while the narrative of artistic development remains doubtful and inconsistent. Building upon the most recent, cross-disciplinary research, debate and excavation, this volume reinforces a new consensus about the chronology of Gandhara, bringing the history of Gandharan art into sharper focus than ever. By considering this tradition in its wider context, alongside contemporary Indian art and subsequent developments in Central Asia, the authors also open up fresh questions and problems which a new phase of research will need to address. Problems of Chronology in Gandharan Art is the first publication of the Gandhara Connections project at the University of Oxford's Classical Art Research Centre, which has been supported by the Bagri Foundation and the Neil Kreitman Foundation. It presents the proceedings of the first of three international workshops on fundamental questions in the study of Gandharan art, held at Oxford in March 2017.

Presents works of art selected from the South and Southeast Asian and Islamic collection of The Metropolitan Museum of Art, lessons plans, and classroom activities.

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