

OPEN ACCESS

Volume: 7

Issue: 2

Month: October

Year: 2019

P-ISSN: 2321-788X

E-ISSN: 2582-0397

Received: 12.09.2019

Accepted: 19.09.2019

Published: 01.10.2019

Citation:

Rahmani, Mohammad
Towfiq. "Artistic
Characters and Applied
Materials of Buddhist
Temples in Kabul and
Tapa Sardar (Sardar Hill)
Ghazni of Afghanistan."
*Shanlax International
Journal of Arts, Science
and Humanities*, vol. 7, no.
2, 2019, pp. 1–10.

DOI:

[https://doi.org/10.34293/
sijash.v7i2.815](https://doi.org/10.34293/sijash.v7i2.815)



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Artistic Characters and Applied Materials of Buddhist Temples in Kabul and Tapa Sardar (Sardar Hill) Ghazni of Afghanistan

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Abstract

Kabul and Ghazni Buddhist Temple expresses Kushani Buddhist civilization in Afghanistan and also reflexes Buddhist religion's thoughts at the era with acquisitive moves. The aim of this article is introducing artistic characters of Kabul Buddhist temples and Tapa Sardar Hill of Ghazni Buddhist Temple in which shows abroad effects of Buddhist religion in Afghanistan history and the importance of this issue is to determine characters of temple style with applied materials. The results of this research can present character of Buddhist Temples in Afghanistan, thoughts of establishment and artificial difference with applied materials.

Buddhist religion in Afghanistan penetrated and developed based on Mahayana religious thoughts. Artistic work of Kabul and Tapa Sardar Hill of Ghazni Buddhist Temples are different from the point of artistic style and material applied; Bagram Artistic works are made in style of Garico Buddhic and Garico Kushan but Tapa Narenj Hill artistic works are made based on Buddhist regulation and are seen as ethnical and Hellenistic style. There are similarities among Bagram and Tapa Sardar Hill of Ghani Buddhist Temples but most differentiates are set on statues in which Tapa Sardar Hill of Ghazni statue is lied in which is different from sit and stand still statues of Bagram. The writer suggests mend and remake of Kabul and Ghazni Buddhist works to maintain Buddhist artistic history in Afghanistan.

Keywords: Stupa, Buddhist, Chekari, Guárico, Statue, Temple.

Introduction

Daily gap in religion made the Mahayana religion development beside sociocultural changes because of interaction with migrant races specially Kushani race in which paved ground of development process for Mahayana. Kushans dominion was in two areas; Matura, India and Gandhara (area in hillside pathway of Himalaya). Art of Gandari maintained all over the first millennium in Gandara and up to the end of eight centuries in Afghanistan. [1]

According to researcher point of view, Buddhism religion consists of two theories Tirwada and Mahayana in India. Actually Mahayana is a religious development branch of Tirwada with the believe of redemption for those who are able of self-tightening with different tendency but have the right of redemption for all and Mahayana put the importance on pray and personal believes.

Mahayana branch could dominate in Afghanistan for long years and Buddhism religion was Afghanistan's people religion.

Wadim Mason wrote in his book (*Ancient Construction and Old Aged History of Afghanistan*); vast ancient materialistic works and found out historical construction in Afghanistan introduces Kushans era as one of local civilization with development and promotion intends. [2]

Research of Issues on Chronometer of Kushani era expresses as follow: at the attempt for determination of foreigner elements transformation there is need of time for each one to define differences of style performance and iconography of each one and also consider effective environmental influences in eras such as importance of Greece traditions in Afghanistan. [3]

This research debates on observed differences of artistic character by materials applied in found out Buddhist Temples in Afghanistan.

Importance of Research: the importance of issue is that, this research introduces artistic character and unknown differences among Afghanistan Buddhist Temples and expresses different use of applied materials in the Temples to develop social awareness.

Objective of Research: introduction of artistic character of Afghanistan Buddhist Temples, expression of artistic differences, understanding different use of applied material and basic vision of construction of Afghanistan Buddhist Temples.

Main Goal: analysis of artistic character and applied material to find out differences of artistic character and applied material in Afghanistan Buddhist Temples.

Main Assumption: probably the applied methods of Afghanistan Buddhist Temples have Buddhism, Hellenistic and local characters and applied materials could be accessible materials.

Research Methods: this research is based on qualifying library methods, concentration on Afghanistan Buddhist Temples and tries to determine and express artistic and applied material differentiation. And also find out the applied rules of construction based on religions.

Research Questions

This research answers the following questions

1. What artistic characteristics do Buddhist Temples have (Bagram, Tapa Narenj Hill, Tapa Marjan Hill, Chekari Minaret and Tapa Sardar Ghazna Hill)?
2. What are constructional reflection for Buddhist Temples (Bagram, Tapa Narenj Hill, Tapa Marjan Hill, Chekari Minaret and Tapa Sardar Ghazna Hill)?

3. What are artistic and applied material differences in Buddhist Temples (Bagram, Tapa Narenj Hill, Tapa Marjan Hill, Chekari Minaret and Tapa Sardar Ghazna Hill)?

Buddhist Religion in Afghanistan

Shalom Borja states about the entrance of Buddhist to Afghanistan as “Buddhist religion had philosophical base and entered to Afghanistan from India and gradually found religious form” [4]

Ibrahimi states as “Kabul had important centers of Buddhist at big Kushani s era in which was huger than toady’s Kabul from the thought of experts” [5]

GuáricoBuddhic Work in Afghanistan

Afghan people experienced different religion during the history. People made art works at different era influenced by different and variable religion. After Buddhism domination in Afghanistan, GuáricoBuddhic artistic work shined with Buddhism thoughts and Greece philosophy.

Buddhism in Afghanistan article states as: Greece culture opened his path from Bakhtar (West) land in fourth century B.C when Afghanistan was a part of Squander Mandeni Empire and under the influence of Greece culture and philosophy. At the middle of third century B.C, Buddhism entered into Afghanistan at the Ashoka Empire in India and a new artistic school found out because of Indian mysticism integration with Greece Realism and Surrealism in which then called Gandahara Artistic School. [6]

Mir Ghulam Mohammad Gobar wrote about GuáricoBuddhic art in Afghanistan in the Path of History Book as: (Architect and Sculpture of GuáricoBuddhic developed in Afghanistan in a way that huge sculptures and statue amazed visitors and also found out Stupa and temples in north and south of Hindukush are a testator of the claim). [7]

Art of Afghanistan in Kushans Era

In the article of Ancient Ethnic: Kushan (2) Roqaya Behzadi claims as; as a result of recent studies in different sites like Afghanistan (Bagram, Hada, Sorkh Kotal), Pakistan and so on the idea of researchers about the multilateral and complex art of Kushans have changed.

The writer (Behzadi) believes completely that Kushans work had different tendency with independency in which masterpieces of Bakteriayee school has special place in recent years in Afghanistan and Central Asia. Bakteriayee school was in today Balkh in which made and formed Koshani artistic school and competed when combined with other schooles. Combination of traditional ethnics of central Asian; Afghanistan, Iran and India played an important role for Kushani artistic completion in which basically mixed with Greece and Roman artistic traditions that is a special character of Kushani artisticschool in Afghanistan. [8]

Afghanistan Buddhist Temples and their Artistic Character

As mentioned above, Buddhist entered Afghanistan via India and influenced people all over the Afghanistan and as spread result of Buddhist in Afghanistan, a lot of construction and temples were made in different place of Afghanistan and this article introduce and analysis artistic character for some of this temples. (Bagram, Tapa Narenj Hill, Tapa Marjan Hill, Chekari Minaret and Tapa SardarGhazna Hill) there are some special character in Buddhist art in which is a character of Buddhist artistic specialty.

Shohra Jawadi wrote in the article of Bulging figures and statues of Ancient India: "Buddhist symbols are in three main categories in India artistic: 1- non-imaginary symbols (Darma Circle, Water Lily and Lion) 2- semi-imaginary symbols (Stupa, Empty Bed and footstep) 3- Imaginary symbols (statues and bulging figures of Buddha) [9]

Afghanistan Artistic Phenomenon Character by Hamed Nawid article expresses as: we do not face human imagined statue in ancient Afghanistan artistic work unlike Indian traditional artistic habit. Ahoramazda (one of pray-able God of Avesta religion) in ancient Balkh's religious habits was the sole God to pray with a nature beyond human imagination. Development of monotheism in ancient Afghanistan prevent God statue sculpturing and started sculpturing angles and historical hero in natural human forms. This idea and thought made most of artistic to go through the naturalism and realism. [10]

Artistic methods in Bagram Buddhist Temples and Artistic Works

Kahzad wrote about Bagram location as follow: Bagram located about 5 to 6 kilometer east of Charikar on the high flat with northern gradual shelve to the Panjshir River path. In 2 Km distance of east of Bagram, Pahlavan mountain is mix located and there are 7 to 8 temples and Stupa in the mountain hillside and rostrum. [11]

Nazar Mohammad Azizi wrote about the value of Bagram and its artistic specification as follow: Bgram is one of important places of Ganahara zone in the hillside of high mountains of Hindukush where Koneshka was the spring reside and capital of huge empire of Kushani. Bagram comes from Vigrama and Dehhkoda village in the same row of Dehhkodaydad of Kabul in which is a local term and have a Bakhtar (West) Indian language root.

Bagram is after Balkh and in the center axel of Abrisham Road where carnivals gathered and resided after long time journey via this path from north to south. The best work and trust of Mediterranean zone (roman and central east) came from digging room number 10 and 13.

Ancient Bagram was actually head of Koshaei-Buddhist and Indian-Greece school and can be said that Bagram and around of it was an educational place for Mahayana Buddhist tuitions. Buddhist temples in this area constructed as Sarwasti with the use of decorative art beside decorative construction of Greece-Buddhist (Guárico-Buddhic) like stone schist imaginaries, and Taksila artistic school (related to a Pakistan area). Findings of Frenches in Bagram was primary in 1925 and then became basic in 1937 and opened the most important historical page of Kushani Civilization.

The artistic style of this area was Greece-Kushan or Greece-Buddhist school with amazing and deliberating propriety, decoration and anatomical statue face sculpturing with lots of harmony between eastern Gandahara (Mura Murado, Besankiz, Sirkap, Bohlul City, Taksila) and Bagram.

Artistic methods of Bagram at Guptaei empire era was like tusk relief and plaster medals in which was made from the original frames. Making fictile methods was from Kushani -Greece style in which was seen a lot. And it was called one of the most

commonplaces of Kabul sea band in the Gandahara zone.

Recent stage of Gandahara, Kapisa and Bagram artistic stone process may belong to four or five century in which was more under the influence of GuáricoBuddhic at this era. But artistic style around the Bagram is more violated with less accuracy regards to fitness and anatomical accuracy. [12]

As mentioned above, Kabul Buddhist Temple work are under influence of Guárico (Greece) artistic as Breshna mentioned in the book of A Review to the Afghanistan Beaux Art History: After Iskandar Army conquered Iran army on 331 entered to Afghanistan from Iran and married one of authority's girl in Balkh. Successor of Iskandar had great share of construction, national and army infrastructure, industry development and beaux art and during the era of Greece provincial governor with Greece instructor art and style of Greece circulated. [13]

"Emanation of Zoroastrian God on Kushani Coins" article mentioned as follow: Kushans in recent conquered site in which means by the writer Kabul, faced amazing variety of tradition, religious believes and artistic and cultural elements in which could be analyzed in the following four groups: Greece believes and traditions, Indian Cultural and believe elements, Zoroastrian believes with artistic elements and Iranian cultural and traditions with ethnical believes in which the best at appearance of Lady God of New Kabul is seen on Greece-Balkh coins with similarities to Greece Zeus and Indian elements. [14]

Rasool Bawari wrote about caught works in Bagram: due to digging Bagram, a lot of tusk caught and one of seeable meeting on the tusk pieces is the show of two women in which can be called servants and are standing almost everywhere including entrance or gate of Temple and the bulging example of this seen is shaped under the porch of Buddhist Temple with limited analogy of two fat members in which tended from natural form into artificial; one of statue of Yeishi of India area remembers the favorites of Shansi. [15]

Artistic methods in Tapa Narenj Hill Buddhist Temples and Artistic Works

Jamaledin Shebli in Analysis of Gandahar Buddhist Temple wrote about Tapa Narenj Hill situation and appellation as follow: Tapa Narenj Hill Historical place is located next to Panja Shah with the following specification; between 34 degrees, 29 minutes and 1.8 seconds North Latitude and 69 degrees, 10 minutes and 56.8 seconds East Latitude with 1897 height altitude from sea level. This temple is found on May-Jun 2005.

Shebli quote assistant of head researcher Nazar Mohammad Azizi principal of International research center for Kushani as: Tapa Narenj Hill and Tapa Marnjan Hill names came from Narnian and Narjin in which Narnina was a significant Buddhist in Kabul who had complete information about Buddhist and Temples and this two centers may be established at his era. [16]

Nazar Mohammad Azizi wrote as follow: this temple was one of Maayani Temple in Kabul with lots of prayers and monks after Tapa Marnjan Hill between third to five centuries with same construction in circular mode in hillsides by Kabul architecture and artists including to Tapa Khazana Hill, Tapa Khezr Hill, Maranjan Buddhist Temple, Senjid Valley, Sahak and Konjaki of Paghman with local and Hellenistic artistic influences that contain Buddhist statue and refining. These places were traces for probable place of sitting for Temple monks and custodial.

Founded works at this Buddhist Temple is from raw mud with varnish color of light brown and some white as protective layer. Imagination of Buddhist in this temple is with the Kushani form with similarity movement to Bagram and Indian imagination. Actually some Shila Mountain central part works are unique and some rest of Buddha including huge feet on the stage is seen properly with shape of Buddha and Buddistwa at this area. [12]

As writer of this article find on pic 1 founded statue of Tapa Narenj Hill the shave is similar to Greece type but the anatomy is the face of Indian Buddhist face while this statue is wider than Greece Statues.

Pic 2, feet and some cloth part of Tapa Narenj Hill are more similar to Ancient Greece Cloth and

pic 3 shows feet of a statue with some layers' litter on the feet and shows the proficiency of sculpture on shave and anatomy consideration.



Pic 1: Head of Buddiswa, Tapa Narenj Hill Temple, Mud Elements



Pic 2: Some founded statue of Tapa Narenj Hill Temple from Mud Elements



Pic 3: Right Foot of Buddha, Tapa Narenj Hill Temple from Mud Elements

Artistic character in Tapa Maranjan (Marajan Hill) Buddhist Temples and Artistic Works

Kahzad in the book of Afghanistan in the light of history, wrote about artistic character in Tapa Marnjan Hill Buddhist Temples and artistic works as follow: there are hills in the east north and east south

of Kabul named Tapa Bi Mehro Hill, Tapa Marnjan Hill and Tapa Khak Balkh Hill. Tapa Marnjan is more important for its vast-latitude and located on top of Chaman Hozori area along Kabul-Jalal Abad way up to Siah Sang area in which is vast enough.

Survey and search place is located on west of Tapa Marnjan Hill portion and following village founded as the result of digging operation:

First: rectangle village made of huge square raw clay with 50 cm edge for three rooms and the roof was bow shape

Second: on the corner of rectangle shape village there are towers made of sea stones aimed to further strengthen. Western surface wall of this village there is bow shape arch with 1/25 m width.

Third: in front of western wall of this village there is small Stupa made of schist rock or sheet stone.

From Ancient Considerations, from documents of founded statue, coins, mud dishes and so on the following result is obtained: at the huge Kushani empire era (2 and 3 century) there were rectangle Buddhist Temple with same small Stupa similar to other in the west side and then maybe on 5 centuries the wall had some broke and shed on temple walls in which caused tower construction in the old angle of construction. The broke were mostly tangible in west angle along west wall added another thick wall joint to that.

There are some founded different statue from the point of statuary in Tapa Marnjan Hill Temple including Buddha and Buddhistwa and donors with the most important one the huge imprinted statue the Buddhistwa in which founded from the old and new wall under the arch and then moved to Kabul Museum. Donors with sticking cloth and two knee sitting are founded as well. On the right of one of statue there is a small flower crown. At the end of wall of temple toward south, there are some small and big statue made of mud and some portion of them were shed and there were huge foots in which indicated the existence of over-natural huge statue.

Coins, mud dishes with pictures, style of constructions and repairs gives this result, Tapa Marnjan Buddhist Temple was made at the first century (first to third) at the Huge Kushanschain and aged end of fourth century. Then at the end of

fourth century and during fifth century there were some broke and shed with repairmen and later added towers height up to ten meter shaped a castle to them. This temple castle-shaped faced to Bala Hesar of Kabul and maybe was stable up to Islam start extension or even end of seventh century and Buddhist monks resided there. [11]

Jaffari wrote as follow: clay dishes founded in Tapa Maranjan Hill shows the Kalali industry in Kushani era and also some founded digging and Stupa in Tapa Maranjan Hill and Tapa Sardar Ghazna Hill are similar from the architectural point of view. [17]

Pic 4 belongs to the Budhistwa statue in Tapa Maranjan Hill of Kabul with similar sitting for of the statue to Buddhist work in China (pic 5), Pakistan (Pic 6), Japan (Pic 7) and Thailand (Pic 8). But the different point is the cloth style in which Kabul artistic mode is under the Greece influence and founded statue cloth mode in Tapa Maranjan Hill of Kabul similar to Ancient Greece statue Cloth Fashion.



Bulging Style Statue of Schist, Pakistan



Buddha Statue, Goldsmith Stone, Thailand



Buddhistwa Statue, Kabul, Afghanistan



Sitting Buddha Statue, Bronz, Japan



Glazed Clay Statue, China

Artistic character of Chekari Minaret

Kahzad wrote about Chekari Minaret; Chekari Minaret is west south of Kabul on the edge of mountain and is more visible in winter when snow covers mountains. Chekari Minaret is one of the most important and strangest construction of capital from the Geographical, Historical, Cultural and Architectural point of view.

Chekari Minaret is on the edge of mountain with about 15-meter height or more and about 20-meter diameter rule which was made in shape of cylinder.

Regards to the experts' ideas specially the French Mosio Fosha it is cleared that at the ancient era architecture of the construction there were use of circle or wheel at the bottom in which was the symbol of rule and Buddhist religion. Related to the theory, close to the buildings in India there is a minaret from the Ashoka empire the Indian Moriaei Empires with wheel on the top and symbol of Buddhist with the work Chekar the same word as can be seen in Chekari Minaret

French archaeologist related Chekari Minaret and some distanced and close Stupa to the second century from the historical standpoint.

Chekari Minaret is a religious building with all representatives of Buddhist religion in which located on the edge of height mountain to define the show of Buddhist in Kabul and a guide of Buddhist monks as it is getting attentions from the east to the Indian, from the north via Bagram and from the west via Arakoz (Kandahar).

Ashoka made a lot of temples and Stupas especially stone minarets on Indian literature endowment and upright in different places with stone made command to hold in different places and two of his stone commands were found from Afghanistan. Considering this point, can get the result that Chekari Minaret is one of his era buildings construction and one minaret with sign of Chekra on the sight in which is still exists and famous. Since Ashoka had kingdom and monasticism at the same time, he sent his messengers to Arghandab, current Kandahar, to extend Buddhist domination on his tenth kingdom anniversary and mostly thought is on that he made the base of Chekari Minaret and made Buddhist religion outbreak in Kabul. At the bottom of mentioned minaret and around of it there are other temples and Stupas in which still have shown and signs and mentions the impossibility of these construction to be related to the first, second and even third century. [11]

Artistic character of Tapa Sardar Ghazna Hill Buddhist Temples and Artistic Works

Tomorrow Afghanistan (Afghanistan Farda) publication mentioned this: the most famous place of Buddhist in Ghazni is in Tapa Sardar Hill. There is a Stupa on the top of the hill in Tapa Sardar Hill with

some smaller Stupas around of it. [18]

Ghaznin city of Empires weblog wrote as follow: Ghazni before Islam entrance was Buddhist especially at Kushani era with the evidence of Tapa Sardar Hill Guárico Buddhic left elements. [19]

Morteza Behbodi, Afghanistan Antiquities Book talk about Tapa Sardar Ghazna Hill Buddhist Temple as a museum: it is almost located in the east south of Ghazni City with age of Kushani era construction and had a lot of works including but not limited to huge lied statue, but today about 70 percent of it ruined. [20]

Nazar Mohammad Azizi writes as follow in the book of Architect and Fine Art of Gandehara and Bakhtar (West) in Kushani era: according to written documents, Sardar Tapa Hill Temple is known as Kanika Mahajawihara, actually a name it was common in south east and Koneshka name was pronounce konerki, kenii and kanika. So, Tapa Sardar Hill Buddhist Temple is known as Shah Bahar (Spring King) Temple and further more to the documents is called Kanika Temple means Temple of Shah Koneshka Temple and according to Albeldan (the Countries) Book reports this temple was destroyed and buried on 795. Digging of the area from 1962 to 1976 for fourteen years brought two eras timing for experts: according to documents and findings of coins the first timing is between first to third century equal to the second and third Koneshka empire and the second timing is for eighth to ninth centuries. Hence can be said that the most timing and era determination related to the Buddhist temples and religious construction based on elements and construction mode in which the Buddhist specification at that era is different with each other as well. [21]

Tapa Sardar Ghazna Hill located on three Km to the south west of Sultan Mahmood Ghaznavi Shrine Garden and Roza Town. It is exactly in the middle of vast desert where might be the famous Dasht Shah Bahar desert at Ghaznavian era with the shape of hill that are common to call Tapa Sardar Hill, Tapa Naqara Hill and Botkhana (Idol House). [11]

Architecture and Structure of Tapa Sardar Ghazna Hill Buddhist Temples

Nazar Mohammad Azizi wrote about this as follow: Gandahara zone related architecture has its

own rules and regulation in which was common from Ando-Greece to the end of Kushani chain which always considers Stupa. Buddha statue is always lied and imagined as Nirvana (liberation or salvation) and this phenomenon is considerable at Gandahra Artistic influenced sites.

Central Stupa of Tapa Sardar Hill constructed with architecture in use form of Schist flush gravel and mountain smooth stone with five floors but upper floors are destroyed. This is the vastest Stupa all over the country with similarities. [21]

Robert Fish wrote about the Stupa as follow: Stupa is one of three main Buddhist construction mode, Stupa is full and constructed with same stone inside. [1]

Nazar Mohammad Azizi mentioned about applied materials in Buddhist Temple in Kushani Era as follow: applied materials in fences and temples of Kushani era depends on repair materials in which was accessible around easily. [12]

Nazar Mohammad Azizi wrote: on the east of central Stupa, there are about eleven Stupa with different form; some are octagonal order, some square with cylinder and some are rectangle with two sides fractured cut and are made of mud and stone materials.

Opposite to other temples use of porch iconography on this temple is as there is a porch on the south, one on the north and one on the east north standing with Buddha with estimation of more than five-meter height or more and raw clay worked inside of it. As seen there are second layer or repair effects on the work, some forms are new and some of artistic or religious phenomena are repaired after destruction. [21]

Masoon Wadim wrote: Buddhist Temple for sixth century maintained old tradition and fashions in a way that clear example of them can be noted to Tapa Sardar Ghazni Hill. [2]

2-5-2. Central Stupa Building, Sangaramay in Tapa Sardar Ghazni Hill

Nazar Mohammad Azizi wrote about Architecture specification of Tapa Sardar Ghazni Hill as follow: constructional plan for central Stupa in Tapa Sardar Ghazna Hill in Bazina Pradkshina, it is constructed in square mode with consideration of stairs in Stupa architect around of it due to monks

Tawaf (walking around the temple or shrine tools) around the cylinder on the platform in which make the infrastructure of cylinder platform. Central Stupa has seven columns with sticking legs to the wall on each side, these columns have under and head pillar with formation of Schist stones or flush sheet with same and accurate width and height in all sides.

Inside of Central Stupa filled with mud materials and stone shapes and other Stupas are filled with Gandahar Artistic mode and covered around of it with flush stones to improve tolerances and there are huge mountain rocks stand still and lied in different distances. Rest of plasters after stoning and building stoned Central Stupa are in the external layer of the Stupa in which is a protective layer for external layer with the name of stock protection for Stupa. Opposite to other Stupas inside the Temple this is highlighting the Gandahari artistic architect and regulations that was used in the first construction period of Tapa Sardar Hill Buddhist Temple by architects. [21]

Discussion

Left Artistic works of Buddhist Religion in Afghanistan are under influence of Mahayana Religion. Mahayana religion was found in India due to Buddha religion destruction and believe everyone can be could be saved or get emancipation while Buddha religion believes it happens just when there would be a tendency to an ethnic with giving up materialism and started longevity or seclusion.

There is some artistic fashion different between Afghanistan Buddhist Temple and founded works beside applied materials for instance Bagram works are Guárico Kushan works fashion and Guárico Buddic while Tapa Narenj Hill has local artistic fashion with Hellenistic one based on Buddhist Statue sculpturing regulation. Tapa Marnjan Hill Buddhist Temple worked with mode of Gandahara school but infrastructure is under Indian influence.

Tapa Sardar Ghazna Hill Buddhist Temple is similar in artistic mode with Bagram mode with the fashion of Indu Guárico. The total different of Buddhist Statue of Tapa Sardar Ghazna Hill with Bagram Buddhist statues, Tapa Narenj Hill and Tapa Maranjan Hill is the Buddhist Statue of Tapa Sardar Ghazna Hill the lied Buddha Statue.

The wheel on the minaret in which shows the

Buddha Rule of law is the difference of Chekari Minaret Building and other Buddhist Temple of Afghanistan.

Different applied material in Bagram Buddhist Temple, Tapa Narenj Hill, Tapa Maranjan Hill, Chikari Minaret, and Tapa Sardar Ghazna Hill Buddhist Temple might be the different located site of the places with different elements in access, for example: Tapa Narenj Hill founded worked are made of raw mud with light brown vanish color while the Bagram statues are relief ivory mode.

Huge Stupa is in Tapa Sardar Ghazna Hill in which there is no more Stupa all over the Afghanistan regards to the area, this excellency of rank for Ghazni selected this place as the center of Buddhism since this shows the monks' attentions toward the Tapa Sardar Ghazna Hill Buddhist Temple.

Conclusion

Ancient Bagram is a type of Kushano-Buddha and Indu-Guárico artistic school with temples having decorative artistic and beaux form of Greece-Buddhist (Guárico Buddhic).

Bagram Archeological discoveries opened the most important historical page of Kushani Civilization. Artistic methods of Bagram at Guptaei empire era was like tusk relief and plaster medals in which was probably made from the original frames and making fictile methods was from Kushani-Greece style in which was seen a lot. And it was called one of the most commonplaces of Kabul sea band in the Gandahara zone.

Discovering Persian, Parthian, Indian and Greece coper and silver coins from Bagram shows the different civilization in the area and also there is discovery of house foundation in which was drawing lines of similar to cement.

Tapa Maranjan Hill Temple is seen the influence of local and Hellenistic rules of configuration and Buddha refinery. Discovered works of this temple is seen as raw mud with light brown vanish color as a layer.

Discovered mud dishes of Tapa Maranjan Hill shows the tile making industry in Kushani era. Birds in front of each other in decoration of this dishes claims the Sasanian decoration. small and big discovered statue of this temple are shed and

collapsed due to mud material.

Mahyani Temple of Tapa Maranjan Hill shows the Gandahar school and its artistic framework related to Indu-Gandahari and Washima school in which influenced from Indian school. Stone work of this hill shows the Gandahara artistic school dominance.

Chikari Minaret is made with the order of Koneshka and is aimed to expand Buddha religion in Kabul and presents the representation of Buddha.

Central Stupa of Tapa Sardar Ghazna Hill constructed with architecture in use form of Schist flush gravel and mountain smooth stone within which is the vastest Stupa all over the country with no similarities. Eight Stupas of east of Central Stupa is made of mud and stone materials but in the south there are six Stupas in which its school of architecture and engineering is different from Gandahari and may belong to the seven and eight centuries. The buildings are presenting Guárico-Kushani artistic influence beside Goptaei effects.

The biggest Buddha Stupa in Afghanistan related to the Tapa Sardar Ghazna Hill Buddhist Temple in which presents the excellency of Tapa Sardar Ghazna Hill Buddhist Temple to other Buddhist Temples such as Bagram Buddhist Temple, Tapa Narenj Hill and Tapa Maranjan Hill.

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