



**Ramdās and Other Miscellaneous Collections of the
Buddhist Stone Sculptures in Taxila Museum- Question
of their Provenance
(A Descriptive and Stylistic Analysis)**

BY

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CERTIFICATE

This dissertation by Mahmood-ul-Hasan is accepted in its present form by the Taxila Institute of Asian Civilizations, Quaid-i-Azam University, Islamabad, as satisfying the dissertation requirements for the Degree of Doctor of Philosophy in Asian Studies.

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Declaration

I hereby declare that this dissertation in its present form is the result of my individual research and it has not been submitted concurrently to any university for any other degree.

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I hereby recommend that the dissertation prepared under my supervision by Mr. Mahmood-ul-Hasan, entitled **“Ramdas and Other Miscellaneous Collections of the Buddhist Stone Sculptures in Taxila Museum - Question of their Provenance (A Descriptive and Stylistic Analysis)”** be accepted in partial fulfillment of the requirements for the degree of the Doctor of Philosophy in Asian Studies.

Prof. Dr. Muhammad Ashraf Khan
Supervisor

Dedication

**To the cherished memory
of my parents**

Abstract

The Archaeological Museum, Taxila apart from housing a large number of Buddhist sculptures recovered during systematic archaeological excavations in Taxila Valley during the colonial and post-colonial periods, also houses some collections of the Buddhist stone sculptures received from different institutions and agencies but without establishment of their provenance. Three collections from Taxila Museum have been selected for the present study. The largest of the selected three collections is known as Ramdas Collection, which consists of the sculptures left by Shri Ramdas, an antique dealer of Rawalpindi who migrated to India in 1947. While, Wah and Naushara collections were confiscated by the police department from antique smugglers and handed over to Taxila Museum for safe custody and preservation.

Since their entry in the museum, these collections were lying without any proper documentation and research. There have been four basic objectives behind selection of these collection for research: (a) to prepare a detailed catalogue of the sculptures with their present location and state of preservation, (b) to identify subject matter of the sculptures with the help of Buddhist scriptures and historical records, (c) to classify them according to the subject matter, material and types, and (d) stylistic analysis and comparative study to establish provenance and chronology of the sculptures.

Multidimensional approach was adopted during the course of research in a bid to achieve the above-mentioned aims and objectives of the study. The visual study of these sculptures reveals that the material of the overwhelming sculptures is grey schist and only two specimens were found in black schist during study. With the help of contextual analysis, the present research has been able to identify eleven different subjects portrayed in the sculptures. Typological study of the sculptures in terms of their usage in the architecture of stupa has revealed eight types. Stylistic and comparative study proved that collections under study contain sculptures from central Gandhara, Taxila, Dir, sites in Karamar hills and Rustam valley in north-eastern part of Gandhara. Chronologically, sculptures of the collections under study are widely distributed in eleven groups ranging between 150 to 460 C.E.

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Abbreviations

Acc. No.	Accession Number
ASAR	Archaeological Survey Annual Reports
BM	British Museum
Dh.	Dharmarajika
Kn.	Kalawan
Fig.	Figure
JJ.	Jhur Jhurey
INV. No.	Inventory Number
ISIAO	Instituto Italiano Per, L Africa E L, oriente
IsMEO	Instituto Italiano Per Il Medo ed Estremo Oriente
LM	Lahore Museum
NMP	National Museum of Pakistan
PI. No.	Plate Number
RD.	Ramdas
SSAQM	Sir Sahibzada Abdul Qayyum Museum
Sk.	Sirkap
TM	Taxila Museum

CHAPTER-1

INTRODUCTION

The Buddhist art of Gandhara developed in secluded valleys of the northwestern hilly regions of the present-day Pakistan and related areas in Afghanistan in around last century B. C. E. Nature has well defined the boundaries of Gandhara. From north-eastern and western sides, the lands of Gandhara are walled by the high ranges of Hindukush and Karakrum, while to the south its hilly tracts gradually merge in the flat Indus Valley, providing access to Afghanistan and Central Asia through narrow passes. These passes served as caravan trade routes and played a key role in commercial and cultural exchange between the Sub-continent, China and the Western World.

Situated on the borderland between India and Western Asia, Gandhara belonged as much and as little to the one as to the other. From the sixth century B. C. E. Gandhara remained under successive rules of the Achaemenid empire of Persia, Macedonians, Mauryan, Bactrian Greeks (Indo-Greeks), Scythians, Parthians and the Kushans. The Buddhist Art which emerged in the last century B. C. E. or early 1st century C. E. during the Parthian period, reached to its climax in about 3rd century C. E. under the royal patronage of the great Kushans. Myriads of Buddhist sanctuaries were established in the length and breadth of Gandhara during the times of Kanishka and Vasudeva. Mass production of the Buddhist sacred images in schist were started to fulfill the insatiable demand of the Buddhist devotees for adornment of the innumerable monasteries and stupas thickly dotting the whole Gandharan region of that time.

Rule of the great Kushans was ended in 250 C. E. due to Sassanid invasion to Gandhara. Most of the Buddhist monasteries and stupas were destroyed during that invasion and Buddhism lost its royal patronage. It was the major setback to the Buddhist art of Gandhara. However, Buddhism and its art survived in Gandhara in a decadent stage under Sassanid and Kidara Kushans. Finally, the death-blow to its prosperity was inflicted by the Ephthalites or White Huns, who swept over the

country about C. E. 465, carrying fire and sword wherever they went and destroying the Buddhist monasteries (Marshall 1960: 1).

After this destruction Gandhara never recovered. The famous Chinese pilgrim Hiuen Tsang who had visited Gandhara in 7th century C. E. had portrayed a very gloomy picture of the region. According to him, the towns and villages were deserted, and there were but few inhabitants (Beal 1884: I, 97).

Remains of the deserted Buddhist monasteries, stupas and settlement sites of Gandhara remained safe up until Sikh period. During that period General Ventura¹ carried out extensive excavations on Buddhist stupa sites in Gandhara, Taxila and Mankiala stupa (Zwalf 1996: 25). He employed his troops in these excavations to recover sculptures, coins and relics. His excavations were without any proper documentation or record except some fragmentary notes on Mankiala, which were published in the newspapers of Calcutta in 1830 and also first published by Wilson and afterwards by Prinsep (Prinsep, J. 1834: 313; Cunningham 1875: V, 77). It is much to be regretted that General Ventura did not publish the result of his explorations amongst the tops of the Haro Valley. The only notice of his operations that we possess is the brief statement of General Court that “near Khanpur General Ventura opened several cupolas” (Cunningham 1871: II, 123, 144, 145).

General Ventura’s expeditions promoted antiquarian interest amongst the British civil and military officers posted in the North-Western Frontier Province (now Khyber Pakhtunkhwa) and Punjab, they started collecting specimens of the Gandhara Art (ibid: 127). When local tribal chiefs and elders saw interest of their new masters in sculptures, they started excavations on the Buddhist sites to obtain sculptures for presenting them to their new masters to please them and to gain their favour. This tendency led to the clandestine excavations on the Buddhist archaeological sites of Gandhara and Taxila. Sir Alexander Cunningham frequently mentioned one Nur, an inhabitant of Shah Dheri (Taxila) who opened many stupas in Taxila and Haro Valley in search of antiquities (ibid: 118, 126, 128, 130-34, 150; Cunningham 1875: V, 69). Clandestine excavations and collection of Gandhara sculptures by the native people for selling in the antique markets in the cities under

¹M. le Chevalier Ventura (1792-1858) was one of several French officers in the service of Maharaja Ranjeet Singh the Sikh ruler of Punjab (Prinsep, J. 1834: III, 313).

the British control is also evident from a letter of Captain B.C. Waterfield dated 14th November 1902 to Sir Hercules Read. He wrote “I quite understand that sculptures are the more valuable if the locality from which they come could be assigned but to do this in Peshawar District is particularly impossible for the sculptures – including those I sent you – come from across the border of Buner and Swat and from places where visits by Europeans is absolutely prohibited by the Govt of India. Natives who brought the sculptures to me themselves said that they did not know where they were originally found, and it is possible that the pieces were removed many years ago from their original sites and kept in villages as curiosities and as an article which would possibly be marketable if taken into British territory” (Zwalf 1996: 28). In his reports Sir Alexander Cunningham has mentioned antique dealers in Rawalpindi who used to purchase antiquities from the villagers of Taxila and surrounding areas (Cunningham 1871: II, 142). Collection of the Buddhist stone sculptures which is the subject matter of this research belonged to Shri Ramdas who was an antique dealer of Rawalpindi in first half of the 20th century.

1.1 Ramdas Collection

Apart from the specimens of the Buddhist Art recovered during scientific excavations at the archaeological sites of Taxila during colonial and post-colonial periods, the Taxila Museum possesses many collections of Buddhist sculptures comprising those purchased by the Museum, presented by people and confiscated from the antique smugglers.

Ramdas collection of Buddhist sculptures is one of the major collections of the Taxila Museum. Ramdas was an opulent goldsmith and antique dealer of Rawalpindi. Before partition of the Subcontinent into two dominions i.e. Pakistan and India in 1947, his business of antiques was flourishing, and he had collected a large number of Gandharan sculptures and other antiquities from antique hunters, who were active in Taxila and Gandhara Region at that time. After creation of Pakistan, Ramdas migrated to India, leaving his collection of Gandharan sculptures at his house in Rawalpindi. It is mentioned in the Taxila Museum’s fortnightly progress report dated 15th November 1948, that while checking the houses abandoned by the Hindu community after partition, “the Deputy Custodian of the

Evacuee Property Trust, Rawalpindi, recovered a collection of Gandhara sculptures 335 in number². This collection was handed over to the Curator, Taxila Museum”.

Taxila Museum’s Register of antiquities loaned to other museums from Taxila Museum contains information that twenty-five presentable sculptures of Ram Das collection were sent to Karachi for display in the newly established National Museum of Pakistan, Karachi by Late Mr. Fazal Qadir the then Curator of Taxila Museum, under his letter No. 20-30/49-883 dated 22ndOctober 1949. The Director Archaeology, Pakistan acknowledged receipt of the said antiquities vide his letter No. 10/1/49-42 dated 28thOctober 1949. The Superintendent National Museum of Pakistan, Karachi acknowledged the receipt of the same sculptures vide letter No. 68/1/55-679 dated 29thJuly 1955. However, record of the register of antiquities loaned to other museums from Taxila Museum shows that five sculpture bearing accession numbers 319, 322, 326 and 327 were returned to Taxila Museum on 14thNovember 1957 (Taxila Museum’s Register No.14: 46, 59,50), which were received back by Mr. Fazal Qadar the then Curator of the Taxila Museum. He recorded the receipt of these four sculptures on the register on 22ndOctober 1957 and 14thNovember 1957.

1.2 Other Miscellaneous Collections

Other miscellaneous collections are Nausherah³ and Wah⁴ collections. Nausherah collection was intercepted by the district police of Nausherah in 1964. It consisted of metal objects, fragmentary stucco sculptures and two stone Buddhist sculptures which are included in the present research as fig. No. 1 and 15. Wah collection contains Buddhist stone sculptures which are included in the dissertation as fig. No. 19, 23, 32, 33 and 39. Wah collection was apprehended by the police from smugglers at Wah in 1982.

² Ramdas collection consists of stone, stucco sculptures and bone objects, total number of Buddhist sculptures in schist including fragments are 99.

³ Nausherah is one of the largest city of Khyber Pakhtunkhwa province of Pakistan in the heart land of the ancient Gandhara, situated at the right bank of Kabul River on the Grand Trunk Road and is about 42 km east of the Peshawar City.

⁴ Wah is a small village and cantonment area at the grand Trunk Road in the north-east of Taxila, Wah is famous for Mughal period garden and monuments; a large number of the Buddhist archaeological sites in the vicinity of Wah have been reported by Sir Alexander Cunningham in his survey reports (Cunningham 1871: II and 1875: V).

1.3 Statement of the Problem

Ramdas and other miscellaneous collections of the Buddhist stone sculptures in Taxila Museum were the results of clandestine excavations, carried out by the antique hunters on unknown Buddhist sites of Taxila, Gandhara and Swat areas. Therefore, main problem of these collections is the uncertain provenance and chronology. There is no record available to know that when and from whom Ramdas purchased such a large number of Buddhist sculptures, to have an idea of their provenance. Wah and Nausherah collections also have similar problems, as these collections are also results of illegal diggings on the unknown Buddhist sites. In order to answer the above-mentioned problems, the present research work has following objectives:

1.4 Objectives of the Present Research

- To prepare a comprehensive catalogue of the panels, friezes, individual sculptures of the Ramdas and other miscellaneous collections.
- To Identify and classify the relief panels, individual sculptures and architectural fragments according to their usage and subject matter and iconography with the help of literary sources.
- To reconstruct the most probable time frame and provenance of the Buddhist stone sculptures of Ramdas and other miscellaneous collections through descriptive, comparative, iconographic and stylistic analysis.
- To understand merit and importance of the collections with reference to their association with the Buddhist Art.

1.5 Significance of the Study

Ramdas and other miscellaneous collections are important part of the permanent display of the Taxila Museum and the National Museum of Pakistan, Karachi. But there is no information available for the visitors about the history of collection, provenance, chronology and iconography of these sculptures. Even the collections under study lacked proper documentation. One of the basic functions of a museum is to undertake research on its collections for the purpose of study and education. Exhibition of any artifact in a museum without proper research is against the basic principles and code of ethics of museums.

Purpose of the present research is to bring the Ramdas and other miscellaneous collections in limelight and to put them in their due place in the Buddhist Art of Gandhara. It will add authenticity to the displayed objects to be better appreciated and quoted in other similar research studies. The study will be a valuable addition and beneficial for the students, researchers and experts of the Buddhist Art of Gandhara. The study will also help general visitors of the museum to understand and admire the artistic value and significance of the collections.

The present study is thus important from diverse point of views of the collections of the Buddhist Art of Gandhara with no known provenance, which will greatly help in understanding and reconstructing the history of the present important collections under study but will also go a long way in the study and dissemination of other such collections or individual objects available unattended and without proper study in different museums of Pakistan and abroad.

1.6 Research Methodology

- Data collection
- Contextual Analysis
- Stylistic Analysis
- Comparative study
- Qualitative Analysis
- Quantitative Analysis

The present study is basically a field research. Ramdas and other miscellaneous collections which are the subject matter of the present research are kept in Taxila Museum and the National Museum of Pakistan, Karachi. The researcher physically visited both museums for study, documentation and photography of the stone sculptures of the Ramdas and other miscellaneous collections for preparation of a catalogue. For the purpose of comparative study an exhaustive data was collected from Lahore Museum, Peshawar Museum, University Museum, Peshawar, Dir Museum, Chakdara and Swat Museum.

Pieces of the Gandhara Art are widely spread in all important museums of the world i.e. British Museum, Musee Gunit, Paris, Asian Arts Museum, Berlin, Chandigarh Museum, Central Museum Calcutta, Delhi National Museum, India and

Metropolitan Museum, New York etc. Therefore, catalogues and other published material of the said museums have also been consulted for collection of the data.

Primary and secondary Buddhist religious sources, travelogues, traditions and historical records have been taken in account to identify different episodes carved in relief panels, iconography of individual sculptures of Buddha, Bodhisattvas, devas, other divinities and architectural fragments depicted in Ramdas and other miscellaneous collection of the Buddhist stone sculptures under study.

All available reports of systematic excavations on Buddhist sanctuaries of Gandhara and Taxila carried out during the colonial period and subsequent excavations by Italian Archaeological Mission in Swat, Japanese Mission in Central Gandhara, excavations by the Department of Archaeology and Museums, Government of Pakistan in Swat valley, central Gandhara and Taxila. Reports of excavations carried out by late Prof. A. H. Dani, former Chairman, Department of Archaeology, Peshawar University in Dir, Malakand, Swat and Sheikhan Dheri have also been consulted for establishing relative chronology.

Work of prominent scholars and authorities on the Gandhara Art remained an important source for stylistic analysis, comparative study and relative chronology of the collections. Therefore, as guidelines for dating in the development of a relative chronology, the study has taken into account the more recent summaries and conclusions of prominent researchers in the fields of Buddhist art history and archaeology. For the dating of the early materials, the chronologies of Faccenna for Swat, Dani for local chronology of Dir and Malakand area, Ingholt's system of four groups on the bases of influences from the Hellenistic world, Persia and Southern India on the Gandhara Art, remained instrumental during the study. Marshall's works continued to be of value given the enormous wealth of data produced by his excavations at Taxila from 1913 to 1934 and chronology established by him. For the chronological studies of the images of the Bodhisattvas and princely figures of the collections under study, a system for organizing iconographic type of sculptures by headdress, hair style treatments, dresses and their association with the scene developed by Schmidt has been followed in this research.

The results of this study are offered in five chapters and appendixes. First chapter includes an introduction of the Ramdas, Nausherah and Wah collections of the Buddhist stone sculptures, which are the subject matter of this study. It gives history of the collections and an overview of the whole research work including problems, outcome of the study suggestions for further research and literature review.

Chapter 2: gives deals of the Geography, political, religious and cultural history of the north-western part of Pakistan and adjoining regions of Afghanistan which played a key role in emergence and development of the Buddhist Art of Gandhara. Therefore, without defining artistic boundaries of the diffusion of this magnificent art in the greater Gandhara region and development of its distinctive schools in the heartland of Gandhara, Uddiyana and Taxila could not be admired without studying geography and history of this region. This chapter provides a deep insight of the geographical features, climatic conditions and peculiar history, which provided an understanding of the societal dynamics and values of the cosmopolitan social structure that fostered the development of this fine religious art, during the last century before commencement of the Common Era.

Chapter 3: deals with the classification of the sculptures according to the subject matter, typology and material. Identification of the different episodes of the Buddha's life story depicted in the relief panels, individual images of the Buddha, Bodhisattvas, lay worshippers, architectural elements and fragments. This chapter contains an interesting study and identification of the detached parts of sculptures through their iconographic elements, postures, drapery and styles. In this chapter an attempt has been made through contextual analysis of the sculptures to identify literary and religious sources from which different episodes and iconographic details were derived by the Gandharan sculptors to create these masterpieces.

Chapter 4: One of the main objectives of the present research is to establish chronology and the most probable provenance of the Buddhist stone sculptures of Ramdas and other miscellaneous collections under study. This chapter offers stylistic and comparative study of the collections under reference with the sculptures mostly recovered through systematic archaeological excavations in

central Gandhara, Swat, Dir, Malakand and Taxila during the colonial and post-colonial periods. As guidelines for dating in the development of a relative chronology, the study has taken into account the summaries and conclusions of prominent researchers in the fields of Buddhist art history and archaeology. Chapter 5 is the conclusion. In this chapter the whole research has been classied and reviewed; provenance and chronology of the collections have been established; and suggestions for future study have been made.

Appendixes: Apart from the above chapters, the dissertation also includes additional sets of appendices. Appendix-A consists of 3 tables about classification of the sculptures in terms of subject matter, types and material. Appendix-B contains tables which provide provenance-wise statistical detail of and chronological distribution of sculptures under study. Appendix-C is an exhaustive catalogue of collections providing all basic information about the sculptures i.e. accession numbers, place of present storage, measurements, condition and detailed description. Appendix-D consists of the photographs of all images under study (Fig.1 to 106), arranged in accordance with the descriptive catalogue with basic information i.e. name, accession No. and measurements.

The most significant conclusions are summarized as follows:

- Ramdas and other miscellaneous collections of the Buddhist stone sculptures were the result of clandestine excavations by antique hunters from various parts of the artistic province of Gandhara and its adjoining areas;
- Material of the sculptures under study is overwhelmingly grey schist with the exception of only two in black schist;
- Typologically, the collections under study contain eight groups of sculptures;
- Stylistic and comparative study proved that 49% of the sculptures under study belong to central Gandhara, 27% from Taxila, Ranigat and surrounding sites 15%, Dir and Malakand Area 7% and 2% from Rustam Valley.
- Chronologically, sculptures of the collections under study are widely distributed in ten groups ranging between 150 to 460 C.E.

- The study helped in understanding merit and importance of the collections under study with reference to their subject matter, provenance and chronology;
- The present study has brought the Ramdas and other miscellaneous collections of the Buddhist stone sculptures of Taxila Museum in limelight and paved path for further research.

1.7 Suggestions for further study

- Mineral composition of the schist used for these sculptures need to be analyzed scientifically and identified for more systematic and scientific study;
- On the basis of mineral composition, the quarries from where schist for these sculptures was obtained must also be located for more precise provenance of the collections under study;
- The decorative elements and other architectural features in the relief panels of the collections, as well as the costumes, fashions and features of divinities and lay worshippers need further study to identify different influences on these sculptures, period by period.

1.8 Difficulties in Scholarship

Utmost efforts have been made in the present research to define the Buddhist stone sculptures of the selected collections in terms of their style, iconographic characteristics, provenance, chronology and contextual information. One of the Major problems in establishing chronology of the Gandhara sculpture is the dearth of intact stratified archaeological sites. Gandhara Buddhist sites have been subjected to plundering and destruction since long and presently found in a very bad state of preservation, cruelly damaged and highly disturbed to undertake any scientific and systematic study.

The inherent fragility of materials, and methods of construction, usage of earlier sculptures in later period sanctuaries as evidence from excavations at Butkara-I (Faccenna, D. 1974: I, 126-176; Taddei 1970: 84) make it more difficult to co-relate sculptures with their relevant structures.

Early investigations during the Sikh and colonial period by the colonial civil

and military officers were essentially treasure hunts devoid of proper documentation meant to collect sculptures and were undertaken without the benefit of modern methodologies with their criteria for thorough and accurate documentation.

Most of the specimens of the Gandhara Art, now widely dispersed in museums and private collections throughout the world, were removed from their original contexts by treasure hunters or by immature archaeologists without proper documentation, making their study difficult. These digs destroyed what little evidence remained of narrative ordering and the programmatic context of most individual images.

CHAPTER-2

2.1 Geographical Setting of Gandhara

According to renowned archaeologist and researcher, Prof. Ahmad Hasan Dani, "Geography provides a natural background for the study of the history of a country and its people. Man reacts to its environment and tries to gain control over the forces of nature. His gradual release from dependence upon nature and a simultaneous increase in his power to harness it to his advantage are the bases of human progress. The rate of progress is determined by man's technological competence and his ideology which shapes his life. Technical competence and its application are alike shaped by the natural resources of a country, its climate and its situation".(Dani, A.H. 1967b: 1). Geographical location, topographical features marked by secluded well watered vallies and hospitable environment of ancient Gandhara played a vital role in development of the Buddhist Art of Gandhara. Thus, the discussion of the geographical factors affecting human life, such as physical features, climate and natural resources is a fitting introduction to the study of this magnificent religious art.

2.2 Nomenclature

The term Gandhara is met for the first time in the *Rigveda*, a collection of old Indian hymns going back to the second millennium B.C.E. (Ingholt 1957:13). Gandhara is a composite name comprising two Sanskrit words *Gand +har or hara*. When second part of the word i.e. "*har*" is used alone, it commonly denotes necklace in Sanskrit and Persian languages. It is also adapted in Hindi and Urdu with the same meaning. However, in Hindi and Urdu it is also meant for defeat or loss. In composite words when "*har*" is used as suffix, it means the performer of an action as in "*palan har*" nourisher, cherisher; "*lakar hara*" (woodcutter) (Ferozsons 1977: 810). Similarly, it defines characteristics of some particular region or area as in "*Pothohar*" uneven land similar to the flesh of hip joints of an animal (tableland), "*Qandhar*" the land of sweetness⁵; "*Nagarhar*" corrupt form "*Nangarhar*" the word

⁵ Qand is a common name for sugar or candied sugar in Arabic and Persian languages, as in "*gul qand*" candied roses or rosé petals preserved in sugar syrup. Qandhar is famous for sweetness of its fruits like apple,

Nagar in Sanskrit stands for city, as in *Bahawal nagar* (A city in southern Punjab), *Ahmad nagar*, *Sri nagar* (Capital city of Indian held Kashmir) thus *Nagarhar* means the land marked by city or cities⁶. Popular and commonly accepted translation of the first part of the name i.e. “*Gand*” is fragrance which gives Gandhara the meaning “Land of Fragrance”. This definition is also supported by accounts of the famous Chinese pilgrim Hsuan Tsang who visited Gandhara in 7th century C. E. He says, “the country is rich in cereals, and produces a variety of flowers and fruits; it abounds also in sugar-cane, from the juice of which they prepare “the solid sugar”⁷ (Beal 1884: I, 98). However, Dr. Abdur Rahman is of the opinion that the term “Land of Fragrance” does not fit into the geographical set-up of the Peshawar valley which never became famous for its so-called “Fragrance”. He considers riparian aspect of the valley and concludes that the word Gandhara would mean “Land of the Lake” (Rahman, A. 2011: 19, 20). Perhaps, Dr. Abur Rehman has over sighted the above quoted statement of Hsuan Tsang. My inclination is towards earlier translation of the name Gandhara as “Land of Fragrance”⁸.

pomegranate, grapes and especially melons, which are so sweet that lower end of Qandhari melon is even not eatable due to its extreme sweetness, if eaten it causes inflammation in mouth.

⁶ Nagarhar was the ancient name of the present-day city of Jalalabad, Afghanistan the district is still called *Nangarhar*. The ancient town of *Nagarharawas* in the immediate vicinity of Jalalabad (Beal 1969:91; Cunningham 1871:44)

⁷ Even today the Peshawar valley is famous for its rich harvests of wheat, maize and other cereals; farmers still grow sunflowers and poppy, vast orchards of mango, pears, and plums are seen in suburbs of Peshawar, Charsadda and Swabi. Sugarcane is common crop of Peshawar valley, especially Charsadda area is known for sweetness and quality of solid sugar (*gur*) which is prepared from juice of sugarcane in winter.

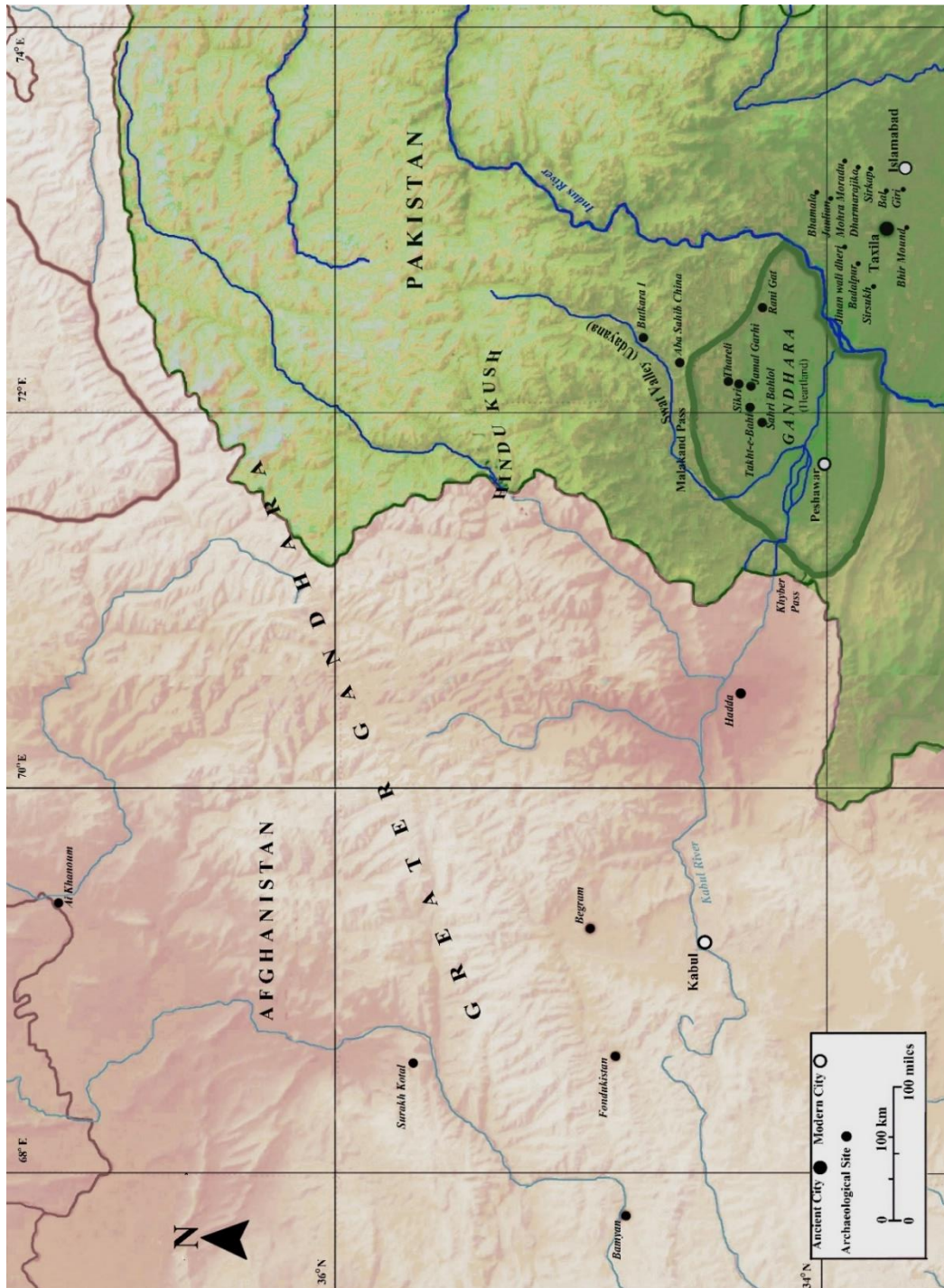
⁸ If we accept Dr. Abdur Rahman’s interpretation as “Land of Lake” then picture of Gandhara appears as a waterlogged marshy land with humid environment, which is not suitable for sheep herding, while *Rigveda’s* accounts mention good wool of the sheep of Gandharis (Majumdar 1951”248). Sheep is an animal of semi-arid climate and well breed on pastures having mild climate, shepherding during the Vedic times clearly indicates that the land of Gandhara was not marshy one. It seems that no considerable ecological changes have been occurred in this region since second millennium B.C.E. Central belt of Gandhara stretched from Mardan to Swabi mostly comprising Yar Hussain area, Rustam valley and surrounding hilly tracts of Karamar still witness a semi-arid climate with pastoral lands, most suitable for shepherding.

Idea of a big lack or a chain of lakes formed by Indus and its tributaries in Gandhara is not supported by the topography and stratigraphy of the area. It is general observation that there is a gradual slope from western hills towards Indus, which flows on the eastern edges of Gandhara in a low lying and steep area, elevation of the western bank does not allow the river to spread and form lacks or deltas. Stratigraphy exposed in wells, dug in Mardan and Swabi area show an almost 20-meter-thick deposits of hard reddish clay above water table, instead of sand and pebbles which are the characteristics of river deposits. So, due to stratigraphy of the elevated plain area on western bank of Indus it is quite evident that it was the result of geological formation and not due to river deposits.

Dr. Abdur Rehman is of the view that Peshawar Valley never became famous for its so-called “Fragrance” this view point is true up to the extent of modern polluted cities of present day Gandhara, where one cannot feel fragrance but only stench of filthy houses and streets. However, in the country side and in hilly tracts of Gandhara there are still a plenty of wild fragrant trees, herbs, shrubs and weeds. Their fragrance can be felt in the fresh air of wilderness during spring and rainy seasons. In the second millennium B.C.E.

2.3 Wider Geography of Gandhara

Geographically, Gandhara is the part of a larger land mass situated between the Indus(Sin) and Oxus (Amu Darya) situated between 27°North and 40° East latitude (Map 1)



Map 1: Geographical location of Greater Gandhara (after Behrardt A. Kurt 2007)

when the natural environment of the region was fully intact, the sweet-scented herbs and shrubs must have been in abundance and their fragrance would have compelled the early inhabitants to call it Gandhara.

Gandhara consists of a “mountainous region located below the meeting point of the Hindu Kush and Himalayan mountain ranges” (Zwalf1996:14). With the exception of short spans of imperial control by the Mauryans and by the Kushans, the whole region was divided into a number of small kingdoms that included, Udhyana, Gandhara, Kapisa, Bactria and others (Swati1997: 3). This wider Indus-Oxus region encompasses Afghanistan, Khyber and Mohmand Agency in the north, towards the south Kohat, Mianwali, Salt Range down to the banks of river Jhelum, in the east Taxila Valley and then the whole northern Areas of Pakistan. Northern limit is fixed by the ranges of the Himalayas. To the northwest is some five-hundred-mile-long Hindu Kush mountain system, which buttresses the Pamir plateau at its eastern end and runs southwest into Afghanistan. The Safed Koh range separates the Peshawar Valley from Afghanistan. To the northeast, the Karakorum Range extends from Mansehra, Pakistan into Tibet (Schmidt 1990: 23). Southward, the hilly tracts of Gandhara gradually merges in the alluvial plains of Indus River system, where, River Jhelum serves as natural boundary between Gandhara and rest of the sub-continent. With this geographical location Gandhara forms a transitional area connecting the high inland plateaus of Afghanistan and Central Asia to the alluvial plains of the Indus River System. Within these wider boundaries, the artistic land of Gandhara has further physical divisions comprising heartland of Gandhara, Swat and Taxila, which had been the flourishing centers of Buddhism and the Buddhist Art from 1st to 5th century C. E. and have their own distinctive styles of the Buddhist art, influenced by their peculiar geographical locations. As Ramdas collection of the Buddhist Sculptures came from archaeological sites of these physical regions of Gandhara through clandestine excavations therefore, a brief geographical introduction of these regions will be helpful to establish provenance of the collection.

2.4 Physical Regions of the Gandhara Art

The artistic region of Gandhara has varied physical features creating smaller geographic regions. Each of these regions has a nucleus of particular economic conditions favoring the growth of distinctive traditions and art. Besides the two broad areas, one west of the Indus and the other east of it-there exist smaller zones. The ancient Gandhara, west of the river Indus may be called the

Peshawar Zone, which stands in the heart of the valley of the lower Kabul and Swat rivers. The valley forms the central nucleus, but the zone includes a larger ring of hills with several passes leading into smaller valleys the upper Swat valley, the Panchkora valley (Dir), the upper Kunar valley (Chitral), the Kurram and Tochi valleys (the Bannu plain), and the Gomal valley (Dera Ismail Khan) (Dani 1967b:9). The areas which can be irrigated by river water are highly cultivated. The dominance of the hills has developed a particular hill culture in the Peshawar zone. The valleys of the Haro and Soan rivers cut across the plateau, and the whole area is uneven, having been dissected and eroded by the action of running water. It presents a varied landscape of ridges, troughs and basin plains. The Main route from Peshawar to the Punjab lies across it. The most famous city in ancient days was Taxila. Not far from this city lies Islamabad - the new capital of Pakistan.

Natural boundaries, waterways, and early systems for trade and communication were central to Gandhara's cultural and economic development (Ibid: 18). Among the factors that contributed to the unusual history of the region and Gandhara proper was the uniqueness of location. It was isolated by natural boundaries and yet accessible through waterways and passes to Central Asia. As new peoples entered and gained control, the region was subjected to continual political upheaval, a dynamic that contributed to the long established cosmopolitan character of its population (ibid: 7). During the first several centuries C.E. there was great prosperity resulting principally from international trade. This prosperity allowed the arts and religion to flourish in an unprecedented manner (Schmidt 1990: 23).

2.5 The Heartland of Gandhara

Beal has given a lucid account of Gandhara on the basis of accounts of the Chinese Pilgrim Hsuan Tsang of the 7th century CE: "The kingdom of Gandhara extends about 1000 li from east to west, and about 800 li from north to south. On the east, it borders on the river Sin (Indus). The capital of the country is called Po-lu-shapu-lo- (Purshapura-Peshawar), which is 40 li in circuit The towns and villages are deserted, and there are but few inhabitants. At one corner of the royal residence there are about 1000 families. The country is rich in cereals ...The climate is warm and moist, and in general without ice or snow. The disposition of

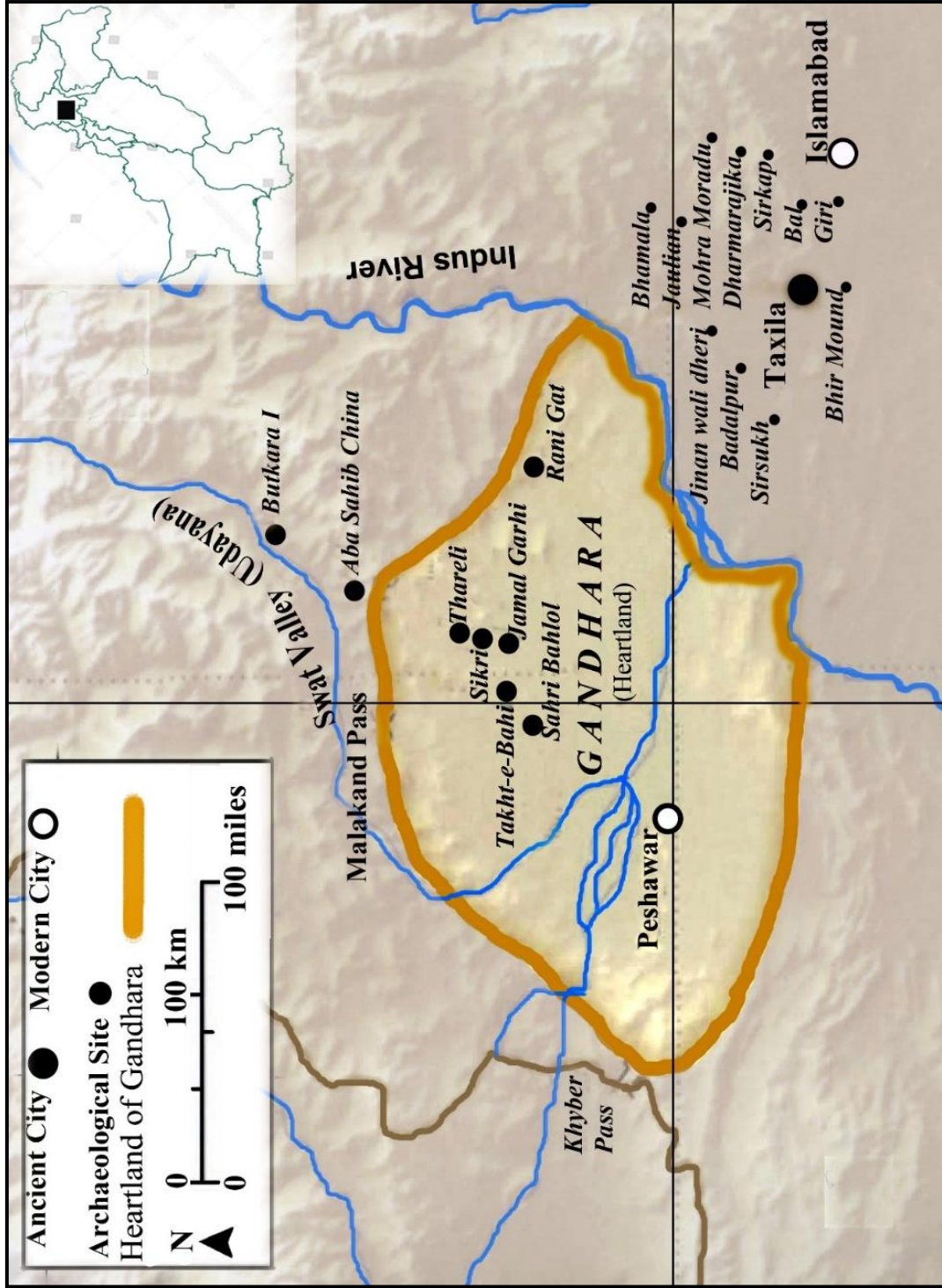
the people is timid and soft: they love literature; most of them belong to heretical schools; a few believe in true law” (Beal 1884: I,97). No best description of Gandhara could have been given in those remote days with lack of communication facilities as has been given by Hsuan Tsang and thus could be termed as the best information about the geographical setup, climate, socio-economic conditions, religion and general condition of the country and its in 7th century C.E.

Following his indications of places, the empire of Gandhara extends from the western border of the Peshawar valley to the river Indus in the east and includes the hilly regions south of the river Swat and Buner in the north (**Map 2**).

Marshall also assigned the same boundaries to Gandhara by specifying that Gandhara was the ancient name of the tract of country on the west bank of the Indus River which comprises the Peshawar Valley and the modern Swat, Buner and Bajaur (Marshall 1973:1).

Since Gandhara is a transitional land between two different worlds, the arid highlands of Afghanistan and Central Asia on one side and the Indo-Gangetic plains on other, therefore we have here a mixture of diverse geographic characters. While describing geographical features and climate of Gandhara Marshall says: “It was country with rich, well-watered valleys, clear cut hills and a pleasant climate.... Situated on borderland between India and Western Asia, Gandhara belonged as much and as little to the one as to the other” (Marshall 1973:1).

At present Peshawar valley consists of Peshawar and Mardan divisions, each of which is sub- divided into districts; while in the uplands it borders with Swat which has become a district of the Malakand division, which also administers the Malakand and Bajaur Agencies. East of the Indus are Taxila, Haripur, Abbottabad, Mansehra, Batagram Districts of Khyber Pakhtunkhwa.



Map 2: Heartland of Gandhara (after Behrendt A. Kurt 2007)

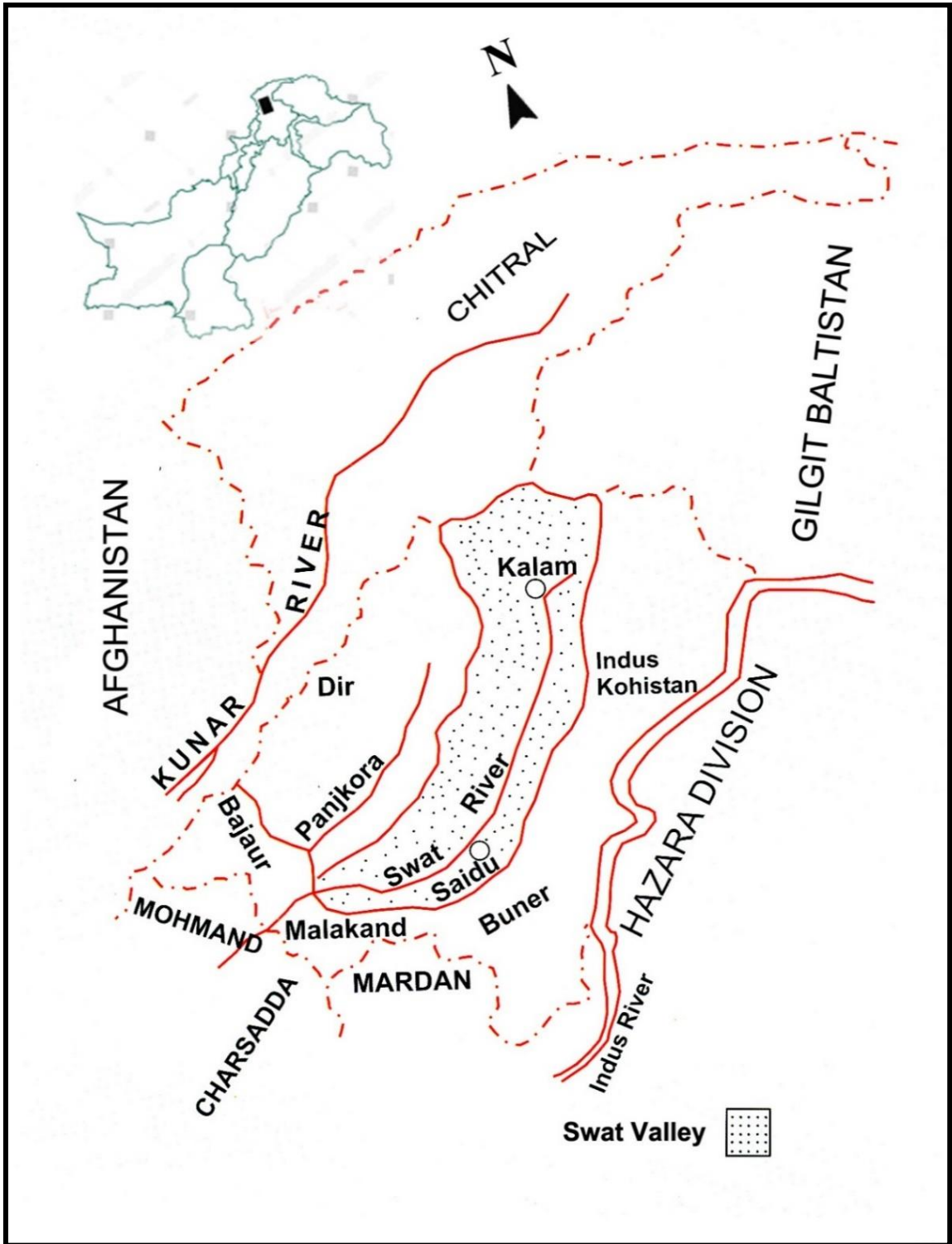
2.6 Swat Valley (Uddiyana)

The mountainous region of Swat, the ancient Buddhist land of Uddiyana is situated in the northeast of Peshawar Valley, at a distance of 250 km from Islamabad the capital city of Pakistan. The Swat Valley (proper Swat) lies between 34° 31' 55" and 35° 53' 40" N latitude and 71 ° 47' 15" and 73 ° E longitudes (Swati 1997:1). On northern side, it is bounded by the high mountainous range of Himalaya. On the west is the region of Dir the Land of Panjkora River. On the south is the mountain ridges and Malakand Pass, and on the 'East is the Kohistan area bordering the mighty Indus River **(Map3)**.

2.7 Nomenclature

The earliest account of Swat is found in the Rigveda, the oldest source of Indo-Aryan traditions in which it is found as Suvastu meaning good dwelling in Sanskrit (Tucci 1958: 279). In the Vedic hymns, it occurs as Sapta Sindhavah or land of the seven rivers. The Greek and Latin historians have mentioned Soastos (McCrinkle, J. W. 1877: 192) which recalls the Sanskrit Suvastu in the Rigveda. Faxian, a Chinese pilgrim who visited sub-continent in the 5th century C.E. has mentioned in his accounts Swat as OU-Chang (Ramusat 1912: 5). James Legge in his book "Records of the Buddhist Kingdoms" has pronounced it as Wo-Chang (Legge 1965: 8).

Hsuan Tsang called it U-chang-na (Beal 1884: I,119). In the Buddhist literature Swat was variously called Urgan, or Uddiyana of Sanskrit origin. Uddiyana means garden. Samuel Beal is of the view that Uddiyana (Prakrit, Ujjana), the U-chang of Fa-hian is so called because of its garden-like appearance (Beal 1884: I, 119 footnote). It must have looked so to the Buddhist pilgrims from China and Central Asia who reached Swat valley after crossing the snowcapped mountain ridges of the Pamir and Hindukush. Udyana lay to the north of Peshawar on the Swat River, but from the extent assigned to it by Hsuan Tsang the name probably covered the whole hill-region south of the Hindu Kush and the Dard country from Chitral to the Indus.



Map 3: Geographical location of Swat Valley (Courtesy Department of Archaeology, Pakistan)

2.8 Physical features of the Swat Valley

It is the upper valley of the Swat River, which rises in the Hindu Kush range. The capital of Swat is Saidu Sharif, but the main town in the Swat valley is Mingora. It was a princely state in Khyber Pakhtunkhwa until it was dissolved in 1969 and after the merger of State it became administrative part of the Malakand Division (District Census Report of Swat 1998:1). The name Swat frequently designated as Swat State rather than Swat (now the District). Chitral and Gilgit-Baltistan are situated in the North, Dir in the West and Mardan in the South. The Indus River separates it from Hazara in the east. Various passes have linked the Valley with the Punjab via Hazara in the east, Tibet and China on the north, Central Asian States and Afghanistan on the west and ancient Gandhara on the south (Swati 1997: 153). The area of the Valley including Swat Kohistan is 8045 to 9654 sq. Km, but the valley does not exceed from 209 km in length and 19 km average in breadth. However, the total area of the proper Swat Valley is about 3,821 sq. km. The valley is further divided by hilly tracts in sub-valleys, locally known as Jambil Valley, Illum Khawar Valley and Shamozaï Valley⁹.

The Mountains of lower Swat are composed of phyletic schist, siliceous, limestone, marbles and dolomites (Martin-Siddique and King 1962). The mountains of upper Swat valley (between Khwaza-Khela and Kalam) form a broad belt of plutonic rocks, which include granite, diorite, gabbro and associated pegmatites (Davies 1956). The mountains of Kalam are constituted of meta sedimentary and volcanic rocks including greenish phyllite together with associated quartzite (Matsushita and Kuzita 1956).

Famous Chinese pilgrim Hsuan Tsang who visited the Swat Valley in 7th century C.E. while describing physical aspects, climate, minerals, harvests, and daily life of the people, states "the country of the mountains and the valleys U-chang-na is about 5000 li in continuously connected, and marshes alternate with a succession of high plateaux" (Beal, 1906: I, 119). "Though various kinds of grains are sown, crops are not rich. The grape is abundant, the sugar-cane scarce. The earth produces gold and iron and is favourable to the cultivation of the scented

⁹ Jambil and Illum sub-valleys are situated on left bank of the Swat River in lower Swat while Shamozaï sub-valley is on the right bank of Swat River in lower Swat.

(shrub) called Yo-kin (turmeric). The forests are thick and shady, the fruits and flowers abundant. The cold and heat are agreeably tempered, the wind and rain come in their season” (ibid: 120). “The people are soft and effeminate, and in disposition are somewhat sly and crafty. They love learning yet have no application. They practice the art of using charms (religious sentences as charms).¹⁰ Their clothing is white cotton, and they wear little else. Their language, though different in some points, yet greatly resembles that of India. Their written characters and their rules of etiquette are also of a mixed character as before. They greatly reverence the law of Buddha and are believers in the Great Vehicle” (ibid: 120).

At present, administratively the Swat region includes Swat Valley, Dir and Malakand Agency (Usman Ali, Khan, M. Aslam 1991: 97).

2.9 Taxila Valley

Geography and history of the Taxila Valley have been discussed in great detail by Sir John Marshall, in his masterly work on Taxila (Marshall 1951: I, 1-86), anyhow a brief account of the geography with recent topographical and environmental changes and history of the Taxila Valley is given here as ready reference. The valley is situated between north latitudes 33° 42' 30" and 33° 50' and east longitudes 72° 53' 45" and 72°

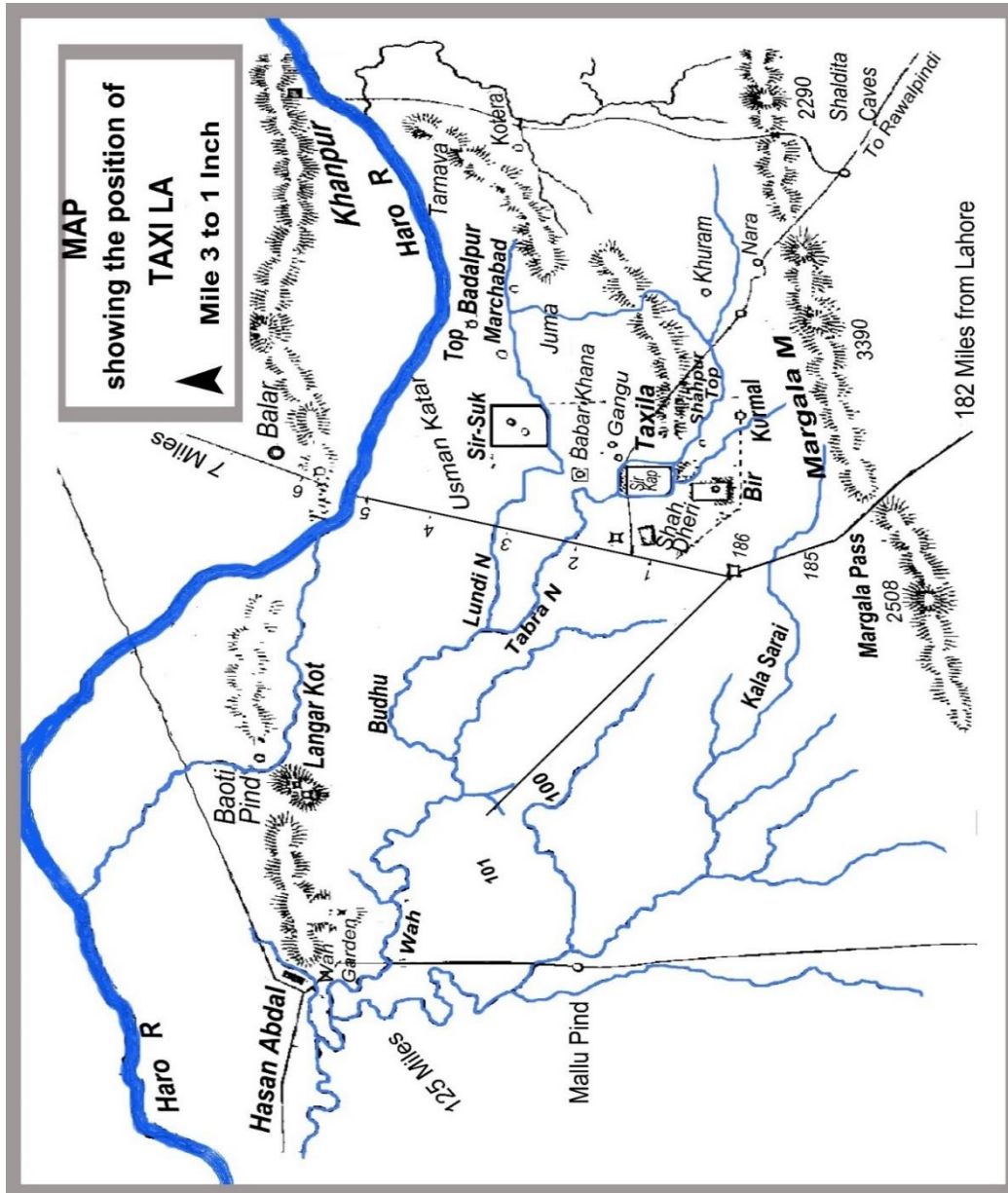
59' (Survey of Pakistan Maps 43C/13 and 43C/14). Average height of the valley from sea level is 530 meters. It spreads over an area of 375 square kilometres (Map. 4).

2.10 Nomenclature

The valley derives its name from the historic city of *Takshasila* or Taxila. In the Puranic verses “the name is spelt as *Takhasila* or *Takshasila* in the Prakrit epigraphs, but in the Besnagar inscription of the Greek ambassador Heliodorus it is spelt *Takamasa*” (Dani 1999: 1). The present spelling Taxila “was the abbreviated form used by Greeks and Romans and from them commonly adopted by European writers” (Marshall, 1951: I, 1). The correct Sanskrit spelling is *Takshasila*. Al-Beruni

¹⁰The employment of magical sentences is with them an art. This country of Udyana was the birthplace of *Padmasambhava*, a great master of enchantment and founder of Tantric Buddhism, which is now prevailing in Tibet. According to Tucci Swat was religious place for Tibetan because it was birth place of *Padmasambhava*, the founder of Tibetan Buddhism (Tucci 1958: 279- 328).

is the only scholar who gives the Persian equivalent of Takshasila as Mar-i-Kala (Sachau, Vol. 1, 302). The name in its corrupt form is still survives in the name of the southern hills of Margalla.



Map 4: Geographical position of Taxila Valley, redrawn by the present researcher (After Cunningham 1871)

The literal meaning of the word *Taksha* in Sanskrit is to cut or to split and *sila* means stone, rock or hill. It is because of this literal meaning of the two composite words that Marshall suggested: "It is not unlikely that Takshasila signified the city of cut stone" (Dani 1999: 1). The faithful Chinese pilgrims attributed the name *Takshasila* with *Tathagata*, according to the Huen-Tsang's accounts: "This is the spot where *Tathagata* formerly dwelt when he was practising the discipline of a

Bodhisattva; he was then the king of a great country and was called Chen-ta-lo-po-la-po (Chandraprabha); he cut off his head, earnestly seeking the acquirement of *Bodhi*" (Beal 1884: I, 138).

2.11 Physical features of the Taxila Valley

The valley is almost bowed in shape, lying at the foot of the Murree hills. From northern and southern sides, the valley is embraced by the long wings of the Sarda and Margalla hills respectively, which gradually merge in to the western plan. The valley is divided in to two unequal parts by Hathial spur, a chain of low lying hills running in the east – west direction in the southern half of the valley. The hills are composed of hard lime stone and occasionally *Kanjure* (a type of porous lime stone) is found in the beds of hill torrents and in the deep ravines. Dunes of the levigated clay are also scattered here and there. Southern part of the valley consists of plateau, intersected by deep ravines and broken by bare stony knolls on many of which are the ruins of old – time stupas and monasteries (Marshall 1951: I, 3).

Northern part of the valley comprises, on fertile plains with rich crops and fruit orchards. Haro river which emerges from the Murree hills and flows in the northern part of the valley is the main source of irrigation, apart from Haro river there are several small streams which flow in to it, among them the Tamra or Tabra nala and Kala nala flows in southern part, through the northern part of the valley flows the Lundi nala which joins the Tamra nala before it falls in the Haro river. Hiuen Tsiang gives a glowing account of the fertility of the valley "The land is renowned for its fertility and produces rich harvests. It is very full of streams and fountains. Flowers and fruits are abundant. The climate is agreeably temperate" (Beal 1884: I,137).

The Springs in the Margalla spur which used to feed the Tamra are said to have been closed by the Dharmasala earthquake of 1905, since when its deep cut bed has carried relatively little water except in the rainy season (Marshall 1951: I,3). Taxila valley with agreeable climate conditions, fertility of land and secluded areas in the hilly tracts was the most congenial place for the Buddhist monks, therefore myriads of *sangaramas* and stupas were constructed in the valley during the heydays of Buddhism from 1st to 5th century C.E.

2.12 Role of Trade Routes in Transmission of Cultures, Arts and Religion

The Indus system has in its western hills several gates open to the inroads of armies and peoples on the move. The hills are no barriers either to the peoples or to their cultures, but they rather serve as connecting links between masses of people in the heart of Asia and those living in the subcontinent (Dani 1967b: 3). Gandhara proper and its adjoining artistic regions of Kabul Valley, Swat and Taxila were situated at the meeting point of three great trade routes of the ancient times. That overland routes directly linked the heart of India with the main centers of population in Central Asia, Gandhara played an important role in the movements of peoples between the two. On the western side, the central high massif of Afghanistan divided the routes into two main groups the northern and the southern. The northern group connected the Oxus valley with the Gandhara region by several routes all lying north of the river Kabul (ibid: 3,4).

These routes also led to the northern part of Iran and along the old Silk Road (so-called because Chinese silk was carried by it) to Asia Minor and beyond to Europe. The Silk Road again provided access eastward to China. Along this main line of communication many Chinese travelers made their way to Gandhara. Following the same route, the great Kushans, with their main base at Peshawar, built their empire and spread the influence of Gandhara culture into the heart of Asia and China. It is along this route that Alexander the Great is known to have reached the Indus, and if the Aryans at all came from outside, they must have followed the same route. The most famous is known as the Khyber route, from the name of the last defile through which the track descends into the Indian plain (Rapson 1922: I, 28). It lies about ten miles south of the river Kabul which turns northward from the Afghan post of Dakka and breaks through the hills at Warsak into the plain of Peshawar. The older route from Kabul, which turned northward from Lalpura north of the river Kabul and opened at Nawa Pass into Bajaur and finally came along the Kharappa valley into the Peshawar plain. This Bajaur route led directly to the old cities of Balkh (Bactria) and Samarkand (Dani 1967b: 8). There is, however, still another route across the northern hills to Sinkiang, along which migrations have taken place in the past. Through all these routes of the north, peoples have moved in and out from time immemorial. The southern route is nonetheless important as it

was directly connected with the main theatres of civilization in the Ancient Orient. Caravans from the old cities of Mesopotamia and south-western Iran used to pass through the desert of Baluchistan to the Indus delta. It was along this route that Alexander the Great marched back to Babylon (Rapson 1922: I, 29). However, the most important tri junction of southern routes was at Qandahar, the antiquity of which goes back at least to the time of the Mauryan emperor Ashoka whose inscription has been found near the old city called today (Shahr-i-Kuhna), Qandahar lay at the southern end of the region which bore the name Arachosia in ancient times. At the other end stood Ghazni where a large Buddhist sanctuary has been discovered and, according to Cunningham, this city is identifiable with Alexandria polis (Cunningham 1871: 33). Arachosia is the Zabulor Zabulistan mentioned from the fourth century C. E. onwards (Dani 1967b:8).

Invading peoples, merchants and other travelers frequented the most easily negotiated mountain passes through the Hindu Kush and the Safed Koh ranges leading to Gandhara and the northern plains of Sub-continent. The Gandhara region bears the brunt of such movements and thus keeps in constant touch with human upheavals in the Eurasian belt. The Gandhara cannot afford to be self-centered. Its open gates have determined an outlook of life conditioned by factors affecting human movements in Asia (ibid:3).

2.13 Historical Background of the Gandhara Art

2.13.1 Prehistoric Times

Although Gandhara is first mentioned in *Rigveda*, the prehistory of this region goes back to the Middle Paleolithic period, as witnessed by the artefacts recovered from the lowest levels at Sanghao cave (Mardan) in excavations carried out in 1962-63 by A.H. Dani, the then chairman of the Department of Archaeology, University of Peshawar (Dani 1993: 487).

The Mesolithic era was succeeded by the New Stone Age or Neolithic. The Neolithic in or around Gandhara is well-known from the site of Sarai Khola, located south of Taxila and excavated by M.A. Halim in 1969-70. Polished Celts and burnished pottery recovered from this site have been dated from 3,260 B.C.E. to 3000 B.C.E. (Halim 1972: 1-112; Mughal 1972: 126).

In Gandhara, the next stage of human development is marked with the Gandhara Grave culture, which dates from 1,700 B.C.E. to 600 B.C.E. The major sites in Gandhara that provide evidence of the Gandhara Grave Culture include: Period IV at Sarai Khola and Hathial at Taxila, Zarif Koruna near Peshawar (Mughal 1972, 125-6; Khan 1973, 3-94), and Timargarha, Balambat, Thana, Aligrama, Loebanr, Butkara-II in Swat Valley. It is generally believed that the Gandharan Grave Culture is associated with speakers of Indo-European. These people are believed to have introduced various artifact styles that were, one way or another, brought to Gandhara through various immigration processes from northwestern passes during the last quarter of the 2nd millennium B.C.E. (Dani & Durani, F. A. 1966: 99-110)

2.13.2 Historic Period (Gandhara under Persian Rule)

The historic period of Gandhara begins in approximately 519 B.C. with its incorporation into the Achaemenid Empire of Persia as one of twentieth satrapies (Rapson, E. J. 1922: vol. I, 51). Gandhara is first mentioned in the historical literature as a part of the Achaemenid Empire in the time of Cyrus the Great (558-28 B.C.E.) (Marshall 1955: vol. I, 77). Bhir Mound the first city of Taxila and many

other sites, such as Bala Hissar (Charsadda) (Wheeler1962), were founded during the Achaemenid rule. In the Behistun inscription (528-519 B.C.E.) of King Darius, the people of Gandhara are mentioned among the subjects and soldiers of the Great King (Rapson, E. J. 1922: vol. I, 334-334). Gandhara remained under the Persian Empire until it was conquered by Alexander the Great in 327-326 B.C.E.

2.13.3 Persian Legacies

- I. Introduction of satrapal system of government
- II. Use of Aramaic script as medium for official communications
- III. Established active commercial relations between Persia and India
- IV. Introduction of the earliest silver coinage in the Sub-continent

(Dani 1967b: 86-90)

2.13.4 Alexander's Invasion

Alexander the Great invaded the Sub-continent in the spring of 326 B.C.E. He came, primarily, to assert his claim on the last provinces of the Achaemenid Empire. That he pushed his conquests beyond the limits of that empire was due partly to political necessities and partly to his ambition to reach the Eastern Ocean, which he imagined to be much nearer than it really was (Marshall 1960: 12). After strong resistance at Massaga, Bazira, Ora Aornos and Pushkalavati he captured the region, left a small detachment of Macedonian soldiers under Philip at Pushkalavati. He crossed the Indus at Hund, or ancient Udabhandapur (Marshall1923-24:68), located on the right bank of the Indus River and proceeded towards Takshasila (Taxila). Ambhi, the ruler of Taxila, came at the eastern bank of Indus to welcome him and surrendered his kingdom into his hands. Ambhi actively assisted Macedonians by contributing 5000 troops. Supplemented with the troops from Ambhi, the Greeks marched eastward to attack king Porus of Sakala (Sialkot). Porus was defeated, arrested and brought before Alexander. When the Greeks attempted to advance beyond the Chenab, they encountered strong resistance. In the face of this resistance (Wheeler1962:25-8), Alexander's army fled to Rambaka (Makran) and eventually proceeded westwards to Babylon where Alexander died in 323B.C.E. Soon after the death of Alexander, his successors lost control over Gandhara and other Indian territories.

2.13.5 Effect of Alexander's Invasion

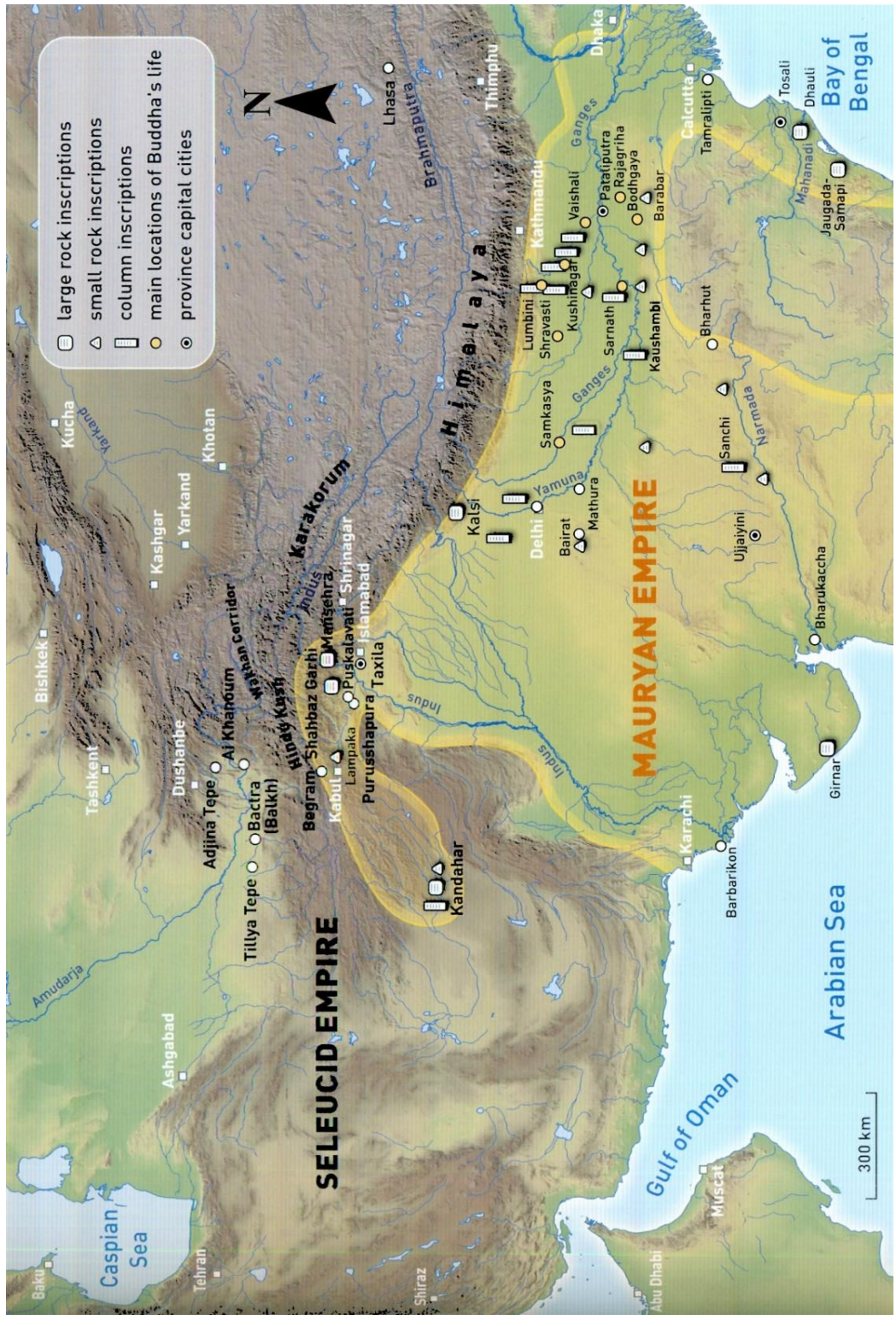
“It is generally asserted that Alexander opened trade routes and paved the way for direct contacts between the East and West. He removed the barriers of isolation, broke the traditions of autonomy, bridged the gulf of tribal differences and made Porus the undisputed leader of the Punjab by appointing him governor of the area from Jhelum to the last point of his advance on the Beas. He proved to be a harbinger of unity for north-western India. However, the Macedonian occupation of India was very short lived. With the departure of his last satrap Eudamus no vesting of Alexander's conquest remained in the Subcontinent. Whatever Greek influence is traced by historians in local culture, was the result of later contacts. But as far as Alexander was concerned, he was soon forgotten, and his influence hardly touched the people, except coins, pottery and other small objects left behind by them. However, Alexander's campaign paved way for future invasions of Bactrian Greeks in 2nd century B. C. E.” (Dani, A.H. 1967b: 96-97)

2.13.6 Mauryan Rule on Gandhara

Following Alexander's campaign to the Indus basin in 326 B.C. and the occupation of the region by his armies for a short while, Gandhara came under the influence of the growing power of Chandra Gupta Maurya. During his period the boundaries of the Maurya Empire were extended to the Hindu Kush.¹¹

Chandra Gupta Maurya was succeeded by his son Bindusara in 297 B.C.E. But the real pattern of the Mauryan Empire, its political strength, tranquility, prosperity and patronage of culture and architecture, is attributed to his grandson Asoka (272-323 B.C.E.). During his times, the Mauryan Empire was stretched from the Bay of Bengal to Afghanistan (**Map5**).

¹¹Chandragupta unified a large portion of India from Bihar to Hindu Kush by annexation of small independent states in his empire in around 317 B. C. E. and established himself so firmly that when, “in 306 or 305 B. C. E., Seleucus Nicator crossed the Indus in an endeavor to recover the Indian Province of Alexander the Great, he found the Maurya king confronting him in such formidable force that he was constrained to make peace on terms appear, prima facie, to have been wholly in favour of the Indian” (Marshall 1960:15). The Maurya Empire was extended to the Hindu Kush by 305 B.C. (Zwalf 1979: 3).



Map 5: Mauryan Empire during the times of Asoka c. 250 B.C.E. (Maps designed by Dirk Fabian, ingraphis.de, Kassel, © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn.)

After the war of Kalinga, Asoka was converted to Buddhism (c.262B.C.E.), and became a great patron of Buddhism, sending missionaries from Pataliputra in various directions of the world to propagate the Buddhist faith (Smith1964:162). A Singhalese chronicle, the Mahavamsa, indicates that a Buddhist ascetic, by the name of

Madhyantika, was sent by King Asoka to Gandhara in 256B.C.E. (Burgess1897: 77; Murthy1977:2).

Buddhist literary accounts and epigraphic records identify the lands of Gandhara, Mansehra (Hazara), Taxila, Shahbaz Garhi (Mardan), Qandahar and Laghman as parts of the Mauryan Empire (Mehta, R. N.1939: 101). The Buddhist establishments at Dharmarajika (Taxila) (Marshall 1951: 236), Jamal Garhi (Mardan), and Butkara I (Swat) are associated with Asoka.

Death of Asoka in 232 BCE followed by gradual break-up of the Maurya Empire and rise of small independent states.

2.13.7 Indo- Greeks

Euthydemous-I the Bactrian king of Afghanistan took possession of the Paropamisadae, Arachosia and Sistan across the Hindu Kush in 200 B.C.E. Euthydemus-I succeeded by his son Demetrius who further extended his empire eastward and asserted his power in the Gandhara region, replacing the Mauryans in 190 B.C.E. and founded his capital at Pushkalavati (Bala Hissar, Charsadda) (Wheeler1962).

The Indo-Greeks ruled over Gandhara for about one hundred years (190 B.C.E. till 90 B.C.E.). The famous Indo-Greek king Menandar (c. 150 B. C. E.) was converted to Buddhism by a certain Buddhist monk Nagasena (Davids Rhys, T. W. 1890: 92), who later erected a stupa at Bajaur for the propagation of Buddhism (Ali Ihsan & Qazi Naeem 2008: 6). Menander was the most powerful ruler of Indo-Greeks he established vast empire, the heart of it was the valley of Indus and the broad, well-watered plains of Punjab, but in the north, it embraced also the trans-Indus provinces of Gandhara and Eastern Arachosia, and in the south-west possibly Kaccha and Surashtra and the seaboard beyond them as far as the port of Barygaza (Broach) (Marshall 1960: 20).

2.13.8 Greek Legacy

The Greeks made many valuable contributions in the sphere of arts and crafts to the material culture of North-West:

- I. They introduced superior type of coins, bearing the name and usually, the portrait of the ruling sovereign stamped upon in relief, with the legend repeated in the Kharosthi as well as in the Greek script.
- II. They encouraged use of schist and other soft stones for manufacturing of the carved dishes, cups, goblets, toilet-trays and the like.
- III. They developed local metallurgy i.e. alloys of bronze and led for easier cast of artifacts.
- IV. They introduced “cire perdue¹²” process for casting in copper and bronze.
- V. Introduction of “packtong bronze” an alloy of copper and nickel from China in to Gandhara.
- VI. In administration, they adopted prevailing Achaemenid “satrapy system”.

2.13.9 Scythians (Sakas)

The Greek rule over Gandhara was culminated by an invasion of nomad tribes from the interior of Asia in 90 B.C.E. Known to the western world under the comprehensive name of Scythians, to the Indians as Sakas, and to the Chinese as Sai or Sai-wang, whose home at the beginning of the second century B.C.E. was in the country between the Caspian and the Jaxartes River (Marshall 1960:24). “The leader of that section of Sakas which conquered Gandhara was a chief whose name appears in Greek chronicles as Maues. After conquering Gandhara they destroyed Greek cities and rebuilt according to their own traditions. The Sirkap city of ancient Taxila remained their capital, where many coins of king Azes-I and II have been recovered” (Marshall1951: vol. I, 51).

¹²A method of bronze casting using a clay core and a wax coating placed in a mould. The wax is melted in the mould and drained out, and bronze poured into the space left, producing a hollow bronze figure when the core is discarded (The Oxford English Reference Dictionary).

2.13.10 Emergence of Gandhara Art

The Art of Gandhara came into existence in the last century before the Common Era, when the Scythians were ruling in the North-West and when the prevalent Hellenistic art which they had inherited from their Greek predecessors had already reached a decadent state (Marshall 1960:17)¹³.

2.13.11 Parthians

The Sakas, or Scythians, were replaced by Parthians of Iran who established themselves in Gandhara, and reorganized the Scythian cities, employing an array of improvements and innovations in both art and architecture. In this regard, it should be noted that an inscription of the Parthian king Gonophores from Takht-i-Bahi, which dates to the early first century C.E., suggests that he is responsible for construction of most of this site. Gonophores also made improvements to many cities, including construction of a palace at Sirkup, Taxila (Marshall 1951: I, 214). Parthians and later the Sassanians C.E. (241 and 341-42) were responsible for the introduction of the fire altar (Buddha Dhuni) on coins as well on pedestals of the Buddhist sculptures of Gandhara. (Boyce, M. et al.1991: 168; Verardi, G. 1987: 369-83; Rosenfield, J. M. 2006: 25).

2.13.12 Kushans

Kushanas were a branch of the Yuch-chi who were living in the 2nd century B.C.E. in China. Here they were defeated by another people called Hiung-nu about 170 B.C.E. and driven from their home. They went westward, defeated the Shakas and occupied the country around the river Jaxartes and later captured Bactria (Dani 1967b: 123). The history of the Kushana empire falls into three distinct phases,

(i) the period of its consolidation by the first two rulers, (ii) the period of expansion and prosperity, and (iii) the period of decline and fall (Ibid:124).

¹³ On the bases of the results of his excavations at Sirkup, Taxila, especially small female statues and toilet trays in schist recovered from the Scythian level Marshall concluded that the Gandhara Art came into being in the last century before the common era during the Saka period (Marshall 1951: I, 112-214).

2.13.13 First Phase

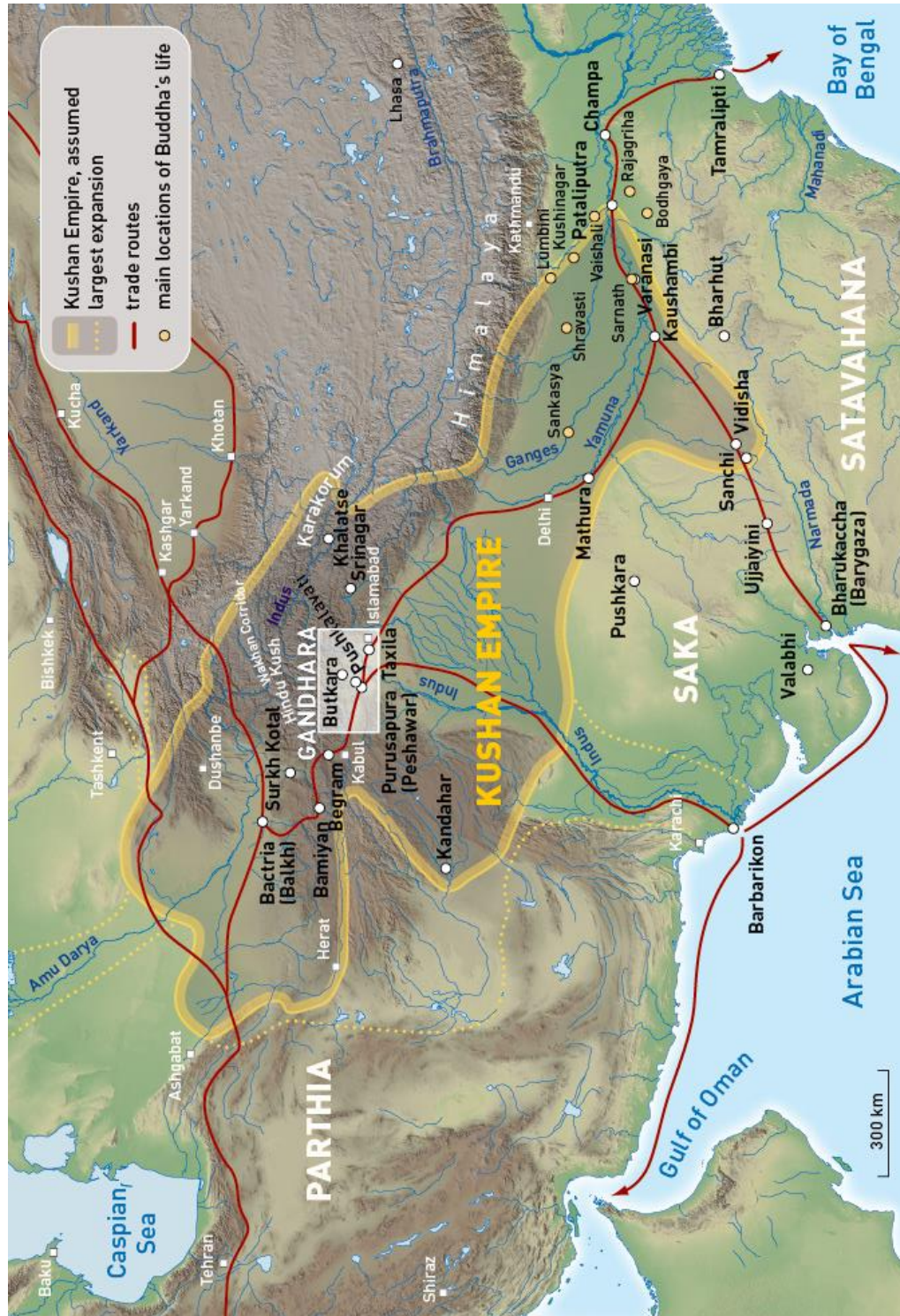
The first phase begins in about C.E. 60 or 61 and continues until about C.E. 128. This phase encompasses the reigns of Kujula Kadphises, VimaTaktu (Soter Megas) and Vima Kadphises. During the first century C.E., the Kushan tribes under the leadership of Kujula Kadphises defeated Parthians and became masters of Kabul valley and Gandhara. Kujula Kadphises died in a campaign at the ripe old age of eighty (Dani 1967b: 125). An inscription reported from Rabatak (Afghanistan) indicates that Kujula Kadphises was followed by VimaTaktu (Soter Megas) (Cribb, J. & Errington, E. 1996:75-96). Vima Taktu was followed by Vima Kadphises. Vima extended his conquests deep in the southern India and emerged as a powerful ruler. "The coins of Vima portray his powerful and accomplished image, while those of his father are barbarous. On some of coins Vima is shown floating through or rising from the clouds and a flame is shown issuing from his shoulders. These distinctly indicate that he claimed divinity for himself" (Gupta, P. L. 1969: 34).

2.13.14 Second Phase

Vima Kadphises was followed by Kanishka-I in C.E. 120 or 128/129. During his period, we find the empire in full glory under the firm grip of the king. The Kushana Empire during this period reached to the peak of its expansion and glory. Kanishka was the greatest ruler among the Kushanas. His greatness lies not only in the great conquests that he made but also developing the art and religion associated with the name of Gandhara. His court became a center of literary activity and his capital city of Peshawar attracted people from far and near. His tolerance of different religions was remarkable. Above all, peace and prosperity fostered by his government encouraged foreign trade and commerce and the rich profits that occurred from it went to enhance activities in cultural fields (Dani 1967b:129).

During his times in the 2nd century C. E., "the Kusana empire extended from Gangetic India through the Punjab into Afghanistan, across the Hindu Kush and Pamir mountains, past the Amu Darya (Oxus River), and deep into present-day Tajikistan and Uzbekistan. It was also possibly linked with the mountain kingdom of

Kashmir and the city-state of Khotan in the western Tarim Basin” (Rosenfield J.M. 2006:9) (**Map6**).



Map 6: Kushan Empire during the times of Kanishka c. 2nd century C.E. (Maps designed by Dirk Fabian, ingraphis.de, Kassel, © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn).

Kanishka-I died in C.E. 160 after ruling for about 45 years (Puri1965:38). However, Smith is of the view that the reign of Kanishka-I lasted for forty-five years and may be assumed to have terminated about C.E. 123 (Smith 1914:270). He was followed by Huvishka, who ruled for quite a long time. He was succeeded by Vasudeva sometime between the Kanishka year, 60 and 74 (Dani 1967b: 135).

During his time, we do not see any indication of gradual decline. What we know definitely is that the Kushanas had been interfering in the affairs of the newly-risen Sassanian power in Iran. This interference led to the Sassanian invasion to Gandhara. According to the Naqsh-i-Rustam inscription, Shahpur-I's victorious army seized Peshawar, the capital city of the Kushanas. The last known date of Vasudeva is the Kanishka year 98. With him closes the chapter the Great Kushanas (Ibid: 135; Cribb &Errington1992:18).

2.13.15 Third Phase.

The third phase of Kushan sovereignty is known as the Later Kushan or Kushano-Sassanian phase (C.E. 257 to C.E. 357). On the basis of numismatic evidence, the order of Kushan rule for this third period is Kanishka-II, Vasishka, Kanishka-III, Vasudeva-II and Shaka. Vasudeva-II was able to take back the Kushan domains, particularly Gandhara, from the Sassanians. Shaka was the last king who maintained the Kushan domain gained by Vasudeva-II (Khan2006: 181).

During this time Gandhara was ruled by Kushano-Sassanian kings like Peroze-1, Hormizd-I, Hormizd-II and Peroz-II (Cribb 1981: 93-96, 100-102). Later on, Gandhara was detached and came under the direct control of Shahpur-II. During his east expeditions, Shahpur-II replaced the Kushan kings with the Kidarites (C.E.357 to C.E.458/60), as a new ruling power in Gandhara and Panjab (Khan2006: 184).

Finally, Epthalites or White Huns from Central Asia invaded this region. They conquered the whole Indus Valley and swept over Gandhara about C.E. 465, carrying fire and sword wherever they went and destroying the Buddhist monasteries (Marshall 1960: 1).

2.13.16 Kushan Legacy

2. 17.17 Patronage of Buddhism: Kushan emperors were liberal in religious matters and all prevailing religions were given due respect but their inclination was towards Buddhism. Especially, Kanishka's fame rests not so much on his conquests as on his patronage of the religion of Sakyamuni. Numismatic evidence and the testimony of the Peshawar Casket inscriptions show that he actually became a convert to Buddhism (Dani 1967b:130).

- i. He showed his zeal for his faith by building the relic tower and sangarama at Peshawar.
- ii. He convoked the last great Buddhist council which was held in Kashmir or Jalandhar.
- iii. Buddhism became the state religion of the Kushana empire.
- iv. Buddhism which was so long confined to monasteries, now came out into the open and became a religion of the masses,
- v. The religion which had hitherto been discussed in literary texts now found expression in popular art.
- vi. Introduced new concept of Bodhisattva (Buddha to be) who was to be among the people to lead them on to the goal of nirvana, Buddhism thus moved ahead to encompass the whole humanity.
- vii. Buddhism which was so long mainly confined to the subcontinent, now found an opportunity to influence life in Central Asia. (Ibid:131).

2.13.18 Patronage of Literature

Kushana kings also extended their patronage to literature. Court of Kanishka was adorned by Ashvaghosha, Parshva, Vasumitra, Charaka, Nagarjuna, Sangharaksha, Mathara, Agesiles the artisan, and other famous men who played a leading part in the religious, literary, scientific, philosophical and artistic activities of the region (Beal, S. 1906: I 99; Dani 1967b:132).

The numismatic and epigraphic evidences show that Kanishka started the practice of using only Greek script on the coins. For inscriptions, Kanishka employed Kharosthi in Gandhara, Brahmi in Mathura and Greek script in

Afghanistan. The official language of Kushana appears to have been Prakrit as it is used in all their inscriptions (Ibid: 132,133).

2.13.19 Patronage of Art and Architecture

Kushans were great admirer of art and architecture. In the very first year of his reign Kanishka built the great stupa and monastery at Peshawar, of which we possess a detailed description by Hsuan Tsang (Beal, S. 1906: I, 100). It is in this stupa that the bronze relic casket was recovered and is now preserved in Peshawar Museum (Vogel, J. 1914: 25). Kanishka's building activities were spread to the whole of his empire. The whole of Gandhara is to-day littered with the ruins of the stupas and monasteries that were founded in this period. All these buildings were richly decorated with sculptures in stone, stucco, terracotta, bronze and mural paintings (Dani 1967b: 133). Archaeological evidence also speaks of several new cities founded during the Kushan period such as the city of Sirsukh in Taxila Valley. Here we experience a new system of fortification wall having circular bastions (Marshall1951: I, 217-221).

2.13.20 Emergence of the Buddhist Art of Gandhara

There are different views and theories about the origin of this magnificent religious art. The first scientific discussion was offered in the 1870s by Alexander Cunningham who assigned its origin to the Greeks during the times of early Kushans (Swati, M. F. 1997: 83). Foucher and Marshall also support the theory of Greek origin of Gandhara Art (Foucher, A. 1914: 111-137; Marshall 1960: 17-25).

Wheeler, Buchthal, Benjamin Roland and Ingholt believe that the Gandhara Art came into being with the expansion of Roman culture into India in 2nd century C. E. (Smith 1889: 167). A third approach is to seek origin of the Gandhara Art through historical as well as archaeological contexts and the geographical setting of the region. The archaeo-environment of Gandhara suggests that it developed as blend of Western and Asian cultural assemblage (Snellgrove, D. L. 1978: 59).

On the bases of archaeological researches in Gandhara, it becomes clear that the Gandhara Art attained its maturity during the Kushan occupation of the region. This view has been well established by discoveries made by Sir John

Marshall during the course of excavations at Taxila from 1913 to 1934 (Marshall 1951: I, II, III). He revealed many significant facts relating to the history of the Buddhist Art of Gandhara. He is of the view that the Gandhara Art came into existence in the last century before the Common Era, when the Scythians were ruling in the North-West (Marshall 1960:17). He also established the fact that there were two distinct schools of art in Gandhara, the earlier of which was flourishing in the first and second centuries of Common era, the later in the later part of the fourth and fifth centuries; and also showed that these two schools were sharply distinguished, not only by the widely different character of their art but by the different materials which their sculptors employed, namely, stone in the case of earlier school, lime-stucco in that of the latter, which he named Indo-Afghan School (Ibid:109).

The purpose of these sculptures was to glorify the Buddha. This they did by recounting episodes from the story of his life and previous births, or sometimes, but only rarely, from the subsequent history of the Buddhist Church (Ibid: 7). Initially, the medium of sculptural art appears to have been the green and grey schist in Taxila, Peshawar, Mardan, Malakand, Dir, Swat and Buner regions, but then other kinds of locally available stones like phyllite, soapstone, chlorite, etc. were also used for carving sculptures along with the more plastic stucco to fulfill the insatiable demand of Buddhist devotees who filled the innumerable monasteries and stupas thickly dotting the whole Gandharan region of that time (Khan, A. Nabi 1990: 3).

Research so far been conducted proved that the Gandhara Art founded on the symbolism and formal sensibilities that had long existed in the Sub-continent, and this school of Buddhist art drew elements from the Hellenistic and Roman art. It further drew from the preferences and symbolic conventions of contemporary society as artists adapted certain non-Indian elements of style and iconography to Buddhist needs. Not only did the style of this school influence Buddhist communities in the Sub-continent, it also served as a foundation for the traditions of Mahayana art of East Asia, particularly in China (Schmidt, C. W. 1990: 43).

It is significant to elaborate that the subject matter of Gandhara Art is generally focused on Buddha's life story, moreover, the associated legends in which various figural depiction may be also noticed creating aesthetic harmony in the

entire figural composition. Akira Miyaji is of the view that Gandharan art is strongly connected with the origin of the Buddha image, and the remarkable developments of Buddhist iconography in Gandharan art made a substantial contribution to later Buddhist art (Miyaji: 1984: 220).

After eclipse of the great Kushanas due to Sassanian invasions the Buddhist faith and art lost its royal patronage and survived in decadent state under Sassanians and Kidaras (little Kushans), till its final destruction at the hands of White Huns in 5th century C. E.

2.13.21 Archaeological Research in Gandhara

Archaeological interest in Gandhara was started in early 19th century, when Elphinstone reported about colossal Buddhas of Bamyan and the monument structure at Mankiala near Rawalpindi in Pothohar plateau (Elphinstone, M. 1972: 213-14). Some of the first "excavations" of Gandharan Buddhist sites were undertaken in the 1830s by a handful of military officers with the goal of collecting coins (Brancaccio, Pia & Kurt, B.:2006: 2). During the Sikh period General Ventura carried out extensive excavations on Buddhist stupa sites in Gandhara, Taxila and Mankiala (Zwalf 1996: 25). In the late nineteenth century, Buddhist sites in central Gandhara, such as Takht-i-Bahi were excavated for their sculpture, and summary archaeological reports started to appear in Archaeological Survey of India Reports (Marshall 1914:33-39). Alexander Cunningham, and later John Marshall at the beginning of the twentieth century, changed the nature and scope of Buddhist archaeology in Gandhara (Cunningham 1871: II; Marshall 1955: I, II, III). Although their work led to a massive collection of sculptural remains, their primary interest was to understand better the Buddhist tradition in the region and beyond.

After creation of Pakistan research on Gandhara Buddhist sites started in 1956 with Italian activities in Swat under Professor Tucci (Tucci 1958: 279-348). The excavations, mostly led by Domenico Facenna, include Butkara I, II, the Saidu stupa (F. Callieri 1989), as well as Panr and the settlement of Barikot (ancient Bazira). Work of the Italian Archaeological Mission in Swat is continuing under the leadership of Dr. Luca Olivieri (Olivieri, et al. 2006: 73-150; Olivieri 2014).

In 1959, the first Japanese researchers (Kyoto Scientific Mission to Gandhara) under the aegis of Prof. Seichi Mizuno came to Gandhara, but concentrated their work on the area around Mardan, with excavations in Chanaka Dheri, Mekha Sanda, and Thareli. Later, Prof. T Higuchi and Prof. Koji Nishikawa continued the work there. At Zar Dheri, prominently located at the beginning of the Karakorum Highway, the National Museum of Tokyo has conducted an important excavation work (Nishoika, Yosuhiko, et al. 2001).

Apart from activities of the above mentioned Foreign Archaeological Missions in Gandhara the Department of Archaeology and Museums, Government of Pakistan and other sister organizations i.e. Department of Archaeology, University of Peshawar and Provincial Department of Archaeology, Khyber Pakhtunkhwa carried out extensive exploratory work and excavations in Gandhara region.

In Swat the Department of Archaeology and Museums conducted excavations at Buddhist sanctuaries of Dadhara, Gumbatona, Kandaro Shaheed, Nawagi, Abu Tangai, Nimogram. Survey in Bunir and Bajor districts (Khan, M. A. 1996: 96-106).

In Peshawar Valley at Buddhist Monastery of Chargul Dheri (2002-03), Buddhist remains of Takht-i-Bahi, Mardan (2005-06), Bisak Band Site in Swabi district (Khan, M. Bahadur, & Azeem, A. 1992: 225-230). An extensive archaeological exploration and salvage operations were undertaken in Swat, Buner, Nowshera, and Bajour Agency and some 380 new sites were recorded (Rehman, S. 1996).

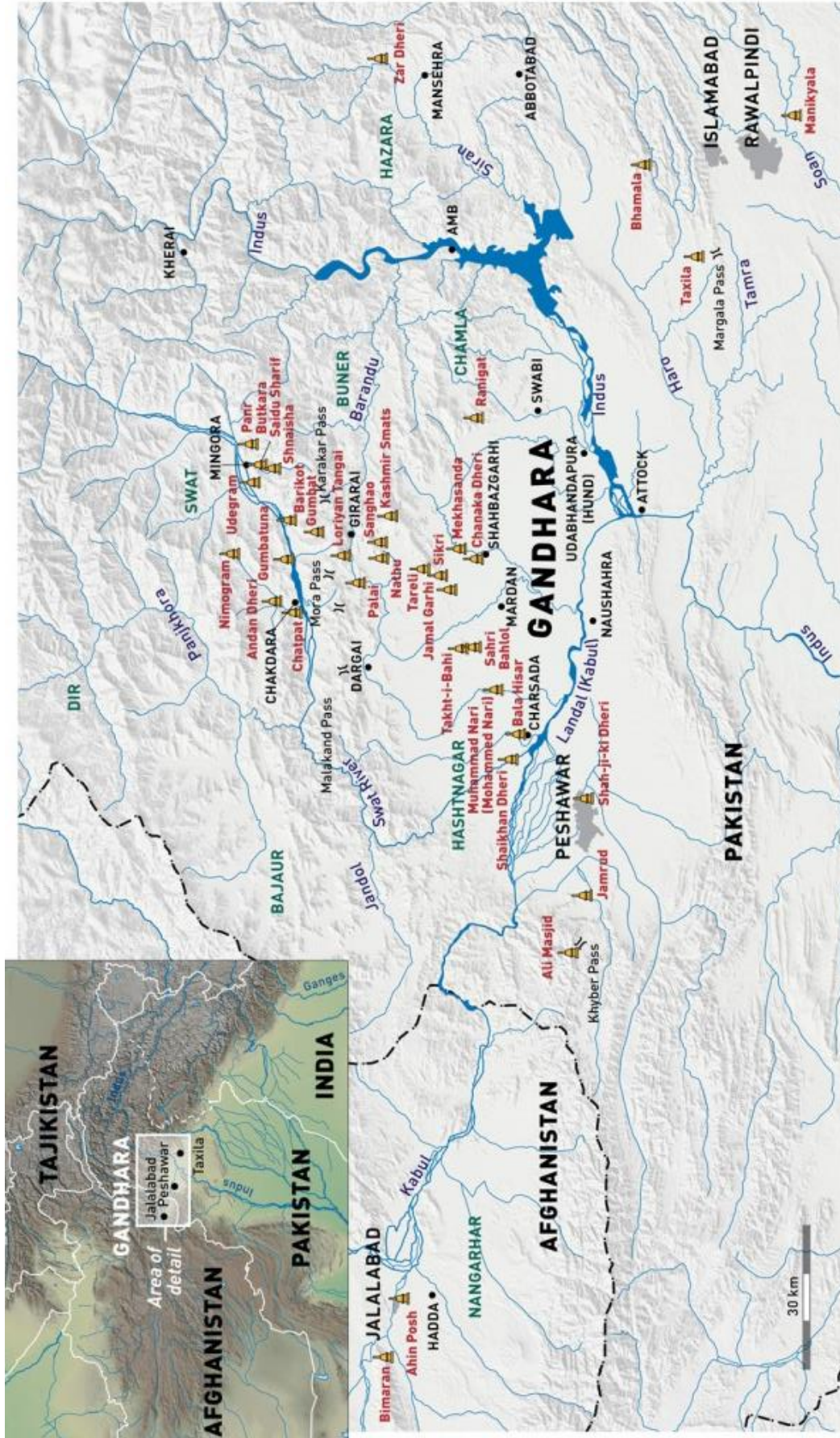
In Taxila Valley Excavations at Serai Khola Site (Halim, M. A.1972: 1-112), Excavation at Bhir Mound (Sharif, M.1969:6-99), Excavation at Hathial (Khan, G. M. 1983: 35-44), Excavation at Bhir Mound (Khan. M. Bahadur, et. al. 2002)., Excavation at Jinan Wali Dheri (Khan, M. A. & Hasan, M. 2010: 29-72), Excavation at Badalpur (2005-08)¹⁴. Excavation at Haji Shah Moor district Attock (Shareef, M.

¹⁴ Three seasons excavations at Badalpur site exposed remains of a monastery, a large number of copper coins, gold coin, clay sealings, Mathura style red sand stone sculpture depicting first sermon of Buddha, metal objects and pottery have been recovered.

1986: 36-56), Survey and documentation of Archaeological sites and monuments in district Attock (Khan, M. A. & Hasan, M. 2002).

Department of Archaeology, University of Peshawar conducted excavations at the Buddhist site Butkara-III, Marjanai in Swat. Chat Pat and Andandheri in Dir district (Dani 1971:33-61, 65-102); Gor Khattree, in Peshawar; Shaikhan Dheri (Dani 1966: 17-214); Charsadda; Sangao Cave and Kashmir Smast, Mardan. Provincial Department of Archaeology, Khyber Pakhtunkhwa excavated Hund Fort and Aziz Dheri in Swabi district, Safe Abad site in Mardan, Shalkandai site in district Dir.

Archaeological explorations and excavations in Gandhara region during the Colonial and post-colonial periods have revealed a large number of Buddhist monasteries and stupas thickly dotting the whole Gandhara Region **(Map7)**.



Map 7: Important Archaeological sites of Gandhara (Maps designed by Dirk Fabian, ingraphis.de, Kassel, © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn)

2. 13.22 Summary

Gandhara is the part of a vast mountainous region stretched from Oxus valley to river Jhelum, which is termed as Greater Gandhara. However, central part of Gandhara was consisted of present day Peshawar Valley, Buner, Bajaur and Swat. The area is well known in the history due to Buddhism and the Buddhist Art of Gandhara, flourished from 1st century B. C. E. to 5th century C. E.

The artistic province of Gandhara consisted of a number of secluded well-watered valleys barred by high mountains. The valleys were accessible through natural passes, which served as main source of communication between the people of Gandhara and rest of the world.

Gandhara being a transitional zone between the high lands of Central Asia and alluvial plains of India had been frequently transversed by the immigrants and invaders from north and north-west since second millennium B.C.E. which include Aryans, Achaemenians, Greeks, Mauryan, Scythians, Parthians, Kushans, Sassanians and finally, Epthalites or White Huns who swept over the country in the latter half of the 5th century C.E. The intimate fusion of widely divergent elements had resulted in development of a cosmopolitan society in Gandhara. In this cosmopolitan environment the Buddhist art of Gandhara came into being in the last century before the Common Era as a blend of western and local art.

The Buddhist art in Gandhara reached to its climax under the royal patronage of great Kushans and eventually, declined and disappeared due to Sassanian and White Huns invasions in 3rd and 5th century C.E. respectively. Desolated Buddhist monasteries and stupas were noticed for the first time in the first half of the 19th century when some British army officers posted in North Western Province and General Ventura of the Sikh army started extensive excavations on these remains in search of antiquities. However, their works were essentially a treasure hunt devoid of any proper documentation. Their interest in art objects led to the promotion of trade in antiquities and growing tendency of clandestine excavations by the local people either to gain money or to gift their masters to gain their favour.

Systematic archaeological research on Gandhara Buddhist sites was started in later half of the 19th century after establishment of the Archaeological Survey of India. On the bases of the archaeological research during the colonial and post-colonial period, has pushed back the history of Gandhara region from 8th century C. E. to the fabulous past of two million years before present.

CHAPTER-3

3.1 Classification and Contextual Analysis of the Collection

Ramdas and other miscellaneous collections of the Buddhist stone sculptures consist of: (i) relief panels, (ii) individual images, (iii) broken and detached limbs of the sculptures, and (iv) architectural elements. Here, these specimens are identified and classified in terms of subjects, legends associated with them and iconographic characteristics of divinities i.e. episodes from the life story of the Lord Buddha, individual images of the Buddha, Bodhisattvas, identification of the broken parts of the different sculptures, identification of the architectural elements. Contextual analysis in interpreting an artwork through external references and a picture is viewed in various contexts such as cultural, historical, situational and personal (Crump et. al 2003: 95-97). In this chapter purpose of the contextual analysis is to identify the literary sources, from which details were adopted by the Gandharan sculptors to transform the life story of Lord Buddha in stone. This contextual study is all the more necessary as Sanskrit, Pali and Sinhala sources have different versions of the same story.

3.2 Episodes from the Life of Lord Buddha

3.2.1. Dream of Queen Maya Fig. 1

This broken panel depicts one of the most important episodes relating to the dream of Queen Maya, the mother of the Lord Buddha. According to Kelley Bulkeley, a Psychologist of Religions, specializing in dream research, “A dream is an imagical world of sights, sounds, thoughts, feelings, and activities that you (either as a character in the dream, as a disembodied observer of it) experience during sleep” (Bulkeley, Kelley 2008; p.2). He further states that “Dreaming has always been regarded as a religious phenomenon. Throughout history, in cultures worldwide, people have seen their dreams first and foremost as religiously meaningful experience... The historical and cross-cultural evidence is overwhelming on this point: religion is the primary area in which humans have traditionally expressed the

dreams” (Bulkeley, Kelley 2008; p.2). Kelly Bulkeley has compared the dreams of Devananda, the mother of Mahavira, the founder of the Jainism and Sidhartha’s contemporary with that of Maha Maya, the mother of Sidhartha and has stated that “their mothers each had an auspicious dream of bearing a son which in traditional Vedic terms would be of the highest good one could ever ask.... Both dreams heralded the birth of sons who would grow up to renounce Brahmanic ideals and create radically different spiritual paths. In Buddha’s case, when the Brahmins heard of Queen Maya’s dream, they said it predicted two possibilities: one, that she would bear a son who would become a universal ruler; or, two, that her son would one day choose to become a celebrated renunciant who would save all humankind; rather, she gave birth to the potential of Buddhahood” (ibid; p.82). He further states that the dream began in her customary place of sleeping, from which it transported her (and her bed) through the air to the highest mountains in the world, the place where earth and the heavens meet. According to him, “Elephants were traditionally associated with Hindu royalty, both human and divine. Earthly kings used them as formidable weapons in war, and the supreme god Indra rode an elephant as his mount... the story of Maya’s dream has been frequently and reverently portrayed in paintings, sculptures, and stories throughout Buddhist history... The similarities between the dreams of Maya and Devananda indicate a kind of sub-genre of sacred biography in which the legitimacy of a new religious leader was demonstrated by post-hoc stories of divine conception within a dream” (ibid, p.82). We have different versions of the story relating to this episode. Kelley has given an interesting account based on an account in Nidana-Katha from the Theravada School of Buddhism (ibid; p.81):

“At the time of Midsummer festival¹⁵ was proclaimed in the city of Kapilavastu.... During the seven days before the full moon Maya had taken part in the festivities.... On the seventh day she rose early, bathed in scented water, and distributed alms... Wearing splendid clothes and eating pure food,

¹⁵ Kern has mentioned the name of this festival as *Asadha* festival (Kern, H 1989; p.13)

she performed the vows of the holy day. Then she entered her bed, fell asleep, and saw the following dream:

The four guardians of the world lifted her on her couch and carried her to the Himalaya Mountains and placed her under a great sala tree... Then their queens bathed her.... Dressed her in heavenly garments anointed with perfumes and put garlands of heavenly flowers on her... They laid her on a heavenly couch, with its head towards the East... The future Buddha, wandering as superb white elephant... approached her from the North. Holding a white lotus flower in his trunk, he circumambulated her three times. Then he gently stuck her right side and entered her womb”.

Asvaghosha has given a glowing account of the dream of Queen Maya in the following verses of the Buddha-karita:

“Then falling from the host of beings in the Tushita heaven, and illumining the three worlds, the most excellent of Bodhisattvas suddenly entered at a thought into her womb, like the Naga-king entering the cave of Nanda”¹⁶.

“Assuming the form of a huge elephant white like Himalaya, armed with six tusks, with his face perfumed with flowing ichor, he entered the womb of the queen of king Suddhodana, to destroy the evils of the world”. (Cowell, E. B. 1894: 4).

In the Manual of Buddhism, it is described that:

“On the last day of the Asadha¹⁷ festivals in Kapilavastu that Maya had a dream, in which she saw how the Bodhisattva who in the shape of a white elephant was wandering on the Gold Mountain approached her from the North and entered-so it seemed-her womb. So, the Bodhisattva was conceived. When the Queen the next morning told her dream to the King, he summoned Brahmans, interpreters of dreams, who declared that she had conceived a son destined to become either a universal Monarch or a Buddha”. (Kern, H. 1896:13).

¹⁶The Naga-King entering the cave of Nanda.” The Serpent-King is the symbol of wisdom and enlightenment, which enters the personality to illuminate it and raise it upward to perfection (Gaskell, G. 1923 :144)

¹⁷ The festival of the going to sleep of Lord Visnu on Asada *Sukla*, which marks the beginning of the *caturmasya*, the four months of rain (Hawley, J.S. & Wulff 1982: 3).

Fig. 1 is the central part of a false gable represents the dream of Queen Maya as described in the above passages of the Buddha-Karita and the Manual of Buddhism. In this panel, a white elephant is seen approaching from the right side i.e. north as according to traditions her head was placed towards east, gently sticking her to enter her womb. Further, the eight figures four on each side i.e. towards the head and the feet of the queen i.e. east and west are representing the four guardians of the world and their queens.

3.2.2. Description of scenes in Fig.2

There are three distinct events depicted in three distinct registers of this panel from a stupa drum: (i) the interpretation of dream of the Queen Maya in the right register (ii) the birth scene of the bodhisattva Sidhartha in the middle register, and (iii) the scene of seven steps and bathing of the child on the left.

(i) Interpretation of the Dream:

Miraculous conception of the Bodhisattva by Queen Maya in a dream and interpretation of dream by sage *Ashita* were among the favorite subjects in the Gandharan Buddhist Art. The Buddhist sacred texts have different versions of the interpretation of the dream. The verses of the Buddha-Karita narrate:

“When the Queen the next morning told her dream to the King, he summoned Brahmans, interpreters of dreams, who declared that she had conceived a son destined to become either a universal Monarch or a Buddha”. (Kern, H. 1896:13).

On close examination, the scene in the right register of Fig.2 depicts the interpretation of the dream of Queen Maya. In the panel Queen Maya and Sathodhana are seated in European fashion on a high seat with cushion and *Ashita* the sage, sitting on left and turning towards the royal couple. His left hand is raised as a talking gesture while interpreting the dream. King Sathodhana and Queen Maya are attentively listening to the interpretation by the sage (Khan, M. Ashraf, et al 2005: I, 77, No. 9; Khan, M. B. 1994: 15-16, and Ingholt 1957:54, No. 20, 21, 22).

(ii) The Birth Scene of Bodhisattva Sidhartha and his taking seven steps

Here the queen is seen holding with both hands the branch of the tree in the Lumbini garden while delivering her child in standing position. The child is being received by god Indra from the right side of the queen, while god Brahma is seen on the left side helping the the smooth delivery. Below in the same registry can be seen the prince immediately after his birth taking seven steps and proclaiming that he was born for supreme knowledge, for the welfare of the world, thus this was my last birth.

(iii) The Bathing Scene

In the registry on the left is depicted the scene of the bathing of the prince soon after his birth and taking seven steps. While god Indra is giving bath to the child, god Brahma is pouring water on him.

3.2.3. Description of Scenes in Figure 3

Figure 3 is truly portraying what has been quoted below from Buddha-Karita of Asvagosha:

“Then one day by the king’s permission the queen, having a great longing in her mind, went with the inmates of the gynaeceum into the garden Lumbini. As the queen supported herself by a bough which hung laden with a weight of flowers, the Bodhisattva suddenly came forth, cleaving open her womb. At that time, the constellation *Pushya* was auspicious, and from the side of the queen, who was purified by her vow, her son was born for the welfare of the world, without pain and without illness. As soon as he was born the thousand-eyed (Indra) well-pleased took him gently, bright like a golden pillar; and two pure streams of water fell down from heaven upon his head with piles of Mandra flowers”¹⁸.

“Unflurried, with the lotus-sign in high relief, far-striding, set down with a stamp, seven such firm footsteps did he then take, -he who was like the constellation of the seven *rashis*. Then he proclaimed, “I am born for supreme knowledge, for the welfare of the world, thus this is my last birth/thus did he of

¹⁸A flower said to bloom in heaven. Its fragrance, and its beauty delights those who see it. The Sanskrit term mahamandara indicated great or large mandara flowers, a distinct kind of flowers in Buddhist scriptures. In Buddhist sutras, mandaras and other heavenly flowers rain down from the heavens when a Buddha preaches or when other wonderful events occur.

http://www.chinabuddhismencyclopedia.com/en/index.php/Mandara_flower

lion gait, gazing at the four quarters, utter a voice full of auspicious meaning". (Cowell E. B.1894: 5).

The representation of the birth of Prince Siddhartha, is naturally one of the commonest of all subjects in Buddhist art. The Queen had gone to the Lumbini garden with her ladies, and was there disporting herself, when the appointed moment came (Hargreaves, H. 1930: 23). The unusual birth of the Bodhisattva Siddhartha as narrated in the above passages from the Buddha-Karita of Asvaghosa, has been very ably and artistically transformed in relief panels by the sculptors of Gandhara. In this figure the above passage of Buddha-Karita, has been portrayed with all details. The overcrowded panel shows Queen Maya standing in the center of the composition, with her right hand upraised and clutching a branch of the sala tree which represents the garden. She is supported by her sister, *Mahaprajapati*, while attendants varying in number are clustered behind them. Meanwhile the divine child is shown issuing from the right side of the queen (child is missing only traces are visible). On the right side of Maya, is the haloed and turbaned Indra shown two times, first standing and watching keenly the "holy birth" with his left hand going in his mouth with astonishment, while right arm is raised up to shoulder, and then bent forward to receive the child in his outstretched arms. In the scene below is the infant Siddhartha standing upright to take seven steps. In the background from left to right is haloed figure of Brahma clad in robe and with ascetic headdress along with drummers and musicians. It needs to be understood here that the different scenes relating birth of the prince at Lumbini Garden portrayed in different panels are not very often representing the entire scenes, but parts there of. For example, in Figure 2 (Middle registry), the women accompanying Maha Maya and the drummers etc. are not seen and only the gods Indra and Brahma are visible. This could be at times because of limited space not enough to portray the scene with too many human figures and other events like beating of drums, etc.

3.2.4. Description of Scene in Figure 4

Fig. 4 shows crowded scene of the birth of Siddhartha. Queen Maya stands with the left leg across the right at the ankles, wearing a *paridhana*, upper body lost. The haloed infant with *usnisa* emerges from her right side. In this panel, similar to Fig. 2 Indra is shown two times first in the act of adoration and then with stretched hands to receive the Bodhisattva. In the foreground, the haloed infant re-appears standing on the ground, where according to the traditions he took seven steps in the directions of each of the cardinal points. In the second row are ladies with flowers in their hands. In the background on extreme left is Brahma along with two haloed figures showering flowers on the Bodhisattva.

3.2.5. Queen Maya and Siddhartha Return to Kapilavastu Fig. 5

This broken panel portrays a very beautiful scene relating to return of the queen and the prince from Lumbini to the royal palace. King Sudhodhana thought to himself about the conveyance in which to bring the newly born child from the Lumbini grove to Kapilavastu. Soon the most precious palanquin appeared by itself. It was so perfect and beautiful that no human hand could have made it. He took further steps to prepare and decorate the road and ordered that that the singing men and women should accompany the prince on his return. Besides all the acrobats and jugglers were also summoned to participate on that happy occasion of the arrival of the child. (Johnston E.H. 1936: 5; Hargreaves 1930 :24; Sehrai 1991: 25).

The legend is frequently depicted in Gandharan art and many versions of the story are found in relief panels. In Fig. 5 of the catalogue, return of the prince Siddhartha is shown by means a covered chariot drawn by two horses led by a princely figure through a forest.

3.2.6. Marriage and Bridal Procession of Siddhartha Fig. 6

Fig. 6 – a partially broken panel portrays different scenes, a bigger scene in the upper registry and two separate scenes in the lower part in two distinct registries. In the upper register on the right is a tree with a standing figure holding a bundle of grass and looking towards the tree; in the next scene, a bearded

Brahman ascetic is sitting against a sala tree and probably plucking its fruit, on the other side of the tree is a haloed figure in monastic robe probably Buddha, his right hand is extended towards the ascetic as begging the fruit, the figure is much chipped and defaced. Central part of the register is missing; on the left side are two croaching figures peeping inside a window or cave. The scens in upper register are not clearly recogniseable due to poor state of preservation.

The episode portrayed in the lower right register of the panel represents the scene of the marriage procession going to the *Yasodhara's* parents home led by Siddhartha. The prince Siddhartha emerges from the left, riding on a horse, horse reins are in his both hands and movement of the horse is slow. Siddhartha is followed by crowd, in front of the horses are drummers and musicians with extraordinary longturya(trumpet). In the left compartment, behind the procession is shown a rectangular city gate with bastion and arrow slits. In front of the gate are two standing figures holding offerings in both hands in front of a fire alter, probably offerings for the safe and successful return of the Bodhisattva.

Sanskrit and Pali texts do not have much detail of the marriage of Siddhartha. In Buddha-Karitaonly one *ashlok* (verse) states:

“Then he (*Sudhodana*) sought for him from a family of un blemished moral excellence a bride possessed of beauty, modesty, and gentle bearing, of wide-spread glory, *Yarodhara* by name, having a name well worthy of her, a very goddess of good fortune”. (Cowell E. B.1894: 21).

According to Pali texts of *Tripitaka* “On reaching the age of 16 years Siddhartha was married to *Yasodhara*, the daughter of *Suprabuddha*, his own cousin” (Kern H. 1896 :15). However, Sinhalese sacred texts give greater and exaggerated details of the event. According to Sinhalese traditions:

“When the prince attained his sixteenth year, his father, *Sudhodana*, sent to *Supra-budha*, king of Koli, to demand in marriage his daughter, *Yasodhara-dewi*; but that monarch thought that as Siddhartha was to become a recluse, his daughter would soon be left a widow; and he therefore refused to send her to *Kapilavastu*. The princess, however, firmly declared that even if Siddhartha were to become a recluse on the day after his marriage, there was no one else in the world to whom she would be united. When the prince was made

acquainted with the opposition of *Suprabuddha*, and with the reason upon which it was founded, he said that he had no wish to receive the kingdom, though its rejection would include the loss of *Yasodhara* as his wife. But as *Sudhodana* was the lord paramount of the Sakyas race, he went to Koli, and notwithstanding the displeasure of her father, brought away the princess, with much state. On his return to *Kapilavastu*, after this successful expedition, he appointed *Yasodhara* to be the principal queen of Siddhartha". (Hardy, S. R. 1853:152).

3.2.7. Departure of Yasodhara from her parent's home to the palace of Sidhartha Fig.7

At the age of sixteen, Prince Siddhartha was married to princess Yasodhara, who was a cousin of him and the daughter of a Sakyas Chieftain called Suprabuddha. Later they had a son named as Rahul. Fig.7 depicts the scene of the departure of *Yashodhara* from her parent's home to the palace of Siddhartha. *Yashodhara* is carried in a palanquin, covered with a pleated cloth. The palanquin is carried by carriers (*kahars*), two carriers holding left shafts of the palanquin are visible however, there should have been two other carriers on right side which are not depicted in the scene. A female with a *kamandalu* (Ewer) in her right hand is following the palanquin. In the background behind the palanquin is a female guard holding a lance in her both hands in front of the breast followed by other people.

3.2.8. Meditation of the Bodhisattva Siddhartha Fig. 8

All primary and secondary sources provide ample detail of the meditation of Siddhartha. Manual of Buddhism gives following accounts:

"While the child grew up, surrounded by a brilliant retinue, under the special care of his aunt and stepmother, Prajapati (the Matron) Gautami, it happened on a certain day that the King went out to the Ploughing festival, and the Prince was brought to the field by the nurses, who prepared for him a couch under the shade of a Jambu tree. Attracted by the spectacle of the King handing the golden plough, the nurses left the Bodhisattva alone, who, seeing no one by him, rose up, seated himself cross-legged, and exercised the first degree of Meditation. Meanwhile the shadow of the trees had turned, but that of the Jambu tree had not changed. As the nurses returning saw both miracles, they informed the King, who came in all haste and prostrated himself before his son, saying:

"This is my second homage to thee, darling". (Kern, H. 1896:15; Hardy, S. R. 1853: 150-51).

Fig. 8 is a stupa drum panel depicting Bodhisattva Siddhartha in meditation. The Bodhisattva is sitting on a low couch in *dhyana mudra* (Meditation pose), flanked by eight male and female devotees, four on each side, all in divine service.

3.2.9. Life in the Palace, the ordination of Nanda and Buddhas with attendants Fig.9

"All kings whose sons have not yet grown up prevent them exercising authority in affairs of the state so that to keep their young mind relaxed from all kinds of worries. To perpetuate the royal seed, kings normally provide their progeny (princes) with mundane luxuries and bring them up in a royal way. King Suddhodhana gave all sorts of material luxuries and pleasures because he was concerned about the prince who tended to be lost in deep thoughts and was seeking renunciation".(Kurita Isao 2003:306).

Fig. 9 is a slightly tapering oblong panel with three horizontal registers. Upper register represents luxurious palace life of Siddhartha as narrated in the above-mentioned story.

Central register represents the scene of the ordination of Nanda. After enlightenment, the Buddha visited Kapilavastu and converted his son Rahula and step brother Nanda to Buddhism. Kern gives details in his Manual of Buddhism as follow:

"On the second day Nanda, the son of Suddhodana and the Matron Gautami was to celebrate his inauguration as crown prince and his marriage to Janapada-Kalyani (the Beauty of the Land). The Buddha entered the house and led him away to the Banyan garden. Nanda's bride impatiently waited for the return of her bridegroom, but in vain, for on the third day Nanda, much against his will, was compelled by the Buddha to become a monk" (Kern, H. 1896: 27).

Lower register represents three seated Buddhas with attendants.

3.2.10 The Renunciation and Great Departure of Siddhartha Fig. 10

All Buddhist texts contain details about the "life of voluptuous ease which the young prince led in his early years, is to show how great was the sacrifice he made

in abandoning all that was his and in wandering forth alone to seek salvation. After seeing the visions of old age, sickness and death which the gods contrived for him, followed by the vision of the holy mendicant, his heart was filled with a great sorrow for mankind, and a great yearning to find deliverance for all men from this hideous chain of birth and rebirth with its attendant suffering” (Hargreaves, H. 1930: 27).

“When Siddhartha, after retiring to his apartments, lay reclined on his couch, a crowd of fair damsels began to sing, play and dance to divert him, but he took no pleasure in the spectacle and fell asleep. The damsels, disappointed, lay down to sleep. A short time after the Prince awoke and, looking around, saw the loathsome appearance of the sleeping women. He felt more and more disgusted, and the desire to accomplish the Great Renunciation arose in him with double force. He arises from his couch and flees; the gates of the closely guarded palace being miraculously opened for him by the gods. In the sculptures representing this flight from Kapilavastu, the young prince is shown mounted on his faithful horse Kanthaka with the groom Chandaka in attendance. That no noise may occur to alarm the guards, the horse's feet are upheld by Yakshas, while in some compositions the Evil Spirit, Mara, bow in hand, is shown pleading with the prince to abandon his intentions, for which purpose he offers him the sovereignty of the world” (Johnstone E. H. 1936: II, 69-74; Kern H. 1896 :17; Hardy S. R. 1853:158).

Fig. 10 depicts the scene when the young unmarried charming dancing girls and the musicians fell asleep and so the princess Yasodhara wife and Rahula son of Prince Sidhartha and Sidhartha woke up seen sitting on his bed before his departure from the palace. Only his loyal guards supposed to be present inside the harem could be seen awake. The female court musicians and dancers are seen asleep in different postures in the foreground; *Yasodhara* is in sound sleep, reclining against a pillow, while Siddhartha is obviously rising from the bed with determination to renounce his luxurious life in search of truth.

3.2.11. depicting three great events of Buddha’s life Fig. 11

Fig. 11, a false gable divided in three horizontal registers depicting great events of Buddha’s life i.e. (i) his birth in the upper register, (ii) the great Departure from palace in the middle register, and (ii) return of Chandaka and Kanthaka to Kapilavastu in the lower register.

- (i) The upper most register depicts the birth scene of Prince Siddhartha. Queen Maya stands cross legged under the sala tree and holds branch of the tree in her right hand. Her sister Maha Parjapati is bent forward to support Maya with her both hands. On the left side Indra with bent body and outstretched hands is receiving the Bodhisattva.
- (ii) The middle register is depicting the scene of great departure. Siddhartha is shown stepping down from his couch while *Yasodhara* is asleep. To the right is a sleeping female drummer. On the left, is Chandaka, holding rein of Kanthaka in his right hand and aparasol in his left.
- (iii) The lower register of Fig.11 also portrays the Great Departure of Siddhartha. The Bodhisattva is leaving his palace riding on his favorite horse Kanthaka, whose hoofs are lifted by heavenly creatures.

3.2.12. Farewell of Chandaka and Kanthaka Fig. 12

“After reaching at the desired spot the prince addressed to Chandaka “you have done me a very great kindness, return with the horse. And you should say to the folk in Kapilavastu, who keep regard for me, “Quit your love for him and hear his resolve. Either, he says, he will quickly come back, after destroying birth and death; or lacking in right effort and failing to reach the goal, he will perish.” On hearing his speech, Kanthaka, the finest of steeds, liked his feet and shed scalding tears. With his webbed hand, which was marked with svastikas and bore the wheel sign on the palm, the prince stroked the Kanthaka and spoke to him as if he were his comrade of like age: “Do not shed tears, Kanthaka; you have displayed the qualities of a good horse. Be patient; this your toil will soon bring forth its fruit”. (Johnston, E. H. 1936: II, 88).

The legend of the “Farewell of Kanthaka” is frequently depicted in the Gandhara Art. Ramdas collection contains two fragmentary panels with the farewell scene. Fig. 12 is a fragmentary relief panel depicting the farewell of Kanthaka in the left register. On the left Bodhisattva handing over the jewelry and turban to the Chandaka, another figure stands on the extreme left. His favorite horse Kanthaka is in kneeling position and licking the feet of his master. (Khan, M.B. 1994:23-24). In the right register, a lonely figure standing under a tree is depicted – a *yakshi*?

3.2.13. Farewell of Chandaka and Kanthaka Fig. 13

Fig 13 is also a fragment of the relief panel representing the farewell of Kanthaka. This broken panel does not depict the whole scene, but Kanthaka and Chandaka are visible. The front part of the horse is also missing, where he is kissing the feet of his master,

3.2.14. First Meeting with the Brahman Fig. 14

After leaving palace the Bodhisattva became a monk and proceeded south. This journey was to meet many ascetics. The most famous episodes are meeting with ascetics Aruda and Rudraka (also known as Uddaka) where he learns greatly from them. When he realizes that there is nothing more to learn from Aruda, he resumes his journey to meet Rudraka and study under him. He, however, soon realises that it was not the way to Enlightenment, so he also leaves him. (Kurita Isao 2003: 310; Kern, H. 1896 :18)

Fig. 14 is a fragment of the right side of a panel depicting a Brahman in his hut and a *yakshi*. From the left, is a Brahman in his bamboo hut. He is sitting on a rolled mat or couch. He wears a *dhoti* covering his legs up to knees; *dhoti* has vertical folds with rounded edges. Left hand is placed on the couch, while right hand is raised up to the height of shoulder with palm outward, a gesture of addressing to the personage standing in front of him (now missing). The scene is quite identical with the first meeting of Buddha with an ascetic Brahman who lived in the forest. On the roof of the hut is a branch with pointed leaves. Adjacent to the hut is an incised figure of a *yakshi*.

3.2.15. Attack and retreat of Mara Fig. 15

Attack of Mara was the last unsuccessful effort of the gods of evil and lust to stop Siddhartha from attaining enlightenment, this important episode is mentioned in all Buddhist sacred chronicles, as detailed below:

“In the evening, the Great Man marched toward the tree of Enlightenment He met on his march with a grass cutter, Svastika (Sotthiya), who offered him 8 bundles of grass. He accepted the offering, and, after taking a survey of the

quarters, he went to the East, the seat of all Buddhas, facing the West. There he scattered the handful of grass on the ground, where a seat of 15 cubits was formed. Then he uttered the following asseveration: "Let my skin, my nerves and bones waste away, let my life blood dry up, I will not leave this seat before attaining perfect Enlightenment". It was at that moment that Mara thinking: "Prince Siddhartha wishes to escape from my dominion", summoned his hosts to do battle. Himself mounted on the elephant Mountain-girdled (Girimekhala) led the attack, which was so dreadful that the gods attending the Bodhisattva were seized with terror and fled. The Great Man alone remained undaunted, putting his trust in the Paramitas, Thereupon Mara caused violent winds to blow, followed by a rain of rocks, weapons, glowing ashes, charcoal. All in vain. Seeing all his attempts baffled, the Fiend approached the Great Man, and summoned him to vacate his seat "Mara!" was the reply, "you have not devoted your life to benefit the world, to attain wisdom. This seat does not belong to you". Enraged at these words, Mara cast his discus weapon at the Great Man, but it became a garland of flowers. Again, the host of Mara renewed the attack, but the rocks they hurled down at him, were turned into nosegays. Sure, of his triumph, the Bodhisattva exclaimed: "The seat belongs to me", and turning to the Fiend, he defied him to adduce a witness for his merits. Mara pointed to his followers, who with a roar testified to their master's liberality. In his turn the Fiend asked: "As to you, Siddhartha, who is witness to your having bestowed alms?" Then the Bodhisattva called up the Earth to be his witness, and she replied with such a roaring voice that the hosts of Mara were discomfited, and the elephant Girimekhala fell down on his knees to pay homage to the Great Man. The army of the enemy fled in all directions, whereas the gods exultingly shouted: "Mara is defeated! The Prince Siddhartha has prevailed!" The Nagas and other celestial beings approached the seat of Enlightenment, chanting songs of victory". (Kern, H. 1896 :19-20; Hardy S.R. 1853:178; Cowell, E. B. 1894: 137-164).

Fig 15 is a large stupa drum panel, broken from the right side, divided into two compartments by a rectangular frame in which is standing an imposing *yakshi* cross legged under a canopy of leaves, her right hand is placed on hips; clad in *uttariya* and *paridhana* with narrow folds; headdress consists of a diadem decorated with crisscross lines. Compartment on left side depicts the attack and defeat of Mara. Haloed Buddha is seated on a grass strewn throne peacefully, holding drapery in his left hand, while the right hand is on the knee. The throne of the Buddha is surrounded by the Mara's demons having terrible faces, long hair,

bulging eyes and beast headed figures, but all are standing peacefully and watching the Buddha; one figure is prostrated in front of the Buddha. Mara himself appears on the right side of the throne, wearing elaborate turban, necklaces and clad in warrior's dress with left hand on the hilt of the sword, but from his body language and facial expressions it seems that he is not in attacking position but rather appears terrified and trying to run outside the scene, his face is turned towards the Buddha and terrifyingly looking to him while fleeing. The compartment on right side is broken saved for four haloed figures with elaborate turbans having high fantail crests; the figures in foreground are in *anjali mudra*, clad in *uttariya* in narrow mode leaving right shoulders naked and *paridhana*, folds of the drapery are narrow with rounded edges. Ornaments consist of round ear rings, bracelets and necklaces. Upper border of the panel is decorated with acanthus leaves, while the lower side has moulded fillet.

3.2.16. The Buddha Presents the Serpent to the Kasyapa Fig. 16

Kasyapa brothers were very influential *brahmanas* in Uruwela. Their main duty was to protect and worship the sacred fire. Sakyamuni performs several divine powers upon visiting this place and converted the three Kasyapa brothers and their one thousand followers (Kurita Isao 2003: 318).

According to the legend, in the forest near Uruwela, at the bank of Niltara River, three brothers resided of the same name, Uruwel Kasyapa, Gaya Kasyapa, and Nadi Kasyapa, who gave out that they were arhats, and thus deceived many people, whilst they lived in great plenty and splendour. The oldest brother had five hundred disciples, the second three hundred, and the younger two hundred; a thousand in all (Hardy, S. R. 1853: 188-89). As Buddha wished to bring them all into the paths, he went to the residence of Uruwel, and requested permission to remain that night in the fire temple. Uruwel replied that he himself had no objection, but that in the temple there was an immense serpent, the poison of which was most fatal; it did not hurt him or his brothers because they were arhats; but as Buddha was not an arhat, it would be dangerous for him to enter the temple (ibid: 90).

After repeated requests by Sakyamuni, Kasyapa reluctantly gives permission. Sakyamuni enters the Fire Temple, spreads grass and sits on top. The

dragon emits fire in rage. Sakyamuni fights back with flame. Defeated the dragon that tried to hide in Sakyamuni's alms bowl, which he received from the *lokapalas*. Meanwhile, the disciples of Kasyapa were watching the Fire Temple, which from a distance seemed to go up in flames. They tried to rescue Sakyamuni by watering the temple (ibid: 90; Hans, H.P. 2009: 49).

Fig.16 depicts the legend of the subjugation of the Black Serpent, which Buddha presents to Kasyapa brothers. This scene seems to take place outside the fire temple, and shows the Buddha presenting Kasyapa with the black serpent, now lying innocuously in his alms bowl. On the left of the Buddha, stands Kasyapa with slightly bent body, looking astonishingly to the serpent, followed by one of his two brothers, standing cross-legged with the support of a long staff. In the background are seven Brahman novices. On the left a youthful Vajrapani can be seen.

3.2.17. The Buddha Enters Rajagrha Fig.17

“The Bodhisattva having thus entered upon the life of a recluse spent a week in the mango grove of Anupiya. Thence he travelled in one day to Rajagrha, the capital of Magadha, where he begged his food. At this sight, the inhabitants were struck with wonder, not knowing whether he was a deity, a mortal, or any other being. The King, *Bimbisara*, observing the Great Man (*Mahapurusa*) from his palace tower, ordered his servants to go and ascertain the nature of the stranger. The men found the Bodhisattva, who after having got sufficient food had left the city, at the foot of the Pandava Rock, eating, not without an effort, his coarse meal. The messengers returned, and related all to the King, who quickly went to the place where the Great Man was sitting, and offered him his whole kingdom, but the latter rejected that generous offer, saying that he had abandoned all in the hope of attaining supreme Enlightenment, whereupon *Bimbisara* asked the favour that his kingdom should first of all be visited by the Buddha”. (Kern H. 1896 :18).

After having proven his miraculous powers at Uruwela, the Buddha turns to the nearby capital of the Magadha province, Rajagrha. It was the king of this land, *Bimbisara*, who according to legend had visited the Buddha shortly after the Renunciation, expressing his wish to become a disciple, when Siddhartha had obtained the Enlightenment. On the arrival of the Buddha in Rajagriha the king immediately called on illustrious visitor and invited him to dinner the next day. The Buddha accepted. (Foucher 1949, 92, 459, fig. 230; Ingholt 1957, 74, fig. 90-91).

The episode of the visit of the Buddha to Rajgirha has been depicted in Fig. 17. The Buddha standing in the middle of the panel, displaying *abhaya mudra*. On the left side of the Buddha is an aged and bearded figure of *Vajrapani* with *Vajra* in his left hand, clad in *dhoti* reaching to his knees. Next to the *Vajrapani*, are two shaven headed monks, clad in long monastic robes. On the right side of the Buddha is the King *Bimbisara* accompanied by nobles with clasped hands, as a gesture of veneration (*anjali mudra*).

3.2.18. Offering Scene Fig. 18

Devotees who were used to visit the Sakyamuni to attend his company often brought some gifts to him. Such visitors were not only confined to the laity, but kings, tribal chiefs and princes were also included among them. Such scenes are usually un-biographical in which worshippers in a variety of postures make physical offerings to the Buddha or appear to confine them to mental intention and similar relationship between the scenes and spectator may also have existed (Zwalf 1996: 53).

Fig. 18 is a fragment, all details including central figure have been lost save the four figures of worshippers. First three figures from left to right are clad in princely attire and elaborate turbans with high fantail crest, while the last figure has curly hair and high chignon. Second figure from left holds a bowl of offering in his both hands in front of his chest to present Buddha, while rest of the figures are in attitude of adoration (*anjali mudra*).

3.2.19. Death of the Buddha Fig. 19 (left register).

Eighty years of the Sakyamuni's life were coming to an end. Cunda, the son of a blacksmith at Pava village prepares mushrooms or wild pig meat for a meal and Sakyamuni suffers from food poisoning with diarrhea and high fever. This heavy illness leads to the death. Sakyamuni enduring great pain says, "Ananda, let's proceed to Kushinagara", and chooses Kushinagara as his place of death. He asks for a bed with a pillow facing north between two *sala* trees in the grove in the suburb of Kushinagara. Sakyamuni lies down on his right side with one leg resting on the other. Buddha delivered his last sermon to the monks assembled their "My dear Bhiksus, these are my last words to you. All phenomena are always changing.

Be diligent and make efforts". Sakyamuni leaves these last words and enters *parinirvana* at midnight. (Kurita Isao 2003: 331).

"The death of the Lord was, attended with an earthquake and thunder strokes. Brahma Sahampati and Sakra, as well as Ananda and Anuruddha uttered appropriate stanzas. Some of the monks who were not yet completely emancipated from passion wailed and lamented: "Too soon has the Lord died! Too soon has the Light gone out in the world!" But others, more advanced, bore their loss with resignation, because they knew that all composite things are impermanent". (Kern H. 1896: 42-45; Hardy E. S.1853: 343-47).

Mahaparinirvana is the last and one of the most important episodes in the eighty years of Sakyamuni's life. All sacred Buddhist texts are replete with the detailed miraculous accounts of the death of the Buddha. Gandharan sculptors portrayed the death scene of the Buddha as per information reached to them from different literary sources. Fig. 19 is a long panel divided in to two vertical registers by a Corinthian pilaster bearing a Buddha image in meditation, seated on lotus throne (*padmasana*). Left panel depicts death scene of the Buddha. In the center of the compartment Buddha is lying on a couch. His feet are covered, and his right knee is flexed forward as mentioned in the above referred legend; his robe covers both shoulders and left hand; while under his right hand is a high pillow.

Right compartment of the panel shows Bodhisattva Maitreya with princely figures and worshippers. The Bodhisattva is in *abhaya mudra* seated on a high lion throne *simhasana*. The throne has supporting walls on both sides and above these walls, were candle stands, now lost and only traces are visible. The Bodhisattva wears *uttariya* leaving right shoulder bare and covering the whole lower body including knees, Right hand originally in *abhaya*, now lost from forearm; left hand is placed in his lap and holds a water flask between the index and central finger. Halo of the figure defaced and only a dim profile is visible, it has long curly hair, locks of the hair descending over the shoulders; face is chipped, and features are not visible; Jewelry comprises a flat neckband and a long necklace of flexible chain. On the left side of the Bodhisattva is a princely figure seated on a high couch in European fashion, clad in *uttariya*; his right hand is raised and left placed on his thigh; wears turban with high fantail crest; bedecked with ear pendants, neckband,

long necklace of flexible chain with gems on intervals and a cylindrical central bead and bracelets. On his left is a standing figure in *anjali mudra*, dressed in *uttariya* and *paridhana*, wears ear pendants, neckband and bracelets. In the background is a bust of turbaned figure. Above is a balcony with three figures, probably female with long necklaces, ear pendants and chaplets above the forehead.

On the right side of the Bodhisattva, is a figure with damaged head, seated on a couch in European fashion. The figure wears *uttariya*, folds of the *uttariya* are chipped over the legs; left hand raised but damaged; right hand missing from elbow, above elbow chipped; bedecked with a long necklace and neckband. Behind him is a standing figure in *anjali mudra*; dressed in *uttariya* and *paridhana*; wears elaborate turban, ear pendants and neckband; figure is slightly defaced and chipped. Above is a balcony with busts of two figures adorned with chaplets on the heads and ear pendants.

3.2.20. Coffin Bearer Fig. 20

The hands of his lay followers faithfully carryout Shakyamuni's funeral. Before the death, Shakyamuni says, "You renounced once are not to be involved with the funeral of the *tathagata* (one that attained the Buddhahood or universal monarch). You must pursue the truth". The *tathagata's* body was wrapped in five hundred layers of new cloth and cotton (Kurita 1996: 333). "Then it was deposited in a golden sarcophagus filled with sweet-scented oil, it was placed upon a pyre of sandal-wood, 120 cubits high (Hardy" E. S.1853:347).

Fig. 20 is a fragmentary panel depicting coffin of the Buddha, being transported to the coronation hall for cremation, which was offered by the princes of Kushinagara. The coffin is carried by two sturdy figures on their shoulders and with the support of hands, left legs of the figures are stepped forward and knees are bent, their hair is jumbled. People are watching the transportation of the coffin from their balconies and paying homage.

3.2.21. Guarding of the Relics Fig. 21

"After cremation to extinguish the fire a rain came down from the sky gradually increasing in size, though at first it was merely like a mist; water also arose from the earth and was showered from the sal trees in the garden. The princes

examined the ashes with rods made of ivory, searching everywhere, that the whole of the relics might be collected and preserved; after which they were taken with a grand procession to the city, and deposited in one of the principal halls. The sacred spot was then ornamented in a proper manner, and concentric circles of guards were placed around it. It was feared by the Malwa princes that when the other monarchs of Jambudwipa heard of the death of Buddha they would send and take away the relics by force, which would be a great loss to their city; and it was to guard them from such spoliation that the armies were placed” (Hardy, E. S.1853:349-50).

As described in the above legend after cremation the Relics of Lord Buddha were placed in a big urn and it was placed in one of the principal halls in Kushinagara for safeguarding and worship before distribution. Fig. 21 represents the scene of the worship of and guarding of the relics. The relic urn is placed on a decorated pedestal and covered with cloth. Kneeling worshippers and guards are shown around the relics in the urn kept under the arch.

3.3 Individual Images of the Buddha

3.3.1. Standing figures of the Buddha Displaying *abhaya mudra*

Fig. 22, 23

Statues serving as apparently independent cult images, chiefly of the Buddhas and Bodhisattvas, stood in niches and chapels on benches, platforms and against the walls of the sacred buildings (Zwalf 1996:39). Such images are usually posed frontal in standing or seated position and haloed (ibid). They also share certain bodily signs or *lakshanas* and perform stylized hand gestures called *mudras* (ibid). The standing Buddha always has the right hand raised in the so-called *abhaya mudra*, the pose of reassurance (Ingholt 1957:19). For the seated Buddha, the same gesture is used in a number of cases, but more frequently one meets with two other poses as well. One of them is the gesture of meditation, the *dhyana mudra*, in which the hands rest in the lap, all fingers extended and both palms turned upwards, the right one resting the palm of the left. The other is the *dharmacakra mudra*, the gesture of preaching, in which the right hand is held before the chest, the tips of the thumb and index fingers together and touching one of the fingers of

the left hand, this later being turned palm upwards. (ibid). The Buddha as a cult image and on the reliefs, wears monastic robes which, according to the discipline books (*Vinaya*), are chiefly three. Each is an unsewn oblong piece of cloth made of a variety of materials and draped lengthways as a lower underrobe round the middle (*antaravasaka*), as an upper underrobe over the left shoulder (*uttarasanga*), and as an overrobe (*samghati*) to cover only the left shoulder or both (Zwalf 1996:40).

Fig. 22 and 23 represents standing Buddha in *abhaya mudra*. In Fig 22 the Buddha has a large halo, curly and wavy hair squat *ushnisha* with tight knitted hair arranged in three lines. It has long ear lobes, broad forehead, *urna* is not depicted; the figure has half closed long eyes, heavy lids and sharp eyebrows; properly shaped benched lips. The figure is clothed to the neck, the *samghati* upheld by the right arm revealing the side and lower edge of the undergarment (*antara-vasaka*). The right hand, now lost, was in *abhaya mudra*. The left hand holds the edge of the robe. The robe has thin folds with properly rounded ridges, while *paridhana* has vertical deep folds with round ridges.

In Fig. 23 the Buddha in *abhaya mudra*, haloed and standing on a low pedestal, the front embellished by four four-petalled eglantines separated by square frames. The figure is clad in monastic robe similar to that of Fig. 22. Hair is treated naturally in waves and arranged upward, circular high *ushnisha*; the *urna* is a circular projection; brows are shown by a chiseled line; large slanting eyes, half open and with prominent lids; long nose with slightly flattened edge; shaped lips with deep corners; elongated earlobes.

3.3.2. Buddha Heads Fig. 24-27

Apart from complete figures of the Buddha the Ramdas collection contains four small Buddha heads detached from the Buddha images. In Figures 24 and 25 the Buddha heads have wavy hair arranged upward terminating in high round *ushnisha* and *urna* in relief. Figures 26 and 27 are Buddha heads with small pointed *ushnisha*, oblong face with heavy chin; half opened sunken eyes and long earlobes.

3.4 Bodhisattvas

In earlier Buddhism, the perfected saint abandons the world, seeking his own selfish *nirvana* only, with no obligation beyond his own salvation. Mahayana Buddhism substitutes the ideal of the Bodhisattva, a being who, although had obtained the Buddhahood, had renounced the goal of *nirvana* in order to minister eternally to allaying the sufferings of mankind. The example of Buddha was cited: one who had not chosen to spend his post-*nirvana* years in splendid isolation but until his death he worked untiringly for the salvation of mankind. In imitation of the Buddha and Bodhisattvas, the Mahayana Buddhist worked unceasingly to alleviate the sufferings of mankind, at the same time accumulating for himself some store of merit (Ingholt 1957: 20; Davidson 1954: 1,3-6; Foucher 1951: Vol. II, 371-82, 862). The Bodhisattvas, like the Buddhas, are honoured with various epithets, the most common being Mahasattva. A great number of them are honoured by the Mahayanists. The most celebrated are Siddhartha, Maitreya, Avolokitesvara and Manjusri (Kern, H. 1896: 65).

3.4.1. Bodhisattva Siddhartha Fig. 28,29.

Besides the sculptures illustrating the life of the Buddha, single statues or reliefs of him, either as standing or as seated, were also erected. A few portray him as Bodhisattva, wearing the luxurious costume of Prince Siddhartha (Ingholt 1957:19). The costume of the Bodhisattva Siddhartha shows the typical Indian *dhoti*, a skirt-like dress which is tied around the waist and hangs almost to the ground. Like the shawl which crosses the lower part of the body and is draped gracefully over the left shoulder, the *dhoti* too is either of silk or muslin (ibid: 19).

Fig. 28 is a standing figure of the Bodhisattva Siddhartha in *abhaya mudra*, with left hand on the hip. The figure is clad in a *dhoti* tied at the waist; a light shawl hangs from the left shoulder, across the chest and round the right thigh, leaving the chest bare; The figure has long curly hair falling on its shoulders and on the top of the head the hair is tied in a chignon. Save for a thin pointed moustache, the face is clean-shaven. *Urna* is depicted by a round raised area, sharp eyebrows, heavy eyelids, half open eyes, long pointed nose and properly shaped beamed lips. Ornaments consist of long ear pendants, a flat jeweled collar, a breast chain, a

necklace. On the right arm is a trefoil armlet fastened with a multi-strands cord.

In Fig. 29 the Bodhisattva Siddhartha is portrayed standing on a raised pedestal in *abhaya mudra*. The *uttariya* is in the narrow mode. Edges of the *uttariya* contain semi-perforated holes of varied sizes for fixing gemstones or any other decorative element. The usual *dhoti* is tied at the waist and falling in graceful folds to the ankles. The figure is bedecked with shoulder chain, necklace and bracelets. Headdress consists of an ornamented turban.

3.5 Bodhisattva Maitreya

Just as there were Buddhas in the past, so there will be in future. After Sakyamuni, the Buddha of the next following period is Maitreya, surnamed Ajita, at present still a Bodhisattva living; it would seem, in the *Tusita* heavens (Kern, H. 1896: 64). Maitreya has long been securely recognized and his usual attributes are the right hand in *abhaya* and the pendent water pot held by the neck in the other (Zwalf 1996:42). A similar gesture, but with palm inward, on independent statuary where the hand survives and on reliefs has been seen, as linking Maitreya with Brahma and the Brahmanical order generally (ibid:42). The seated Maitreya may also be in *dhyana* with the pot suspended by the neck held between fingers of the superimposed hands; he is also recognized making the preaching gesture, when the water pot he thus cannot hold appears enshrined and under worship on his base, but such bare-headed figures without visible pot are also considered to be Maitreya. Maitreya is apparently never turbaned; his headdress with one form of chignon or another may, however, be highly ornamented with strings of stones or beads and, attached to the chignon, devices which can include that with the tapering shape also seen on the crested turban, a crescent on his back and other motifs. On reliefs with sequences of the seven Buddhas of traditional following Maitreya is recognizable in *abhaya*, holding a pot and without turban; in groups with a central preaching Buddha, Maitreya is often but not always to his left; he can be in a central position with worshippers, alternate with the Buddha or otherwise occupy a position of some prominence (ibid:42).

3.5.1. Standing Bodhisattva Maitreya Fig. 30.

Fig.30 is a Standing Bodhisattva Maitreya, originally in *abhaya* (reassurance pose) and holding a water flask in left hand. The Bodhisattva is dressed in the usual *uttariya* and *paridhan* and ornaments.

3.5.2. Standing Haloed Bodhisattva Maitreya Fig. 31

Fig.31 depicts standing Maitreya in reassurance pose with a flask in left hand, having large halo, hair arranged at top in double loop forming a horizontal figure "8". It has oval shaped face; half opened eyes; shaped lips and wears a long wavy mustache. The figure is bedecked with usual jewelry consisting of shoulder amulet, necklace, decorative collar, bracelets and cross shoulder chain. The dress consists of a shawl, *dhoti*. On the base a central object, probably an incense alter is flanked by two worshippers on either side.

3.5.3. Sitting Haloed Bodhisattva Maitreya in dhyana mudra Fig. 32

Fig. 32 Haloed Bodhisattva Maitreya in *dhyana mudra* with water flask in the fingers of the left hand and seated on a narrow circular plinth. Hair fasten with a band, loop at the top and chignon. The *urna* is shown as a small circular projection. Ornaments comprise round ear pendants, a torque decorated with pendants and square designs; a flexible shoulder chain; a similar necklace hanging to the right of the chest and a breast-chain passing over the left shoulder. On the right arm is a trefoil armlet. The garments consist of an *uttariya* and *paridhana*.

3.5.4. Sitting Bodhisattva Maitreya in abhaya mudra Fig. 33

Fig. 33 Bodhisattva Maitreya in *abhaya mudra* seated on a low pedestal, the *abhaya* hand is damaged, with a plain raised circle on the palm and with webbed fingers. The water pot is held between index and middle finger. Large halo decorated with incised lines and lotus petals at the margins. Wig like curly hair top knot is broken, *urna* is shown in relief. The figure is decorated with ear pendants, a flat neckband, a flexible shoulder chain, and a necklace.

3.5.5. Sitting Bodhisattva Maitreya in abhaya mudra Fig. 34

Fig. 34 is a fragment of an oblong relief panel. In the center haloed Maitreya seated on a cushioned pedestal. Maitreya is in *abhaya mudra* (reassurance pose), hair arranged backward from the forehead and a low *ushnisha* on the top of the head. The figure is clad in *uttariya* and *paridhana*. The ornaments consist of heavy ear pendants, bracelet and a flexible chain. To Maitreya's right are four worshippers clad in tunics and trousers.

3.5.6. Head of Bodhisattva Maitreya Fig. 41

Fig. 41 Head of a small figure of Maitreya with elongated oval shaped face; half closed slanted eyes; well-shaped lips with heavy long mustache. The arrangement of the hair at the top of the head in two loops falling forward. Below the top knot, hair is combed forward in straight strands giving a hood like appearance.

3.5 Padmapani

" *Padmapani* is a non-Tantra form of *Avalokitesvara* and is supposed to create all animate things by command of his Dhyani-Buddha, *Amitabha*. According to the system of Adi-Buddha, he received from the Adi-Buddha, through the medium of his spiritual father, *Amitabha*, the active power of creation, of which the lotus he holds in his hand is the symbol *Padmapani* is represented as a slight, graceful youth, and, being a Dhyani-Bodhisattva, is dressed like an Indian prince, with many ornamentsIn his earliest form, he held the lotus-flower (his special symbol) indicated by his name" (Getty, Alice 1928: 61). In Gandhara Art there are also figures which are literally *Padmapani* (lotus-in-hand); the epithet describes a form of the *Avalokitesvara* who is called *Padmapani* in later iconography, and early examples of such figures are now often taken to be this Bodhisattva. Besides instances on reliefs, separate images of seated and turbaned figures with the hands in meditation may have a lotus pendent from them or, in other postures, holds a lotus by its stalk in one hand (Zwalf 1996: 43).

Fig. 35 is a Bodhisattva *Padmapani* seated on a low couch in European fashion, his left-hand rests on the thigh and holds lotus flower between the index

and the middle finger. Right hand, head and feet are missing. The figure wears *uttariya* and *paridhana*. The figure also wears a bracelet in the left hand.

3.6 Heads of the Turbaned Bodhisattvas

In Gandhara a large variety of turbaned figures is found. Usually the turban consists of a textile cap with bands or cords round the sides and back and crossing at the front or meeting in a stone or knot; on certain turbans, these bands are lacking or obscured by ornament. Turbans seem nearly always to have a crest of fantail form, sometimes with a medallion and various devices in front, which may be figural or a pear-shaped or columnar motif variously ornamented. The crest could also be attached as a separate piece; a few examples with a recess or projection at the back would have fitted the tenon or mortise of corresponding shape observed on turbaned heads (Zwalf 1996: 42).

Fig. 36 is a bust of a haloed figure of Bodhisattva. The features are not clearly visible due to bad state of preservation. Traces of turban are recognizable; two fragmentary decorative bands of the turban which once encircled the head are seen above its right ear and an eglantine on left side; locks of long wavy hair falling abundantly onto both shoulders. Features of the face are completely mutilated.

Fig. 37 is an unfinished bust of a Bodhisattva image, wears an elaborate turban; features on right side of the turban have been chiseled, which consist of a fantail crest, a central gem or knot on the forehead connects two cords of the turban, space in between the cords is decorated with horizontal crisscross lines which give an impression of fabric. Left side of the turban is unfinished. It wears round shaped prominent ear pendants; long oval shaped face; right half of the face is finished, and features are clearly visible while left side is much defaced and probably unfinished, therefore, features are not clearly visible. The sculptor tried to make shoulders and arms, but he left the image unfinished due to insufficient stone to complete the figure or possibly incidental breakage of stone compelled the sculptor to stop further chiseling.

Fig. 39 head of the Bodhisattva wears an elaborate turban with fantail crest. A large cylindrical gem on the forehead connects the cords of the turban; some hair

is seen on both sides above the ears. The figure displays open eyes with thick lids and wears thick moustache.

Fig. 40 Head of the turbaned Bodhisattva; turban has a large fantail ornament, seemingly jeweled; cords of the turban are twisted on the forehead and gradually separated on the rear side. The space between the cords is decorated with oblique lines. From the look it appears young and a princely figure because of the elaborately decorated headdress.

Fig. 42 is the lower part of the drapery of a standing Bodhisattva or princely figure. The fragment depicts parts of two garments upper drapery or shawl of lighter texture and part of the Indian style *dhoti* which was tied at the waist and falling in the graceful folds to the ankles.

3.8 Lay Worshippers and Attendants

Gandhara relief panels give, in addition to the Buddha figure, interesting glimpses of the world around him, at least as seen by the Gandharan sculptors. Many other reliefs, most of them fragments, help to round out the picture. Portraits or likeness of donors and worshippers' figure on the Gandharan sculptures, at the same time revealing different male and female costumes worn by the various ethnic groups which came to pay homage to the Buddha (Ingholt 1957: 21). Not only the laity but also heads of the clans and princes visited the Buddha and paid homage to him. The composition of the relief is shared with apparently un-biographical sense in which worshippers in a variety of postures make physical offerings to the Buddha or appear to confine them to the mental intention and similar relationship between the scenes and spectator may also have existed (Zwalf 1996: 53).

Fig. 43 is a mutilated small head of a turbaned figure. Facial features are not clearly visible due to high corrosion. Fig. 44 is an unfinished head of a male figure with fleshy face and somewhat bulging forehead; flat nose with broad nostrils; wide open slanted eyes; elongated ears; hair is combed backward.

Fig. 45 and 46 represents small heads of female attendant figures. Both heads are adorned with heavy diadems with budding lotus flower on forehead attached with the diadems.

Fig. 47 is a headless figure of a donor holds offering in both hands in front of his chest. Clad in monastic robe. The figure seems to be detached from a panel, leftward turned posture of the figure indicates that it was standing on right side of the panel to present offering to the central image (Buddha).

3.9. Grotesque head of a Male Figure (Satyr) Fig. 48

Mara's army which combats Buddha and seeks to drive him from the "diamond seat" under the Bodhi-tree at Gaya, is effectively represented in the Gandhara school by means of popularized figures of demons (Grunwedel, A. 1901: 97). Soldiers of the Mara's army represented in Gandhara reliefs are demons with terrible appearance and some quite human with grotesque faces. A decidedly demoniacal expression is given by the great staring eyes and the wild hair of head and beard (ibid).

Fig. 48 is a head of the one of the Mara's hosts with wide open eyes, flat nose with broad nostrils; bulging cheeks; heavily bearded face, thick locks of beard, slightly parted lips; upper lip is covered with long and curvy moustache.

3.10. Atlas Fig. 49

The term Atlas was applied by the ancients to statues, either in architectural compositions or singly, supporting an entablature, or other great weight. The monkish chroniclers employed it to signify columns. It usually means a Herculean statue supporting a globe, or the world, on its shoulders (Britton John 1838: 33). Atlantes are male figures, sometimes winged, used in place of columns or pilasters, supporting or seeming to support a mass above them (Marshall 1960:185). Seated Atlante figures leaning to front represent as carrying a heavy burden on the back. Although Yakshas doing similar service occur at Bharhut, often as carrying an edifice, Atlante figures of Gandhara seem to belong to a different class altogether, produced under definite Hellenistic influence. They are frequently endowed with wings and the treatment of the muscles and the beard of the figures are characteristically Hellenistic (Maujamdar, N.G. 1937:112)

Fig. 49 is a bust of an atlas, clean shaven face completely turned to its left. Only right side of the face was done while left side was fixed in some architectural

member.

3.11. Broken *abhaya* Hands of the Buddha Images

The term *mudra* is used to designate certain significant gestures performed by hands; *mudras* are far fewer in Gandhara than in the later Buddhism (Foucher 1922: 326-29). *Abhayamudra* (*mudra* of protection from fear and danger), which is normally shows the Buddha standing (Biswell, R. E. 2003:15). That the *abhayamudra*, seems to be the only gesture made by standing Buddha images. From the situations where it occurs in the narrative reliefs it seems to have a wide range of meanings, not only the offer of security, the word *abhaya* (without fear) implies, but also instruction and assent. The palm faces outwards, and usually slanting obliquely inwards and backwards to the finger tips; and the forearm, more or less vertical from the elbow, may be attached to the upper arm directly or by a strut (Zwalf 1996: 39).

Figures 50 to 59 of the Ramdas collection consist of broken *abhaya* hands of the Buddha sculptures of various sizes; palm of the fig.58 contains a swastika symbol in circular shape.

3.12. Broken Left Hands of the Buddha Images

In standing individual figures as well as in reliefs the left hand of the Buddha is stretched down alongside the thigh with a slight bent at elbow. Thick fall of *samghati* (upper garment), representing cloth gathered over the left wrist and falling from it. The edge of drapery represents the back-throw drawn along and under the left forearm and held to secure the robes in the left hand by a corner which, together with a corner grasped before draping, usually appears looped (Zwalf 1996: 79). Figure 60 to 68 of the collection under study represents left hands of the Buddha with the fragments of drapery held in.

3.13 Detached *Abhaya* Hands of the Bodhisattva Images

The Bodhisattva shares with the Buddha the three principal gestures, namely the *abhaya*, *dhyana* and *Dharmakakara* or preaching *mudras* (ibid: 41), Fig.

19, 28-31 and 33,34 represent figures of Bodhisattva in *abhayamudra*, while Fig. 32 shows Bodhisattva Maitreya in *dhyanamudra* .

Apart from complete images of Bodhisattva the Ramdas collection contains detached hands of Bodhisattvas in the gesture of *abhaya*. These hands are recognizable with palm faces outward and slanting obliquely inwards and backwards to the finger tips; and the forearm, more or less vertical from the elbow, may be attached to the upper arm directly or by a strut. But a forearm might also be separately carved and joined by a tenon of appropriate shape to a smooth or keyed surface below the elbow provided with a dowel hole or dovetail mortice or by dog cramp along the length of the arm (ibid: 39-40). Figures 69-81 of the collection consist of the *abhaya* hands of the Bodhisattvas, decked with bracelets. Forearms of the Figures 69-72, 76, 78-81 are broken irregularly; Figure 73 has cramp along the inner side of the forearm, while Figures 74,75 and 77 are separately carved and have tenon at the lower end for fixing in dowel hole.

3.14 Detached Left Hands of the Bodhisattva Images

Left hands of Bodhisattva images are identifiable from devices or attributes held in these hands. Maitreya has long been securely recognized and his usual attributes are the right hand in *abhaya mudra* and the pendent water pot held by the neck in the other (ibid: 42)¹⁹. Likewise, there are also figures which are literally *padmapani* (lotus in-hand). Besides instances on reliefs, separate images of seated and turbaned figures with the hands in meditation may have a lotus pendent from them or, in other postures, holds a lotus by its stalk in one hand. Cross-legged frontal figures occur in *abhaya* and with lotus in the left hand or even in both hands (ibid: 43)²⁰. Figures 82, 83, 84 and 85 are left hands of the Bodhisattva images with the traces of water pot or lotus flower. Fig. 86 is the left hand of bodhisattva decked

¹⁹ Maitreya usually holds water pot between the index and middle finger, as illustrated by Fig. 31, 32 and 33, but occasionally the water pot is held between middle and ring finger as shown in Fig. 34 and number 74 of the British Museum (Zwalf 1996: II, 49).

²⁰ Padmapani while seated in European fashion or in *abhaya mudra*, holds lotus flower in index and middle finger from its stalk and Maitreya (as explained in the preceding footnote) holds neck of the water pot in the analogous way. Further, head of the stalk of lotus flower held by Padmapani and neck of the water flask of Maitreya in Gandhara sculptures are of same fashion. When lotus or flask is lost except stalk or neck held in the fingers of the sculpture, then it is difficult to identify whether the attribute once held by the sculpture was a water flask or lotus and it became more difficult, when hand is also detached from the sculpture.

with a pair of bracelets, it holds hem of drapery. While, fig. 87 is a fragment of wrist and elbow with the traces of hanging edge of *uttariya* and a pair of elaborate bracelets.

3.15. Broken Hands of Miscellaneous Sculptures

Figure 88 depicts left hand of a female figure with a mirror held between thumb and index finger. Such figures are often found in the Buddha life story, as depicted in the central register of figure 13.

Figure 89 is the right hand of a female figure holding a branch. Such figures are found in the composition of the relief panels of Gandhara. The figure is quite identical with a figure No. 332 DH, 12-C²¹ recovered from Dharmarajika Stupa by Sir John Marshall in 1912.

3.16 Pedestals

Pedestals are essential parts of all individual images of Buddha, Bodhisattvas and other divinities. Pedestals are usually decorated with floral motifs, eglantines (Fig.23) and religious scenes i.e. worship of the fire alter, on the base of the Fasting Siddhartha (Ingholt 1996: 62, No. 52). Ploughing scene, on the pedestal of the Bodhisattva Siddhartha (Sehrai 1991:31, pl.20).

Figure. 90 is a pedestal of some standing image of Buddha, decorated with five petalled eglantines; Figure 91 has worshippers on front and floral motifs on other sides; Figure 92 is a plain fillet or pedestal with the traces of broken feet.

3.17 Animal Figures

3.17.1. Elephant Plucking Flowers Fig. 93, 94

The elephant evolved as central to Buddhist iconography and spiritual teaching. Essential philosophy of the Buddha is illustrated through the images and characters of elephants. In jatakas and life story of the Buddha, elephant holds a prominent place. *Visvantara jataka* is about an elephant who had the power to

²¹ It is an unpublished fragmentary piece, kept in the reserve collection of the Taxila Museum.

shower rains (Ali, I. 2008:44). Queen Maya conceived Bodhisattva in the form of a five-tusked white elephant (ibid:49). During the marriage contest, the Bodhisattva hurled a dead elephant across the city walls of Kapilavastu (ibid:70). Bodhisattva tamed a mad elephant (ibid:232) etc. However, Megasthenes in his accounts gives an interesting relation of elephants with flowers in India, as part of their training, he narrates “the attendants even go in advance of their elephants and gather them flowers; for they are very fond of sweet perfumes, and they are accordingly taken out to the meadows, there to be trained under the influence of the sweetest fragrance. The animal selects the flowers according to their smell and throws them as they are gathered into a basket which is held out by the trainer. This being filled, and harvest-work, so to speak, completed, he then bathes, and enjoys his bath with all the zest of a consummate voluptuary. On returning from bathing he is impatient to have his flowers, and if there is delay in bringing them begins roaring and will not taste a morsel of food till all the flowers he gathered are placed before him. This done, he takes the flowers out of the basket with his trunk and scatters them over the edge of his manger, and makes by this device their fine scent be, as it were, a relish to his food. He strews also a good quantity of them as litter over his stall, for he loves to have his sleep made sweet and pleasant” (McCrinkle, J. W. 1877:117).

Figure 93 is an elaborate elephant with flowers in front of it, while Figure 94 is a fragment with the broken fore right leg of an elephant and lower part of the trunk inserted in the heap of flowers.

3.17.2. Amorino Riding on Lion Fig. 95

The *yaksa* is also recognized in the amorino of the garland frizzes, the *caitya* arches, the uprights and elsewhere (Zwalf 1996:44). Figure 95 represents an amorino riding depicting a *yaksha*-amorino riding on a lion. The nude amorino is playfully mounted on a lion, face turned backward and is pulling its tail with left hand.

3.18. Panels and Architectural Fragments

3.18.1. False Gables Fig.9, 15, 96-98,101

Narrative and other subjects also appeared on a vertical projection more usually found on smaller stupa domes and called, from its apex, a false gable; it has three vertical divisions; such a panel had no structural function or depth and has also been described as a false gable. In upper outline follows that of the ogival or carinated Indian *caitya* and encloses an inner compartment with carvings under one or more architraves defining inhabited lunettes. Below it another but wider compartment with a flattened top and curved sides projects on each side to the width of, or slightly beyond, the bottom compartment, which in its simpler form is trapezoidal, and both also contain reliefs carving framed by various mouldings (Zwalf 1996:55). False gable at Figure 9 bears the great episodes from the life of Buddha i.e. his Birth, renunciation and Great Departure. While, Figure 15 is a false gable depicting Presentation of four Bowls to Buddha by the guardians of the four quarters, visit of Indra and gods entreat Buddha to preach, Figures 96, 97 and 98 are the fragmentary parts of the false gables.

3.18.2. Stair Risers Fig 99, 100

Reliefs identified as being from stairs consist of risers, triangular wall string elements, string elements with raking top and bottom, and panels from the foot of stairs with a profile like that of a footstool. Stairs occur between different levels sites on uneven terrain, such as Jamalgarhi, Mekhasanda and Tharelli (Cunningham 1875: 46-53, pl. xiv; Mizuno 1969: 20-4; Mizuno and Higuchi 1978: pls. 41,2 48.3, 77 seen in Zwalf 1996: 56), and small flights of steps led to stupa platforms and other buildings. Various motifs, sometimes of Western origin, are found in the triangular elements which present a variety of marine beings such as tritone, hippocamp, sea ram and others (ibid: 56). During excavations at Andan Dheri as many as 26 triangular stone slabs have been found. They have a triangular frame and within the frame serpent-tailed winged figures, derived from Western classical art, are depicted (Dani 1969:48, pls. 21, 22, 23, No. 26-31).

Figure 99 is a triangular string panel (stair riser) with a monster. Figure 100

depicts a winged horse, most probably Pegasus.

3.18.3. Corinthian pilaster Fig. 101

The capitals of Gandhara pillars and pilasters as pointed out elsewhere, are almost entirely of the Corinthian or Indo-Corinthian order, their chief feature being the foliated acanthus ornament (Maujamdar, N.G. 1937:113). Figure 101 depicts capital of an incased Corinthian pilaster.

3.19. Miscellaneous Fragments

3.19.1. Lotus Flower Fig. 102-4

Lotus is a sacred flower in Buddhism “It is represented as a symbol of fortune. It grows in muddy water, and it is this environment that gives forth the flower’s first and most literal meaning: rising and blooming above the murk to achieve enlightenment. The second meaning, which is related to the first is purification. It resembles the purifying of the spirit which is born into murkiness. The third meaning refers to faithfulness. Those who are working to rise above the muddy waters will need to be faithful followers”²² (Kimberly 2011: Lotus). “A lotus flower, generally eight-petaled, fills the core of Indo-Tibetan mandalas. The lotus is housed in a palace-like inner sanctuary with elaborate arched gateways at the four cardinal directions” (Buswell, R. E. 2003: 511). “The *Lotus* has also been associated with devotion to, or emulation of, specific bodhisattvas” (ibid:474). “Padmasambhava”, name which means “lotus-born,” derives from the legend of his miraculous birth in Uddiyana. There, it is said, Padmasambhava appeared in the form of an eight-year-old boy sitting in the center of a lotus flower in the middle of a sacred lake” (Edward, A. I. 2008 :380). Lotus (Padma) is the attribute of the Bodhisattva Padmapani, as shown in Figure 35 above. Padmasana or lotus seat of Buddha, especially in stelas representing the miracle of Sravati, is frequently found in Gandhara art (Ingholt 1957: No. 227, 244, 254- 260). Figures 2-4 represents lotus flowers, detached from the stelas and reliefs.

²² <https://buddhists.org/buddhist-symbols/the-meaning-of-the-lotus-flower-in-buddhism/>

3.19.2. Detached Water flasks of Maitreya Fig. 105-6

Maitreya has long been securely recognized and his usual attributes are the right hand in *abhaya* and the pendent water pot held by the neck in the other (Zwalf 1996:42). The modern attributes of Maitreya are the water flask or bottle (Tib. Hum-pa; Skt. Mangalakalasa)-the most important requisite, and the rosary (Burgess 1901:186). Figures 105, 6 consist of water flasks decorated with lotus flowers or rosettes. Shape and size of the flasks with decoration suggests that these flasks belonged to the standing images of the Bodhisattva Maitreya as held by Maitreya in figure 31.

3.20. Summary

Ramdas and other miscellaneous collections of the Buddhist stone sculptures which is the subject matter of this collection, consist of relief panels, individual images, broken limbs of the sculptures and architectural elements. These sculptures have been identified and classified according to their subject matter with the help of the Buddhist literary sources and iconographic details. It is important to mention that without relating the details of these sculptures with the literary sources available to us for better study and understanding, it would never be possible to correctly identify these pieces, describe the details on them, analyse and compare them with the already known sculptures from proper archaeological excavations or contexts. It was thus not an easy job. Subject matter has always been a very important part of Context to under nature of the episode connected with the object under study.

The collections give us a clear idea that the antique dealers never opted for complete sculptures, but they were also cognizant of the importance of even the broken parts and fragments of the sculptures keeping in view their close association with religiosity. The contextual analysis and study of these objects have greatly facilitated the job of further study in the next chapter that will lead us to some definite conclusion at the end as to the provenance of these artifacts.

Our study has revealed that there are 21 relief panels showing different episodes of the life of Buddha right from the dream of Queen Maya in which she conceived the Bodhisattva to the death of the Buddha. Then we have two individual images of the Buddha, four small heads of the Buddha images, two figures of prince Siddhartha, four figures representing individual cult images of the Bodhisattva Maitreya, a headless figure of Padmapani, four small sized heads of the turbaned Bodhisattvas. We also have heads of worshippers, female devotees or attendants, donors and some other miscellaneous pieces mostly detached from panels of individual figures. While it was very interesting to study all these objects on one hand, it was also at times very difficult and confusing task to study each object in a proper context and in particular to the literary sources.

On the basis of my detailed analysis of these sculptures and their realistic study, I have summarized my findings: (1) Subject wise percentage of the sculptures (Chart-1; Appendix-A: Table-1), (2) Typological classification of the sculptures (Chart-2; Appendix-A: Table-2), and (3) Shades or Colour-wise distribution of the sculptures (Chart-3; Appendix-A: Table-3). This distribution has been done for better understanding of these sculptures and their proper context through different angles of the overall approach to the study. The very same classification will also be of great value for future studies of similar objects.

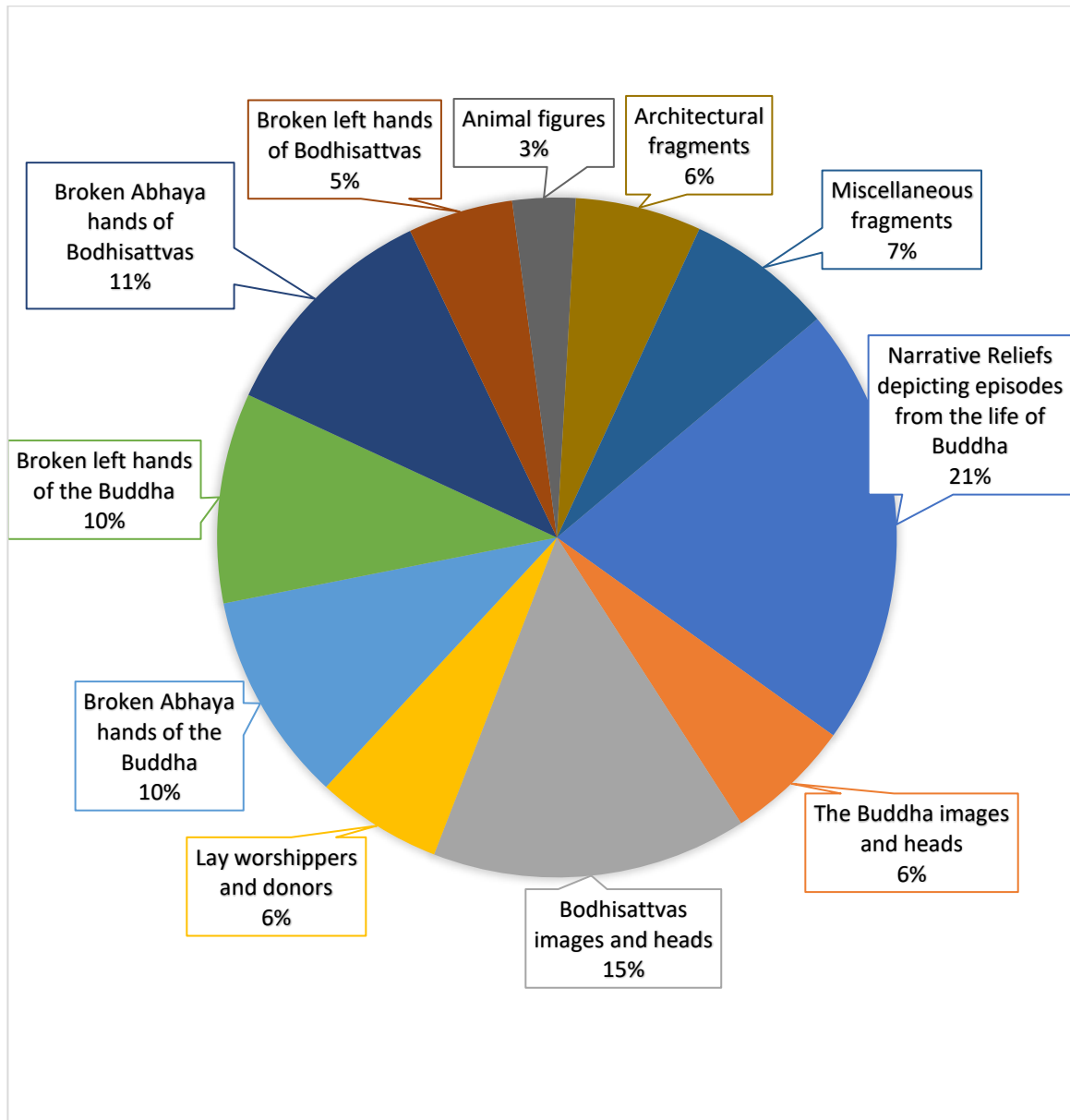


Chart-1: Subject wise percentage of the sculptures

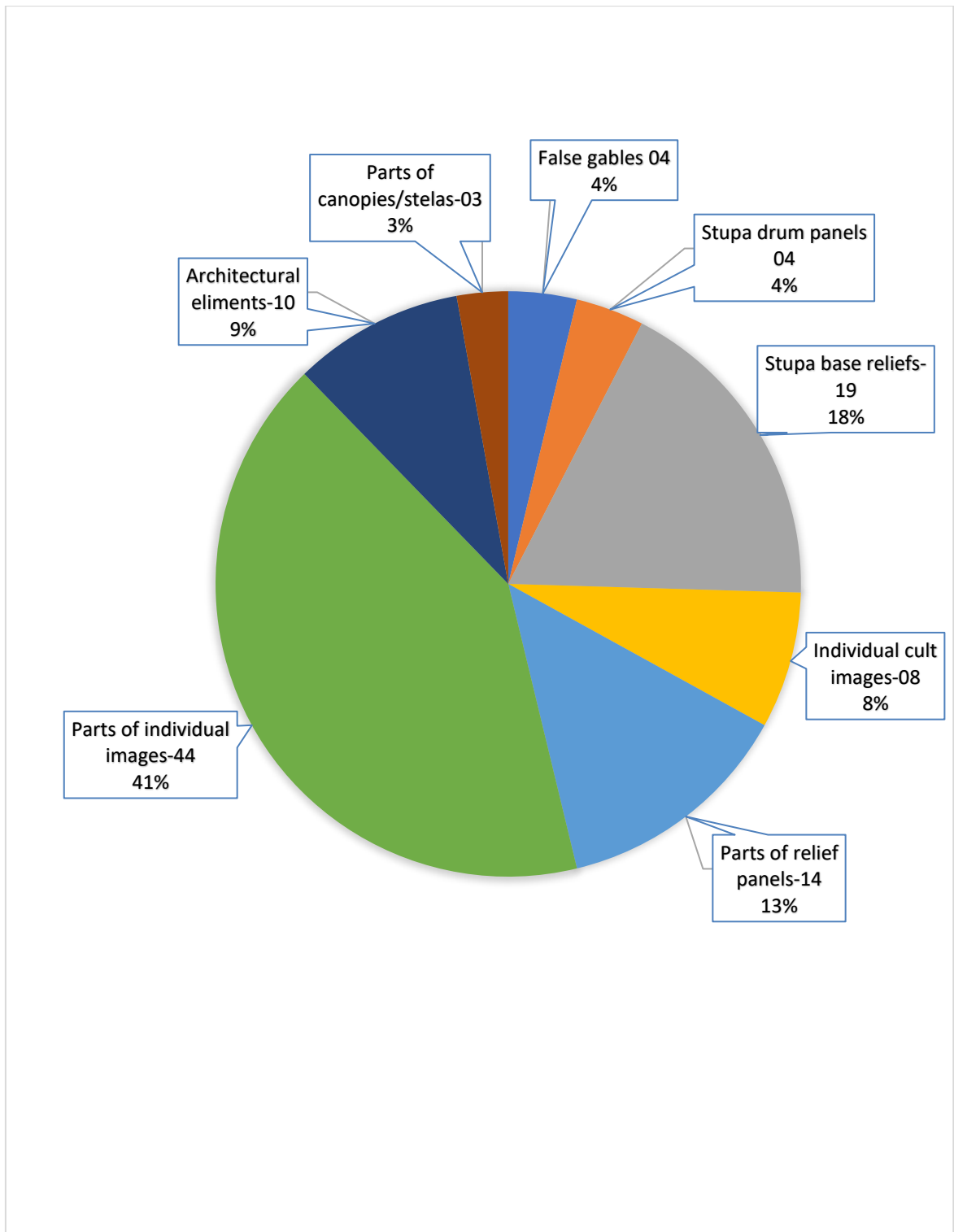


Chart-2: Typological classification of the sculptures

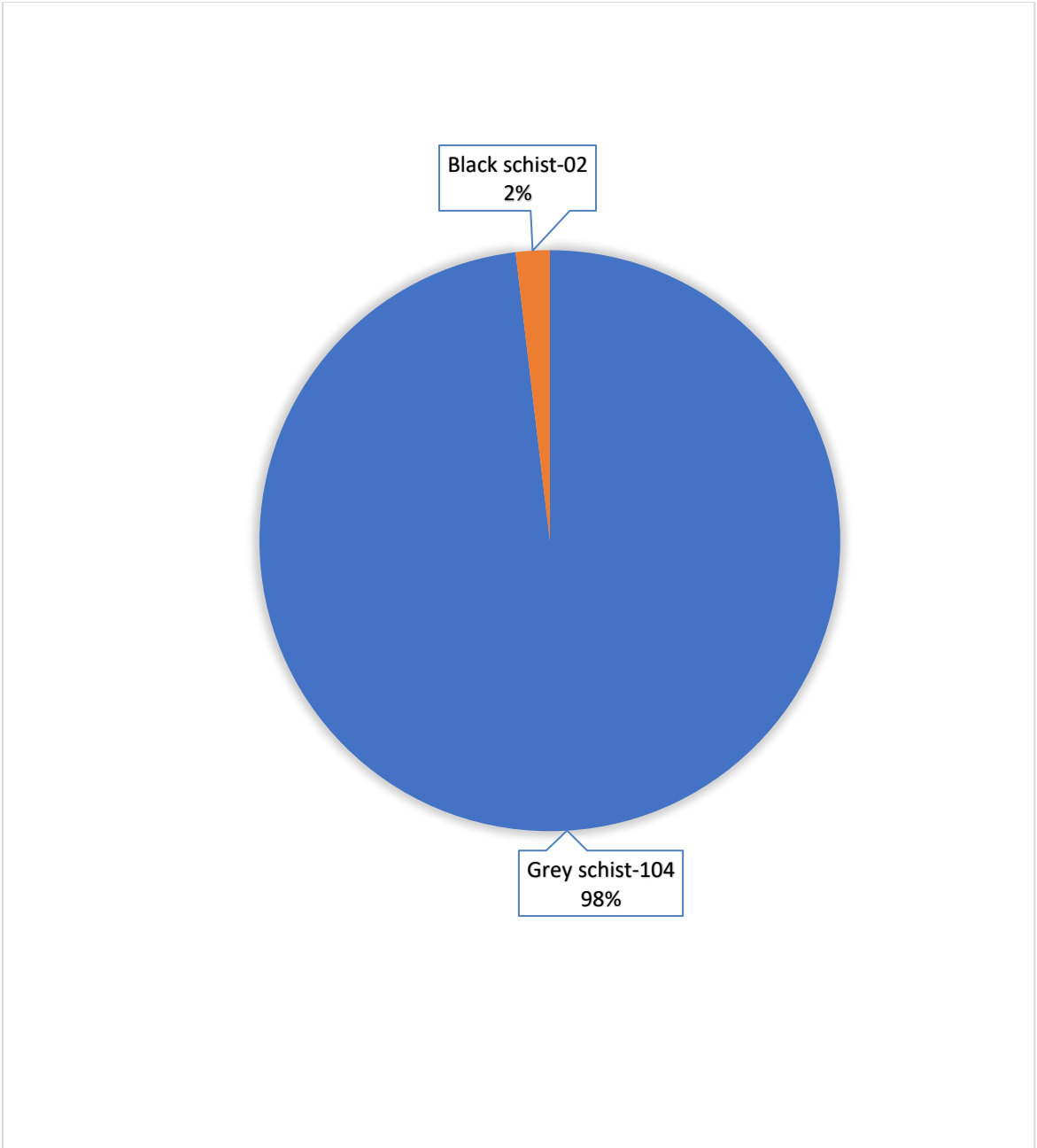


Chart-3: Material-wise classification of the sculptures

CHAPTER-4

4.1 Stylistic Analysis and Comparative Study of the Collections

Ramdas and other miscellaneous collections under study are consisting specimens of the Buddhist stone sculptures including vast variety of relief panels of the Buddha life story, individual cult images of the Buddha and Bodhisattvas, architectural fragments and fragmentary parts of the different sculptures whose provenance has not been established. In this chapter, an effort has been made to establish provenance and chronology of these sculptures through stylistic and comparative study with the sculptures mostly, recovered through systematic archaeological excavations, or of which provenance and chronology have already been established.

Due to absence of absolute dates of the Gandhara Art and controversial date of coronation of Kanishka, scholars including Schmidt opines that “with the understanding that at present it is impossible to establish an exact date for any given sculpture, it is feasible to provide the guidelines of a relative chronology. Reasonable stylistic assessments are of value and this detailed analysis of internal stylistic development will be useful in establishing this chronology. It is significant to note that important stylistic details and iconographic elements are present in sufficient numbers to provide a reasonable statistical foundation for such analysis. From this analysis a relative chronology for the succession styles can be postulated” (Schmidt 1999: Vol. I pp.13-14). In the present study the researcher has mostly depended on systems evolved by the prominent scholars, eminent researchers and authorities on the subject.

In this connection Marshall's works continue to be of immense value given the enormous wealth of data produced by his excavations at Taxila from 1913 to 1934 (Marshall 1951: Vol. I, II, III). As guidelines for dating in the development of a relative chronology, the study has taken into account the summaries and conclusions of Faccenna for Swat (Faccenna, D.1974; 2007: 165-199). A. H. Dani for local chronology of Dir and Malakand area (Dani 1969: Vol. IV, 12-25), Ingholt's system of four groups starting from C.E. 144 to C.E. 460 is worth consideration for my research as he has distinctly divided the sculptures from Gandhara into four

groups: Group-I is considered to have lasted from 144 to 240, from accession of Kanishka to the conquest of Shahpur I. During Group-I Gandhara art is marked with Hellenistic influence from Parthian Mesopotamia. Group-II is of shorter duration, from 240 to 300 C.E. in which Sassanian influence came to fore; Group-III spans a whole century from 300 to 400 C.E. and represents a new wave of influence from Mathura. Group-IV includes the last sixty years of the region's independence, 400-460 C.E. The fourth group finally sees Sassanian influence reappear (Ingholt 1957: 40) . This four-fold scheme of chronology remained instrumental during the study. A system for organizing iconographic type of sculptures by headdress, hair style treatments, dresses and their association with the scene developed by Schmidt (Schmidt 1990) has been followed in the present research work.

Fig. 1

The middle section of a false gable assemblage in grey schist is showing Queen Maya's dream. Architectural features of the gable consist of a trapezoidal roof supported on slender Corinthian columns and flanked by ogee arches, enriched with saw-tooth design; above the arches is an incased fillet enriched with lotus petals. Above the fillet is a balustrade with square holes. On the right-side bottom is vault in the form of beaked bird's head with feathered neck and on the lower side is a fillet, while vault on the left side is broken. Above explained architectural style is identical with the gable of British Museum (Zwalf 1996: 162, No. 170), except the balustrade which is missing in the BM's panel, but the pattern of the balustrade of fig. 1 can be observed on either side of the trapezoidal roof of the British Museum's No. 170 of unknown provenance. A similar gable assemblage has been recovered from Karamar hills Mardan (Ingholt 1957: 100, No. 162) and complete false gables from Takht-i-Bahi and Charsadda sites (ibid:102, 166-69).

In the central scene Maya is asleep on a bed, lying on her left. The left hand is under her neck, while the right is resting on the arm of the bed; under her head is a high pillow. An elephant above is wholly enclosed in aureole in relief except for the tip of its trunk which protrudes slightly downwards. Dress of Queen Maya consists of an *uttariya*, *paridhana* and blouse of very fine cloth; her feet are also covered under *uttariya*. Her headdress consists of a chaplet, below the chaplet, locks of the hair are visible; she is bejeweled with a necklace and thick bracelets.

Sleeping style of Queen Maya under a trapezoidal arch, her costume, headdress, jewelry and the elephant enclosed in aureole is comparable with a scene of Queen Maya recovered from Sikri in Lahore Museum no. 2335, Ingholt placed this scene in his Group III spanning between 300-400 C.E. (Ingholt 1957: 51, No. 9). On the bases of stylistic analysis and comparative study with dated reliefs of Sikri, Takhti-Bahi and Karamar, the fig. 1 is chronologically placed between 300-400 C.E. Though it cannot be assigned to any particular Buddhist establishment due to lack of solid evidence and circumstantial evidences, but it would be safe to assign this specimen to some site in Marden – the heartland of ancient Gandhara country.

Fig. 2, 3²³, 4

Fig.2 is a stupa drum panel of grey schist, divided in three compartments by the well-rounded columns, surmounted by Corinthian capitals. Upper border has an incised ovolo decorated with pointed leaf pattern. Reading from right, is the interpretation of the dream of Queen Maya, birth and seven steps and bath of the Prince Siddhartha. Material-wise and stylistically the drum panel is comparable with the panels recovered from Sikri i.e. the style of columns, drapery folds of figures especially, Queen Maya, Sadhodhana, *Ashita*, Indra and Brahma; high fantail crest of the turban of Sadhodhana are quite identical with the panel recovered from Sikri in grey schist, displayed in Lahore Museum No. 2332 (cf. Ingholt 1957:51, No. 11). Headdresses of female figures, turban style of male figures and facial features with bulging cheeks, somewhat heavy lips and round faces are quite identical with the Mathura sculptures (Agarwal1965: 15-16, pl. II, III). Ingholt rightly traced the Mathuran art influence on this panel and placed it in his Group III dateable from 3rd to 4th century C.E. (Ingholt 1957: 30, 51).

Fig. 3, 4 are oblong base relief of grey schist, depicting a crowded scene of the birth and seven steps of Siddhartha. In Fig. 3 and 4 standing posture of the Queen Maya, gestures and postures of her attendants, celestial beings i.e. Indra, Brahma and *devas*; *paridhana* of Queen Maya with billowing folds, clinging sleeved jacket and *paridhana* of her attending female figures; common headdress

²³Fig. 2 also published in (Ingholt 1957:52, No.14; *NMPK* 1964: Pl. III.)

consisting of a wreathed diadem and ornaments including ear pendants, long necklace, bracelets and anklets. A female behind Maya is holding a *kamandalu* (ewer) in her right hand and a branch of palm tree in her left. Position of the infant Siddhartha i.e. appearing from the right side of Maya, being received by Indra and then standing upright on ground to take seven steps. Behind Indra is another god similarly dressed who in astonishment waves his sarf-like upper garment by watching the “Holy Birth”. He has an elaborate turban with high fantail crest and central gem, ear pendants and necklace. He is dressed in *uttariya* in narrow mood and *paridhana* with billowing folds. In the background is haloed Brahama with ascetics and drummers.

Subject-wise Fig. 3 and 4 are comparable with the birth scene of Peshawar Museum Inv. No. 2725 [old: 127], recovered from the site of Sahri-Bahlol²⁴ (Gandhara 2008: 217, No. 147; Ingholt 1957: 52, No. 13) and Lahore Museum’s Inv. No. 1353 (ibid: 52, No. 15). However, from stylistic point of view, blowing drapery folds, diademed hair dress of female figures, turban of Indra with high fantail crest have similarity with the figures in Inv. No. 2071 of the Peshawar Museum (ibid: 52, 16). On the bases of stylistic analysis and comparative study, it is concluded that our Fig. 3 and 4 can be placed in the time frame of the middle of the 3rd century C.E. and belong to Sahri-Bahlol, or its nearby sites.

Fig. 5²⁵

The story of Queen Maya and Siddhartha’s return to Kapilavastu has been narrated in diverse ways. In fig. 5 the new born Siddhartha and Queen Maya returns in a covered chariot drawn by two horses, led by a man. On a relief in Calcutta (Kolkata) museum, Maya is shown inside a similar chariot, drawn by bullocks, but with the child in her arms (Majumdar 1937:40, No. 23), while in our fig.5 the child is seated on chariot pole. A stupa drum panel from Malakand, shows return of Siddhartha in a palanquin taken by two figures on their shoulders (Ali, I., Qazi 2008:

²⁴ The site of Sahri Bahlol is situated in the heartland of Gandhara adjacent to the Buddhist complex of Takht-i-Bahi. The site was excavated by D.B. Spooner in 1906-7 and recovered a substantial number of Gandhara art artifacts including relief panels and colossal individual cult images of the Buddha, Bodhisattvas and other divinities (ASIAR1906-7: 102-18).

²⁵ The Fig. has also been published in the Gandhara Art of Pakistan and Catalogue of the National Museum of Pakistan, Karachi (Ingholt 1957: 53, No. 17; NMPK 1964: 12, fig. 13).

62, No. PM-02732). In a relief from Nimogram Siddhartha and Maya returns to Kapilavastu in a cart, drawn by two lions (Raducha, J.: No. NG 226)²⁶. Fig. 5 is a stupa base relief in grey schist. Grey schist is frequently found in central Gandhara region. From stylistic point of view, facial features of the male figure leading the chariot are typical Indian. He wears an elaborate turban with high fantail crest with a conical central gem. He is clad in *uttariya* leaving right shoulder and feet uncovered; fall of the drapery and narrow folds indicates that the drapery is diaphanous (Ingholt 1957: 30). Keeping in view the type of stone and style it is safe to conclude that the panel is from the sites of Takht-e-Bahi, Jamalgarhi or surrounding sites in central Gandhara and belongs to the first half of the 4th century C.E.

Fig. 6²⁷

It is a stupa drum panel in grey schist, showing marriage procession of prince Siddhartha. The panel is divided into two horizontal registers by means of an incised ovolo, decorated with pointed leaf pattern. The lower register is further divided into small compartments by framed Corinthian pilasters. Such type of incased ovolo and framed columns surmounted by Corinthian capitals, facial features of the figures, like heavy lips, fleshy faces; thick hair locks; squat turbans; usual Indian *dhoti and uttariya*, leaving right shoulder uncovered are quite identical with the two panels of Lahore Museum, No. 807 recovered from Jamal Garhi and No. 262 from Sikri (Ingholt 1957: 53, 54, No. 18, 22) respectively. Stylistically the above-mentioned features of the figures, hair dress and costumes have strong Indian influence which is characteristic of the sculptures from 300-400 C.E. (ibid: 30, 31). On the basis of comparative study and stylistic analysis, in all probability the panel goes back to the 3rd century CE and might have come through illegal digging from Sikri or Sahri Bahlol.

Fig. 7²⁸

This is a stupa base relief with the scene depicting bridal procession of

²⁶ <http://digital.library.wisc.edu/1711.di/Arts.Nimogram>

²⁷ Published in Ashraf, M. et al. 2005: I, 79, No. 11; Bahadar, M. 1994: 17, No. 5.

²⁸ Published in Ingholt 1957: 57, No. 35 and NMPK 1964: 13, No. 14

Yashodhara. She is carried in a palanquin covered with a pleated cloth. The palanquin is carried by carriers (*kahars*), two carriers holding left shafts of the palanquin are visible however, there should have been two other carriers on right side which are not depicted in the scene. Both visible carriers are naked saved for a short *dhoti* (loin) which is tightened around the waist. Paired folds with sharp edges of the loins of the palanquin carriers and *paridhana* of the female figure following the palanquin and a female figure in the background, their *uttariya* leaving right shoulder uncovered; heavy anklet, necklace and long ear pendants are typical Indian features which were adopted by Gandharan sculptors 300-400 C.E. Stylistic features and drapery of female figures are comparable with panel from Sahri Behlol in Peshawar Museum Acc. No. 1719 (Sehrai 1991: 27, No. 14). On the basis of the comparative study and stylistic analysis, the panel appears to be dating to the 3rd century CE and most probably coming through illegal diggings from Sahri Behlol.

Fig. 8

Stupa drum panel in grey schist depicts Bodhisattva Siddhartha in meditation flanked by male and female worshippers. Prince Siddhartha in this scene has fleshy face, heavy chin, slightly parted lips and half opened eyes, with his hands in the gesture of meditation. The turban is fastened with multiple cords, having central gem above forehead, high fantail crest with conical ornament and long ear pendants. *Uttariya* in broad mood, leaving right shoulder uncovered. Broad drapery folds with well rounded edges. Seated on a low pedestal which is covered with pleated cloth. Physical features, turban, jewelry and drapery folds of Siddhartha are comparable with a panel from Jamalgarhi No. PM-00363 (Ihsan, A. 2008: 90). On the right side of the Bodhisattva are female devotees in *anjali mudra*, clad in *uttariya* in broad mood and trouser with ridged folds, wearing long ear pendants and bracelets, faces are fleshy, hair falls on the forehead. Dresses of the female devotees are similar to the costume of Yashodhara in the marriage scene from Sahri Bahlol (Ingholt 1957: 57, No. 33). On the left side are tow male figures in *anjali mudra*, clad in caftan and long trousers having ridged and terraced folds, fastened around the waist with a girdle; the figures have curly hair, elongated bony face, aquiline nose and long pointed and dropping moustache; heavy ear pendants and bracelets. Costumes of the male devotees are quite identical with the male

worshippers in the upper register of the panel of the Peshawar Museum No. PM-02759 recovered from Charsadda (Ihsan, A. 2008: 109; Ingholt 1957: 63, 64, No. 57). Fascial features, headdress, ornaments and costumes of the figures in this panel denotes the style developed by Gandharan sculptors in 4th century C.E. and in all probability belongs to the Buddhist sites either from Charsadda or Mardan.

Fig. 9

Slightly tapering central part of a false niche in grey schist with three horizontal registers; lower edge of the panel is provided with a plain fillet; vertical borders on either side are decorated with foliage and pointed ovolo; top border represents a parapet wall with oblong pigeon holes and saw-tooth decoration. Upper register shows palace life of Siddhartha, in the center Siddhartha is seated on a couch under a trapezoidal arch, surrounded by female court musicians.

Architectural elements of the central register consist of a four-centered arch flanked by trapezoidal arches surmounted by a cornice decorated with saw tooth and acanthus leaves motifs. Central panel represents the ordination of Ananda.

The lower register represents three Buddha figures seated on a low matted couch in reassurance pose, flanked by male and female devotees. Stylistically, the panel is comparable with a similar panel of unknown origin in Lahore Museum bearing No. 463. depicting palace life, renunciation and the great departure of Siddhartha from 300-400 C.E. (Ingholt 1957: 59, No. 40). Architectural arrangement of both panels is same. Headdress and costume of Siddhartha is similar. Dresses of male and female figures are also identical. On the bases of style, the panel is dateable 300-400 C.E. Similar panels and door jambs also reported from Sikri, Mohammed Nari and Sahri Bahlol (ibid: 99 – 101, No. 160-162, 165). This panel might have come either from Sahri Bahlol or Sikri through clandestine activities of antique smugglers. It can samely be dated to the 3rd -4th century CE on the basis of style analysis and comparative study.

Fig. 10

Fragment of a stupa base relief in grey schist, showing part of the renunciation scene of the Siddhartha. Arrangement of the panel is simple one.

Surviving left border is decorated with foliage pattern. Lower side has real and bead decoration. Siddhartha has an elaborate turban and long ear pendants and *uttariya* in narrow mood with ridged drapery folds. Yashodhara is asleep, her hair is arranged backward and secured with a band. She is dressed in a fine *uttariya* and *paridhana*. A female attendant standing under an ogee arch is clad in *uttariya* and *paridhan* and heavy anklets.

Stylistically, the panel is comparable with the lower register of the panel recovered from Jamrud and kept on display in the National Museum of Pakistan, Karachi (N.H.K. 1984: 228, No. II-8; Ingholt 1957: 58, No. 39 B). On the bases of stylistic and comparative study the panel can be dated from 200-300 C.E. It might have come through illegal digging at Sphola stupa of the 2nd century C.E. in Zarai village near Jamrud. or alternatively it might have come from the Buddhist establishments of Ali Masjid.

Fig. 11

A false gable in grey schist, horizontally divided in three registers depicting great events of Siddhartha's life - his birth, renunciation and great departure. The upper most panel represents the birth of Prince Siddhartha. Queen Maya under the Sal tree shadow gives birth to Siddhartha. She is being supported by her sister *Mahaprajapati*, while Indra receives the newly born child. The scene is identical with the scene in Peshawar Museum No. PM-00416 (Ali, A. 2008: 56), in which similar simple combination of figures is given, provenance of this scene is unknown, and vaguely dated from 2nd to 3rd century C.E.

The middle register shows Siddhartha stepping down from his couch, while Yashodhara is in sound sleep, reclining against the pillow. To the right is a sleeping female drummer, her chin rests on drum. On the left Chandaka – his trusted companion holds rein of Kanthaka with his right hand and an umbrella in his left. The scene is comparable with a panel from Sahri Bahlol, having similar figural composition (ibid: 93, PM-02753).

The lower most register portrays the Great Departure of Siddhartha. The Bodhisattva is leaving his palace riding Kanthaka, whose hoofs are lifted by heavenly creatures. On the right side, Chandaka is shown with a parasol holding

up above the head of the Bodhisattva. Other figures in the panel represents the city goddess of Kapilavastu, Vajrapani in the background and representative of the gods. Bottom is provided with a plain fillet, while rest of the borders are enriched with saw-tooth decoration. Lower and middle registers are separated by a line of acanthus leaves, while middle and top registers are divided by incised petals. Volute is decorated with beaked bird's head and a jaybird sitting on either side. The frontal pose of *kanthaka* and stylistic arrangements i.e. architectural features, physical features of the male and female figures, their headdresses, costumes and ornaments are identical with the false gable in Lahore Museum of unknown origin dated 300-400 C.E. (ibid: 102, No. 168). Comparative and stylistic analysis suggests that the fig. 11 is from some archaeological site around Mardan, most probably Sahri Bahlol and belong to 300-400 C.E.

Fig. 12, 13

Fig. 12 is a base relief in much crude form, representing farewell of Chandaka and Kanthaka. On the left hallowed Siddhartha is handing over the jewelry and turban to Chandaka, another figure behind Siddhartha on the extreme left is Vijrapani. All figures are much defaced and chipped, details of the dresses and other features are not clearly visible. Kanthaka is kneeling and licking the feet of his master. On the right side is a *Yakshi* standing cross legged, on an encased base of a Persopolitan pillar, under a palm tree. A quite identical scene has been recovered from Sikri, which is now in Lahore Museum. All details of both scenes are similar, except standing posture of *Yakshi*, which is standing on Sikri panel on the ground instead of the base of Persopolitan pillar, with both legs straight while, in fig. 12 the *Yakshi* is standing cross legged (Ingholt 1957: 61, No. 49). Panels with such type of crud workmanship are found at Sikri which are datable from 250-300 C.E. It seems that the fig. 12 is the result of illegal diggings at Sikri.

Fig. 13 is a fragment of a panel in dark grey schist, depicting farewell of Chandaka and Kanthaka. Stylistically, the panel is comparable with a figure from Peshawar valley in British Museum (Zwalf 1996: 168, No. 179). In both panels Chandaka is holding a royal parasol in left hand, leaning to his right side. Costumes of the figures in both panels consist of an *uttariya* in broad mood, leaving right shoulder uncovered and *paridhana*, drapery folds are ridged. In the foreground,

kneeling Kanthaka, has same features and saddle. Keeping in view the similarity of the stylistic similarity with the relief panels from the Peshawar Valley sites, its provenance may be the Peshawar Valley. On the bases of drapery style and ridged folds it is safe to assign it date from middle of the 3rd to early 4th century C.E.

Fig. 14

Right part of a base relief in grey schist with the scene of the Siddhartha's meeting with a Brahman. A Brahman is sitting on a rolled mat or couch in his bamboo hut. He wears a *dhoti* covering his legs up to knees; *dhoti* has vertical paired folds. Left hand is placed on the couch, while right is raised up to the height of shoulder with palm outward, a gesture of addressing to the personage (Siddhartha) standing in front of him. The scene is quite identical with the first meeting of Siddhartha with an ascetic Brahman who lived in the forest. On the roof of the hut is a branch with pointed leaves. Adjacent to the hut is an incased figure of a *yakshi*. She stands on a pot like pedestal. The pedestal has a beaded border in the center and stepped plinth below. She wears an *uttariya* in broad mood leaving right shoulder and breast necked. *Paridhana* is fastened around the waist with a tunic; folds of drapery are broad and with round edges. She holds a long-embroidered wreath in both hands. Headdress consists of a high wreathed diadem with a budding lotus in front. Ornaments consist of a neck band, a long two strand necklace of beads, pair of round bracelets in both hands and heavy plain anklets. Bottom has a plain fillet while top has brick patron below a plain fillet. Subject-wise, the scene is similar to the Peshawar Museum's relief, formerly in the Guide Mess Mardan Acc. No. 02793 (Ingholt 1957:63, No. 54; Sehrai 1991: 34, No. 26). However, rendering of drapery folds of the *dhoti* of Brahmn by the alternation of wider and narrow ridges and folds of the *uttariya* and *paridhana* of *yakshi* were developed during the 4th century C.E. (Ingholt 1957: 31, No. 126, 27). Stylistically, the relief is akin to the reliefs from Sahri Bahlol in Mardan district. We may arguably say that this piece might have come from illegal diggings at Sahri Bahlol and it does to the 4th century CE.

Fig. 15

Large stupa drum panel in the dark grey schist is divided into two

compartments and broken from right side. On the right side of the panel is the scene of the attack and retreat of the Mara's hosts. Haloed Buddha is seated on a grass strewn throne peacefully, holding drapery in his left hand, while the right hand is on the knee. The Buddha has fleshy face, eyes with heavy lids, long ear lobes and moustache. The robe covers both shoulders, folds of the drapery are narrow and in low relief. Large plain with only a marginal incised line is set in the acanthus leaves. Hair arranged backward, high *ushnisha* is fastened with a cord which is identical with the Buddha head from Andandheri Period II ranging between 3rd to 4th century C.E. (Dani 1969: 54, Pl. No. 13 a). Grass matted throne of the Buddha, surrounded by the Mara's demons having terrible faces, long hair, bulging eyes and beast headed figures, but all are standing peacefully and watching the Buddha; one figure is prostrated in front of the Buddha. Mara himself appears on the right side of the throne, wearing elaborate turban, necklaces and clad in warrior's dress with left hand on the hilt of the sword, but from his body language and facial expressions it seems that he is not in attacking position but terrified and running outside the scene, his face is turned towards the Buddha and terrifyingly looking to him. Material, style, costumes and features of all figures are quite identical with the relief panel of Peshawar Museum No. 2070, formerly in Guide Mess, Mardan (Marshall 1960: 51, No. 67; Ingholt 1957: 66, No. 66; Sehrai 1991: 38, No. 32). Main difference between two scenes is that in No. 2070 Mara is in attacking position, while in our fig. 15, he seems escaping from the scene in a terrified appearance. Ingholt placed No. 2070 of Peshawar Museum in Group-III (300-400 C.E.) (ibid: 40, 66). It seems that both panels are from the same atelier and work of the same sculptor. This close comparison makes us believe that our relief panel might have come from some important Buddhist site in Dir and going back to 4th century CE. The possible site may be Andandheri.

Fig. 16²⁹

Stupa base relief contains the scene of Buddha presenting serpent to Kasyapa. Buddha has large plain halo and his hair arranged backward from the forehead with well rounded *ushnisha* on the top. He is dressed in monastic robe of fine cloth with thin ridges. Buddha is followed by the youthful, clean shaven *vijrapani*

²⁹ The relief panel has been published by Ingholt (Ingholt 1957: 72, No. 85).

with curly hair. Bearded Kasyapa brothers with long hair tighten on the top in a chignon, clad in short *dhoti* with the thin ridges forming chevron shapes in front. In the background are Brahman novices with shaven faces and long hair having chignons on top. One panel with the similar subject was recovered from Takht-i-Bahi (Spooner 1907-8: Pl. XLII, a) and three from Sahri Bahlol by Spooner during 1907 excavations (Spooner 1909: 57-59, Pl. XX, a, b; Stein 1911-12: Pl. XXXIX, fig. 8). Our fig. 16 is most probably from Shri Bahlol or neighboring site of Takht-i-Bahi. Appearance of the figures, hair style of ascetics and Buddha in this panel, can be ascribed to middle of the 3rd century C.E. (Schmidt 1990 :222-3).

Fig. 17

Relief panel depicts visit of the Buddha to Rajgira. The Buddha is standing in the middle of the panel, displaying *abhaya mudra*. Face of the Buddha is damaged. He has low squat *ushnisha*, clad in monastic robe having thin folds with rounded ridges. On the left side of the Buddha is an aged and bearded figure of Vajrapani with Vajra in his left hand, clad in *dhoti* reaching to his knees. Next to the Vajrapani, are two shaven headed monks, clad in long monastic robes, their left hands raised up the chest and are covered in robes. On the right side of the Buddha are three princely figures in *Anjali mudra*. The figures have elaborated turbans with central gem on forehead and high fantail crest. They are bedecked with long ear pendants, bracelets and armlets, clad in *uttariya* and *paridhana* with thin folds. In the background are six princely figures in *Anjali mudra*, wearing same costumes and jewelry as mentioned for preceding princely figures.

Drapery folds of the Buddha's robe. Costumes and turban style of the princely figures, aged and bearded Vajrapani clad in *dhoti* has close resemblance with the relief panel from Ranigat, kept in Lahore Museum Acc. No. 30 (Ingholt 1957: 74, No. 92; McGill, M. 2011:143, No. 52). Ingholt placed this relief in his period-II and assigned date from 300 to 400 C.E. (ibid: 40, 74). In all probability our panel comes through illegal diggings from Ranigat and goes back to the 3rd century CE.

Fig. 18

Right side of a relief panel shows offering and worship. Four princely figures standing in a line. Three figures wear turbans with high fantail crest fastened with

a cord at its base and a double tassel on left side, some hair is visible in between the ear and turban. The figures have somewhat long face, broad forehead, eyes are damaged, long nose with broad nostrils, benched lips; clad in *uttariya* in narrow mood and *paridhana* with thick texture. The figure on the extreme right is in *Anjali mudra* resting against the Corinthian pilaster, has thick locks of the curly hair and chignon on the top fastened with a cord; ear pendants and neckband; clad in the similar dress. On the right side is a framing Corinthian pilaster bearing figure of *yaksha* on both sides with clasped hands. Shaft and a Corinthian capital support the cornice decorated with saw-tooth design. Saw-tooth border decoration and *yaksha* on Corinthian pilaster in *anjali mudra* of this panel is similar to a relief panel in Peshawar Museum Acc. No. 353, recovered from Bau Darra Kharki (Ingholt 1957: 64, No. 61). Costumes, turban style and gestures of the princely figures are identical with a panel of Peshawar Museum Acc. No. JJ from Jhur Jurey site (ibid: 75, 95). Curly hair and small chignon on the top fastened with a cord of the figure on extreme right of the panel are akin to the headdress of Maitreya in Lahore Museum Acc. No. 569 from Bau Darra Kharki (ibid:137, 299). Chronologically, turban style of princely figures is place able in Schmidt's turban style-V (Schmidt 1990: 181, fig. 05) dating from 350 to 400 C.E. and possibly came from Bau Darra Kharki, Nathu or other Buddhist sites around Sanghau in Mardan district.

Fig. 19

Long panel divided in to two vertical registers by a Corinthian pilaster having a figure of meditating Buddha on its shaft. Left panel depicts a crowded scene of the death of the Buddha. In the center of the compartment a figure of the Buddha is depicted lying on a couch. His feet are covered, and his right knee is flexed forward; his robe, over both shoulders and covering his left hand, has regular curving and rounded ridges for drapery folds; head of the Buddha is defaced but large circular *ushnisha* clearly fastened with a cord at its base; his face is long and oval; under his right hand is a high pillow; a cloth hangs between the turned legs of the couch having a wide pleat in the middle.

Couch of the Buddha is surrounded by monks and nobles. Monks are shaven headed and clad in monastic robes. Nobles are dressed in *uttariya* and *paridhana* having thin ridges for drapery folds; an elaborate turban with high fantail crest and

a central gem, ear pendants, necklace and bracelets. Behind the head of the Buddha is standing an aged, bearded Vajrapani with vajra in his left hand. Figures around the couch are vailing with raised hands.

Right compartment of the panel shows the haloed Bodhisattva Maitreya with princely figures and worshippers. The Bodhisattva in *abhaya mudra* seated on a high lion throne "*simhasana*". The Bodhisattva wears *uttariya* leaving right shoulder bare and covering the whole lower body including knees. Left hand is placed in his lap and holds a water flask between the index and middle finger. Jewelry comprises a flat neckband and a long necklace of flexible chain.

On either side of the throne are princely figures seated on stools in the gesture of arguments and standing figures are in *anjali mudra*. Above are balustrades of balconies with female figures having wreathed headdress.

Death scenes and cult of Maitreya were popular stories among the Gandharan sculptors and frequently depicted, but usually, found in separate panels i.e. Peshawar Museum Acc. No. 02829 from Jamal Garhi, 02828 from Takht-i-Bahi, 02827 from Sahri Bahlol etc. (Ali, A. 2008: 256-58). However, long panels like fig. 19 are found with different episodes from the life of the Buddha and Corinthian pilaster with figures of Buddha, as separator. Stylistically, the fig. 19 is quite identical with the sculptures recovered from Chatpat (Dani 1968-69: 65-102). Buddha figure in meditation on the shaft of Corinthian pilaster are akin to those from Chatpat (ibid: 77, 83-85, pl. No. 38 a, 44 a-b, 45 a). Figural arrangements and stylistic features of the death scene of fig. 19 are similar to the death scene recovered from Chatpat (ibid: 84, pl.No. 44 b). Scene of the worship of Maitreya portrayed in the right compartment of the fig.19 is identical with the scene on relief panel of Chatpat (ibid:87, pl. No. 48 b). Dani placed the above referred relief panels in his Period-II corresponding to 300-400 C.E. (ibid: 25). We may therefore safely assign this panel to Chatpat going back to the 3rd century CE.

Fig. 20

Fragment of a relief panel depicting coffin of the Buddha, being transported to the *shamshan ghat* (place of cremation). The coffin is carried by two sturdy figures on their shoulders and with the support of hands, left legs of the figures are

stepped forward and knees are bent, their hair is jumbled, they wear tight loins fastened with a girdle around the waist. The coffin is a plain one. Above the coffin, probably in a balcony or rooftop is a figure in *anjali mudra*, he has a fleshy face, headdress consists of a band or ribbon fastened on the forehead and backward combed hair.

Stylistically, figures carrying coffin are quite identical with the dancing Amorini from Dharmarajika stupa No.5402 Dh,12-C70³⁰. Hair style, facial features and sturdy well-built bodies and tight loins are similar in both panels, from stylistic point of view the panel belongs to the 200-300 C.E. period. It seems that fig. 20 was recovered by illegal diggers from the Dharmarajika Stupa and sold on Ramdas.

Fig. 21

This architectural fragment is depicting worship of the relics. Oblong panel broken from either side saved for two compartments divided by a Persopolitan pilaster. In the central ogee arch is a pedestal with moulded legs which is covered with a pleated cloth. On the top of the pedestal is placed the relic urn which is also covered with cloth. In the left compartment is a kneeling figure in *anjali mudra* under an ogee arch. Half portion of the arch along with the hinder part of the figure is missing. The figure wears an elaborate turban with high fantail crest, clad in *uttariya and paridhana* which is badly chipped off. Bottom of the panel is plain, while, upper border is decorated with acanthus leaves.

One architectural panel with the scene of the worship of the Buddha relics, recovered from Sahri Bahlol has similar arches, border decoration with acanthus leaf and similar Persopolitan pillars, pedestal for relics and relics urn covered with the pleated cloth is also similar (Sehrai 1991: 64, No. 72; Ihsan, A. 2008: 267, No. PM. 02841). Another similar panel from Peshawar is placed in Lahore Museum, on the basis of stylistic features Ingholt placed it his Group-III, which has time frame between 300-400 C.E. (Ingholt 1957: 98, No. 156). It would be safe to assign this relief to illegal diggings at Sahri Bahlol and may be from the 3rd century CE.

³⁰ The relief panel was recovered from Dharmarajika Stupa by Marshall during excavation season of 1912. The panel is kept in the reserve collection of Taxila Museum.

Fig. 22

Standing figure of Buddha in *abhaya mudra*. Feet and *abhaya* hand are missing. The figure has a large halo, curly and wavy hair squat *ushnisha* with tight knitted hair arranged in three lines. It has long ear lobes, broad forehead, *urna* is not depicted; the figure has half closed long eyes, heavy lids and sharp eyebrows; nose is damaged and properly shaped benched lips. The figure is clothed to the neck, the *samghati* upheld by the right arm revealing the side and lower edge of the undergarment (*antara-vasaka*). The right hand, now lost, was in *abhaya mudra*. The left hand held the edge of the robe. The robe has thin folds with properly rounded ridges, while *paridhana* has vertical deep folds with round ridges.

The above features of fig. 22 are comparable with a statue of the Buddha recovered from an archaeological site near Dolat in Mardan district. Large plain halo, squat *ushnisha*, the height, posture and the drapery are same. The hair below the *ushnisha* is drawn back in the same regularly tight waving curls. The above explained stylistic features developed from 300-400 C.E. as concluded by Ingholt in the case of under discussion Buddha sculpture from Dolat (Ingholt 1957: 112, No. 215). Our panel might have come from illegal diggings at some important Buddhsit site in Mardan and it is more possible that it might have come from Dolat. It could be safely place in the 3rd century CE.

Fig. 23

Image of the Buddha in *abhaya mudra*, haloed and standing on a low pedestal, the front embellished by four four-petalled eglantines separated by square frames. The figure is dressed in *samghati* covering both shoulders, upheld by the right arm revealing the side and lower edge of the under-garment. The *samghati* has high ridges for drapery folds; folds between the legs are deep. The hair is treated naturally in waves and arranged upward, circular high *ushnisha*; the *urna* is a circular projection; brows are shown by a chiseled line; large slanting eyes, half open and with prominent lids; long nose with slightly flattened edge; shaped lips with deep corners; elongated earlobes.

Stylistic features of fig. 23 closely resemble with the Buddha images from Takht-i-Bahi and Sahri Bahlol i.e. the Buddha image of Peshawar Museum Acc. No.

1164 recovered from Takht-i-Bahi in 1908 (Ingholt 1957: 113, No. 221) has similar high *ushnisha*, the drapery folds with high ridges and smoothed at abdomen are common in both images. The Buddha image from Sahri Bahlol has quite identical facial features, large halo and drapery with the fig. 23 (Marshall 1960: pl. 96, Fig. 133). On the basis of drapery and other stylistic features the fig. 23 is assigned the date 300-400 C.E. We may safely assign our panel to Sahri Bahlol, which may be from the 3rd century CE.

Fig. 24, 25

Small Buddha heads with wavy hair arranged upward terminates in high round *ushnisha*, convex forehead, *urna* in relief, small slanting eyes with heavy eyelids, eyeballs are sunken, badly damaged thick and round nose, upper lip is thick and straight while lower lip is pressed inward, corners are deep, face is somewhat long but flashy. Stylistic features of fig. 24, 25 have close resemblance with head of Buddha in the panel recovered from Kalawan, Taxila, dateable 300-400 C.E. (Marshall 1951: II, 717, III, pl. 220, No. 117; Khan, M. Ashraf, et al 2005: 87, No. 22). These two Buddha heads might have been stolen from some Buddhist site in Taxila Valley and most probably from Kalawan site and may be from the 3rd century CE.

Fig. 26, 27

Head of the Buddha with oval shaped face in much defaced condition. Curly hair arranged backward, low pointed *ushnisha* on the top of the head, broad forehead, half opened sunken eyes, long nose, shaped lips, long earlobes. Two Buddha head with similar features was recovered from Dharmarajika Stupa by Marshall in 1912 (Marshall 1912-13: 16, No. 2; Khan, M Ashraf, et al 2005: 135, No. 98; Ingholt 1957: 129, No. 265). Ingholt place these Buddha heads in Period-III (II), corresponding to the later half of the 3rd century or early 4th century C.E. We may, therefore, safely assign these two heads to some important site(s) in Taxila Valley and to be precise from Dharmarajika site and may be from the 3rd century CE.

Fig. 28

The Bodhisattva Siddhartha standing and displaying *abhaya mudra*, left

hand originally holding hem of the drapery is lost. The *uttariya* is worn in narrow mood, leaving right shoulder and chest uncovered; *paridhana* tied at the waist; folds of the drapery have rounded edges. Drapery style of the fig. 28 and jewelry is comparable with the drapery and jewelry of the Siddhartha figure in Peshawar Museum Acc. No. 957, recovered from Takht-i-Bahi (Ingholt 1957: 131,32, No. 280). The figure has long curly hair falling on its shoulders and on the top of the head the hair is tied in a chignon, below, it is bound by strings of beads with a cylindrical clasp in front. Save for a thin pointed moustache, the face is clean-shaven. *Urna* is depicted by a round raised area, sharp eyebrows, heavy eyelids, half open eyes, long pointed nose and properly shaped beched lips. Headdress of Siddhartha is identical with the head of Siddhartha of Peshawar Museum Acc. No. 1095 from Palatu Dheri (ibid: 132, No. 283). Stylistic and comparative study of the fig. 28 suggests that the sculpture belong to the central Gandhara and created during 300-400 C.E.

Fig. 29

Bodhisattva Siddhartha standing on a raised pedestal decorated with the scene of the worship of the Bodhi Tree, with two figures in *anjali mudra* on either side. The Bodhisattva wears sandals with jeweled lacing. Forearm of the right (*abhaya*) hand is lost and the left resting at waist height. Standing posture of the figure is comparable with the figure of Siddhartha from Dharmarajika Stupa, Taxila (Marshall 1951: II, 723, No. 152).

The *uttariya* is in the narrow mode, leaves the upper part of the body bare. Edges of the *uttariya* contain semi-perforated holes of varied sizes for fixing gemstones or any other decorative element. The usual *paridhana* tied at the waist falls in graceful folds to the ankles. The drapery folds are mainly ridged and terraced with distinct V-shapes in front of the right leg. Standing posture and drapery style of fig. 29 can be observed in Drapery style of fig. 29 in Karachi Museum's No. N.M. 6 from Peshawar Valley (Gandhara Sculpture 1964: Pl. VIII; N.H.K. Cat. 1984: Pl. I-6). Fig. 29 is adorned a flat jeweled collar, a flexible shoulder chain, a multiple strands necklace with two monster figures holding beads/gems in their mouths (cf. Ibid: Pl. VIII). Headdress consists of a turban, central crest of the turban is missing; however, three strands of the turban having lotus on either side and terminated in

an oblong central gem are in good condition. Turban style with lotus flowers and jewelry are the characteristics of the princely and Bodhisattva figures, created from 2nd half of the 2nd century to early 3rd century C.E. (Schmidt 1990: 492, No. 391). We may reasonably assume that the sculpture might have come through illegal digging at some Buddhist site in Mardan (Sahri Bahlol?) and goes back to the 2nd century CE.

Fig. 30

Standing Bodhisattva, Maitreya, originally in *abhaya* (reassurance pose), both hands from elbow are lost. The Bodhisattva is clothed in *uttariya* and *paridhan*. The *uttariya* is worn in broad leaving right shoulder uncovered; back throw of the drapery over the left shoulder and hangs on *abhaya* hand forming a graceful curve. The thicker lower edge runs under the shoulder loop. The usual *paridhana* is twisted and knotted gracefully in front. *Paridhana* is damaged on left side where water flask was attached. The drapery folds are in combination of low and high ridges. Drapery style is comparable with the British Museum's sculpture of Maitreya from Jamalgarhi (Zwalf 1996: 96, No. 50)

The Figure has oval shaped face with broad forehead, sharp curved eyebrows; raised *urna*; long half opened almond eyes with prominent lids. Headdress consists of short corkscrew curls and chignon in the form of double loop secured by a twisted string with a small oblong bead in front, from which two strands of round beads emerge and come downward above the forehead, where these strands are fastened with a disc shaped ornament at each side and then again fixed in the string on chignon. On the backside, long locks are fallen on the shoulders. Ornaments consist of long ear pendants, collar decorated with central incised sun flower, wavy lines and round beads. Multiple strands of the necklace terminate in the heads of two monsters which are holding an oblong bead. Lower chest string of beads has cylindrical boxes of *yantras*. Headdress and jewelry of the Fig. 30 is identical with the figure of Maitreya in Taxila Museum from Mohra Moradu (Marshall 1951: II, 722, No. 142, III, Pl. 223, No. 142). Stylistic features of fig. 30 were in vogue from 300-400 C.E. (Ingholt 1957: 136, No. 292). Our figure appears to have come from illegal digging at some site in the Taxila Valley and Mohra Muradu could be the possible place. It can be securely assigned to the 3rd

century CE.

Fig. 31³¹

The figure has large halo behind the head. The arrangement of the hair at the top of the head, in two loops forming a horizontal figure “8”, seems to be a characteristic of Maitreya. Curls of the hair are arranged backward on forehead. Hair below the knot and on the forehead, is fastened with a strand of round and cylindrical beads; wears long ear pendants. It has oval shaped face; half opened eyes; shaped lips and wears a long wavy mustache. The principal chain necklace here terminates in the heads of two monsters fighting for a jewel, and in addition to the amulet chain there are two jeweled chains passing from the left shoulder across the chest; below the necklace there is a broad band around the neck decorated with eglantines and gems. The shawl ends on the right in a cord, tipped with a tassel. The drapery is quite transparent and over the right leg shows rippling folds done with rather thin ridges. The remaining folds of the *dhoiti* are deeply undercut between the legs and show here and over the left leg the characteristic angular folds, the edges of which are rendered in the familiar zigzag design. In his left hand Maitreya holds the water flask, decorated with an incised pattern. On the base a central object, probably an incense alter, is flanked by two worshippers on either side.

Stylistic features have resemblance with the proceeding fig. 30, except that in fig. 30 Maitreya wears *uttariya* in broad mood but in the case of fig. 31 *uttariya* is in narrow mood. Its headdress is comparable with the Maitreya in Taxila Museum from Mohra Moradu (ibid). Pedestal is quite identical with the Peshawar Museum's No. 1870 (Hargreaves 1930: 56). Drapery is similar to the Maitreya in Lahore Museum Acc. No. 2354 from Sikri (Ingholt 1957: 135, No. 291). Stylistically, fig. 31 is ascribed date from 300-400 C.E. On the basis of drapery, which is one of the major element for identification of styles, we may reasonably assume that this sculpture might have come from illegal digging at Sahri Bahlol or Sikri in Mardan and may go back to the 3rd century CE.

³¹ Fig. 31 is on display in the National Museum of Pakistan, Karachi, Ingholt also published it in his catalogue “Gandhara Art in Pakistan (Ingholt 1957: 135, No. 290).

Fig. 32, 33

Bodhisattva Maitreya in both cases are in *dhyana mudra*; water flask decorated with lotus petals in left hand. The figure is seated on a narrow circular plinth with a large flange below for fixing it into a base. Both figures are with large plain halos. Wig like curly hair fasten with a band, loop at the top and single loop on the top, long hair descending over the shoulders and a circular *urna* in relief. Half open eyes with prominent lids; thick and rounded nose; fleshy face. Round ear pendants, a torque decorated with pendants and square designs; a flexible shoulder chain, necklace and a breast-chain with amulet holders; usual necklace terminates in an ornament on which two monsters, facing, hold between them, by cords, a cylindrical gem. On the right arm is a trefoil armlet. Clothed in *uttariya* and *paridhana*. The *uttariya* with thick undulating and tasseled length falling from under the elbow onto the left leg, front portion of the *uttariya* passes below the hands and forms a thick semicircular band which covers the front portion of the pedestal, the drapery folds are ridged and terraced in fair relief.

Fig. 33 shows Maitreya in *abhaya mudra*. The figure has similar stylistic features i.e. necklaces, bracelets, drapery even material size is also same with the fig. 32. It seems that both figures were sculpted in the same atelier by the same sculptor. However, fig. 33 differs with the above explained features of fig. 32 in following points, it has large halo with marginal lotus petals, thick locks of hair and round chignon on the top; long ear pendants. Stylistic features and narrow flanged base of Fig. 32 and 33 are comparable with an adorsed statue of Buddha and Bodhisattva Maitreya No. Pl.2 in Taxila Museum from Buchkan Stupa, Palai, Malakand (Dani & Khan, A. Nazir 1998: 157-63, Pl. 1,2,3; Khan, M. Ashraf, et al 2005: 153 No. 129 a). Pedestal and costume of the Bodhisattva Padmapani from Shani-sha (Swati 1997:15, Pl. 57) is quite similar with fig. 32 and 33. Above stylistic and comparative study suggests that fig. 32 and 33 belong to the latter half of the 4th or early 5th century C.E. and came from sites in Malakand area.

Fig. 34

Fragment of a relief bearing Maitreya with devotees; seated on a cushioned couch in *abhaya mudra*, hair arranged backward from the forehead and a low

ushnisha on the top of the head. Clothed in *uttariya* in narrow mood, leaving right shoulder and chest bare, lower garment consists of a *paridhana*. The ornaments consist of heavy ear pendants, bracelet in *abhaya* hand and a flexible chain work terminates in a cylindrical gem, held by two monsters in their mouths. To Maitreya's right stand four devotees clad in tunics and trousers. The one nearest to Maitreya has a bowl of flowers with in each hand; the three-other stand with hands clasped in adoration. Lower side of the panel has a plain fillet while, top has a cornice with saw tooth decoration, resting on Corinthian pilasters. Relief panels with plain fillet, pilasters with Indo-Corinthian capitals and saw tooth decorations are found on the sites like Platu Dheri (Ingholt 1957: 138, No. 305) situated in the north of Gandhara proper and sites in Malakand (Dani 196-69: 96, Pl. 57b. No.112). Low *ushnisha* and features of Maitreya are similar to the Maitreya in Lahore Museum from Karki (Ingholt 1957: 137, No. 299). Tunics and trousers of worshippers in fig. 34 and a relief panel in University Museum, Peshawar from Shani-sha Stupa, Swat are quite identical (Swati1997: 14, Pl. 41). As per above comparative and stylistic analysis it is confirmed that fig. 34 was sculpted in Swat region in 350-400 C.E.

Fig. 35

Small figure of the Bodhisattva Padmapani seated on a low couch in European fashion, his left-hand rests on the thigh and holds lotus flower between the index and the middle finger; right hand, head and feet missing. *Uttariya* in broad mood leaving right shoulder uncovered and *paridhana*; drapery folds are with thick ridges. A plain bracelet in left hand. Stylistically, the fig. 35 is similar to the figure of Padmapani from Dharmarajika Stupa, Taxila No. 424, Dh, 12-820 (Khan, M. Ashraf, et al 2005: 195, No. 210). Sitting style and costume of the fig. 35 is comparable with a princely figure from chapel A- 1, Kalawan, Taxila (Marshall 1951: II, 713, No. 96, III, Pl. 80b, No. 96; Ingholt 1957: 142, No. 223). On the bases of comparative and stylistic study it is obvious that this small figure of Bodhisattva is from archaeological sites of Taxila and belongs to 300-400 C.E.

Fig. 36, 37

Bust of a haloed figure of Bodhisattva, features are not clearly visible due to bad state of preservation. Traces of turban are recognizable; two fragmentary

decorative strands of the turban are seen above its right ear and an eglantine on left side; locks of long wavy hair falling abundantly onto both shoulders. Features of the face are completely mutilated. Corroded folds of drapery (*uttariya*) cover the upper left arm and right shoulder is bare. Jewelry has been vanished due to high corrosion except, traces of ear ring in its left ear. Fig. 37 also represents almost similar bust of a turbaned Bodhisattva, except it has been retouched subsequently or remained unfinished. Many such small figures of Bodhisattvas have been recovered during excavations at Taxila. Two figures in Taxila Museum reserve collection bearing No. 5480 Dh, 14-407 and 392 Dh, 13-1126³² from Dharmarajika stupa have close resemblance with fig. 36 and 37, in terms of material, headdress, ornaments and drapery and are of same period i.e. early 3rd century C.E.

Fig. 38, 39

Small head of the Bodhisattva having elaborate turban with fantail crest (much defaced and soil incrustation). A large cylindrical gem on the forehead connects the cords of the turban and ear pendants; wide open eyes, long nose, shaped lips and mustache. Fig. 39 has similar features, except eyes which are not in proportion and mustaches are somewhat dropping. Figures 38 and 39 are comparable with the quite identical heads of Bodhisattvas from Dharmarajika Stupa, Taxila bearing No.307. Dh. 13-40 and 309. Dh. 12-C187 (Khan, M. Ashraf, et al 2005: 163, 64, No. 149, 150). Stylistic features of both figures ascribed to the first half of the 2nd century C.E.

Fig. 40

Head of a princely figure or Bodhisattva wears an elaborate turban with large fantail ornament, seemingly jeweled; cords of the turban are twisted on the forehead and gradually separated on the rear side. Heavy crest with round knot falling backward. The turban covers most part of the forehead. Face is slightly turned on its left; thin line of eyebrows, short nose. Thin lips with deep corners. The

³² Marshall excavated 21 Buddhist monasteries and stupas in Taxila valley from 1913 to 1934. He published selected artifacts in his three-volume report on Taxila and thousands of fragmentary sculptures are lying unpublished in the stores of the Taxila Museum, these two figures are from the same unpublished material.

head was burnt down and colour has been changed from grey to reddish purple.

Turban style and features of fig. 40 are akin to the figures of two worshippers in a panel from Tharelli in district Mardan No. TR. 63-25 now kept in the reserve collection of the Taxila Museum (Khan, M. Ashraf, et al 2005: 86, No. 21), surface of the panel is also reddish due to heavy temperature³³. Stylistically, the head belongs to the 2nd to 3rd century C.E.

Fig. 41

Head of a small figure of Maitreya with elongated oval shaped face; half closed slanted eyes with heavy lids; sharp nose damaged at nostrils; well-shaped lips with heavy long mustache. The arrangement of the hair at the top of the head in two loops falling forward. Below the top knot, hair is combed forward in straight strands, bent inward at the tips with a hood like appearance. On the back-side neck is covered with long strands of hair arranged in the same manner as at forehead.

Hood like arrangement of hair, mustache and oval shaped face are comparable with the head of Maitreya No. 578. BJ. 24-14 recovered from Bajaran Stupa in Taxila Valley (Khan, M. Ashraf, et al 2005: 161, No. 143). Loop on the top of the head is identical with the Maitreya in Lahore Museum No. 1967 (Ingholt 1957:137, No. 300). Stylistic features of the fig. 41 were in vogue in Gandhara in the latter half of the 4th century C.E. (ibid: 137, No. 299, 300, 301).

Fig. 42.

Fragment of the drapery of a standing Bodhisattva or princely figure. The fragment depicts parts of two garments, Lower right part of *uttariya* with lighter texture and billowing folds; and *paridhana* with semicircular lower ends of the drapery folds and graceful fall. From stylistic point of view, it is a common drapery of Bodhisattva images created in central Gandhara during 300-400 C.E and comparable with the costumes of the dated images of Maitreya from Sikri in Lahore

³³ Buddhist monasteries of Gandhara were destroyed due to invasions of Sasanid in 3rd century C.E. and Ephthalites in 5th century C.E., who swept over the country, carrying fire and sword wherever they went (Marshall 1973: 1). Most the sculptures from Tharelli site have reddish surface due to heavy fire (Ashraf, Hasan & Lone 2005: 160, No. 142).

Museum Acc. No. 2353 and Peshawar Museum's Maitreya Acc. No. 1866 from Shari Bahlol (Ingholt 1957: 135-36, No. 291, 294). Our figure 42 might have come from illegal diggings at Sahri Bahlol and may go back to the 3rd century CE.

Fig. 43

Mutilated small head of a turbaned male figure. Facial features are not clearly visible due to high corrosion. Headdress consists of an elaborate turban, fabric is successively wrapped crossed over the center front above the hair line; traces of the twists of the fabric are visible on right side above the ear and below the fantail crest. The crest is formed from pleated fabric; in front of the crest is a conical shaped ornament. Such small turbaned heads were recovered from Dharmarajika stupa which are kept in Taxila Museum reserve collection, a quite similar head was recovered by Marshall in 1913, bearing No. 5456 Dh, 13-C186. On the bases of turban style and half opened eyed the figure is dateable to 3rd century C.E. and might have come from illegal digging at Dharmarajika in Taxila.

Fig. 44

Unfinished small head of a male figure, with fleshy face and somewhat bulging forehead; narrow mouth with slightly parted lips; long curved moustache; flat nose with broad nostrils; wide open slanted eyes; elongated ears; hair is combed backward in straight strands separated to each other with deep incised lines. Unfinished surface, chisel marks of face and neck are clearly visible. Many unfinished figures were recovered from Dharmarajika stupa i.e. an unfinished lion figure No. 591. Dh12-635, turbaned male head No. 296 Dh-12 and No. 295 Dh-15 these figures are from first half of the 3rd century C.E.

Fig. 45, 46

Small head of a female figure detached from a panel. Some-what fleshy face slightly turned to its right; wide open eyes; benched lips. Overall face features give a shallow look. Wavy hair is combed backward. Headdress consists of a heavy wreath decorated with check design and a flower on wavy hair. Figure wears round pendants in the ears. Fig. 46 is also a female head with the similar headdress except flower in the case of fig. 45 is in the center, while in fig. 46 it is on right side

above the eye line. Wreath with flower or without flower is a common female headdress in Gandhara reliefs. Headdress of fig. 45, 46 is comparable with the headdress of female devotees of a Peshawar Museum's Panel No. 1415 from Shari Bahlol, in this panel, female on Buddha's left has headdress like fig. 45, 46 (Ingholt 1957:77, No. 101) dated 300-400 C.E. In a panel in British Museum No. OA 1899.6-9.21 from Kafir-Kot a female devotee on the right side of the Buddha has similar headdress (Zwalf 1996: 187, No. 206).

Fig. 47

Headless figure of a donor holds offering in both hands in front of his chest. The figure seems to be detached from a panel, leftward turned posture of the figure indicates that it was standing on right side of the panel to present offering to the central image (Buddha). The figure is clothed in *uttariya* in broad mood, leaving right shoulder uncovered, and a *paridhana*. Drapery has broad folds with rounded edges. The figure wears a flat featureless neckband and a similar flat bracelet in left wrist. Drapery folds, jewelry and posture of fig. 47 is comparable with two figures in Taxila Museum reserve collection from Dharmarajika Stupa No. 255, Dh. 13-230 and 5433, Dh. 12-700, except these figures have *uttariya* in narrow mood and are in *anjali mudra*. Stylistically the fig. belongs to 240-300 C.E. period.

Fig. 48

Bearded head of a satyr. Hair properly combed and parted from the center above the line of forehead; ears covered under the thick locks of hair. Somewhat bulging forehead and broad eyebrows; wide open slanted eyes. Flat nose with broad nostrils; bulging cheeks; heavily bearded face, thick locks of beard are shown by depressions. Slightly parted lips; upper lip is covered with long and curvy moustache. Stylistic features of the fig. 48 has resemblance with the heads No. 151, Dh. 12-1117, 5431, Dh. 12-620 in Taxila Museum reserve collection from Dharmarajika stupa. Treatment of the features of the fig. 48 and its resemblance with the heads from Dharmarajika stupa suggests second half of the 3rd century C.E. for its execution.

Fig. 49

Torso of an atlas, clean shaven face turned to its left. Only right side of the face was done while left side was fixed in some architectural member. It has very impressive hairdo, long curly hair combed backward from the forehead, spiral shaped locks of hair cover the neck down to the shoulder, short ear, partially broken; short sturdy neck; strong shoulder and well-built body. Turned face, curly hair, posture and abdominal muscles of the fig. 49 are identical with the Atlas in Lahore Museum Acc. No. 2118 from Sikri (Ingholt 1957: 155, No. 387). Curly hair at neck length and muscular torso of fig. 49 is comparable with the British Museum's figure of Atlas No. OA 1880-177 from Jamalgarhi, Mardan (Zwalf 1996: 260, No.362) The only difference is that the Atlas from Sikri and Jamalgarhi are bearded, while fig. 49 has clean shaven face. Late 2nd to early 3rd century C.E. date is assigned to fig. 49 on the bases of comparison with the above referred dated Atlas figures and might have come either from Jamalgarhi or Sikri in Mardan.

Fig. 50-57

Right hands of the life-size and semi life-size Buddhas, portraying reassurance pose (*abhaya mudra*) detached from the sculptures. These *Abhaya* hands were carved in one piece together with the sculpture, from a single block of schist. Have irregular breakage, upper part of the wrist is covered with the drapery. These hands are comparable with the Buddha figures having *abhaya* hand directly connected with the body or irregular breakage, which indicates that the hand was carved in one piece. The Buddha figure in Taxila Museum No. 584 from Jaulian Monastery (Ingholt 1957: 109, No. 195), Buddha from Dharmarajika stupa No. 326. Dh. 13-1390, 5646. Kn. 31-29 from Kalawan, Taxila, Buddha in *abhaya* from Jaulian No. 1340. Jn-16, 153 on display in Taxila Museum (Khan, M. Ashraf, et al 2005: 115, 116, 120, No. 57, 67, 68), and broken *abhaya* hand from Dharmarajika stupa No. 330, Dh. 12-C 217. Fragments of drapery folds gathered on the wrist of these detached hands and their association with the Buddha figures suggests that they belong to 240-300 C.E. The figure is definitely from Taxila Valley and from the 3rd century CE.

Fig. 58

Right (*abhaya*) hand of a Buddha image. Stylistically, the hand has exceptional features. It was chiseled along with the sculpture from the single stone block. Drapery is gathered on the wrist and has narrow folds with sharp edges. Fingers are well proportioned and Joint lines of the fingers have been depicted in a natural way. In the center of the palm is a wheel (*dharmachakra*). Images of the Buddha and Bodhisattvas with wheel on *abhaya* hand are seldom found in Gandhara. Fig 58 is comparable with a panel of Lahore Museum from Sikri in which the Buddha has similar symbol on the palm of the *abhaya* hand, a Maitreya in Lahore Museum Collection Acc. No. 569 from Karkai also has wheel on the palm (Ingholt 1957: 86, 137, No. 126, 299), a fragmentary hand of bodhisattva, recovered from Ranigat also has similar wheel on its palm (Nishikawa 1994: 143, Pl. 109, No. 32). Symbol of wheel on palm of the Buddha and Bodhisattvas is a late phenomenon introduced in 4th century C.E.

Fig. 59

Large size index and ring finger of the right hand of a colossal Buddha image. Most probably fingers belong to the *abhaya* hand. Fingers are conical in shape, joints of the fingers are well defined. Fingers are comparable with the fingers of the *abhaya* hand of the Buddha figure in Peshawar Museum Acc. No. 1446 from Sahri Bahlol (Ingholt 1957: 111, No. 210), dated 300-400 C.E. period. Though very difficult to assign any possible provenance to the two figures, but the provenance of the large number of sculptures in our collection from Ramdas having been coming from Buddhist sites in Mardan and the close resemblance of the fingers with similar *abhaya* hand the known from Sahri Bahlol presently in Peshawar Museum as referred to above, it would be reasonable and more appropriate to infer that these two fingers might have come from Sahri Bahlol along with other sculptures in the collection from the same site and may belong to the 3rd century CE.

Fig. 60-62

Left hands of middle size Buddha images, holding him of the drapery in the fist. Him of drapery comes out from the inner side of the forearm, to cover the upper

side of the arm and then from outer side it turns down, where it is held in the hand. Folds of drapery are prominent and with rounded edges. Figures 60 - 62 are comparable with the left hand of the Buddha image recovered from Ranigat Site (Nishikawa 1994: II, 143, Pl. 109, No. 10, 12, 13). Drapery folds on the forearm are identical with the standing Buddha of Lahore Museum Acc. No. 2367 (Ingholt 1957: 114, No. 225) belonging to 300-400 C.E. Though the hands closely resemble with that from Ranigat site, but I am more inclined to opine that these might have come from Sahri Bahlol in Mardan along with other sculptures retrieved from there during illegal digging and sold to Ramdas. The possible date could be 3rd century CE.

Fig. 63-65

Detached left hands of a Buddha image; it has well shaped and well-proportioned fingers with clearly depicted joints, nails are long. It holds hem of drapery in the fist. Fig. 63 is broken from the wrist, fig. 64 has a small fragment of drapery on the upper side of the wrist, while fig. 65 has a comparatively long part of forearm with drapery having low and high ridged folds alternatively. From stylistic point of view, drapery folds and manner, in which hem of the drapery is held comparable with the Peshawar Museum's standing Buddhas No. 1447 and a detached hand No. 243 from Sahri Bahlol belonging to 300-400 C.E. (ibid: 112, 113, No. 214, 220). As such, it would be reasonable if we assign the probable provenance of these hands to Sahri Bahlol and the probable date to the 3rd century CE.

Fig. 66, 67

Left hands of a life size standing figure of Buddha; fingers and palm are well proportioned and well chiseled. Wrist of the fig. 66 is covered with drapery, corner of the drapery comes out from the inner side and crossing upper part of the wrist turns inside the palm where it is held between thumb and index finger. Fig. 67 is a fragment of the left hand of Buddha, similar to fig. 66. Stylistically comparable with the left hand of the Lahore Museum's standing Buddha 1999 and a seated Buddha in *abhaya mudra* No. 1180 from Karamar, Mardan dated 300-400 C.E. (ibid: 111,114, No. 208, 229). Since the dominant number of sculptures including the figures and hands come from the Buddhist sites of Mardan, we have reasons to believe that these hands also might have come from illegal diggings at Sahri Bahlol

with probable date of 3rd century CE.

Fig. 68

A detached left hand of a seated image of Buddha; it has well shaped and well-proportioned fingers; nails and wrinkles on joints are given a natural touch. Wrist is covered with the hem of drapery, which crosses from outer side of the wrist and turns inward, where its rounded edge is held between thumb and index finger. Stylistic analogies of fig. 68 are comparable with the fragmentary left hands of the Buddha from Ranigat (Nishikawa 1994: 143, Pl. 109, No. 12, 13) place able in first half of the 3rd century C.E. I am more inclined to assign this hand to Sahri Bahlol in Mardan having come through illegal diggings along with other sculptures in the collection and may go back to the 3rd century CE.

Fig. 69-72

Detached right hands of the life size Bodhisattva images in *abhaya mudra*. Hands are well proportioned and have elegant fingers, finger joints are depicted with double horizontal incised lines. Decorative elements consist of featureless bracelets which are round in section. Gape between two ends of the bracelets is shown by a deep cut. Bracelets and shapes of the hands are analogous to the hands of the Bodhisattva Maitreya images of Lahore Museum Acc. No. 1967, No. 1129 from Nathu Monastery (situated about 4 km due west of Sanghao in Mardan district) and No. 1968, dated latter half of the 3rd and early 4th century C.E. (Ingholt 1957:137, 38, No. 300, 301, 302).

Fig. 73

Right hand of a Bodhisattva image. Oblong and rather flat palm; slightly bent inward which suggests, that the hand was not in *abhaya mudra*, but held with the palm inward. Two bracelets in the wrist, the upper bracelet is featureless and round in section the lower one is also round in section and has inlayed gem decoration. There is a deep groove in wrist for strut. The fig. 73 is comparable with the similar gesture of the Bodhisattva in Peshawar Museum's panel Acc. No. 158 from Sahri Bahlol and seated Maitreya of Lahore Museum Acc. No. 1967, date latter half of the 4th century C.E. (Ingholt 1957: 120, 137, No. 254, 300). In all probability the

hand might have come from Sahri Bahlol.

Fig. 74-77

Right hands of Bodhisattva images in *abhaya mudra*. Two decorative bracelets in the wrist. At the lower end, there is a round tenon to fix the hand in mortise in elbow of the image. Similar hands with decorative bracelets and tenons have been recovered from Ranigat site, now kept in the Taxila Museum's reserve store (Nishikawa 1994: II, 143, Pl. 109, No. 33-36, 38, 39). An identical hand of Bodhisattva from Takht-i-Bahi in British Museum (Zwalf 1996: 113, No. 87). Stylistically, fig. 74-77 belongs to 300-400 C.E. The hand might have either come from Sahri Bahlol or Takhti-i-Bahi.

Fig. 78

Right hand of a Bodhisattva image in reassurance pose. Palm is deep in center while sides are slightly bulged out; wrist is rounded, smoothen and well-shaped; A bracelet in the wrist, it is round in section and has a twisted round decoration. Shape and smoothness of the hand and bracelet made of twisted wire is comparable with the Peshawar Museum's Maitreya No. 569 from Karkai and No 1433 from Sahre Bahlol dated 300-400 C.E. (Ingholt 1957: 137, 38, No. 299, 308). There is greater possibility that the hand might have come from illegal diggings at Sahri Bahlol.

Fig. 79, 80, 81

Left forearms of Bodhisattva images; round in section with smooth surface. Fig. 79 has three bracelets consist of a chain of beads, inlayed gems and a fragment of drapery hanging on the forearm. Fig. 80 has two bracelets decorated with bead pattern. Fig. 81 has a flat bracelet with inlayed work and zigzag designs. Hanging drapery of fig. 79 and bracelets are similar to the Maitreya figure in Lahore Museum No. 1 from Takht-i-Bahi dated 300-400 C.E. (ibid: 135, No. 289). Broken hands and forearms with the similar bracelets have also been recovered from Ranigat site (Nishikawa 1994: II, 143, Pl. 109, No. 23, 24, 36). The arm might have along with other sculptures in the collection from Sahri Bahlol or Takht-i-Bahi in Mardan.

Fig. 82-85

Fig. 82 is a left hand detached from the image of Maitreya. Two bracelets in the wrist, the upper bracelet is a flat one and has a chain of beads within fillets and a round disc with central boss the lower one is round in section and has a twisted wire decoration with inlayed gem. It holds neck of a broken flask in between the index and central finger and thumb on its mouth. Fig. 83 is similar to fig. 82, except design of the bracelets which is slightly different; its upper bracelet is flat one with collared edges and has a chain of beads within the collars; the lower bracelet is plain and round in section. Fig. 84, 85 are also holding similar broken neck of water flask as preceding figures and bracelets. Above explained figures are comparable with the standing images of Maitreya in Lahore Museum, Acc. No. 112, 1 from Takht-i-Bahi and a Maitreya in the National Museum of Pakistan, Karachi, dated 300-400 C.E. (Ingholt 1957: 135, No. 288-290). These hands have possibly come either from Sahri Bahlol or Takht-i-Bahi during illegal diggings and landed in the Ramdas collection.

Fig. 86

Left hand of a life size Bodhisattva sculpture with half closed fist; hand is somewhat fleshy and sturdy; two plain bracelets with round section in the wrist. The hand is quite similar with the hand No. KN31-272³⁴ recovered from Kalawan Monastery, Taxila (Marshall 1951: I, 322-341) dated 200-300 C.E. The hand probably came from Taxila Valley and more appropriately from Kalawan site.

Fig. 87

Fragment of the left arm and chest of a Bodhisattva image; it is round in section; Two bracelets in the wrist, the upper bracelet is round in section and has twisted wire decoration; the lower one is square in section and has a chain of beads or notched decoration. Fragment of the hem of the drapery hangs on the forearm, folds of drapery are alternatively broad and narrow with round ridges. Stylistically, drapery folds and bracelets of fig. 87 are comparable with the drapery and bracelets

³⁴ Figure is unpublished and kept in the reserve store of Taxila Museum along with other unpublished fragmentary material of Kalawan site.

of Bodhisattva image of Peshawar Museum No. 2084 and Lahore Museum No. 1236 from Sikri dated 300-400 C.E. (Ingholt 1957: 140, 141, No. 315, 316). We may assign the probable provenance of the hand to Mardan and it might have either come from Sahri Bahlol or Sikri.

Fig. 88

Left hand of a female figure; it has excellent finishing; lines at palm, joints of the fingers, wrinkles in the skin and bulges of the palm have been depicted in detail. It holds knob of a lid or mirror in between thumb and index finger. It wears two featureless bracelets in the wrist. Fig. 88 is comparable with a panel in the National Museum of Pakistan, Karachi No. 507 from Jamrud (Gandhara 2008: 222, No. 156; Ingholt 1957: 58, No. 39 A) in the upper register of this panel, Yashodhara holds similar mirror in her hand and wears a pair of similar featureless bracelets in her hand. Another example is also from the National Museum of Pakistan Karachi from Ramdas collection No. 332, in the central register of the panel Nanda's wife holds mirror in her both hands. On the basis of above comparative and stylistic study fig. 88 is assigned date 200-300 C.E. and most probably belong to sites like Ali Masjid Stupa, Sapola Stupa or Shagai near Jamrud.

Fig. 89

Right hand of an unidentifiable image; only fingers survive which hold a branch bearing pointed leaves and a flower at top with long oval shaped petals. Fig. 89 has some similarities with a fragment depicting hands holding stalk or staff from Dharmarajika stupa Taxila bearing No. 332, Dh. 12-C 201 and No. 437, Dh. 13-C324³⁵, also from Dharmarajika Stupa depicts a female holding a staff in the analogous manner as in fig. 88. Based on comparison with the above reliefs of Dharmarajika Stupa fig. 88 is ascribed date 250-300 C.E. The hand apparently comes from Taxila Valley and most probably from illegal digging at Dharmarajika.

Fig. 90

Small pedestal containing bare feet of Buddha on top, broken from the anklets. The pedestal has a moulded base, central part of the pedestal is decorated

³⁵ The reliefs are stored in the reserve collection of Taxila Museum.

with five petalled eglantines with central boss and round petals, within foliated frames. Upper border is decorated with acanthus leaves. Size and decoration of the pedestal is comparable with the pedestals from Ranigat (Nishikawa 1994:146, Pl. 112, No. 18, 20), Ingholt placed Buddhas with this type of decorated pedestals in his period III belonging to 300 to 400 C.E. (Ingholt 1957: 109, No. 195).

Fig. 91

Fragment of a richly decorated pedestal. Base of the pedestal has a stepped plain molding, top is bordered with acanthus leaves. Either side of the pedestal are decorated with floral motifs; Corinthian pilasters on the corners, front has a tree and two male figures in *anjali mudra*, clad in *uttariya* and *paridhana* and turned towards the central figure, which is now missing. On top, only left foot of the image survives. Decoration style of the of the pedestal is similar to the pedestal from Ranigat (Nishikawa 1994: 146, Pl. 112, No. 22, 25) and pedestal of the Lahore Museum's standing Buddha No. 1227 from Karamar, Mardan dated 300-400 C.E. (Ingholt 1957: 110, No. 201).

Fig. 92

Two fragments of a plain pedestal or base of a large relief panel, re-jointed; the pedestal has bare feet, detached from the figure at the anklet, such plain fillets are pedestals have been recovered from Kalawan site in Taxila Valley, one quite identical example is No. 5687 Kn. 31-512, Kalawan sculptures are dateable from 200 to 300 C.E. (Marshall 1951:322-41).

Fig. 93, 94

An elaborate figure of elephant on a low platform; lotuses are heaped up in its front. Trunk is missing saved for a small upper portion which has traces of crisscross decoration. It has short pointed tusks, small eyes, large ears and short sturdy neck. Nails on the feet are correctly indicated. An embroidered *howdah* cloth with tassels on corners is fastened on the back of the elephant with the help of three broad straps around the waist and a backside strap crossing below the tail; a big round bell with long striker is fastened on either side with the straps below the waist. Fig. 94 is a fragment of low pedestal with the broken fore right leg of an

elephant and lower part of the trunk inserted in the heap of the plucked lotuses. Such elephant figures with lotus flowers are frequently found in Gandhara Art. Excavations at Ranigat yielded such type of elephant figures and their broken limbs (Nishikawa 1994: 151, Pl. 117, No. 1-20), A similar elephant figure from Sahre Bahlol is kept in Peshawar Museum, Acc. No. 16 and Lahore Museum has two figures No. 79, 581 dated 300-400 C.E. (Ingholt 1957: 170, No. 450-51).

Fig. 95

Relief panel depicting a *yaksha*-amorino riding on a lion. The nude amorino is playfully mounted on a lion, face turned backward and is pulling its tail with left hand and hair of mane on lion's neck with right; the amorino has an elaborate headdress with a decorative tasseled band; long ear pendants falling on shoulders. The lion has a long mane of hair on neck and a shoulder ornament in the shape of a multiple armed clockwise swastika. The lion seems terrified, its neck is upward, bulging out eyes, gaping mouth, hanging out tongue and folded legs indicates that the animal is extremely terrified.

The panel is carved deeply, on both sides the framed rectangular outline is modified by a narrow inward curve, top has a socket to fix it with the other panel.

Reliefs and stair risers depicting Amorini riding on lions or teasing them are common, two very similar pieces from Mian Khan (central Gandhara)³⁶ are now in Calcutta Museum (Maujamdar, N.G. 1937:114, No. 201, 202, Pl. XI, b.). Ingholt published this panel and assigned date 300-400 C.E. (Ingholt 1957:171, No. 458).

Fig. 96

Fragment of the upper left side of a false gable with two fragmentary compartments, richly decorated with floral motifs, architectural elements and human figures. Right, is a foliage with five petalled eglantines having central boss, a plain fillet and ovolo decorated with pointed leaves. Upper compartment consists of a balcony with a seated human figure. Lower compartment has a figure of Naga and levitated *deva*. Architectural features of this fragmentary gable are similar to

³⁶ The Buddhist monastery was situated adjacent to the modern village of Mian Khan near Jamalgarhi.

the part gable from Dharmarajika stupa Taxila No. 5449 Dh. 13-155 and decorative borders are comparable with a fragment of panel, having similar foliage and ovolo recovered from Kalawan monastery, Taxila No. 5725 Kn. 32-156 (Khan, M. Ashraf, et al 2005:228, 236, No. 276, 291). The figure is datable from 200 to 300 C.E.

Fig. 97

Left part of a false gable. Borderdecorated with five petalled eglantines encircled by undulating foliage and an ovolo decorated with pointed leaves. Next to the ovolo is the only surviving headless female figure of the panel. Figure is turned on its left and right knee is slightly bent; right arm is placed below the breast. The figure clads in a *uttariya* in narrow mood and *paridhana*; undergarment consists of a thin half sleeved chiton. Decoration on borders is akin to the above referred fragment from Kalawan monastery, Taxila No. 5725 Kn. 32-156 and female figure is identical with the two female figures from Dharmarajika Stupa, Taxila No. 255 Dh. 13-320 and 5433 Dh. 12-700, kept in the reserve collection of the Taxila Museum (Marshall 1951: 230-74, 322-41). The figure is datable from 200 to 300 C.E.

Fig. 98

Fragment of a false niche, borders are decorated with acanthus leaves, undulating foliage with eglantines, architectural features consist of a balcony supported by a Corinthian pilaster, balcony has a railing with square perforations and parapet wall with sawtooth design. A female figure is standing in the balcony. Similar architectural fragments have been recovered from Dharmarajika Stupa in a substantial number i.e. a fragmentary architectural element Acc. No. 534, Dh.13-1344 shows figures in balconies, decorative motifs are comparable with architectural panels No. 491 Dh, 12-143 from Dharmarajika Stupa, No. 5725 Kn, 32-156 and 5646 Kn, 31-27 from Kalawan monastery, Taxila ranging between 200-300 C.E. (Khan, M. Ashraf, et al 2005: 225, 236, 237, No. 271, 290, 291).

Fig. 99, 100

The triangular stair riser depicts a monster. The monster has along ass like head, large eyes, long pointed ears and a horn with broken end. A tuft of hair is

hanging at the joint of head and neck, long and narrow coiled neck. Leaf-like wings above the forelegs. Hinder portion is slim and large, long rear legs with eagle like claws, sex is visible, tail is not depicted. Fig. 100 is also a stair riser with a winged horse like beast probably, representing a Pegasus, head missing. Both panels present a rough craftsmanship. As many as 26 such type of stair risers has been recovered from Andandheri, Dir. Dani has placed these panels in Period-II of the Andandheri dated 300-400 C.E. (Dani 1969: 25, 48, pl. 22, a-c, pl. 23, a, b).

Fig. 101

Fragment of an incased Corinthian pilaster. Deeply chiseled capital depicts acanthus leaves in three superimposed lines and saw tooth decoration above the capital. Incased Corinthian pilasters are part of the relief panels, used as dividers, have been recovered from most of the Buddhist sites in Gandhara. Corinthian pilasters of the relief panels from Sikri and Jamalgarhi are quite similar to the fig. 101, which belong to the 300-400 C.E. period (Ingholt 1957: 75, 76, No. 96, 97, 99).

Fig. 102-104

Fragments of a canopy with a lotus flower in high relief composed of eleven petals arranged schematically around the central boss. Below the flower are broken stems and petals of the missing flowers. The fragment is comparable with a similar floral pattern from Ranigat (Nishikawa 1994: II, 224, Pl. 190, No. 10, 15). Fig. 103 is a broken flower with long petals and beaded stem, which is quite identical with the fragmentary lotus flowers and stems from Ranigat (ibid: II, 225, Pl. 191, No. 30, 34, 35). Fig. 104 is a large size lotus flower or bunch of flowers with centrally grooved petals. It is comparable with a similar large size flower bunches from Ranigat, which belong to the 300-400 C.E. period (ibid: II, 225, Pl.191, No. 19, 30).

Fig. 105-106

Water flasks detached from Maitreya images. The flasks are decorated with incised floral patterns including undulating foliage, lotus petals and eglantine having central boss. Quite similar examples have been found during excavation at Ranigat, belong to the 300-400 C.E. period (ibid: II, 146, Pl. 112, No. 10-15).

4.2 Summary

Comparative study and Stylistic analysis of the collections under study has established that these collections contain sculptures from different parts of Gandhara. Majority of the sculptures forming 49% of the collections belong to the archaeological sites of central Gandhara i.e. Takht-e-Bahi, Sahri Behlol and surrounding sites. Sculptures from Dharmarajika, Kalawan and other sites in Taxila Valley form 27% of the collection. Sculptures having affinity Ranigat site of Karamar hills are 15%, while 7% are from Dir-Malakand sites and 2% from Sikri or its surrounding sites situated in Rustam Valley on north-eastern boundaries of the central Gandhara.

For establishing chronology of the collections, framework established by different authorities on the subject in terms of features, headdresses, costumes, postures of the sculptures and architectural elements developed in Gandhara art from 1st century C.E. to 5th century C.E. have been taken in account. The study has established 10 chronological groups of the sculptures under study ranging between 144 to 460 C.E. Group-I from early Kushan period (100-150 C.E.) is only 2% of the collections; group II (150-225 C.E.) is only 1%; group III (200-250 C.E.) is 3%; group IV (200-300 C.E.) forms 8%; group V (250-300 C.E.) is 17%; group VI (250-350 C.E.) is 7%; group VII (300-350 C.E.) is 1%; group VIII (300-400 C.E.) is the largest one forming 53%; group IX (350-400 C.E.) is 6% while group X (400-460 C.E.) is 2% of the collections.

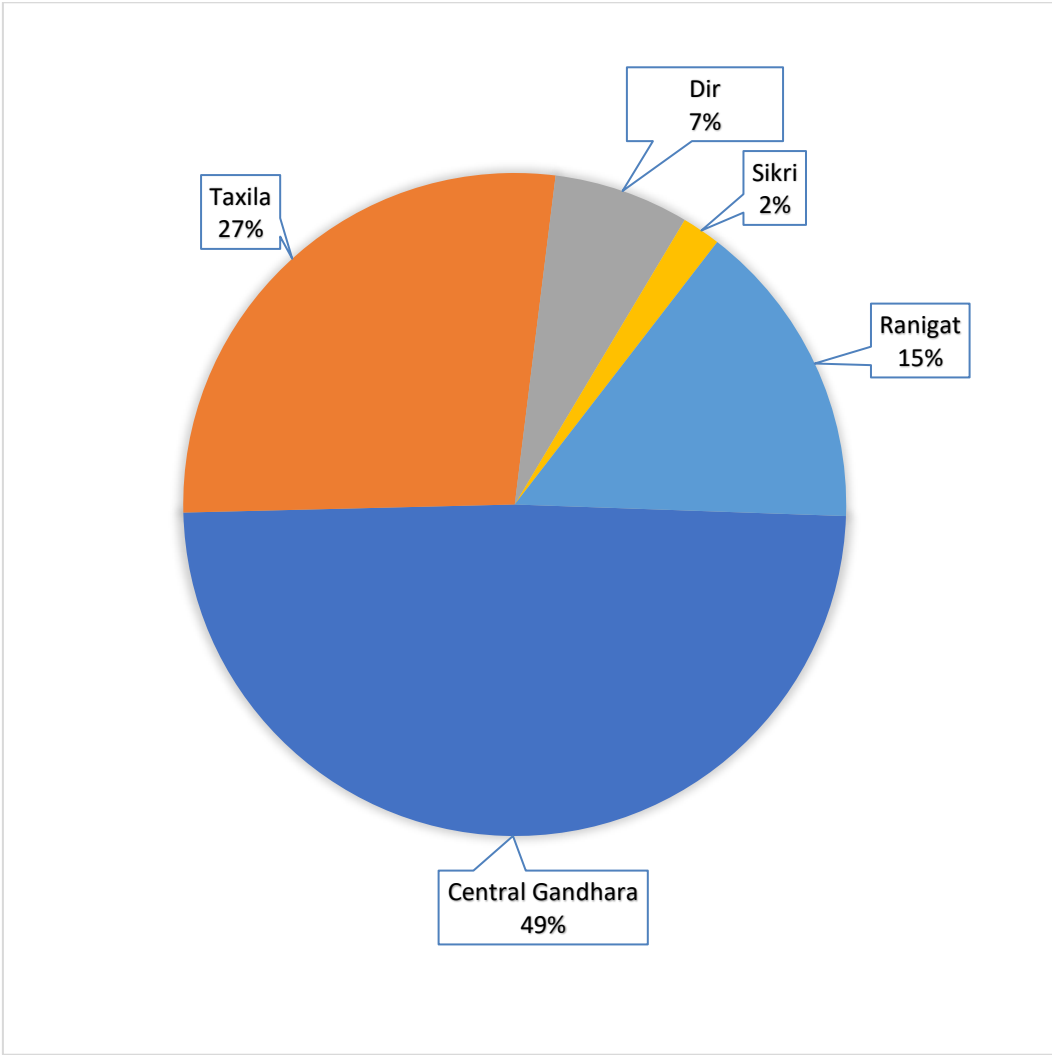


Chart- 4: Provenance wise distribution of the sculptures

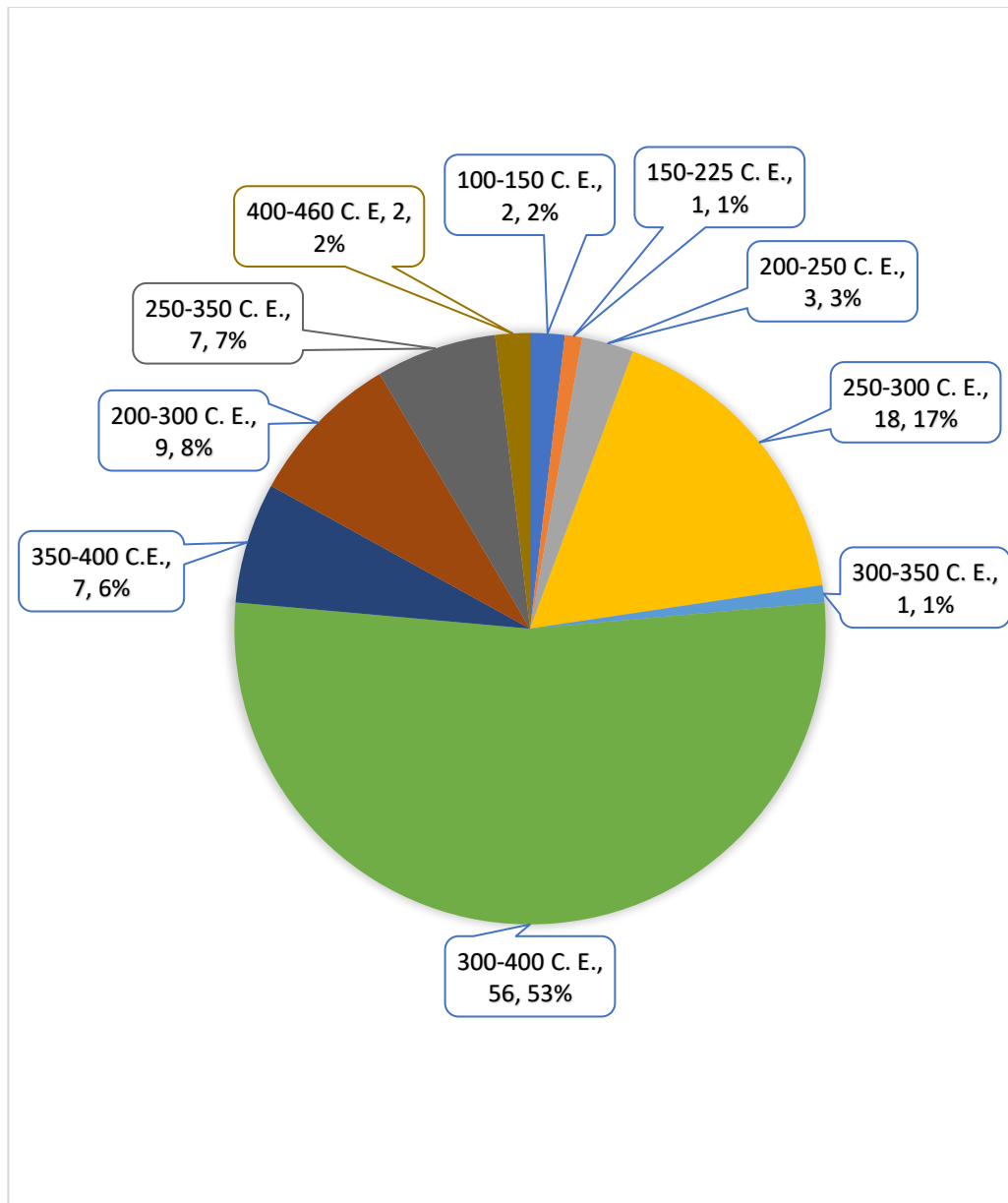


Chart- 5: Chronological distribution of the sculptures

CHAPTER-5

Conclusion

Geography, political, religious and cultural history of the north-western part of Pakistan and adjoining regions of Afghanistan played a key role in emergence and shaping development of the Buddhist Art of Gandhara. Traces of this art are found in a vast area encompassing mountainous region from Oxus valley to river Jhelum, which is termed as Greater Gandhara. Central part of Gandhara consisted of present-day Peshawar Valley, Buner, Bajaur and Swat. The area is well known in the history due to Buddhism and the Buddhist Art of Gandhara, flourished from 1st century B. C. E. to 5th century C. E. However, diffusion of the Gandhara art is well attested on a much larger area including Afghanistan and Taxila where myriads of ruined Buddhist stupas and monasteries are found.

The artistic province of Gandhara consisted of a number of secluded well-watered valleys barred by high mountains. The valleys were accessible through natural passes, which served as main source of communication between the people of Gandhara and rest of the world. Gandhara being a transitional zone between the high lands of Central Asia and alluvial plains of India had been frequently transverse by the immigrants and invaders from north and north-west since second millennium B. C. E. which include Aryans, Achaemenians, Greeks, Mauryan, Scythians, Parthians, Kushans, Sassanians and finally, Epthalites or White Huns who swept over the country in the latter half of the 5th century C. E. They brought with them their culture, traditions, religious beliefs, customs, languages, administrative and political structures and architecture etc. The intimate fusion of widely divergent elements had resulted in development of a cosmopolitan society in Gandhara. In this cosmopolitan environment the Buddhist art of Gandhara came into being in the last century before the Common Era as a blend of western and local art when Scythian were the masters of Gandhara. Purpose of this art was to glorify the Buddha and his faith.

The Buddhist art in Gandhara further developed during the Parthian period in the early decades of the 1st century C.E. and reached to its climax under the royal

patronage of great Kushans in 3rd century C. E. After eclipse of the great Kushanas due to Sassanian invasions, the Buddhist faith and art lost their royal patronage and survived in decadent state under Sassanians and Kidaras (Little Kushans), till final destruction of the visible signs of the faith at the hands of White Huns in 5th century C. E.

Desolated Buddhist monasteries and stupas remained unattended for centuries and subjected to the natural and manmade disasters for a long time. For the first time these remains were noticed in the first half of the 19th century when some British officers posted in North Western Province and General Ventura of the Sikh army with special antiquarian interest, started extensive excavations on these remains in search of coins, relics and sculptures. However, their works were essentially a treasure hunt devoid of any proper documentation. Their interest in art objects led to the promotion of trade in antiquities and growing tendency of clandestine excavations by the local people either to gain money through sale of these antiquities or to gain favour of their foreign masters by presenting them as gifts to them.

Systematic archaeological research on Gandhara Buddhist sites was started in later half of the 19th century when Sir Alexander Cunningham and Sir Aural Stein carried out their exploratory works. Further development was made due to large scale excavations at Taxila and central Gandhara by Sir John Marshall in the first half of the 20th century and by Sir Mortimer Wheeler after him.

After independence, archaeological activities continued by the concerned institutions, universities and foreign archaeological missions. On the bases of the archaeological researches during the colonial and post-colonial periods, the history of Gandhara was pushed back from 8th century C. E. to the fabulous past of two million years before present. These background studies provided base for understanding and interpreting the Buddhist stone sculptures of the selected collections in their true perspective.

Ramdas and other miscellaneous collections of the Buddhist stone sculptures were the results of clandestine excavations by antique hunters from various parts of the artistic province of Gandhara. Present study revealed that the

collections consist of narrative relief panels presenting episodes from the life of the Buddha, individual cult images of the Buddha and Bodhisattvas, heads of male and female figures, broken parts of sculptures, animals and architectural elements. These sculptures have been identified and classified according to their subject matter with the help of the English translations of the Buddhist literary sources i.e. Buddhakarita of Ashvaghosha, Pali scriptures like Tripitaka, Mahavamsa and the Buddhist Manual which provide details of the life story of the Buddha. Contextual analysis of the sculptures helped in identifying literary and religious sources from which different episodes and iconographic details were derived by the Gandharan sculptors to create these masterpieces. Iconographic details of the sculptures and architectural study of the panels, their association with the stupa architecture have also been taken in account.

The study of the sculptures has been undertaken from following points of views and angles:

(1) Thematic Distribution of Sculptures:

(a) **Relief panels with important events relating to the life of the Buddha:** These scenes included the dream of Queen Maya (Fig.1), interpretation of dream, birth of the child and bath of Siddhartha (Fig.2), birth and seven steps of Siddhartha (Fig. 3 and 4), birth scene of the child (Fig.11), return of Queen Maya and Siddhartha to Kapilavastu (Fig. 5), marriage procession of Siddhartha (Fig. 6), bridal procession (Fig. 7), meditation of Siddhartha (Fig. 8), palace life, ordination of Nanda and the Buddha with attendants (Fig. 9), scene of the renunciation of Siddhartha (Fig. 10-11), scene of the farewell of Chandaka and Kanthaka (Fig. 12-13), first meeting of Siddhartha with Brahma (Fig. 14), attack and retreat of Mara (the god of lust) (Fig. 15), Presentation of the serpent by the Buddha to Kasyapa (Fig.16), visit of Buddha to Rajgir (Fig. 17), Offering to the Buddha by princely figures (Fig. 18), *mahaparinirvana* of the Buddha and and worship of Maitreya (Fig. 19), the transportation of coffin (Fig.20) and scenes of worship and guarding of relics urn (Fig. 21)

(b) **Individual Figures of the Buddha and Bodhisattvas:** Fig. 22-23 are individual cult images of the Buddha. Fig. 24-27 are small heads of the Buddha

images detached from the relief panels. Two figures 28-29 are of prince Siddhartha. Fig. 30-33 represents individual cult images of the Bodhisattva Maitreya, Fig. 34 represents Maitreya with worshippers, while fig. 41 is a small detached head of the Maitreya image with hood like headdress. Fig. 35 is the only one headless figure of Padmapani. Figs. 36, 37, 39, 40 are small sized heads of the turbaned Bodhisattvas. Fig. 42 is the fragmentary piece of *uttariya* and *paridhana* of Bodhisattva image.

(c) Worshippers, Devotees, Donors and Miscellaneous Figures: Fig. 43, 44 are heads of worshippers detached from relief panels. Fig. 45, 46 are female devotees or attendants. Fig. 47 is the small figure of a donor. Fig. 48 is a head of grotesque figure or Greek Satyr. Fig. 49 is the fragmentary figure of an Atlas.

(d) Broken parts of the Buddha and Bodhisattva images: Fig. 50-59 are abhaya hands of the Buddha figures of various sizes. Fig. 60-68 are left hands of the Buddha figures, mostly holding hem of the drapery. Fig. 69-81 are abhaya (right hands) of the Bodhisattva images bedecked with bracelets having a variety of decorative patterns. Fig. 82-87 are left hands of the Bodhisattva figures wearing bracelets and holding attributes like neck of the flask of Maitreya and stem of the lotus flower which is attribute of Padmapani. Fig. 88 is the hand of a female figure, holding a looking glass in her thumb and index finger. Fig. 89 is the fragmentary part of a female figure holding stalk of a flower.

(e) Fragments of miscellaneous figures: Fig. 90-92 are pedestals with fragmentary feet of the standing figures on top. Fig. 93 is an elephant figure with a heap of lotus flowers in front, while Fig. 94 depicts fragment of the foreleg and trunk of an elephant. Fig. 95 is a relief panel with an amorino riding and teasing a terrified lion. Fig. 96-98 are fragments of a false gable with human figures. Fig. 99, 100 are stair risers decorated with mythical animals. Fig. 101 is the upper part of an incased Corinthian pilaster. Fig. 102-104 are broken parts of the lotus flowers detached from canopies of stelas. Fig. 105, 106 are decorative water flasks or ointment bottles detached from images of the Bodhisattva Maitreya.

(2) Typology-based Distribution of Sculptures:

During typological study of the collections following eight types have been identified:

- i) Stupa Base Reliefs with Oblong Panels having Flat Backside: (Fig. 3-7, 9-10, 12-14, 16-21, 34, 92 and 98);
- ii) Curved Panels for Fixing on Stupa Drum: (Fig. 2, 6, 8, 15);
- iii) False Gables: (Fig. 1, 11, 96-97);
- iv) Individual Cult Images of the Buddha and Bodhisattvas: (Fig. 22-23, 28-33);
- v) Fragments of the Relief Panels: (Fig. 24-27, 38-41, 43-48);
- vi) Broken Pieces of Sculptures: Major part of the collections is based on broken *abhaya* and left hands of the Buddha and Bodhisattva images: (Fig. 50-89, 90-91, 105-106).
- vii) Architectural Elements including Arched Panels, Corinthian Pilaster, Brackets and Stair-Risers: (Fig. 49, 93-101).
- viii) Fragments of the Lotus Flowers: Detached from the upper parts of the stelas and canopies of the individual sculptures: (Fig. 102-104).

Material of the sculptures under study is overwhelmingly grey schist with a slight variation of light or dark shades, while only two panels i.e. fig. No. 13 and 15 are carved out of black schist.

(3) Provenance of the sculptures under study:

One of the main objectives of the present research was to establish the most probable provenance and chronology of the Buddhist stone sculptures of Ramdas and other miscellaneous collections through minute, realistic and most authentic study of these sculptures from different angles as elaborated above. Stylistic and comparative study of the collections under reference have been made with the sculptures mostly recovered through systematic archaeological

excavations and known provenance in central Gandhara, Dir, Malakand, Swat and Taxila during the colonial and post-colonial periods. On the bases of the stylistic and comparative study it has been well established that the sculptures under study were the results of clandestine excavations by antique hunters from the following parts of the artistic province of Gandhara and its adjoining areas:

Central Gandhara: comparative study has established that 52 sculptures of the collections under study belong to the central Gandhara (Peshawar, Charsada & Mardan districts) which form 59% of the all sculptures. These sculptures consist of Figs. 1-11, 13-14, 16, 18, 21-23, 28-31, 40, 42, 45-46, 49, 58-59, 63-67, 69-73, 78-85, 88, 93-95, 101.

Taxila Valley: The second largest portion of the sculptures in the collections is from Taxila Valley, which have been identified on the bases of comparison with the sculptures recovered during excavations of the Buddhist sites in Taxila Valley by Sir John Marshall. These are 29 sculptures in all and mostly consisted of small figures and panels forming 27% of the sculptures. The sculptures include Fig. 20, 24-27, 35-39, 41, 43-44, 47-48, 50-57, 86, 89, 92, 96-98.

Ranigat (District Buner) at the border of District Swabi: 16 sculptures of the collections under study are akin to the sculptures from Ranigat, which is one of the largest monastic complexes of the Karamar hills on the border of Swabi district touching the boundary of District Buner. The site was subjected to the clandestine excavation since first half of the 19th century. Systematic excavations were conducted by the Japanese Archaeological Mission in collaboration with the Department of Archaeology and Museums during 1980s and early 1990s. Excavations witnessed the plundering of the site. The sculptures from Ranigat are 15% of the collections consisting of Figs. 17, 60-62, 68, 74-77, 90-91, 102-106.

Dir District: The collections possess 7 sculptures from the Buddhist sites of Dir, which has its own distinctive style of Buddha and Bodhisattvas images with sturdy short bodies, fleshy faces and blunt features. Relief panels of Dir area often have somewhat coarse chiseling, Corinthian pilasters serving as separators between the two scenes contain figures of meditating Buddha or Bodhisattvas on their shafts. Figures 15, 19, 32-34, 99 and 100 have close resemblance with the

sculptures recovered through systematic excavations conducted by A. H. Dani, the then Chairman, Department of Archaeology, University of Peshawar in Dir district.

Sikri: Only two sculptures Fig. 12 and 87 are comparable with the sculptures from Sikri and adjoining sites situated in northern limits of the Mardan District, north eastern Gandhara.

(4) Chronology of the Sculptures under Study:

Detailed stylistic and comparative study offered in chapter 4 of the dissertation has revealed that the sculptures under study belong to distinct phases of the Gandhara Art from second half of the first century C.E. to its eclipse in the 5th century C.E. For dating of the early materials, the chronologies of Faccenna for Swat, Dani for local chronology of Dir and Malakand area, Ingholt's system of four groups on the bases of influences from the Hellenistic world, Persia and Southern India on the Gandhara Art, remained instrumental during the study and were followed. Marshall's works continue to be of value given the enormous wealth of data produced by his excavations at Taxila from 1913 to 1934 and chronology established by him.

For the chronological studies of the images of the Bodhisattvas and princely figures of the collections under study, a system for organizing iconographic type of sculptures by headdress, hair style treatments, dresses and their association with the scene developed by Schmidt has been followed in this research.

Time-Frame for Creation of these Sculptures:

- (a) Fig. 38, 39 representing heads of the turbaned Bodhisattvas were created during second half of the 1st century C. E. to first half of the 2nd century C.E.
- (b) Fig. 29 a standing figure of the Bodhisattva Siddhartha belongs to 150-225 C.E. Fig. 36-37 and 68 are from 200 to 250 C.E. when early Kushana Empire was at its climax. Style of Fig. 10, 20, 40, 86, 88, 92, 96 remained in vogue from 200 to 300 C.E. Fig. 3-4, 12, 16, 43-44, 47-57, 89 belong the second half of the 3rd century C.E.

- (c) Fig. 13, 26-27, 69-72 are from 250 to 350 C.E. when Sasanians were masters of Gandhara.
- (d) Fig. 5 bearing scene of Queen Maya and Siddhartha's return to Kapilavastu in light grey schist stylistically associated with the first half of the 4th century C.E.
- (e) Fig. 6-8, 18, 34, 41, 73 were executed in the 2nd half of the 4th century C.E.
- (f) Most of the sculptures of the selected collections (total 56) consisting of Figs. 1-2, 9, 11, 14, 15, 17, 19, 21-23,24, 25, 28, 30-31, 35, 42, 45-46, 58-59, 60-67, 74-85, 87 90-91, 93-95, 99-106 are chronologically fall in the time frame of 4th century C.E.
- (g) Only two examples of late phase comprising Fig. 32 and 33 are images of seated Maitreya with fleshy face and blunt features are assigned date from 4th to first half of the 5th century C.E.

The above chronological distribution of the collections under study has established 10 chronological groups ranging between 144 to 460 C.E. most of the groups are overlapping each other as witnessed in the detail given below:

- (a) Group-I (100-150 C.E.) from early Kushan period, covering reign of Kanishka I is 2% of the collections;
- (b) Group II (150-225 C.E.) includes sculptures belonging to the times of Vasashka, Kanishka II, and Vasudeva are only 1%;
- (c) Group III (200-250 C.E.) is 3 % of the collection, mostly covering the whole period of Vasudeva till end of the great Kushan empire due to invasion of the Sassanian King Ardashir-i-Babigan (C.E. 226-40);
- (d) Group IV (200-300 C.E.) forms 8%, sculptures of this group remained in vogue for almost one century, from the reign of the last great Kushan King Vasudeva to later Kushan Kings Kanishka II, Vasudeva II and Vasudeva III;

- (e) Group V (250-300 C.E.) is 17%. This group lasted for fifty years during the reign of later Kushan Kings;
- (f) Group VI (250-350 C.E.) is 7%. This group covers a span of one hundred of later Kushan kings Vasudeva II and Vasudeva III, Bacharana and Bhadra till second Sassanian invasion to Gandhara by Shahpur II;
- (g) Group VII (300-350 C.E.) is 1%. Stylistic features of this group lasted for almost fifty years during the first half of the 4th century C.E. covering the last years of the later Kushans;
- (h) Group VIII (300-400 C.E.) is the largest one forming 53% of the collections and spans a whole century. The group emerged during last years of the later Kushan Kings. The group has strong influence of Mathura Art which penetrated in Gandhara during the first half of the 4th century under rising power of Gupta Dynasty;
- (i) Group IX (350-400 C.E.) is 6%. This group developed after invasion of Shahpur II in Gandhara and culminated after new wave of cultural influence from Afghanistan under Kidara Kushans in around 390 C.E.;
- (j) Group X (400-460 C.E.) is 2% of the collections. Sculptures fall in this group were developed during supremacy of Kidara Kushans and lasted until final destruction of the Buddhist religious establishments due to invasion of Hephthalites or White Huns.

Stylistic features of groups I, III, V, VII, IX and X were short lived and abandoned within 50 years of their creation. While groups II, IV, VI and VIII remained in vogue for a longer period.

The present study is mostly based on the initial documentation and cataloging of the Ramdas and other miscellaneous collections, classification of the sculptures according to their subject matter, typology and material. Stylistic analysis and comparative study of the collections has enabled the researcher to establish provenance and comparative chronology of the collections. The present research work has paved path for further scientific study of such collections which have not

yet been studied and their provenance is still a challenge for the archaeologists. Following recommendations are given for further study which were beyond the scope of the present research:

Schist used for the sculptures under study is mostly grey in colour, but a fine variation of light grey and dark grey can be observed in the sculptures. Two sculptures are in black schist. This variation in colours of schist indicates that the stones for chiseling these sculptures were obtained from different quarries. Mineral composition of the schist used for these sculptures need to be analyzed scientifically and identified for more systematic and scientific-based study. On the basis of mineral composition, the quarries from where schist for these sculptures was obtained must also be located mostly close to the centers from where they were found or stolen, which will further help in establishing the precise provenance of the collections under study.

Similarly, the decorative elements and other architectural features in the relief panels of the collections, as well as the costumes, fashions and features of divinities and lay worshippers need further study to identify different influences on these sculptures period by period. Such comparative study may also be expanded to the contemporary ethnographic materials and architecture of Gandhara and adjoining areas to identify continuity of different elements portrayed in the Buddhist stone sculptures under study.

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Appendix-A

Classification of the Sculptures Under Study

Table-1 Subject wise classification

S. #	Fig. #	Subject	No. of sculptures
1.	1	Dream of Queen Maya	01
2.	2	Interpretation of Dream	01
3.	2- 4	Birth and seven steps of Siddhartha	03
4.	11	Birth of Siddhartha	01
5.	2	Bath of Siddhartha	01
6.	5	Queen Maya and Siddhartha returns to Kapilavastu	01
7.	6	Marriage procession of Siddhartha	01
8.	7	Bridal Procession	01
9.	8	First Meditation of the Bodhisattva Siddhartha	01
10.	9	Palace life, the ordination of Nanda and the Buddha with attendance	01
11.	10-11	The Renunciation of Siddhartha	02
12.	11	The Great Departure of Siddhartha	01
13.	12-13	Farewell of Chandaka and Kanthaka	02
14.	14	First Meeting with the Brahman	01
15.	15	Attack and retreat of Mara	01
16.	16	The Buddha presents the Serpent to Kasyapa	01
17.	17	The Buddha visits to Rajgir	01
18.	18	Offering scene	01
19.	19	Death of the Buddha	01
20.	20	Coffin bearers	01
21.	21	Worship and guarding of the Relics	01
22.	22-23	Standing cult images of the Buddha	02
23.	24-27	Buddha heads	04
24.	28-29	Standing cult images of Siddhartha	02
25.	30-31	Standing Cult images of Maitreya	02
26.	32-33	Seated Maitreya	02
27.	34	Maitreya in <i>abhaya mudra</i> with worshippers	01

28.	35	Padmapani	01
29.	36-41	Bodhisattva heads	06
30.	43-44, 48	Heads of male figures	03
31.	45-46	Heads of female figures	02
32.	47	Image of donor	01
33.	49	Atlas	01
34.	50-59	Broken Abhaya hands of Buddha	10
35.	60-68	Broken left hands of Buddha	19
36.	69-81	Broken Abhaya hands of Bodhisattvas	11
37.	82-87	Broken left hands of Bodhisattvas	05
38.	88-89	Broken female hands	02
39.	90-92	Pedestals	03
40.	93-95	Animal figures	03
41.	96-101	Architectural fragments	06
42.	102-106	Miscellaneous fragments	06

Table 2: Typological classification of the sculptures

S. #	Fig #	Type	No. of types
1.	Fig. 1, 11,96, 97	Fals gables	04
2.	Fig.2, 6, 8, 15	Stupa drum panels	04
3.	Fig.3-7, 9-10, 12-14, 16-21, 34, 92, 98	Stupa base relief	19
4.	Fig.22-23, 28-33	Individual cult images	08
5.	Fig. 24-27, 38-41, 43-48	Parts of relief panels	14
6.	Fig.50-89, 90, 91, 105- 106	Parts of individual images	44
7.	Fig. 49, 93-101	Architectural elements	10
8.	Fig.102-104	Part of a canopy/stela	03

Table 3: Material wise classification of the sculptures

Fig #	Subject	Material
Fig. 1	Queen Maya's Dream	Grey schist
Fig.2	Interpretation of dream, Birth, seven steps and bath	do
Fig.3	Birth and seven steps of Siddhartha	do

Fig.4	Birth and seven steps of Siddhartha	do
Fig.5	Queen Maya and Siddhartha Return to Kapilavastu	do
Fig.6	Marriage procession of Siddhartha	do
Fig.7	Bridal Procession	do
Fig.8	Meditation of the Bodhisattva Siddhartha	do
Fig.9	Palace life, the ordination of Nanda and Buddha with attendants	do
Fig.10	The Renunciation	do
Fig.11	The Birth, renunciation and Great Departure of Siddhartha	do
Fig.12	Farewell of Chandaka and Kanthaka	do
Fig.13	Fragment of a panel depicting farewell of Kanthaka	Black schist
Fig.14	First Meeting with the Brahman	Grey schist
Fig.15	Attack and retreat of Mara	Black schist
Fig.16	The Buddha presents the Serpent to Kasyapa	Grey schist
Fig.17	Buddha visits to Rajgir	do
Fig.18	Offering scene	do
Fig.19	Death of the Buddha and worship of Maitreya	do
Fig.20	Coffin Bearers	do
Fig.21	Worship and guarding of the Relics Urn	do
Fig.22	Standing Buddha displaying abhaya mudra	do
Fig.23	Standing image of the Buddha displaying abhaya mudra	do
Fig.24	Head of the Buddha	do
Fig.25	Head of the Buddha detached from a panel	do
Fig.26	Mutilated Head of the Buddha	do
Fig.27	Mutilated Head of the Buddha	do
Fig.28	Standing image of the Bodhisattva Siddhartha	do
Fig.29	Bodhisattva Siddhartha	do
Fig.30	Bodhisattva Maitreya	do
Fig.31	Bodhisattva Maitreya	do
Fig.32	Seated Maitreya displaying Dhyana mudra	do
Fig.33	Seated Maitreya displaying abhaya mudra	do
Fig.34	Bodhisattva Maitreya in <i>abhaya mudra</i> , flanked by devotees	do
Fig.35	Bodhisattva Padmapani	do
Fig.36	Mutilated bust of a Bodhisattva	do

Fig.37	Unfinished bust of a Bodhisattva	do
Fig.38	Head of a turbaned Bodhisattva	do
Fig.39	Head of a turbaned Bodhisattva	do
Fig.40	Head of a Turbaned Bodhisattva	do
Fig.41	Head of the Bodhisattva Maitreya	do
Fig.42	Drapery of a Bodhisattva	do
Fig.43	Head of a male figure	do
Fig.44	Head of a male figure	do
Fig.45	Head of a female attendant	do
Fig.46	Head of a female attendant	do
Fig.47	A Donor	do
Fig.48	Grotesque head of a male figure (Satyr)	do
Fig.49	Atlas	do
Fig.50	Abhaya hand of the Buddha	do
Fig.51	Abhaya hand of the Buddha	do
Fig.52	Abhaya hand of the Buddha	do
Fig.53	Abhaya hand of the Buddha	do
Fig.54	Abhaya hand of the Buddha	do
Fig.55	Abhaya hand of the Buddha	do
Fig.56	Abhaya hand of the Buddha	do
Fig.57	Abhaya hand of the Buddha	do
Fig.58	Abhaya hand of the Buddha	do
Fig.59	Fingers of the abhaya hand of the Buddha	do
Fig.60	Left hand of the Buddha	do
Fig.61	Left hand of the Buddha	do
Fig.62	Left hand of the Buddha	do
Fig.63	Left hand of the Buddha	do
Fig.64	Left hand of the Buddha	do
Fig.65	Left hand of the Buddha	do
Fig.66	Left hand of the Buddha	do
Fig.67	Left hand of the Buddha	do
Fig.68	Left hand of the Buddha	do
Fig.69	Abhaya hand of the Bodhisattva image	do

Fig.70	Abhaya hand of the Bodhisattva image	do
Fig.71	Abhaya hand of the Bodhisattva image	do
Fig.72	Abhaya hand of the Bodhisattva image	do
Fig.73	Abhaya hand of the Bodhisattva image	do
Fig.74	Abhaya hand of the Bodhisattva image	do
Fig.75	Abhaya hand of the Bodhisattva image	do
Fig.76	Abhaya hand of the Bodhisattva image	do
Fig.78	Abhaya hand of the Bodhisattva image	do
Fig.79	Abhaya hand of the Bodhisattva image	do
Fig.80	Abhaya hand of the Bodhisattva image	do
Fig.81	Right forearm of the Bodhisattva image	do
Fig.82	Left hand of the Bodhisattva image	do
Fig.83	Left hand of the Bodhisattva image	do
Fig.84	Left hand of the Bodhisattva image	do
Fig.85	Left hand of the Bodhisattva image	do
Fig.86	Left hand of the Bodhisattva image	do
Fig.87	Left hand of the Bodhisattva image	do
Fig.88	Female hand holding mirror	do
Fig.89	Female hand holding stalk of a flower	do
Fig.90	Pedestal decorated with eglantines	do
Fig.91	Fragment of a Pedestal	do
Fig.92	Plain fillet with broken feet	do
Fig.93	Mounted elephant	do
Fig.94	Pedestal with the broken leg of an elephant	do
Fig.95	Amorino riding on lion	do
Fig.96	Left side fragment of a false gable	do
Fig.97	Left side fragment of a false gable with a female figure	do
Fig.98	Right side fragment of a panel with a figure in balcony	do
Fig.99	Stair riser with a monster	do
Fig.100	Fragment of a stair riser depicting Pegasus	do
Fig.101	Fragment of a Corinthian pilaster	do
Fig.102	Broken lotus flower	do
Fig.103	Broken lotus of a canopy	do

Fig.104	Fragment of a flower or fantail crest	do
Fig.105	Broken flask of Maitreya	do
Fig.106	Broken flask of Maitreya	do

Appendix-B

Chronology and provenance of the sculptures under study

Table-1(a) Central Gandhara

S. #	Fig. #	Subject	Chronology	Provincance
1.	1	Queen Maya's Dream	300-400 C. E.	Central Gandhara
2.	2	Interpretation of dream, Birth, seven steps and bath	300-400 C. E.	do
3.	3	Birth and seven steps of Siddhartha	250-300 C. E.	do
4.	4	Birth and seven steps of Siddhartha	250-300 C. E.	do
5.	5	Queen Maya and Siddhartha Return to Kapilavastu	300-350 C. E.	do
6.	6	Marriage procession of Siddhartha	350-400 C. E.	do
7.	7	Bridal Procession	350-400 C. E.	do
8.	8	Meditation of the Bodhisattva Siddhartha	350-400 C. E.	do
9.	9	Palace life, the ordination of Nanda and Buddha with attendants	300-400 C. E.	do
10.	10	The Renunciation	200-300 C. E.	do
11.	11	The Birth, renunciation and Great Departure of Siddhartha	300-400 C. E.	do
12.	13	Fragment of a panel depicting farewell of Kanthaka	300-400 C. E.	do
13.	14	First Meeting with the Brahman	300-400 C. E.	do
14.	16	The Buddha presents the Serpent to Kasyapa	200-300 C. E.	do
15.	18	Offering scene	350-400 C. E.	do
16.	21	Worship and guarding of the Relics Urn	300-400 C. E.	do
17.	22	Standing Buddha displaying abhaya mudra	300-400 C. E.	do
18.	23	Standing image of the Buddha displaying abhaya mudra	300-400 C. E.	do
19.	28	Standing image of the Bodhisattva Siddhartha	300-400 C. E.	do
20.	29	Bodhisattva Siddhartha	150-300 C. E.	do

21.	30	Bodhisattva Maitreya	300-400 C. E.	do
22.	31	Bodhisattva Maitreya	300-400 C. E.	do
23.	40	Head of a Turbaned Bodhisattva	200-300 C. E.	do
24.	42	Drapery of a Bodhisattva	300-400 C. E.	do
25.	45	Head of a female attendant	300-400 C. E.	do
26.	46	Head of a female attendant	300-400 C. E.	do
27.	49	Atlas	200-300 C. E.	do
28.	58	Abhaya hand of the Buddha	300-400 C. E.	do
29.	59	Fingers of the abhaya hand of the Buddha	300-400 C. E.	do
30.	63	Left hand of the Buddha	300-400 C. E.	do
31.	64	Left hand of the Buddha	300-400 C. E.	do
32.	65	Left hand of the Buddha	300-400 C. E.	do
33.	66	Left hand of the Buddha	300-400 C. E.	do
34.	67	Left hand of the Buddha	300-400 C. E.	do
35.	69	Abhaya hand of the Bodhisattva	250-400 C. E.	do
36.	70	Abhaya hand of the Bodhisattva	250-400 C. E.	do
37.	71	Abhaya hand of the Bodhisattva	250-400 C. E.	do
38.	72	Abhaya hand of the Bodhisattva	250-400 C. E.	do
39.	73	Abhaya hand of the Bodhisattva	450-500 C. E.	do
40.	78	Abhaya hand of the Bodhisattva	300-400 C. E.	do
41.	79	Abhaya hand of the Bodhisattva	300-400 C. E.	do
42.	80	Abhaya hand of the Bodhisattva	300-400 C. E.	do
43.	81	Right forearm of the Bodhisattva	300-400 C. E.	do
44.	82	Left hand of the Bodhisattva	300-400 C. E.	do
45.	83	Left hand of the Bodhisattva	300-400 C. E.	do
46.	84	Left hand of the Bodhisattva	300-400 C. E.	do
47.	85	Left hand of the Bodhisattva	300-400 C. E.	do
48.	88	Female hand holding mirror	200-300 C. E.	
49.	93	Mounted elephant	300-400 C. E.	do
50.	94	Pedestal with the broken leg of an elephant	300-400 C. E.	do
51.	95	Amorino riding on lion	300-400 C. E.	do
52.	101	Fragment of a Corinthian pilaster	300-400 C. E.	do

Table-1(b)Taxila Valley

S. #	Fig. #	Subject	Chronology	Provincance
1.	20	Coffin Bearers	200-300 C.E.	Taxila Valley
2.	24	Head of the Buddha	300-400 C. E	do
3.	25	Head of the Buddha detached from a panel	300-400 C. E	do
4.	26	Mutilated Head of the Buddha	300-340 C. E.	do
5.	27	Mutilated Head of the Buddha	300-340 C. E.	do
6.	35	Bodhisattva Padmapani	300-400 C. E.	do
7.	36	Mutilated bust of a Bodhisattva	200-250 C. E.	do
8.	37	Unfinished bust of a Bodhisattva	200-250 C. E.	do
9.	38	Head of a turbaned Bodhisattva	100-150 C. E.	do
10.	39	Head of a turbaned Bodhisattva	100-150 C. E.	do
11.	41	Head of the Bodhisattva Maitreya	350-400 C. E.	do
12.	43	Head of a male figure	200-300 C. E.	do
13.	44	Head of a male figure	200-300 C. E.	do
14.	47	A Donor	240-300 C. E.	do
15.	48	Grotesque head of a male figure (Satyr)	200-300 C. E.	do
16.	50	Abhaya hand of the Buddha	240-300 C. E.	do
17.	51	Abhaya hand of the Buddha	240-300 C. E.	do
18.	52	Abhaya hand of the Buddha	240-300 C. E.	do
19.	53	Abhaya hand of the Buddha	240-300 C. E.	do
20.	54	Abhaya hand of the Buddha	240-300 C. E.	do
21.	55	Abhaya hand of the Buddha	240-300 C. E.	do
22.	56	Abhaya hand of the Buddha	240-300 C. E.	do
23.	57	Abhaya hand of the Buddha	240-300 C. E.	do
24.	86	Left hand of the Bodhisattva image	200-300 C. E.	do
25.	89	Female hand holding stalk of a flower	250-300 C. E.	do
26.	92	Plain fillet with broken feet	200-300 C. E.	do
27.	96	Left side fragment of a false gable	200-300 C. E.	do
28.	97	Left side fragment of a false gable with a female figure	200-300 C. E.	do

29.	98	Right side fragment of a panel with a figure in balcony	200-300 C. E.	do
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Table-1 (c) Ranigat

S.#	Fig. #	Subject	Chronology	Provincance
1.	17	Buddha visits to Rajgir	300-400 C. E.	Ranigat
2.	60	Left hand of the Buddha	300-400 C. E.	do
3.	61	Left hand of the Buddha	300-400 C. E.	do
4.	62	Left hand of the Buddha	300-400 C. E.	do
5.	68	Left hand of the Buddha	200-250 C. E.	do
6.	74	Abhaya hand of the Bodhisattva	300-400 C. E.	do
7.	75	Abhaya hand of the Bodhisattva	300-400 C. E.	do
8.	76	Abhaya hand of the Bodhisattva	300-400 C. E.	do
9.	77	Abhaya hand of the Bodhisattva	300-400-C. E.	do
10.	90	Pedestal decorated with eglantines	300-400 C. E.	do
11.	91	Fragment of a Pedestal	300-400 C. E.	do
12.	102	Broken lotus flower	300-400 C. E.	do
13.	103	Broken lotus of a canopy	300-400 C. E.	do
14.	104	Fragment of a flower or fantail crest	300-400 C. E.	do
15.	105	Broken flask of Maitreya	300-400 C. E.	do
16.	106	Broken flask of Maitreya	300-400 C. E.	do

Table-1 (d) Dir, Malakand

S. #	Fig. #	Subject	Chronology	Provincance
1.	15	Attack and retreat of Mara	300-400 C. E.	Dir, Malakand
2.	19	Death of the Buddha and worship of Maitreya	300-400 C. E.	do
3.	32	Seated Maitreya displaying Dhyana mudra	400-500 C. E.	do

4.	33	Seated Maitreya displaying abhaya mudra	400-500 C. E.	do
5.	34	Bodhisattva Maitreya in <i>abhaya mudra</i> , flanked by devotees	350-400 C. E.	do
6.	99	Stair riser with a monster	300-400 C. E.	do
7.	100	Fragment of a stair riser depicting Pegasus	300-400 C. E.	do

Table-1 (e) Sikri, Mardan

S.#	Fig. #	Subject	Chronology	Provinance
1.	12	Farewell of Chandaka and Kanthaka	240-300 C. E.	Rustam Valley
2.	87	Left hand of the Bodhisattva image	300-400 C. E.	do

Appendix-C

Descriptive Catalogue

Buddhist Stone Sculptures of Ramdas and Other Miscellaneous Collections

Fig. 1 Queen Maya's Dream

Material	Grey schist
Size	H: 23.5, W: 73 cm
Acc. No.	NW 12
Location	Taxila Museum

Condition: Broken four pieces and rejoined; top and bottom flat and smooth; left side damaged; right side flat and smooth; pinhole on the right side; lime and soil incrustation

Description: Middle section of a false gable assemblage showing Queen Maya's dream. In the central scene Maya is asleep on a bed, lying on her left. The left hand is under her neck, while the right is resting on the arm of the bed; under her head is a high pillow. An elephant above is wholly enclosed in aureole in relief except for the tip of its trunk which protrudes slightly downwards. Dress of Queen Maya consists of an *uttariya*, *paridhana* and blouse of very fine cloth; her feet are also covered under *uttariya*. Her headdress consists of a chaplet, below the chaplet, locks of the hair are visible; she is bejeweled with a necklace and thick bracelets. Female guards (*yavani*) armed with spears standing in arches, and female attendants seated on stools have headdress, cloths and jewelry similar to those of the Queen Maya.

Legs of the bed of Queen Maya are turned in real and bead pattern. In the background are two candle stands. The bed is lying under the trapezoidal roof supported on slender Corinthian columns and flanked by ogee arches, enriched with saw-tooth design; above the arches is an incased fillet enriched with lotus petals. Above the fillet is a balustrade with square holes. On the right-side bottom is vault in the form of beaked birds head with feathered neck and on the lower side is a fillet.

Fig. 2 Interpretation of dream, birth and bath of Prince Siddhartha

Material	Grey schist
Size	H: 14, W: 36 cm
Acc. No.	RD 5
Location	Taxila Museum

Condition: Top flat and smooth, bottom flat but fillet on left side broken and at right broken diagonally; sides are broken irregularly; a round hole in the center for iron nail; chipped, exfoliated and with soil incrustation.

Description: Stupa drum panel, divided in three compartments shows interpretation of the dream of Queen Maya, birth and bath of Prince Siddhartha. On the extreme right are Queen Maya and *Suddhodana*, seated in European fashion on a high seat with cushion and *Ashita* sitting on left turned towards the royal couple. Maya wears *uttariya* and *paridhana*, her right hand raised while left in the lap. High headdress with a chaplet on the forehead and long ear pendants, features are much defaced and not clearly visible, feet are broken. The king also wears *uttariya* and *paridhana*. Elaborate turban with high fantail crest and a central gem on forehead which connects the cords of the turban; long ear pendants and bracelets; his right hand is raised up while left placed in the lap, feet are broken. *Ashita* with a squat turban and long hair reaching to his shoulders; long beard. He wears a short *paridhana* covering his knees. He turned towards the *Suddhodana*, his left hand raised as talking gesture, interpreting the dream.

In middle is the birth scene of Siddhartha, Maya in a short tunic over a *paridhana*, a chaplet on the forehead and hair looped into chignon on top. In her right hand, she holds branch of a sala tree while left hand is placed on the shoulder of her sister *Maha parajapati*, who is supporting her by holding her abdomen. On the opposite side, Indra with his identical headdress bends forward with a cloth in both hands to receive the child; below the infant Bodhisattva is taking seven steps.

On the extreme left is the scene of the bath of the young Bodhisattva; the child is standing on a high pedestal and two figures are pouring water on his head with *kamandalus*. The figure at left and the child are badly damaged and chipped. On the right is a person with long hair parted from the center and arranged backward, wears robe, is distinctly Brahma while the defaced figure, must be Indra.

The panel is divided in three compartments by Corinthian pillars which support the super structure comprising an ovolo decorated with pointed leaf design and a fillet, lower side is bordered with a plain fillet.

Fig. 3 Birth and seven steps of Siddhartha

Material	Grey schist
Size	H:76.20, W: 66.04 cm
Acc. No.	RD 328
Location	National Museum, Karachi

Condition: Broken, cracked, chipped, re-jointed. Broken in to two pieces diagonally and re-jointed with epoxy. Top almost flat and contains a rectangular tenon on right side. Left side flat; bottom flat but badly chipped off; lower corner of the right side is lost.

Description: A rectangular panel representing the scene of the birth of Siddhartha. Queen Maya is shown standing in the center, grasping a branch of tree above her with her right hand and supporting herself round her sister *Mahaparjapati* with her left hand. She wears a *paridhana*, a wreathed headdress, ear pendants, long necklace and bracelets. The infant Siddhartha which was originally coming out of her right side is lost and only traces are visible. Her attendant wears a sleeved jacket and *paridhana*. She has a much-damaged headband, earrings necklace, bracelets and heavy anklets. On the right side of Maya is the haloed and turbaned Indra shown two time, first standing and watching keenly the “holy birth” his left hand went in his mouth with astonishment, while right arm is raised up to shoulder, and then bent forward to receive the child in his outstretched arms. Below is the infant Siddhartha standing upright. The Indra is clad in *uttariya* in narrow mood and *paridhana*, an elaborate turban with high fantail crest, earrings and necklace. Behind the Maya’s attending *Mahaparjapati*, are two women clad in dress similar to the *Mahaparjapati*, the woman on the extreme right, holds a

handled *kamandalu* (Ever) in her right hand and a branch of palm tree in her left probably as flywhisk. In the background from left to right is haloed figure of Brahama clad in robe and with ascetic headdress. Next to him is a drummer with elaborate turban and earrings, next to him is again an ascetic with dress like preceding figure of Brahama. Central part of the background is covered with the branches of tree, beneath which Queen Maya is standing. On the extreme right side of the panel are two female dancers clad in dress like other attending ladies. Head of the extreme right dancer is lost.

Fig. 4 Birth and Seven Steps of Siddhartha

Material	Grey schist
Size	H: 63.50, W: 54.61 cm
Acc. No.	RD 331
Location	National Museum, Karachi

Condition: Broken, chipped and with soil incrustation. Top partly flat with rectangular tenon; left side almost straight; right side broken unevenly and missing. Bottom smooth where undamaged, with traces of a rectangular tenon on right.

Description: Crowded scene of the birth of Siddhartha. Queen Maya stands with the left leg across the right at the ankles, wears a *paridhana*, upper body lost. The haloed infant with *usnisa* emerges from her right side. Haloed Indra, wearing an elaborate turban, collar, necklace, *uttaria* and *paridhana*, bends forward to receive the infant. Below the haloed infant re-appears standing on the ground, where according to the traditions he took seven steps in the directions of each of the cardinal points. Behind Indra is haloed Brahma with clasped hands, wearing *uttariya* and *paridhana*; behind Indra are two bejeweled women turned towards a princely figure with elaborate turban, clad in *dhoti*. On extreme left are branches of a tree. In the second line are three women curiously watching the infant, the women are richly ornamented and with cross hatched wreath headdress. In the third line are haloed figures showering flowers on infant Siddhartha.

Fig. 5 Queen Maya and Siddhartha Return to Kapilavastu

Material	Grey schist
Size	H:17.78, W: 26.67 cm
Acc. No.	RD 323
Location	National Museum, Karachi

Condition: Both sides of the panel including cabin of the chariot are lost, lower right side of the fillet is chipped off.

Description: A man is leading a covered chariot drawn by two horses through a wooded region. Inside the chariot one catches glimpse of Maya; the child, however, is not there, but is seated on chariot pole and appears almost as big as his mother. On a relief in Calcutta, Maya is shown inside a similar chariot, drawn by bullocks,

but with the child in her arms.

Fig. 6 Marriage Procession of Siddhartha

Material	Grey schist
Size	H: 17, W: 39.5 cm
Acc. No.	RD 7
Location	Taxila Museum

Condition: Broken in to two parts and rejoined; top flat and smooth but broken irregularly from the center; bottom flat and smooth; left flat and right broken irregularly; chipped, defaced; a pinhole on the right side and with soil incrustation.

Description: Stupa drum panel showing marriage procession of the Siddhartha. The panel is divided in to two horizontal registers. The lower register is further divided in to small compartments by framed Corinthian pilasters. Read from right, within the two Corinthian pilasters is the scene of the marriage procession. The Bodhisattva Siddhartha emerges from the left, riding on a horse, horse reins are in his both hands and movement of the horse is slow. Siddhartha has long hair, locks of hair are visible above the ear and wears ear pendants. The figure is slightly chipped and defaced, so dress is not recognizable; in the background is a standing figure with long hair falling over the forehead; in front of the horses are two drummers with drums hanging on shoulders and hands raised for striking the drums; the figure in front of the horse is dressed in *uttariya* and *paridhana*, his drum is a small tambourine, next figure with bent body has a *mrdanga* (a large drum) and wears a *dhoti*, behind him is a figure with extraordinary long trumpet *turya*. In the left compartment, is shown a rectangular city gate with bastion and arrow slits. In front of the gate are two standing figures holding offerings in both hands in front of a fire alter. The figure on the left wears an elaborate turban, clad in *uttariya* and *paridhana* and a piece of cloth enriched with cross hatchings is hanging in his hands, below the offering. Figure on the right has long curly hair, locks of hair spread over the forehead and wears similar dress. In the upper register on the right is a bodhi tree with a standing figure wears *uttariya* and *paridhana*, left hand on hip and in right hand holds a bundle of grass and looking towards the tree; in the next scene, a bearded Brahman ascetic is sitting against a sala tree and probably plucking its fruit, on the other side of the tree is a haloed figure in monastic robe

probably Buddha, his right hand is extended towards the ascetic as begging the fruit, the figure is much chipped and defaced. Central part of the register is missing; on the left side are two seated figures, the figure on right wears a *dhoti* and seated cross legged, right hand placed at the edge of a window or cave, and left-hand rests on the ground, peeping inside, next is a crouching figure with right hand placed at the edge of the cave and he too is peeping inside the window. On the extreme left is a defaced and chipped sala tree.

An ovolo enriched with pointed leaves and framing fillets runs in the center, below is a moulded plinth with a shallow cavetto. Top is bordered with lotus petalled cornice.

Pub. in: Khan, M. Ashraf, Hasan & Lone, 2005: I, 79, No. 11; Khan, M. Bahadar 1994:17, No.5

Fig. 7 Bridal Procession

Material	Grey schist
Size	H: 40.64, W: 28 cm
Acc. No.	RD 324
Location	National Museum, Karachi

Condition: Broken; right half of the panel is missing; surface is badly chipped off; facial features are not recognizable.

Description: The relief panel depicts the scene of the departure of Yashodhara from her parent's home to the palace of Siddhartha. Yashodhara is carried in a palanquin, which has short legs and long wooden handles; it is covered with a pleated cloth. The palanquin is carried by two carriers (*kahars*), both are naked saved for a short *dhoti* (loin) which is tightened around the waist in a graceful manner. A female figure with a *kamandalu* (Ever) in her right hand is following the palanquin, her head and upper left side has lost. She is clad in *paridhana*, a shirt reaching to her waist and a and shawl, covering her shoulders. She wears a heavy anklet. In the background behind the palanquin is a female guard holding a lance in her both hands in front of the breast, she is clad in *paridhana* and shawl falling on her shoulders, she has long ear pendants and round featureless bracelets in both hands. Blow the palanquin in the background is a defaced figure, traces of its broken feet are visible on the ground. The panel is bordered with a fillet, lower fillet

is plain while upper border is decorated with brick patterns.

Pub. in: Ingholt 1957: 57, No. 35: NMP, Karachi 1964: 13, No. 14;

Fig. 8 Meditation of the Bodhisattva Siddhartha

Material	Grey schist
Size	H: 19.5, W: 36.83 cm
Acc. No.	RD 315
Location	National Museum, Karachi

Condition: slightly chipped, pitted and defaced.

Description: Stupa drum panel depicting meditation of the Bodhisattva Siddhartha. The Bodhisattva has fleshy face, broad forehead, eyes with heavy lids, shaped lips and sturdy neck. Seated on a low couch in *Dhyana mudra* (Meditation pose). The couch is cushioned and covered with a pleated cloth. The Bodhisattva has a large halo and elaborate turban with large fantail crest with conical ornament from the lower side secured with a plain band, a large cylindrical gem on the forehead connects the cords of the turban, both sides of the turban in between the bands are decorated with crosshatchings. Other ornaments consist of heavy ear pendants, a featureless broad collar around the neck and a flexible necklace, of breast length which terminates in a gem held by two monsters in their mouths. The garment consists of an *uttariya* and *paridhana*. *Uttariya* with thick folds falling from under the elbow on to the left leg, front portion of the *uttariya* passes below the hands and forms a thick semicircular band. The drapery folds are ridged and terraced in fair relief. On the right side of the Bodhisattva, in the front line are two female devotees in *anjali mudra*, clad in *uttariya* in broad mood and trouser with ridged folds, wearing long ear pendants and bracelets, faces are fleshy, hair falls on the forehead, behind these are two other females in the same fashion and manner. On the left side of the Bodhisattva, in front line are two male figures in *anjali mudra*, both are clad in tunics of knees length having ridged and terraced folds, fastened around the waist with a girdle. Both figures have curly hair, giving a basket like appearance. Figure near to the Bodhisattva has elongated bony face, aquiline nose and long pointed and dropping moustache; wears heavy ear pendants and bracelets; person next to him has somewhat fleshy face, he wears bracelets; in the backline are two male figures having similar attires and ornaments.

Lower side of the panel has a moulding in three stages, top has a cornice decorated with saw-tooth design, either side of the panel has Corinthian pilaster.

Fig. 9 Palace life, the ordination of Nanda and Buddha with attendants

Material	Grey schist
Size	H: 68.5, W: 52 cm
Acc. No.	RD 332
Location	National Museum, Karachi

Condition: Edges slightly broken, chipped and exfoliated. Figures defaced and damaged. Cramp mortise to each side; nail holes in upper and middle register.

Description: Slightly tapering central part of a false gable with three horizontal registers; lower edge of the panel is provided with a plain fillet; vertical borders on either side are decorated with foliage and pointed ovolo; top border represents a parapet wall with oblong pigeon holes and saw-tooth decoration. Upper register shows palace life of Siddhartha, in the center Siddhartha is seated on a couch under a trapezoidal arch and a female is dancing in front of him, on the right-side foreground is a drummer, while on the left side foreground is a kneeling female. On either side of the central trapezoidal arch two female figures are standing under ogee arches. Two male figures are present on either side of the central arch in balconies. Figure on right side is clad in monastic robe, while the figure on the left standing behind the balustrade has an elaborate turban.

Architectural elements of the central register consist of a four-centered arch flanked by trapezoidal arches surmounted by a cornice decorated with saw tooth and acanthus leaves motifs. On left side under the trapezoidal arch, Nanda is sitting on a couch next to his bride with a mirror in her both hands she is turned towards Nanda. In the central four centered arch, Buddha is standing in the gesture of arguments to convince Nanda to leave the worldly life and enter into *sanga*, who is standing in front of him with bowed head and clasped hands. Behind the Buddha is a monk. In the extreme right, Buddha is standing under a trapezoidal arch in *abhaya* or probably in arguing gesture, turned towards a figure standing against the wall.

The lower register represents three Buddha figures seated on a low matted

couch in reassurance pose. Four princely figures are standing behind the Buddhas. A female figure on left side and a turbaned male figure on right side. A child clad in *dhoti* is offering some gift to the central Buddha.

Fig. 10 The renunciation

Material	Grey schist
Size	H: 20, W: 32 cm
Acc. No.	RD 322
Location	Taxila Museum

Condition: Broken, defaced, chipped and with soil incrustation. Top and left side of the relief are broken irregularly, bottom flat and smooth, right side flat and smooth.

Description: Fragment of a relief showing part of the renunciation scene of the Siddhartha. Only left side of the panel is preserved which depicts sleep of the female court musicians. On extreme left of the panel upper corner of the bed of the royal couple with pillow is survived, below the bed a female is sleeping resting with the leg of the bed, one is standing cross legged holding the leg of the bed, she wears *sari* behind this another female is standing against the wall her left hand is behind the neck while right is resting on her abdomen, she is wearing necklace, one in the extreme right is resting against the wall clad in *sari* and multiple bracelets in the arms. One musician is sleeping in front with head resting on the drum.

Fig. 11 The Birth, Renunciation and Great Departure of Siddhartha

Material	Grey schist
Size	H: 46, W:28 cm
Acc. No.	RD 335
Location	National Museum, Karachi

Condition: Border of the upper most panel is chipped off; the lower most panel is damaged on the left. The panel contains three nail holes. The panel has a square tenon at bottom.

Description: A false gable divided in three registers depicting great events of Siddhartha's life-his birth, renunciation and great departure. The upper most panel

represents the birth of Prince Siddhartha showing Queen Maya under the sala tree in Lumbini garden with *Mahaparjapati* supporting her. On the left Indra receives the newly born child. The middle panel shows Siddhartha stepping down from his couch, while Yashodhara is in sound sleep, reclining against the pillow. To the right is a sleeping female drummer, her chin rests on drum. On the left Chandaka holds rein of Kanthaka with his right hand and an umbrella in his left. The lower most panel portrays the Great Departure of Siddhartha. The Bodhisattva is leaving his palace riding Kanthaka, whose hoofs are lifted by heavenly creatures. On the right side, Chandaka is shown with a parasol holding up above the head of the Bodhisattva. Other figures in the panel represents the city goddess of Kapilavastu, Vajrapani in the background and representative of the gods. Bottom is provided with a plain fillet, while rest of the borders are enriched with saw-tooth decoration. Lower and middle registers are separated by a line of acanthus leaves, while middle and top registers are divided by incased petals. Volute is decorated with beaked bird's head and a jaybird sitting on either side.

Fig. 12 Farewell of Chandaka and Kanthaka

Material	Grey schist
Size	H:12, W:20 cm
Location	Taxila Museum
Acc. No.	RD 124

Condition: Broken, chipped, pitted and with soil incrustation. Top is slightly broken and uneven, other three sides are smooth.

Description: Relief showing the farewell of Kanthaka, on the left Bodhisattva handing over the jewelry and turban to the Chandaka another figure stands on the extreme left. All figures are much defaced and chipped, details of the dresses and other features are not clearly visible. His favourite horse Kanthaka is kneeling and licking the feet of his master. On the right side is a *Yaksha* standing cross legged, on an encased base of a Persepolitan pillar and with left hand holds branch of a palm tree. The *Yaksha* is clad in *uttariya* and *paridhana* but much defaced condition and all features are not clearly visible.

Fig. 13 **Fragment depicting farewell of Kanthaka**

Material	Black schist
Size	H:14, W: 8.3 cm
Acc. No.	RD 326
Location	Taxila Museum

Condition: Broken, chipped, pitted and with soil incrustation.

Description: Fragment of a relief panel depicting the scene of the farewell of Kanthaka. Forepart of the Kanthaka up to neck is missing, forelegs are in kneeling position, saddle is tightened on its back with a broad strap. Chandaka with a parasol is in background, his head turned to his right, as watching to Siddhartha (missing), he has curly hair ear pendants, clad in *uttariya*, leaving right shoulder necked, the *uttariya* has broad folds with low and flattened ridges. On the extreme right of the panel and behind the Kanthaka is a defaced figure, standing and displaying *anjali mudra* (adoration), the figure is clad in *uttariya* and *paridhana* having low folds with flattened ridges, same as Chandaka's dress. The lower side of the panel has a plain fillet.

Fig. 14 **First Meeting with the Brahman**

Material	Grey schist
Size	H:47, W: 30 cm
Acc. No.	RD 314
Location	National Museum, Karachi

Condition: Broken, chipped, exfoliated and with soil incrustation. Top flat and smooth except both ends which are broken and chipped, left straight, bottom smooth and flat, right partially chipped off.

Description: Right part of a panel depicts a Brahman in his hut and a *yakshi*. From the left is a Brahman in his bamboo hut. He is sitting on a rolled mat or couch. He wears a *dhoti* covering his legs up to knees; *dhoti* has vertical folds with rounded edges. Left hand is placed on the couch, while right hand is raised up to the height of shoulder with palm outward, a gesture of addressing to the personage standing in front of him. The scene is quite identical with the first meeting of Buddha with an ascetic Brahman who lived in the forest. On the roof of the hut is a branch with

pointed leaves. Adjacent to the hut is an incased figure of a *yakshi*. She stands on a pot like pedestal. The pedestal has a beaded border in the center and stepped plinth below. She wears an *uttariya* in broad mood leaving right shoulder and breast necked. *Paridhana* is fastened around the waist with a tunic; folds of *paridhana* are broad and with round edges. She holds a long-embroidered wreath in both hands. Headdress consists of a high wreathed diadem with a budding lotus in front. Ornaments consist of a neck band, a long two strand necklace of beads, pair of round bracelets in both hands and heavy plain anklets. Bottom has a plain fillet while top has brick patron below a plain fillet.

Fig.15 Attack and retreat of Mara

Material	Black schist
Size	H: 24.5, W: 40 cm
Acc. No.	NW.55
Location	Taxila Museum

Condition: Broken, damaged, chipped, pitted and with soil incrustation.

Description: Large stupa drum panel, broken from the right side, divided into two compartments. On the right side of the panel is the scene of the attack and retreat of the Mara's hosts. Haloed Buddha is seated on a grass strewn throne peacefully, he holds drapery in his left hand, while the right hand is on the knee. The Buddha has fleshy face, eyes with heavy lids, long ear lobes and moustache. The robe covers both shoulders, folds of the drapery are narrow and in low relief. Large halo set in the acanthus leaves, hair arranged backward, high *ushnisha* is fastened with a cord. The throne of the Buddha is surrounded by the Mara's demons having terrible faces, long hair, bulging eyes and beast headed figures, but all are standing peacefully and watching the Buddha; one figure is prostrated in front of the Buddha. Mara himself is appeared on the right side of the throne, wearing elaborate turban, necklaces and clad in warrior's dress with left hand on the hilt of the sword, but from his body language and facial expressions it seems that he is not in attacking position but terrified and running outside the scene, his face is turned towards the Buddha and terrifyingly looking to him.

The panel is divided in to two registers by a rectangular frame in which is

standing an imposing *yakshi* cross legged under a canopy of leaves, her right hand is placed on hips; clad in *uttariya* and *paridhana* with narrow folds; headdress consists of a diadem decorated with crisscross lines. On the left side of the panel are four haloed figures with elaborate turbans having high fantail crests; the figures in foreground are in *anjali mudra*, clad in *uttariya* in narrow mode leaving right shoulders naked and *paridhana*, folds of the drapery are narrow with rounded edges. Ornaments consist of round ear rings, bracelets and necklaces. Rest of the scene is missing. Upper border of the panel is decorated with acanthus leaves, while the lower side has moulded fillet.

Fig. 16 The Buddha presents Serpent to Kasyapa

Material	Grey schist
Size	H: 40.64, W: 30.48 cm
Acc. No.	RD 325
Location	National Museum, Karachi

Condition: Left side of the panel is broken diagonally, surface is chipped off and corroded.

Description: This scene seems to take place outside the fire temple, and shows the Buddha presenting Kasyapa with the black serpent, now lying innocuously in his alms bowl. The Buddha has broad halo, hair combed backward and with a squat *ushniha*, clad in monastic robe having folds with thin ridges. His right hand is raised up to his chest with palm inward, on his left palm he holds his begging bowl with the serpent. On the left of the Buddha, stands Kasyapa with slightly bent body, looking astonishingly to the serpent, he is clad in short *dhoti*, followed by his brother standing cross-legged with the support of a long staff. In the background are seven Brahman novices with shaven faces and long hair having chignons on top. At the left a youthful Vajrapani can be seen, undoubtedly followed by the third Kasyapa and more Brahman novices.

Fig. 17 Buddha visits to Rajgira

Material	Grey Schist
Size	H: 22, W: 72.3 cm
Acc. No.	RD 321

Location National Museum, Karachi

Condition: Broken, chipped, exfoliated, cracked and with light soil incrustation.

Description: Relief panel depicts visit of the Buddha to Rajgira. The Buddha standing in the middle of the panel, displaying *abhaya mudra*. Face of the Buddha is damaged, he has low squat *ushnisha*, clad in monastic robe having thin folds with rounded ridges. On the left side of the Buddha is an aged and bearded figure of Vajrapani with Vajra in his left hand, clad in *dhoti* reaching to his knees. Next to the Vajrapani, are two shaven headed monks, clad in long monastic robes, their left hands raised up the chest are also covered in robes. On the right side of the Buddha are three princely figures in *Anjali mudra*. The figures have elaborated turbans with central gem on forehead and high fantail crest. They are bedecked with long ear pendants, bracelets and armlets, clad in *uttariya* and *paridhana* with thin folds. In the background are six princely figures in *Anjali mudra*, wear same costumes and jewelry as preceding princely figures.

The panel has a flat featureless fillet and two tenons on the top, upper and either side of the panel, inside the fillet has a frame with incised lines. The panel has four holes for nails.

Fig. 18 Offering Scene

Material	Grey schist
Size	H: 16.5, W: 22 cm
Acc. No.	RD 327
Location	Taxila Museum

Condition: Broken, chipped, cracked and with soil incrustation. Top and bottom flat; left side broken diagonally; edges slightly chipped. Surface seems reddish due to fire.

Description: Right side of a relief showing offering and worship. Four princely figures standing in a line. Central part of the panel is missing. Read from the left, bust of a princely figure wears turban with high fantail crest fastened with a cord at its base and a double tassel on left side, some hair is visible in between the ear and turban, facial features are not clear; wears ear pendants, a broad and flat neckband,

body below the chest is missing; next is another princely figure with similar turban as preceding figure, ear pendants and a flat neckband; somewhat long face, broad forehead, eyes are damaged, long nose with broad nostrils, benched lips and a depression below the lower lip, chin is cracked; wears *uttariya* and *paridhana* with thick texture, holds a bowl in front of the chest. Third figure with similar headdress, ear pendants and neckband; hands in *anjali mudra*; dressed in the similar manner as preceding figure; long face, broad forehead, long nose and shaped lips, eyes are slightly defaced. The figure on the extreme right is also in *Anjali mudra* resting against the Corinthian pilaster, has thick locks of the curly hair and chignon on the top fastened with a cord, wears ear pendants, neckband; clad in the similar dress; face is slightly chipped. On the right side is a framing Corinthian pilaster bearing figure of Amorini on both sides with clasped hands. Shaft and a Corinthian capital support the cornice decorated with saw-tooth design.

Fig. 19 Death of the Buddha and Worship of Maitreya

Material	Black Schist
Size	H: 22, W: 72.3 cm
Acc. No.	WTG. 6
Location	Taxila Museum

Condition: Chipped, defaced, exfoliated and with soil incrustation. Top flat and smooth; bottom flat but chipped and pitted; both sides are straight and slightly chipped; the panel has five pinholes; two cramp mortises on the top, one in each corner; vertical chisel grooves on the backside, width of the grooves is one centimeter.

Description: Long panel divided in to two vertical registers by a Corinthian pilaster. Left panel depicts death scene of the Buddha. In the center of the compartment Buddha is lying on a couch. His feet are covered and his right knee is flexed forward; his robe, over both shoulders and covering his left hand, has regular curving and rounded ridges for drapery folds; head of the Buddha is defaced but large circular *ushnisha* fastened with a cord at its base is very clear; his face is long and oval, other features of the face are not visible; under his right hand is a high pillow; a cloth hangs between the turned legs with a wide pleat in the middle.

In front of the couch a monk, perhaps, Ananda, his right shoulder bare, with right hand on the head and left on the chest, left leg stretched on the backside and right bent below the body is almost falling on the ground with grief besides him is another meditating figure, presumably *Subhadra* with wrapped head and both shoulders covered. A nude monk is standing at the head of the bed, he holds a piece of cloth in his left hand, right hand below the elbow is missing, face and rest of the body chipped; next to him is a defaced figure wears robe, right hand placed on his chest while in left hand he holds a defaced object. Behind above is a princely figure with both hands raised, left arm missing from elbow while the right hand is slightly damaged, the figure is dressed in *uttariya*; has an elaborate turban, ear pendants, necklace and bracelets. Behind the head of the Buddha is standing an aged, bearded Vajrapani with vajra in his left hand, right arm is missing from shoulder; next is a princely figure with left hand on the head while right arm from the shoulder is missing; has elaborate turban with high fantail crest, ear pendants and neckband; another princely figure is standing near the feet of the Master, clad in *uttariya*, has similar headdress as preceding figure and holding his shoulders with opposite hands. Above behind are two headless figures with right hands raised in the air. Below a palm tree two figures converse, heads of both the figures are damaged; the figure on left is with right shoulder bare, right hand in front of the chest and left hand wrapped in the robe; the figure on right holds a long staff in his left hand and right hand raised as talking gesture, his robe covers left shoulder.

Right compartment of the panel shows Bodhisattva Maitreya with princely figures and worshippers. The Bodhisattva in abhaya mudra seated on a high lion throne *simhasana*. Throne is covered with a cloth, hanging down between the lion figures and has tassels on the pleated ends; in front of the throne is placed a footrest; the throne has supporting walls on both sides and above these walls, were candle stands, now lost and only traces are visible. The Bodhisattva wears *uttariya* leaving right shoulder bare and covering the whole lower body including knees, folds of the drapery are gathered on the left shoulder and hem is placed on left arms, folds of the drapery are defaced. Right hand originally in abhaya, now lost from forearm; left hand is placed in his lap and holds a water flask between the index and central finger, now defaced. Halo of the figure defaced and only a dim profile is visible, has long curly hair, locks of the hair descending over the shoulders;

face is chipped, and features are not visible; Jewelry comprises a flat neckband and a long necklace of flexible chain, defaced now.

On the left side of the Bodhisattva is seated a princely figure on a high couch in European fashion, clad in *uttariya*; his right hand is raised and left placed on his thigh; wears turban with high fantail crest; bedecked with ear pendants, neckband, long necklace of flexible chain with gems on intervals and a cylindrical central bead and bracelets. His feet are placed on a footrest; legs of the couch are turned in bead-and-reel pattern. On his left is a standing a figure with damaged head in *anjali mudra*, dressed in *uttariya* and *paridhana*, wears ear pendants, neckband and bracelets. In the background is a bust of turbaned figure. Above is a balcony with a balustrade of chequerboard pattern with busts of three figures, probably female with long necklaces, ear pendants and chaplets above the forehead; the figures are in defaced condition.

On the right side of the Bodhisattva, is a figure with damaged head, seated on a couch in European fashion, feet placed on a footrest; legs of the couch are turned in bead-and-reel pattern. The figure wears *uttariya*, folds of the *uttariya* are chipped over the legs; left hand raised but damaged; right hand missing from elbow, above elbow chipped; bedecked with a long necklace and neckband. Behind him is a standing figure in *anjali mudra*; dressed in *uttariya* and *paridhana*; wears elaborate turban, ear pendants and neckband; figure is slightly defaced and chipped. Above is a balcony with balustrade in saw-tooth pattern; busts of two figures adorned with chaplets on the heads and ear pendants; hand of the figure on left is raised above the balustrade.

The Corinthian pilaster in the center of the relief has a Buddha image on its shaft. Buddha is in meditation, seated on a lotus flower with centrally grooved petals. The pilaster has usual base moulding and capital.

Fig. 20 Coffin Bearers

Material	Grey schist
Size	H: 38.10, W: 20 cm
Acc. No.	RD 319
Location	Taxila Museum

Condition: Broken pitted and with soil incrustation.

Description: Fragment of a relief panel depicting coffin of the Buddha, being transported to the *shamshan ghat* (place of cremation). The coffin is carried by two sturdy figures on their shoulders and with the support of hands, left legs of the figures are stepped forward and knees are bent, their hair is jumbled, they wear tight loins fastened with a girdle around the waist. The coffin is a plain. Above the coffin, probably in a balcony or rooftop is a figure in *anjali mudra*, he has a fleshy face, headdress consists of a band or ribbon fastened on the forehead and backward combed hair.

The panel has a plain fillet at bottom with a socket to fix the panel with other one.

Fig. 21 Worship and Guarding of the Relics Urn

Material	Grey schist
Size	H: 30.48, W: 45.72 cm
Acc. No.	RD 320
Location	National Museum, Karachi

Condition: Broken, chipped pitted, stained with rust and light soil incrustation.

Description: Architectural fragment depicting worship of the relics. Long oblong panel broken from either side saved for two compartments divided by a Persopolitan pilaster. Reading from the right is a defaced figure and badly chipped Persopolitan pilaster; next to the pilaster under an ogee arch, is a pedestal with moulded legs which is covered with a pleated cloth. On the top of the pedestal is placed the relic urn which is also covered with cloth. Next is the pilaster with round moulded base, shaft is slightly tapering. Below capital are three biconical mouldings, above mouldings, is the capital with four figures of dears instead of usual bull figures. In the left compartment is a kneeling figure in *anjali mudra* under an ogee arch. Half portion of the arch along with the hinder part of the figure is missing. The figure wears an elaborate turban with high fantail crest, it is clad in *uttariya and paridhana* which is badly chipped off. In front of the kneeling figure are the traces of a standing figure, probably a guard. Bottom of the panel is plain, while, upper border is decorated with acanthus leaves. The panel has two holes for nails.

Individual Images of the Buddha

Fig. 22 Standing Buddha displaying abhaya mudra

Material	Grey schist
Size	H: 154.94, W: 58 cm
Acc. No.	RD 311
Location	National Museum, Karachi

Condition: Feet and right (*abhaya*) hand missing; drapery folds are defaced; soil incrustation in deeper areas of the drapery folds.

Description: Standing figure of Buddha in *abhaya mudra*. The figure has a large halo, curly and wavy hair squat *ushnish* with tight knitted hair arranged in three lines. It has long ear lobes, broad forehead, *urna* is not depicted; the figure has half closed long eyes, heavy lids and sharp eyebrows; nose is damaged and properly shaped benched lips. The figure is clothed to the neck, the *samghati* upheld by the right arm revealing the side and lower edge of the undergarment (*antara-vasaka*). The right hand, now lost, was in *abhaya mudra*. The left hand held the edge of the robe. The robe has thin folds with properly rounded ridges, while *paridhana* has vertical deep folds with round ridges.

Fig. 23 Standing image of the Buddha displaying abhaya mudra

Material	Grey schist
Size	H: 86.5, W: 32 cm
Acc. No.	W-1
Location	Taxila Museum

Condition: Halo broken diagonally and repaired, upper left edge of the halo is broken, prepared separately and attached on the shoulder, head broken and re-fixed; thumb and small finger of the *abhaya* hand are broken; drapery folds below the *abhaya* hand are damaged; original feet and front portion of the pedestal broken and restored with dark grey schist; a carinated projection between the legs.

Description: Image of the Buddha in *abhaya mudra*, haloed and standing on a low pedestal, the front embellished by four four-petalled eglantines separated by square frames. The figure is clothed to the neck, the *samghati* upheld by the right arm revealing the side and lower edge of the under-garment (*antara-vasaka*). The right hand is in *abhaya-mudra*; the left holds the edge of the robe. The hair is treated

naturally in waves and arranged upward, circular high *ushnisha*; the *urna* is a circular projection; brows are shown by a chiseled line; large slanting eyes, half open and with prominent lids; long nose with slightly flattened edge; shaped lips with deep corners; elongated earlobes.

Fig. 24 Head of the Buddha

Material	Grey schist
Size	H: 8, W: 3.2 cm
Acc. No.	RD 207
Location	Taxila Museum

Condition: Badly damaged, chipped and defaced, surface is pitted and soil incrustation is observed.

Description: Buddha head with wavy hair arranged upward terminates in high round *ushnisha*, convex forehead, *urna* in relief, small slanting eyes with heavy eyelids, eyeballs are sunken, badly damaged thick and round nose, upper lip is thick and straight while lower lip is pressed inward, corners are deep, face is somewhat long but flashy.

Fig. 25 Head of the Buddha detached from a panel

Material	Grey schist
Size	H: 5.1, W: 7.8 cm
Acc. No.	RD 49
Location	Taxila Museum

Condition: Left half of the halo is broken, lower body missing, nose partially damaged and with high soil incrustation.

Description: Fragment of a relief saved for haloed head of Buddha; large flat halo; thick locks of curly hair arranged backward and terminate in a squat chignon; narrow forehead, *urna* is not visible due to soil incrustation; half opened eyes with prominent lids and narrow slits; long ear lobes.

Fig. 26 Mutilated Head of the Buddha

Material	Grey schist
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Size	H: 5.1, W: 3.1 cm.
Acc. No.	RD 208
Location	Taxila Museum

Condition: Chipped, damaged and defaced head with soil incrustation.

Description: Head of the Buddha with oval shaped face in much defaced condition. Curly hair arranged backward, low *ushnisha* on the top of the head, broad forehead, half opened sunken eyes, long nose which is badly chipped and defaced, shaped lips, long earlobes. Small crakes have been developed on the left cheek.

Fig. 27 Mutilated Head of the Buddha:

Material	Grey schist
Size	H: 5.3, W: 4.4 cm.
Acc. No.	RD 206
Location	Taxila Museum

Condition: Badly defaced and chipped head with pitted surface, accession number written on its proper right cheek in red colour; lime and soil incrustation; neck broken irregularly.

Description: Buddha head with oval shaped face; hair arranged backward from the forehead; small pointed *ushnisha* on the top of the head; broad forehead; half opened sunken eyes with prominent lids. Nose is badly chipped; shaped lips, long earlobes; wrinkles below the chin.

Bodhisattvas

Fig. 28 Standing image of the Bodhisattva Siddhartha

Material	Grey schist
Size	H: 93.98, W:48.26 cm
Acc. No.	RD 312
Location	National Museum, Karachi

Condition: Hands and feet missing, folds of drapery are partially chipped off; hard soil deposits are seen on the body.

Description: The Bodhisattva Siddhartha standing and displaying *abhaya mudra*, with left hand on the hip. The figure is clad in a *dhoti* tied at the waist; a light shawl hangs from the left shoulder, across the chest and round the right thigh, leaving the chest bare; folds of the drapery are in narrow mode and with rounded edges. The figure has long curly hair falling on its shoulders and on the top of the head the hair is tied in a chignon, below, it is bound by strings of beads with a cylindrical clasp in front. Save for a thin pointed moustache, the face is clean-shaven. *Urna* is depicted by a round raised area, sharp eyebrows, heavy eyelids, half open eyes, long pointed nose and properly shaped beched lips.

Ornaments consist of long ear pendants, a flat jeweled collar, a breast chain passing over the left shoulder and under the right arm, to which two cylindrical amulet-holders are attached. In front of the body and over these, a necklace of thick, flexible chain work terminates in a cylindrical ornament held by two monsters. On the right arm is a trefoil armband fastened with a multi-strands cord.

Fig. 29 Standing Bodhisattva Siddhartha

Material	Grey schist
Size	H.109.22, W: 41 cm
Acc. No.	RD 329
Location	National Museum, Karachi

Condition: Broken, chipped and defaced. Half portion of halo lost, turban crest damaged and tip of nose chipped off; *abhaya* forearm lost; figures at pedestal defaced; edges of *uttariya*, beads in necklace and bracelet have semi-perforations of various sizes.

Description: Bodhisattva Siddhartha standing on a raised pedestal decorated with the scene of the worship of the Bodhi Tree, with two figures in *anjali mudra* on either side. The Bodhisattva wears sandals with jeweled lacing. Forearm of the right (*abhaya*) hand is lost and the left resting at waist height. The *uttariya* is in the narrow mode, dropped on the left shoulder hangs gracefully in front and resting on the right arm leaves the upper part of the body bare. Edges of the *uttariya* contain semi-perforated holes of various sizes for fixing gemstones or any other decorative element. The usual *paridhana* tude at the waist and falling in graceful folds to the ankles. The drapery folds are mainly ridged and terraced with distinct V-shapes in front of the right leg.

The jewels comprise a flat jeweled collar, a flexible shoulder chain, a multiple strands necklace with two monster figures holding beads/gems in their mouths, all beads have holes for fixing gems and a breast chain passing over the left shoulder and under the right arm to which three oblong amulets are attached. On each arm is a trefoil arm band, a pair of bracelets is worn in left hand. The Bodhisattva has long oval face, well-shaped lips with wavy moustache, chin is full. Half open eyes have heavy lids, *urna* is in low relief. Long ear pendants, only right-side pendant is survived. Central crest of the turban is missing; however, three strands of the turban having rosettes on either side and terminated in an oblong central gem are in well preserve condition.

Fig. 30 Bodhisattva Maitreya

Material	Grey schist
Size	H. 96.52, W: 38 cm
Acc. No.	RD 330
Location	National Museum, Karachi

Condition: Broken and exfoliated. Both forearms and feet lost, halo broken, nose slightly damaged, rob edges damaged and partially chipped off and with soil incrustation.

Description: Standing Bodhisattva, probably Maitreya, originally in *abhaya* (reassurance pose) and holding a water flask in left hand. The Bodhisattva is clad in *uttariya* and *paridhan*. The *uttariya* is worn in narrow mood and over the left upper

arm, the thicker lower edge runs under the shoulder loop, and a tasseled end hangs behind. The usual *paridhana* is twisted and knotted gracefully in front. *Paridhana* is damaged on left side where water flask was attached. The drapery folds are in broad strips with rounded edges.

Oval shaped face with sharp edges for eyebrows forming a sharp curve in the center and has raised *urna*. Long half opened almond eyes with prominent lids. The moustache is like small pointed thorn, lips shaped. Over the raised *urna* the hair is in short corkscrew curls and the chignon is secured by a twisted string with, in front, a small oblong bead, from which two strands of round beads emerge and come downward above the forehead, where these strands are fastened with a disc shaped ornament at each side and then again fixed in the string on chignon forming triangular pattern all around the head. On the backside, long locks are fallen on the shoulders. Ornaments consist of long ear pendants, collar decorated with central inlaid sun flower, wavy lines and round beads. Multiple strand necklace terminates in the heads of two monsters which are holding an oblong bead. Lower chest string of beads has cylindrical boxes of *yantras*.

Fig. 31 Bodhisattva Maitreya

Material	Grey schist
Size	H:114, W: 30 cm
Acc. No.	RD 333
Location	National Museum, Karachi

Condition: Halo broken, right arm from shoulder lost; tip of nose damaged, pedestal and right foot slightly chipped off. Nail-holes present in the area between the feet and in the garment near left arm.

Description: The figure has large halo behind the head. The arrangement of the hair at the top of the head, in two loops forming a horizontal figure "8", seems to be a characteristic of Maitreya. Curls of the hair are arranged backward on forehead. Hair below the knot and on the forehead, is fastened with a strand of round and cylindrical beads; wears long ear pendants. It has oval shaped face; half opened eyes; shaped lips and wears a long wavy mustache. The principal chain necklace here terminates in the heads of two monsters fighting for a jewel, and in addition to

the amulet chain there are two jeweled chains passing from the left shoulder across the chest; below the necklace there is a broad band around the neck decorated with eglantines and gems. The shawl ends on the right in a cord, tipped with a tassel. The drapery is quite transparent and over the right leg shows rippling folds done with rather thin ridges. The remaining folds of the *dhoiti* are deeply undercut between the legs and show here and over the left leg the characteristic angular folds, the edges of which are rendered in the familiar zigzag design. In his left hand Maitreya holds the water flask, decorated with an incised pattern. On the base a central object, probably an incense altar, is flanked by two worshippers on either side.

Fig. 32 Seated Maitreya displaying Dhyana mudra

Material	Grey schist
Size	H:54, W: 34 cm
Acc. No.	W.T.G. 10
Location	Taxila Museum

Condition: Half right portion of the halo is missing; nose and eyelids are slightly damaged; drapery folds are chipped and pitted.

Description: Bodhisattva Maitreya in *dhyana mudra* with water flask in the fingers of the left hand and seated on a narrow circular plinth with a large flange below for insertion in to a base. The large halo is broken. Wig like curly hair fasten with a band, loop at the top and chignon, long strands of hair descending over the shoulders. The urna is shown as a small circular projection. Half open eyes with big eyeballs and prominent lids; nose is rather thick and round with damaged nostrils; this lips with a depression below the lower lip; oval shaped flashy face. Ornaments comprise round ear pendants, a torque decorated with pendants and square designs; a flexible shoulder chain, bejewelled at intervals; a similar necklace hanging to the right of the chest and a breast-chain passing over the left shoulder and under the right arm, to which three cylindrical amulet-holders attached. In front of the body and over these, a necklace of thick, flexible chain work terminates in an ornament on which two monsters, facing, hold between them, by cords, a cylindrical gem. On the right arm is a trefoil armlet with straight base and bracelets.

The garments consist of an *uttariya* and *paridhana*. The *uttariya* with thick undulating and tasseled length falling from under the elbow onto the left leg, front portion of the *uttariya* passes below the hands and forms a thick semicircular band which covers the front portion of the pedestal, the drapery folds are ridged and terraced in fair relief.

Fig. 33 Seated Maitreya displaying Dhyana mudra

Material	Grey schist
Size	H:54, W: 34 cm
Acc. No.	W.T.G. 2
Location	Taxila Museum

Condition: Halo and face slightly chipped and nose damaged; fingers of the *abhaya* hand damaged; drapery folds chipped.

Description: Bodhisattva Maitreya in *abhaya* mudra seated on a low pedestal, the damaged *abhaya* hand, with a plain raised circle on the palm and with webbed fingers, is oblique to the body, the thumb and fingers of the other hand are somewhat fluid and with visible nails. The water pot held between index and middle finger is plain. Large halo decorated with incised lines and lotus petals around the edges of the halo, wig like curly hair top knot is broken, urna is shown in relief, eyebrows are marked with a thin raised line, eyes are half open with prominent eyelids, round nose, tip of the nose is chipped, lips are thin with deep corners, and round face; wearing long ear pendants with tassels and lion heads, bejeweled with a flat neckband, a flexible shoulder chain, a similar necklace hanging in front of the chest.

Fig. 34 Maitreya in Reassurance Pose Flanked by Worshippers

Material	Grey schist
Size	H: 16.5, W: 29.2 cm
Acc. No.	RD 318
Location	National Museum, Karachi

Condition: Broken and chipped. Top almost flat and slightly chipped; left side flat; bottom flat and smooth; right side broken irregularly.

Description: Left half part of an oblong relief panel. In the center haloed Maitreya seated on a cushioned pedestal, front of the pedestal is covered with pleated cloth. Maitreya is in *abhaya mudra* (reassurance pose), hair arranged backward from the forehead and a low *ushnisha* on the top of the head. The figure is clad in *uttariya* in narrow mood, leaving right shoulder and chest bare and *paridhana*. The ornaments consist of heavy ear pendants, bracelet in *abhaya* hand and a flexible chain work terminates in a cylindrical gem, held by two monsters in their mouths. The right side of the panel is missing; at the left end is an Indo-Corinthian pilaster. To Maitreya's right stand four worshippers clad in tunics and trousers. The one nearest to Maitreya has a bowl with in each hand; the three other stand with hands clasped in adoration. Lower side of the panel has a plain fillet while, top has a cornice with saw tooth decoration, resting on Corinthian pilasters.

Fig. 35 Bodhisattva Padmapani

Material	Grey schist
Size	H: 7.4, W: 5.5 cm
Acc. No.	RD 37
Location	Taxila Museum

Condition: Head and feet broken; hand and drapery folds chipped and defaced; hard deposits of soil accumulated on the whole figure.

Description: Bodhisattva Padmapani seated on a low couch in European fashion, his left-hand rests on the thigh and holds lotus flower between the index and the middle finger, right hand, head and feet are missing. The figure wears *uttariya* and *paridhana*. The figure also wears a bracelet in the left hand.

Fig. 36 Mutilated bust of the Turbaned Bodhisattva

Material	Grey schist
Size	Ht. 6.2, W: 4.3 cm
Acc. No.	RD 24
Location	Taxila Museum

Condition: Broken from the chest; badly corroded and mutilate, soil incrustation in folds of drapery and strands of long hair; left side of halo is broken.

Description: Bust of a haloed figure of Bodhisattva, features are not clearly visible due to bad state of preservation. Traces of turban are recognizable; two fragmentary decorative strands of the turban which once encircled the head are seen above its right ear and an eglantine on left side; locks of long wavy hair falling abundantly onto both shoulders. Features of the face are completely mutilated. Corroded folds of drapery (*uttariya*) cover the upper left arm and right shoulder is bare. Jewelry has been vanished due to high corrosion except, traces of ear ring in its left ear.

Fig. 37 Unfinished Bust of a Bodhisattva

Material	Grey schist
Size	H:14.2, W: 9.6 cm
Acc. No.	RD 69
Location	Taxila Museum

Condition: Unfinished, mutilated, chipped and with soil incrustation.

Description: An unfinished image of Bodhisattva wears an elaborate turban; features on right side of the turban have been chiseled, which consist of a fantail crest, a central gem or knot on the forehead connects two cords of the turban, space in between the cords is decorated with horizontal crisscross lines which give an impression of fabric. Left side of the turban is unfinished. It wears round shaped prominent ear pendants; long oval shaped face; right half of the face is finished, and features are clearly visible while left side is much defaced and probably unfinished, therefore, features are not clearly visible. The sculptor tried to make shoulders and arms, but he left the image unfinished due to insufficient stone to complete the figure or possibly incidental breakage of stone compelled the sculptor to stop further chiseling.

Fig. 38 Head of a turbaned Bodhisattva

Material	Grey schist
Size	H: 8.3, W: 5 cm
Acc. No.	RD 36
Location	Taxila Museum

Condition: Defaced, chipped and broken crest of the turban and with soil and lime

incrustation.

Description: Head of the Bodhisattva image wears an elaborate turban with fantail crest (much defaced and soil incrustation). A thick cord on the forehead connects the other cords of the turban, at the sides in between the bands is probably rosettes but due to high incrustation of the hard soil the original shape is not clearly visible. Some hair is seen below the turban, eyes are half closed but covered with hard deposits and not clearly visible, nose is damaged, shaped lips, wearing ear pendants.

Fig. 39 Head of a Turbaned Bodhisattva

Material	Grey schist
Size	H: 9, W: 5.5 cm
Acc. No.	WTG 30
Location	Taxila Museum

Condition: Defaced, chipped, neck broken irregularly, ears missing and with soil incrustation.

Description: Head of the Bodhisattva image wears an elaborate turban with fantail crest which is broken and defaced, now. A large cylindrical gem on the forehead connects the cords of the turban; some hair is seen on both sides above the ears. Forehead is broad, *urna* is not visible, wide open large slanted eyes with prominent lids; long nose with broad nostrils. Face is clean-shaven saved for long, heavy and curvy moustaches and pointed chin.

Fig. 40 Head of a Turbaned Bodhisattva

Material	Grey schist
Size	H: 5.2, W: 4.4 cm
Acc. No.	RD 2
Location	Taxila Museum

Condition: Broken, damaged, burnt and colour is changed from grey to reddish due to fire.

Description: Head of the Bodhisattva wears an elaborate turban with large fantail

ornament, seemingly jeweled; cords of the turban are twisted on the forehead and gradually separated on the rear side. The space between the cords is decorated with oblique lines. Heavy crest with round knot falling backward. The turban covers most part of the forehead, *urna* is not shown, eyebrows are shown with a thin line, eyes are half open but not in right proportion, nose is short and thick. Lips are thin with deep corners, wearing ear pendants, right ear is missing. The head was burnt down and colour has been changed from grey to reddish purple.

Fig. 41 Head of the Bodhisattva Maitreya

Material	Grey schist
Size	H: 6.5, W: 3.5 cm
Acc. No.	RD 10
Location	Taxila Museum

Condition: Badly corroded and chipped surface; soil incrustation in deep furrows of the corrosion are visible; tassel of the topknot is broken.

Description: Head of a small figure of Maitreya with elongated oval shaped face; half closed slanted eyes with heavy lids; sharp nose damaged at nostrils; well-shaped lips with heavy long mustache. The arrangement of the hair at the top of the head in two loops falling forward. Below the top knot, hair is combed forward in straight strands, bent inward at the tips with a hood like appearance. On the back-side neck is covered with long strands of hair arranged in the same manner as at forehead.

Fig. 42 Drapery of a Bodhisattva

Material	Grey schist
Size	H: 53.7, W: 27.8 cm
Acc. No.	RD 114
Location	Taxila Museum

Condition: Broken irregularly, chipped, exfoliated and with soil incrustation.

Description: Fragment of the drapery of a standing Bodhisattva or princely figure. The fragment depicts parts of two garments upper drapery or shawl of lighter texture; One end of shawl which was pulled across the back to the right side and

then brought to the front over the right arm (Broken) and hang below the waist in a pleasing manner; fall of the drapery is shown by wavy folds. Survived part of the lower garment indicates that it was an Indian style *dhoti* which was tied at the waist and falling in the graceful folds to the ankles.

Male and Female Figures

Fig. 43 Head of a Male Figure

Material	Grey schist
Size	H: 5.7, W: 3.5 cm
Acc. No.	RD 29
Location	Taxila Museum

Condition: Surface badly corroded and chipped; soil incrustation in depressions; neck and rear portion broken irregularly.

Description: Mutilated small head of a turbaned Bodhisattva. Facial features are not clearly visible due to high corrosion. Headdress consists of an elaborate turban, fabric is successively wrapped crossed over the front, above the hair line; traces of the twists of the fabric are visible on right side above the ear and below the fantail crest. The crest is formed from pleated fabric, in front of the crest is a conical shaped ornament.

Fig. 44 Head of a Male Figure

Material	Grey schist
Size	H: 8, W: 6 cm
Acc. No.	RD 19
Location	Taxila Museum

Condition: Unfinished, chisel marks are clearly visible, slightly corroded and chipped surface, soil incrustation; left ear broken.

Description: Head of a small male figure with fleshy face and somewhat bulging forehead; narrow mouth with slightly parted lips; long curved moustache; flat nose with broad nostrils; wide open slanted eyes; elongated ears; hair is combed backward in straight strands, separated to each other with deep incised lines.

Fig. 45 Head of a Female Figure

Material	Grey schist
Size	H: 9.5, W: 8.5 cm
Acc. No.	RD 27
Location	Taxila Museum

Condition: Neck broken irregularly; partially corroded and exfoliated; soil incrustation in deep areas; nose damaged.

Description: Small head of a female figure detached from a panel. Some-what fleshy face slightly turned to its right; wide open eyes; benched lips. Overall face features give a shallow look. Wavy hair is combed backward. Headdress consists of a heavy wreath decorated with check design. A budding lotus emerges from the center of the diadem; half blown petals are clearly indicated. Figure wears round shaped pendants in the ears.

Fig. 46 Head of a Female Figure

Material	Grey schist
Size	H: 7.5, W: 8 cm
Acc. No.	RD 23
Location	Taxila Museum

Condition: Broken, chipped, pitted and with high soil incrustation.

Description: A female head detached from a panel, fragment of the broken panel is attached on the backside of the head. Long face, broad forehead, slanting eyes with heavy lids, long nose, shaped lips with smiling effects; wavy hair locks arranged on forehead; on the top of the head is a multi-strand wreath with a bud of lotus flower on the right side of the forehead.

Fig. 47 A Donor

Material	Grey schist
Size	H: 9.5, W: 4 cm
Acc. No.	RD 47
Location	Taxila Museum

Condition: Head and feet missing; surface pitted and chipped; accession number written on chest in red color and with high soil incrustation.

Description: Headless figure of a donor, holds offering in both hands in front of his chest. The figure seems to be detached from a panel, leftward turned posture of the figure indicates that it was standing on right side of the panel to present offering

to the central image (Buddha). The figure is in monastic robe, a thick shawl (probably woolen) which crosses the lower body, and is draped over the left shoulder leaving the right shoulder bare and a *dhoti*, edges of which are visible above broken feet. Folds of the shawl are shown with thick ridges having flat edges. The figure wears a flat featureless neckband and a similar flat bracelet in left wrist.

Fig. 48 Grotesque head of a Male Figure (Satyr)

Material	Grey schist
Size	H: 6.3, W: 4.5 cm
Acc. No.	RD 26
Location	Taxila Museum

Condition: Heavy incrustation of stucco and soil; chipped and pitted.

Description: Bearded head of a satyr, its hair is properly combed and parted from the center, above the line of forehead; ears are covered under the thick locks of hair. Somewhat bulging forehead and contracted eyebrows; wide open slanted eyes. Flat nose with broad nostrils; bulging cheeks; heavily bearded face, thick locks of beard of shown by depressions. Slightly parted lips; upper lip is covered with long and curvy moustache.

Fig. 49 Atlas

Material	Grey schist
Size	H.17, W.11 cm
Acc. No.	RD 52
Location	Taxila Museum

Condition: Arm broken from shoulder, lower body below abdomen is missing, chipped and pitted surface with soil incrustation.

Description: Torso of an atlas, clean shaven face completely turned to its left. Only right side of the face was done while left side was fixed in some architectural member. It has very impressive hairdo, long curly hair combed backward from the forehead, spiral shaped locks of hair cover the neck down to the shoulder, short ear, partially broken; short sturdy neck; strong shoulder and well-built body.

Broken Abhaya Hands of the Buddha Images

Fig. 50 Right (abhaya) Hand of the Buddha

Material	Grey schist
Size	H: 8.5, cm
Acc. No.	RD 138
Location	Taxila Museum

Condition: Broken irregularly, chipped, pitted and with soil incrustation.

Description: Right hand of the Buddha portraying reassurance pose (*abhaya mudra*); upper half of thumb is missing; slightly bent long and delicate conical fingers; centrally deep and broad palm; well-shaped wrist.

Fig. 51 Right (abhaya) hand of the Buddha

Material	Grey schist
Size	H: 8.7 cm
Acc. No.	RD 155
Location	Taxila Museum

Condition: Broken irregularly at wrist; fingers and thumb broken.

Description: A detached right hand of a Buddha image in *abhaya mudra* (reassurance pose); center of the palm is deep and has a vertical incised line of life which touches the wrist. Folds of drapery with smooth edges are visible on wrist.

Fig. 52 Right (abhaya) hand of Buddha

Material	Grey schist
Size	H: 6.5 cm
Acc. No.	RD 158
Location	Taxila Museum

Condition: Broken and detached from the image at wrist; fingers and thumb missing; chipped, pitted and with soil incrustation; accession number is written twice, one in red ink on outer edge of the palm and second in black on inner side of the wrist.

Description: A detached right hand of a Buddha image in *abhaya mudra* (reassurance pose); center of the palm is deep; a prominent incised line of life runs

around the bulged area around the thumb joint; wrist is sturdy, round and slightly tapering.

Fig. 53 Broken right (*abhaya*) hand of a Buddha image

Material	Grey schist
Size	H: 11.8 cm
Acc. No.	RD 167
Location	Taxila Museum

Condition: Broken irregularly from the wrist; fingers are broken diagonally, thumb is also broken in the same manner; palm is slightly injured and pitted; soil incrustation is observed on broken areas and in depressions.

Description: Right hand of a Buddha image; palm is broad and fleshy; a deep incised line (fortune line) at the base thumb; long fingers; well-rounded wrist; traces of drapery are visible on wrist and upper part of the hand.

Fig. 54 Broken right (*abhaya*) hand of a Buddha image

Material	Grey schist
Size	H: 17 cm
Acc. No.	RD 172
Location	Taxila Museum

Condition: Broken at right angle from the wrist; Thumb broken diagonally from its base; tips of other four fingers are broken; hard soil deposits are observed on palm.

Description: Right or (*abhaya*) hand of a Buddha image; palm is broad and sturdy; prominent bulges at the base of fingers; wrist is round and well-shaped; traces of drapery are seen on the upper part of the wrist.

Fig. 55 Broken right (*abhaya*) hand of a Buddha image

Material	Grey schist
Size	H: 16.3 cm
Acc. No.	RD 175
Location	Taxila Museum

Condition: Badly damaged, broken irregularly from the wrist; Thumb and fingers are partially broken; pitted and corroded surface; thick and hard incrustation of soil and lime is observed on palm.

Description: Right (*Abhaya*) hand of a Buddha image; broad palm with thick edges and deep central part; slightly bent well shaped long fingers; round and fleshy wrist with properly smoothen surface; traces of drapery are seen on the upper part of the wrist.

Fig. 56 Broken right (*abhaya*) hand of a Buddha image

Material	Grey schist
Size	H: 13 cm
Acc. No.	RD 179
Location	Taxila Museum

Condition: Badly damaged, fingers and thumb are missing; surface is corroded and chipped.

Description: Right (*Abhaya*) hand of a Buddha image; broad and sturdy palm with round and heavy wrist; traces of drapery are seen on the upper part of the wrist.

Fig. 57 Broken right (*abhaya*) hand of a Buddha image.

Material	Grey schist
Size	H: 16.2 cm
Acc. No.	RD 186
Location	Taxila Museum

Condition: Broken irregularly from the wrist; thumb is missing; tips of the fingers are broken; surface is corroded and with soil incrustation; accession number is written in twice on the wrist.

Description: Right (*abhaya*) hand of a Buddha image; having almost square palm. Base of thumb is prominent; fortune and brain lines on the palm are clearly depicted; fingers are slightly bent in a naturalistic style; sturdy wrist with smoothen surface; upper side of the wrist is covered with the drapery having alternatively broad and narrow folds with flattened ridges.

Fig. 58 Broken right (*abhaya*) hand of a Buddha image.

Material	Grey schist
Size	H: 15.7 cm
Acc. No.	RD 189
Location	Taxila Museum

Condition: Broken irregularly from the elbow; half portion of the palm along with small and central finger is missing; tip of thumb is broken; soil incrustation depressions and folds of the drapery is observed.

Description: Right (*abhaya*) hand of a Buddha image. The hand was chiseled in great detail. Fingers are well proportioned and Joint lines of the fingers have been depicted in a natural way. Remaining portion of the palm clearly shows heart, brain and fortune lines. In the center of the palm is a six-armed clockwise swastika symbol with central boss within a circle bordered with cylindrical beads pattern. Upper part of the wrist is covered with drapery having folds on regular intervals with sharp ridges.

Fig. 59 Broken fingers

Material	Grey schist
Size	H: 10 cm
Acc. No.	RD 163
Location	Taxila Museum

Condition: Broken irregularly, chipped and pitted surface; signs of oxidation are visible on lower joints.

Description: Index and ring finger of the right hand of a life size image. Most probably fingers belong to the *abhaya* hand of a colossal image of Buddha. Fingers are conical in shape, joints of the fingers are well defined.

Broken Left Hands of the Buddha Images

Fig. 60 Hand of the Buddha

Material	Grey schist
Size	H 7.5 cm
Acc. No.	RD 141
Location	Taxila Museum

Condition: Broken irregularly at wrist, chipped, pitted and with soil incrustation.

Description: Left hand of a life size statue of Buddha; surface of the hand is well chiseled and smooth. It holds him of the drapery, which is a usual style of the standing images of Buddha in Gandhara.

Fig. 61 Hand of Buddha

Material	Grey schist
Size	H: 10.5 cm
Acc. No.	RD 147
Location	Taxila Museum

Condition: Broken irregularly at wrist, chipped, pitted and with soil incrustation.

Description: Left hand of a Buddha image, broken below the elbow. Him of drapery comes out from the inner side to cover the upper side of the arm and then from outer side it turns down, where it is held in the hand. Folds of drapery are prominent and with rounded edges.

Fig. 62 Broken left hand of a Buddha Image

Material	Grey schist
Size	H: 19.4 cm
Acc. No.	RD 250
Location	Taxila Museum

Condition: Broken irregularly from the forearm; fingers and tip of thumb are missing; pitted and corroded surface and with soil incrustation.

Description: Left hand of a standing figure of Buddha; forearm up to the wrist is covered with drapery, which comes out from the inner side of the forearm and after crossing upper side of the forearm its hem turns inside where it is held in the hand

in a usual way. The drapery has alternatively broad and narrow folds with smooth edges.

Fig. 63 Left hand of Buddha

Material	Grey schist
Size	H: 11 cm
Acc. No.	RD 154
Location	Taxila Museum

Condition: Broken irregularly at wrist, cracked, chipped, pitted and with soil incrustation.

Description: A detached left hand of a Buddha image; it has well shaped and well-proportioned fingers with clearly depicted joints, nails are long. It holds hem of drapery; fingers are bent around the drapery in a natural way.

Fig. 64 Left hand of the Buddha

Material	Grey schist
Size	H: 13 cm
Acc. No.	RD 156
Location	Taxila Museum

Condition: Broken irregularly from the wrist; small finger missing; pitted and corroded surface with soil incrustation.

Description: A detached left hand of a Buddha image; well-shaped and well-proportioned; long fingers with properly shaped nails. Three fragmented folds of drapery with round edges are visible on wrist; hem of the drapery is held in the hand in a usual way.

Fig. 65 Broken left hand of a Buddha image

Material	Grey schist
Size	H: 19 cm
Acc. No.	RD 183
Location	Taxila Museum

Condition: Broken irregularly from the wrist; the hand is in well preserved condition,

except minor corrosion on the surface and soil incrustation.

Description: Left hand of a standing Buddha image. Fingers are long and smooth with shaped nails. Upper part of the wrist is covered with drapery having alternatively broad

Fig. 66 Broken left hand of a Buddha image.

Material	Grey schist
Size	H: 16.8 cm
Acc. No.	RD 200
Location	Taxila Museum

Condition: Broken irregularly from the wrist; thumb missing, tips of the fingers are slightly broken; center of the palm flaked. Tips of fingers are broken. Thick and hard soil deposits cover the surface.

Description: left hand of a life size Buddha figure. Fingers and palm are well proportioned and well chiseled. Wrist is covered with drapery, corner of the drapery comes out from the inner side and crossing upper part of the wrist turns inside the palm where it is held between thumb and fingers.

Fig. 67 Broken left hand of a Buddha image

Material	Grey schist
Size	H: 7.4 cm
Acc. No.	RD 164
Location	Taxila Museum

Condition: Broken at wrist; tips of fingers slightly broken; pitted and chipped surface and with soil incrustation.

Description: A well-shaped left hand of a Buddha image holding hem of drapery, which crosses its palm diagonally and held between thumb and index finger.

Fig. 68 Broken Left hand of a Buddha image

Material	Grey schist
Size	H: 13 cm
Acc. No.	RD 149

Location Taxila Museum

Condition: Broken irregularly at wrist, chipped, pitted and with soil incrustation.

Description: A detached left hand of a standing image of Buddha; it has well shaped and well-proportioned fingers; nails and wrinkles on joints are given a natural touch. Wrist is covered with the hem of drapery, which crosses from outer side of the wrist and turns inward, where its rounded edge is held between thumb and index finger.

Detached Abhaya Hands of the Bodhisattva Images

Fig. 69 Right (*abhaya*) Hand of Bodhisattva

Material	Grey schist
Size	H: 7.4 cm
Acc. No.	RD 130
Location	Taxila Museum

Condition: Broken, chipped, pitted and with high soil incrustation.

Description: Detached right hand of a life size sculpture in *abhaya mudra*; thumb and index fingers are missing; broad palm with prominent lines; central part of the palm is deep while area near the fingers and at the joint of wrist. Somewhat sturdy wrist adorned with a thick and round featureless bangle.

Fig. 70 Broken right (*abhaya*) hand of a Bodhisattva image.

Material	Grey schist
Size	H: 7.2 cm
Acc. No.	RD 198
Location	Taxila Museum

Condition: Broken irregularly from the wrist; thumb missing, tips of the fingers are slightly broken; center of the palm flaked. Surface is corroded and with soil incrustation.

Description: Small right (*abhaya*) hand of a Bodhisattva image. Hand is well proportioned and has elegant fingers, finger joints are depicted with double horizontal incised lines. It wears a featureless bracelet which is round in section. Gape between two ends of the bracelet is shown with a deep cut.

Fig. 71 Broken right (*abhaya*) hand of a Bodhisattva image.

Material	Grey schist
Size	H: 7.7 cm
Acc. No.	RD 137
Location	Taxila Museum

Condition: Broken irregularly, chipped, pitted and with soil incrustation.

Description: Right hand of a sculpture in reassurance pose (*abhaya mudra*); thumb

is missing; broad and almost square palm; it wears two featureless round bracelets in the wrist.

Fig. 72 Hand of a Bodhisattva or Princely figure

Material	Grey schist
Size	H: 7.4 cm
Acc. No.	RD 143
Location	Taxila Museum

Condition: Fingers broken, wrist broken below the bracelets, chipped, pitted and with soil incrustation.

Description: Hand of a Bodhisattva or princely figure; palm is fleshy and bulging; central part of the palm is deep and contains two lines. Two bracelets in the wrist, upper one is square in section and decorated with inlayed gems, the lower bracelet is plain and round in section.

Fig. 73 Broken right (*abhaya*) hand of a Bodhisattva image.

Material	Grey schist
Size	H: 18.4 cm
Acc. No.	RD 188
Location	Taxila Museum

Condition: Broken from wrist on almost right angle; a deep cut on the inner side of the wrist; small finger is broken diagonally, tips of the other fingers are broken; soil incrustation is observed on wrist and in depressions between the fingers.

Description: Right (*abhaya*) hand of a Bodhisattva image. Oblong and rather flat palm; slightly bent fingers; joint lines on the fingers are not depicted, base line of the fingers is on the same level, which gives a lifeless and unnatural impression; thumb is smooth and tapering. Two bracelets in the wrist, the upper bracelet is featureless and round in section the lower one is also round in section and has inlayed gem decoration.

Fig. 74 Broken right (*abhaya*) hand of a Bodhisattva

Material	Grey schist
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Size	H: 13.6 cm
Acc. No.	RD 161
Location	Taxila Museum

Condition: Finger tips broken, thumb missing, rubbed, pitted and chipped surface and with soil incrustation.

Description: Right hand of a Bodhisattva in *abhaya mudra* (reassurance pose). Palm is broad and quite deep; lines on the palm are prominently depicted; two bracelets in the wrist, the upper one is round in section and has a twisted wire decoration with inlaid gem; the lower bracelet is a flat one and has a chain of beads within fillets. At the lower end, there is a round tenon to fix the hand in mortise in elbow of the image.

Fig. 75 Broken right (*abhaya*) hand of a Bodhisattva image

Material	Grey schist
Size	H: 21.2 cm
Acc. No.	RD 170
Location	Taxila Museum

Condition: Thumb and index finger is missing, tips of the other three fingers are broken; surface is pitted; hard deposits of soil and traces of lime are observed on wrist and in depressions on palm.

Description: Right (*abhaya*) hand of a Bodhisattva image. A square tenon is present in the wrist, which indicates that the hand was fixed in a socket in the elbow of the image. Palm is broad and deep; long and slightly bent fingers. Two bracelets in the wrist, the upper one is round in section and has oval shaped gem decoration, the lower bracelet is square in section and has a chain of beads.

Fig. 76 Right Hand of a Bodhisattva

Material	Grey schist
Size	H: 15.7 cm
Acc. No.	RD 190
Location	Taxila Museum

Condition: Broken irregularly at wrist, thumb missing, tips of fingers broken; chipped, pitted and with soil incrustation.

Description: Right hand of a Bodhisattva image in *abhaya mudra*. Palm is fleshy and has bulging edges while central part has depression. Fingers are sturdy and have prominent joints. Hand is bedecked with three heavy bracelets. The upper most is round in section and has twisted wire patterns at regular intervals; central bracelet is flat one, both edges are collared, central part is decorated with vertical and horizontal double lines and inlaid gem patterns; lower bracelet is square in section and has beaded pattern.

Fig. 77 Broken right (*abhaya*) hand of a Bodhisattva image

Material	Grey schist
Size	H: 14 cm
Acc. No.	RD 165
Location	Taxila Museum

Condition: Broken from wrist; upper half of fingers broken; thumb missing; surface is corroded and pitted; soil accumulation is noticed in depressions.

Description: Right (*abhaya*) hand of a Bodhisattva image (probably of Maitreya). The hand has traces of a tenon which meant to fix in the socket of the elbow. The hand is sturdy with broad palm. A deep line encircles the base of the thumb. The hand is adorned with a broad collared bracelet; upper collar bears a chain of square beads decoration; central part of the bracelet has a chain of beads and round gems on regular intervals; lower collar is rather heavier and has chain of beads similar to the upper collar.

Fig. 78 Broken right (*abhaya*) hand of a Bodhisattva image.

Material	Grey schist
Size	H: 12.2 cm
Acc. No.	RD 166
Location	Taxila Museum

Condition: Broken irregularly from the wrist; index finger and thumb is missing; tips of other fingers are slightly damaged; heavy and hard soil deposits are observed

on palm and on wrist around the bracelet.

Description: Right hand of a Bodhisattva image in reassurance pose (*abhaya mudra*). Palm is deep in center while sides are slightly bulged out; wrist is rounded, smoothen and well-shaped; A bracelet in the wrist, it is round in section and has a twisted round decoration.

Fig. 79 Broken forearm of a Bodhisattva Maitreya Image

Material	Grey schist
Size	L: 13.5 cm
Acc. No.	RD 244
Location	Taxila Museum

Condition: Broken irregularly from the wrist and elbow; chipped and with soil incrustation.

Description: Forearm of the left hand of a Bodhisattva Maitreya figure; it is round in section and has smooth surface. Three bracelets in the wrist, the upper bracelet is round in section and has a chain of beads within fillets; the central bracelet is a flat one and has gems of different shapes, the bracelet has collared edges; the lower one is round in section and has a twisted wire decoration. One end of drapery hangs over the forearm in a pleasing manner in a usual fashion of the Maitreya drapery.

Fig.80 Broken forearm of a Bodhisattva Image

Material	Grey schist
Size	L: 11.2 cm
Acc. No.	RD 252
Location	Taxila Museum

Condition: Fragment of a forearm broke irregularly from the elbow and wrist; corroded and pitted surface and with hard soil deposits.

Description: Fragment of the forearm of a Bodhisattva image, it is round in shape and has smooth surface; Two necklaces in the wrist, both of the necklaces are round in section and has a chain of beads or notched decoration.

Fig. 81 Broken forearm of a Bodhisattva Image

Material	Grey schist
Size	L: 16.4 cm
Acc. No.	RD 247
Location	Taxila Museum

Condition: Broken irregularly from the wrist and elbow; chipped and corroded surface with soil incrustation.

Description: Fragment of the forearm of a Bodhisattva image; it is well shaped and fleshy in appearance. A broad bracelet in the wrist with two wavy lines in relief, within fillets.

Detached Left Hands of the Bodhisattva Images

Fig. 82 **Broken hand Maitreya**

Material	Grey schist
Size	H: 16.2 cm
Acc. No.	RD 173
Location	Taxila Museum

Condition: Broken, chipped, accession number in black visible and with soil incrustation.

Description: Left hand broken from a sculpture of the Bodhisattva Maitreya. Tips of the small and ring finger are broken. Two bracelets in the wrist, the upper bracelet is a flat one and has a chain of beads within fillets and a round disc with central boss the lower one is round in section and has a twisted wire decoration with inlaid gem, It holds neck of a broken water flask in between the index and central finger and thumb on its mouth.

Fig. 83 **Left hand of Maitreya**

Material	Grey schist
Size	H: 11.1 cm
Acc. No.	RD 157
Location	Taxila Museum

Condition: Broken irregularly at wrist; chipped, pitted and with soil incrustation.

Description: Left hand detached from a Maitreya image. It has long and narrow palm and short thumb; fingers are bent inward. It holds neck of the water flask in between ring and index finger while thumb is placed on the mouth of the flask, which is missing. Two bracelets in the wrist, the upper bracelet is flat one with collared edges and has a chain of beads within the collars; the lower bracelet is plain and round in section.

Fig. 84 **Left Hand of Maitreya**

Material	Grey schist
Size	H: 8.6 cm
Acc. No.	RD 142
Location	Taxila Museum

Condition: Broken irregularly at wrist, chipped, pitted and with soil incrustation.

Description: Elegant hand of the Bodhisattva Maitreya. It holds neck of the water flask between ring and index finger while thumb is placed on the mouth of the flask which is missing. Two bracelets in the wrist, the upper one is square in section and has beads like decoration formed by horizontal incised lines. The lower bracelet is plain and round in section.

Fig. 85 Left hand of Maitreya

Material	Grey schist
Size	H: 8.9 cm
Acc. No.	RD 153
Location	Taxila Museum

Condition: Broken irregularly at wrist, tips of fingers broken; pitted surface; soil incrustation in curves and depressions.

Description: Left hand of Maitreya; fingers are long with smooth joints; it holds neck of a water flask in between index and ring fingers, thumb is placed on the mouth of the flask; traces of a bracelet are visible on irregularly broken wrist.

Fig. 86 Hand with bracelets

Material	Grey schist
Size	H: 9.1 cm
Acc. No.	RD 139
Location	Taxila Museum

Condition: Broken irregularly at wrist, thumb missing small and central figures are broken; chipped, pitted and with thin layer of soil incrustation in depressions.

Description: Left hand of a life size Bodhisattva sculpture with half closed fist; hand is somewhat fleshy and sturdy; two plain bracelets with round section in the wrist.

Fig. 87 Broken forearm of a Bodhisattva Image

Material	Grey schist
Size	H: 11.4 cm

Acc. No. RD 251
Location Taxila Museum

Condition: Fragment of a forearm broke irregularly from the elbow and wrist; folds of drapery are broken irregularly; corroded and pitted surface and with hard soil deposits.

Description: Fragment of the left arm of a Bodhisattva image consisting of forearm and chest; it is round in section; Two bracelets in the wrist, the upper bracelet is round in section and has twisted wire decoration; the lower one is square in section and has a chain of beads or notched decoration. Fragment of the hem of the drapery hangs on the forearm, folds of drapery are alternatively broad and narrow with round ridges.

Broken Hands of Miscellaneous Sculptures

Fig. 88 Broken left hand holding mirror.

Material	Grey schist
Size	H:15.5 cm
Acc. No.	RD 160
Location	Taxila Museum

Condition: Broken irregularly, chipped, small figure missing; surface is pitted and with soil incrustation.

Description: Left hand detached from an unidentifiable image; it has excellent finishing; lines at palm, joints of the fingers, wrinkles in the skin and bulges of the palm have been depicted in great detail. It holds knob of a lid or mirror in between thumb and index finger. It wears two featureless bracelets in the wrist.

Fig. 89 Broken right hand holding flowers

Material	Grey schist
Size	H: 10.2 cm
Acc. No.	RD 159
Location	Taxila Museum

Condition: Broken irregularly and with soil incrustation.

Description: Right hand of an unidentifiable image; only fingers survive which hold a branch bearing pointed leaves and a flower at top with long oval shaped petals.

Pedestals

Fig. 90 Pedestal with broken feet

Material	Grey schist
Size	H: 18, W: 28 cm
Acc. No.	RD 128
Location	Taxila Museum

Condition: Broken irregularly, chipped, pitted and with soil incrustation in deep areas.

Description: Small Pedestal detached from a standing figure of the Buddha; bare feet broken from the anklets are on the top of the pedestal. The pedestal has a moulded base, central part of the pedestal is decorated with five petalled eglantines with central boss and round petals, within foliated frames. Above is a cornice decorated with acanthus leaves.

Fig. 91 Fragment of a Pedestal

Material	Grey schist
Size	H: 13.9, W: 9.7 cm
Acc. No.	RD 92
Location	Taxila Museum

Condition: Broken irregularly, chipped and with soil incrustation.

Description: Fragment of a richly decorated pedestal. Decorative features of the pedestal can be divided in five horizontal parts. Base of the pedestal is decorated with four stepped flat receding molding. Above molding reading from right side is a foliage with long pointed leaves and budding flowers on long stems; front right corner has a Corinthian pilaster, next to pilaster is a banana tree and two male figures in *anjali mudra*, clad in *uttariya* and *paridhana* and turned towards the central figure, which is now missing. Above figures, is a cornice decorated with saw tooth pattern; top border is decorated with acanthus leaves. On top, only left foot of the image survives.

Fig. 92 Plain pedestal with broken feet

Material	Grey schist
Size	H: 9, W: 23 cm

Acc. No. RD 265 & 242
Location Taxila Museum

Condition: Two fragments, jointed with epoxy; bearing separate accession numbers; broken chipped and with whitish hard incrustation.

Description: Two fragments of a plain pedestal or base of a large relief panel, re-jointed; the left part of the pedestal has a bare foot, detached from the figure at the anklet, big toe is broken, rest of the toes are chipped. The left part of the pedestal has traces of only a forefoot.

Animal Figures

Fig. 93 **Elephant plucking lotus**

Material	Grey schist
Size	H: 38.10, W: 40.6 cm
Acc. No.	RD 313
Location	National Museum, Karachi

Condition: Frontal right leg along with pedestal is broken and repaired with epoxy; trunk is broken; head is polished and blackened due to frequently touching by visitors; soil incrustation is seen on inner side of legs.

Description: An elaborate figure of elephant on a low platform; lotuses are heaped up in its front. Trunk is missing saved for a small upper portion which has traces of crisscross decoration. It has sort pointed tusks, small eyes, large ears and short sturdy neck. Nails on the feet are correctly indicated. An embroidered *howdah* cloth with tassels on corners is fastened on the back of the elephant with the help of three broad straps around the waist and a backside strap crossing below the tail; a big round bell with long striker is fastened on either side with the straps below the waist.

Fig. 94 **Pedestal with the broken leg of an elephant**

Material	Grey schist
Size	H: 19, W: 16 cm
Acc. No.	RD 243
Location	Taxila Museum

Condition: Broken, chipped, pitted and with soil incrustation.

Description: Fragment of a low pedestal or platform with the broken fore right leg of an elephant figure which consists of the foot with three nails and lower part of the trunk inserted in the heap of the plucked lotuses, similar to the preceding figure 93.

Fig. 95 **Amorino riding on Lion**

Material	Dark grey schist
Size	H: 21.6, W: 33.7 cm
Acc. No.	RD 317
Location	Taxila Museum

Condition: Defaced, chipped and pitted panel with soil incrustation in the deeper parts.

Description: Relief panel depicting a *yaksha*-amorino riding on a lion. The nude amorino is playfully mounted on a lion, face turned backward and is pulling its tail with left hand and hair of mane on lion's neck with right; the amorino has an elaborate headdress with a decorative tasseled band; long ear pendants falling on shoulders. The lion has a long mane of hair on neck and a shoulder ornament in the shape of a multiple armed clockwise swastika. The lion seems terrified, its neck is upward, bulging out eyes, gaping mouth, hanging out tongue and folded legs indicates that the animal is extremely terrified.

The panel is carved deeply and raised border which is turned inward on both sides, top has a socket to fix it with the other panel.

Panels and Architectural Fragments

Fig. 96	Jamb of a false niche
Material	Grey schist
Size	H: 28.3, W: 13.70 cm
Acc. No.	RD 73
Location	Taxila Museum

Condition: Top, bottom and right side broken irregularly; left side is intact and smooth; surface is pitted, chipped and with soil incrustation.

Description: Fragment of the upper left side of a false niche, richly decorated with floral motifs, architectural elements and human figures. Reading from left to right is the border decorated with five petalled eglantines having central boss, encircled by undulating branch and leaves, then a narrow plain fillet followed by an ovolo decorated with pointed leaves.

Next register of the false niche depicts superimposed balconies, reading from the bottom is a figure of *Naga King* slightly turned on its left to watch central figure (now missing); head of the figure is badly damaged therefore, facial features and headdress is not clearly definable however dim traces of turban, ear pendants and *naga* hood are visible. Figure clads in *uttariya* and *paridhana*. The *uttariya* covers upper body leaving the right shoulder bare; *paridhana* is fastened on the waist with a twisted cord. Behind the *Naga King* traces of another figure are visible.

Above the *Naga King* is a levitating figure of *deva* reclining on the elbow of its left hand, while its head rests on the palm of the hand; right hand is raised in the air as it hurls stone on the *Naga*; legs of the *deva* are folded upward at knees. Figure is clad in thin drapery with fine folds. Headdress and facial features are not clearly visible due to bad state of preservation. Above the *deva* is the lintel and dwarf pilasters which support a balcony. Inside the balcony is a figure seated against the ovolo in flex position, grasping legs with hands. Its face is upward and head rests against the ovolo. Headdress consists of a ribbon fastened above the forehead with tassels gracefully fall on the back. The figure is dressed in a *paridhana* fastened around the waist with a belt. In front of the figure is a Corinthian pilaster which supports the super structure consisting of a cornice and central arch decorated with saw tooth patrons. Above the cornice is a coach embellished by

three four-petalled flowers. On the coach is a headless female figure reclining on its left; left hand of the figure rests on the edge of the coach while right is placed on the breasts. The figures are dressed in *uttariya* and *paridhana*.

Fig. 97 **Fragment of a Panel with a female figure**

Material	Grey schist
Size	H: 13.7, W. 9.25 cm
Acc. No.	RD 66
Location	Taxila Museum

Condition: Left side of the panel is straight however, slightly rounded and broken near the lower corner; upper side of the panel is broken irregularly; right side of the panel broken saved for a female figure; surface is chipped, corroded and with soil incrustation.

Description: Left part of a relief panel, can be divided into three vertical parts. Border area on the extreme left is richly decorated with five petalled lotus flowers encircled by undulating foliage within a frame, formed by two incised lines, next is an ovolo decorated with pointed leaves. Next to the ovolo is the only surviving headless female figure of the panel. Figure is turned on its left and right knee is slightly bent; right arm with half closed fist is placed below the breast, left hand is missing. The figure clads in a shawl which covers the lower part of the body and draped over the left shoulder; undergarment consists of a thin half sleeved chiton; legs below the knees are badly damaged.

Fig. 98 **Fragment of a panel with a figure in balcony**

Material	Grey schist
Size	H: 17.2, W: 12.1 cm
Acc. No.	RD 75
Location	Taxila Museum

Condition: Broken irregularly and high soil incrustation.

Description: Fragment of a jamb comprising lower part of a false niche divided in to two vertical registers. The register on right side is divided in two equal halves by a strip in relief, borders on extreme right are decorated with floral motifs and the

other portion contains five petalled rosettes with undulating branch and leaves. The left register shows a well decorated balcony in which a figure with right hand raised is present, only bust is visible, the upper portion of the balcony is supported by a Corinthian pillar, parapet has saw tooth and acanthus leaves design. Front wall of the balcony has square openings, it is supported by a cornice with brackets.

Fig. 99 Stair riser with a monster

Material	Grey schist
Size	H:19, W: 30 cm
Acc. No.	RD 79
Location	Taxila Museum

Condition: Broken, chipped, exfoliated and with high soil incrustation.

Description: The triangular string panel (stair riser) depicts a monster. The panel is chipped and has high incrustation of soil and the features are not clearly visible. The monster has a long ass like head, large eyes, long pointed ears and a horn with broken end. A tuft of hair is hanging at the joint of head and neck, long and narrow coiled neck. Leaf-like wings above the legs. Hinder portion is slim and large, long rear legs with eagle like claws, sex is visible, tail is not depicted.

Fig. 100 Fragment of a stair riser depicting Pegasus

Material	Grey schist
Size	H:11, W: 28 cm
Acc. No.	RD 131
Location	Taxila Museum

Condition: Broken, chipped, exfoliated and with soil incrustation.

Description: The triangular string panel (stair riser) depicts a winged horse (Pegasus). Upper part of the panel is missing. Legs of the horse are folded; hoofs are correctly depicted; long tail is in slanting position away from the horse's hinder legs, to show that the Pegasus is flying, and its tail is waving in the air. Wings are badly chipped however traces of right wing are clearly visible on the shoulder.

Fig. 101 **Fragment of a Corinthian pilaster**

Material	Grey schist
Size	H: 24.2, W: 23 cm
Acc. No.	RD 100
Location	Taxila Museum

Condition: Broken irregularly, chipped and with soil incrustation.

Description: Architectural fragment depicts capital of an incased Corinthian pilaster. Deeply chiseled capital depicts acanthus leaves in three superimposed rows; the lower row contains two while upper lines contain three rather long and gradually spreading leaves. Above capital is a line of saw tooth motifs and a fillet.

Miscellaneous Fragments

Fig. 102 Broken lotus flower

Material	Grey schist
Size	Día: 8.7 cm
Acc. No.	RD 256
Location	Taxila Museum

Condition: Broke irregularly, chipped and with soil incrustation.

Description: Fragment of a canopy with a lotus flower in high relief composed of eleven petals arranged schematically around the central boss. The tongue like petals are centrally grooved, ends of the petals are slightly turned upward and separated from each other by a narrow border. Below the flower are broken stems and petals of the missing flowers.

Fig. 103 Broken leaves of a canopy

Material	Grey schist
Size	H: 8.7 cm
Acc. No.	RD 260
Location	Taxila Museum

Condition: Broke irregularly, chipped and with soil incrustation.

Description: Fragment of a canopy with a lotus flower in high relief composed of eleven petals arranged schematically around the central boss. The tongue like petals are centrally grooved, ends of the petals are slightly turned upward and separated from each other by a narrow border. Below the flower are broken stems and petals of the missing flowers.

Fig. 104 Fragment of a flower or fantail crest

Material	Grey schist
Size	Día 10 cm
Acc. No.	RD 261
Location	Taxila Museum

Condition: Broke irregularly, chipped and with soil incrustation.

Description: Fragment of a lotus flower or crest of a turban, centrally grooved petals with rounded edges; the petals are tightened with a broad framed strap decorated with beaded pattern.

Fig. 105 Broken flask of Maitreya

Material	Grey schist
Size	H: 6, Día: 3.4 cm
Acc. No.	RD 264
Location	Taxila Museum

Condition: Broke irregularly from the neck, bottom flat, back irregular, chipped, defaced and with high soil incrustation.

Description: Upper part of the bottle has incised foliage; lower half of the bottle is decorated with six petalled eglantine with central boss; in between is a framed band decorated with an undulating design.

Fig. 106 Broken flask of Maitreya

Material	Grey schist
Size	H: 8, W: 7.5 cm
Acc. No.	RD 259
Location	Taxila Museum

Condition: Neck broken irregularly; chipped and with soil incrustation.

Description: Flask detached from a Maitreya figure; it is horizontally divided in to three registers by irregular borders. The upper most register below the neck is decorated with lotus petals having properly rounded edges, marked by an incised line.

Appendix-D

Images of the Buddhist Stone Sculptures of Ramdas and Other Miscellaneous Collections



Fig. 1 Acc. No. NW 12, Queen Maya's Dream; H: 23.5, W: 73 cm



Fig. 2 Acc. No. RD 5, Interpretation of dream, Birth, seven steps and bath; H: 14, W: 36 cm



Fig. 3 Acc. No. RD 328, Birth and seven steps of Siddhartha;
H:76.20, W: 66.04 cm



Fig. 4 Acc. No. RD 331, Birth and seven steps of Siddhartha;
H:63.50, W: 54.61 cm



Fig.5 Acc. No. RD 323, Queen Maya and Siddhartha Return to Kapilavastu;
H: 17.78, W: 26.67 cm



Fig. 6 Acc. No. RD 7, Marriage procession of Siddhartha; H: 17, W: 39 cm



Fig. 7 Acc. No. RD 324, Bridal Procession; H: 40.64, W: 28 cm



Fig. 8 Acc. No. RD 315, Meditation of the Bodhisattva Siddhartha,
H: 19.5, W: 36.83 cm

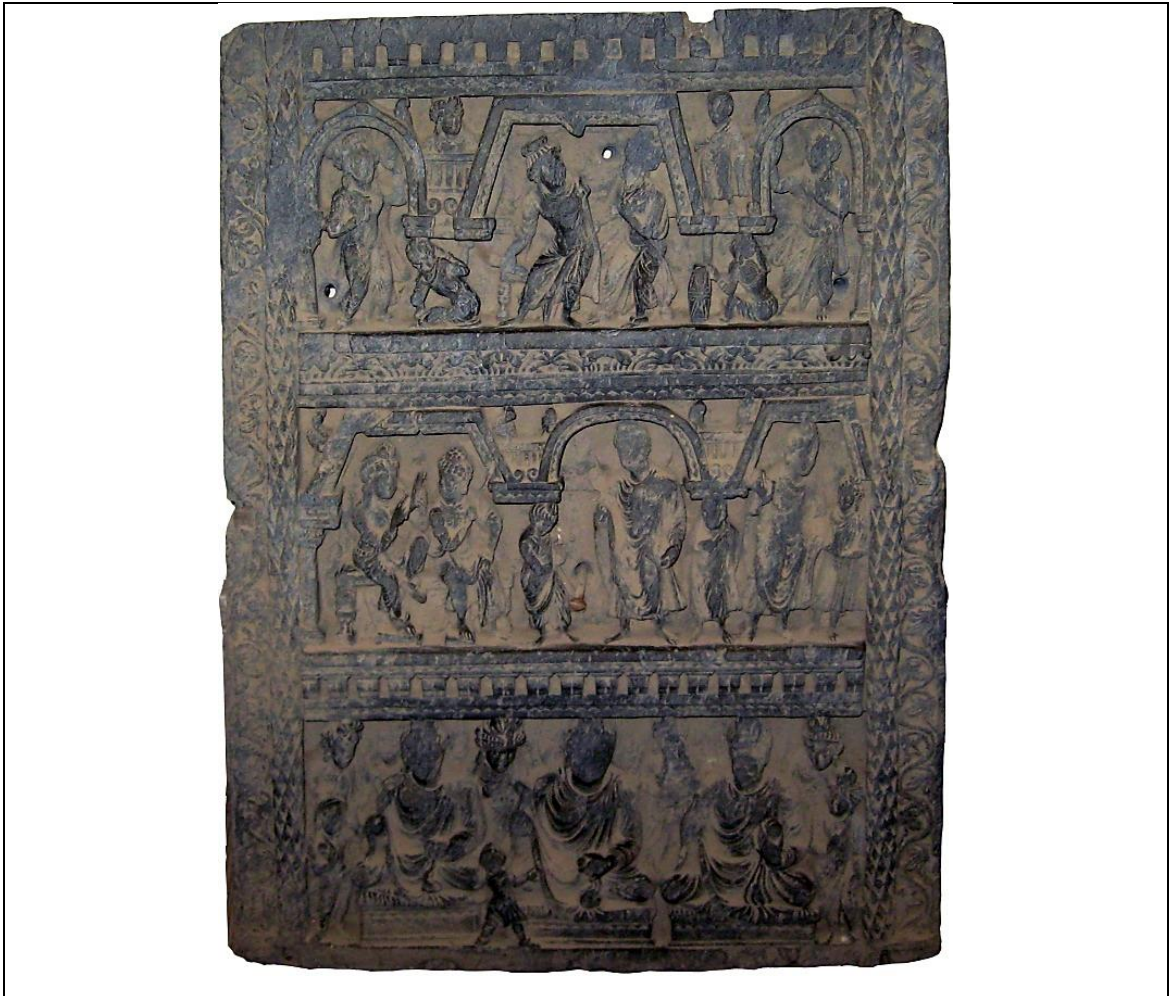


Fig.9 Acc. No. RD 332, Palace life, the ordination of Nanda and Buddha with attendants; H: 68.5, W: 52 cm



Fig. 10 Acc. No. RD 322, The Renunciation; H: 20, W: 32 cm



Fig. 11 Acc. No. RD 335, the Birth, Renunciation and Great Departure of Siddhartha; H.46, W.28 cm



Fig. 12 Acc. No. RD 124, Farewell of Chandaka and Kanthaka; H:12, W:20 cm



Fig. 13 Acc. No. RD 326, fragment of a panel depicting farewell of Kanthaka; H: 14, W: 8.3 cm



Fig. 14 Acc. No. RD 314, First Meeting with the Brahman; H: 47, W: 30 cm



Fig.15 Acc. No. NW.55, Attack and retreat of Mara; H: 24.5, W: 40 cm



Fig. 16 Acc. No. RD 325, Buddha presents the Serpent to Kasyapa; H: 40.64, W: 30.48 cm



Fig. 17 RD 321, Buddha visits to Rajgir; H: 22, W: 72.3 cm



Fig. 18 Acc. No. RD 327, Offering scene, H: 16.5, W: 22 cm



Fig.19 Acc. No. W. T.G.6, death of the Buddha and worship of Maitreya, H: 22, W: 72.3 cm



Fig.20 Acc. No. RD 319, Coffin Bearers, H: 38.10, W: 20 cm



Fig.21 Acc. No. RD 320, worship and guarding of the Relics Urn, H: 45.72, W: 30.48 cm



Fig.22 Acc. No. RD 311, standing Buddha displaying abhaya mudra
H: 154.94, W: 60.25 cm



Fig. 23 Acc. No. W-1, standing image of the Buddha displaying abhaya mudra, H: 86.5, W: 32 cm



Fig. 24 Acc. No. RD 207, Head of the Buddha, H: 8, W: 3.2 cm



Fig. 25 Acc. No. RD 49, head of the Buddha detached from a panel, Ht. 5.1, W: 7.8 cm



Fig. 26 Acc. No. RD 208, Mutilated Head of the Buddha, H: 5.1, W: 3.1 cm



Fig. 27 Acc. No. RD 206, Mutilated Head of the Buddha, H: 5.3, W: 4.4 cm

Images of Bodhisattvas

Fig. 28 Acc. No. RD 312, Standing image of the Bodhisattva Siddhartha;
H: 93.98 W:48.26 cm



Fig. 29 Acc. No. RD 329, Bodhisattva Siddhartha, H.109.22, W: 41 cm



Fig.30 Acc. No. RD 330, Bodhisattva Maitreya, H. 96.52, W: 38 cm



Fig. 31 Acc. No. RD 333, Bodhisattva Maitreya, H:114, W: 30 cm



Fig. 32 Acc. No. W.T.G. 10, Seated Maitreya displaying Dhyana mudra, H:54, W: 34 cm



Fig. 33 Acc. No. W.T.G. 2, Seated Maitreya displaying abhaya mudra, H:54, W: 34 cm



Fig. 34 Acc. No. RD 318, Bodhisattva Maitreya in *abhaya mudra*, flanked by Devotees, H: 16.5, W: 29.2 cm



Fig. 35 Acc. No. RD 37, Bodhisattva Padmapani, H: 7.4, W: 5.5 cm



Fig.36 Acc. No. RD 24, mutilated bust of a Bodhisattva, Ht. 6.2, W: 4.3 cm



Fig. 37 Acc. No. RD 69, unfinished bust of a Bodhisattva, H:14.2, W: 9.6 cm



Fig. 38 Acc. No. RD 36, Head of a turbaned Bodhisattva; H: 8.3, W: 5 cm



Fig. 39 Acc. No. WTG 30, Head of a turbaned Bodhisattva; H: 9, W: 5.5 cm



Fig. 40 Acc. No. RD 2, Head of a Turbaned Bodhisattva; H:5.2 W:4.4 cm



Fig. 41 Acc. No. RD 10, Head of the Bodhisattva Maitreya; H: 6.5, W: 3.5 cm



Fig. 42 Acc. No. RD 114, Drapery of a Bodhisattva; H: 53.7, W: 27.8 cm

Male and Female Figures

Fig. 43 Acc. No. RD 29, Head of a male figure, H: 5.7, W: 3.5 cm



Fig. 44 Acc. No. RD 19, Head of a male figure, H: 8, W: 6 cm



Fig. 45 Acc. No. RD 27, Head of a female attendant, H: 9.5, W: 8.5 cm



Fig. 46 Acc. No. RD 23, Head of a female attendant, H: 7.5, W: 8 cm



Fig. 47 Acc. No. RD 47, a Donor, H: 9.5, W: 4 cm



Fig. 48 Acc. No. RD 26, Grotesque head of a male figure (Satyr),
H: 6.3, W: 4.5 cm



Fig. 49 Acc. No. RD 52, Atlas, H.17, W.11 cm

Broken Abhaya Hands of the Buddha Images



Fig. 50 Acc. No. RD 138, H: 8.5, cm



Fig. 51 Acc. No. RD 155, H: 8.7 cm

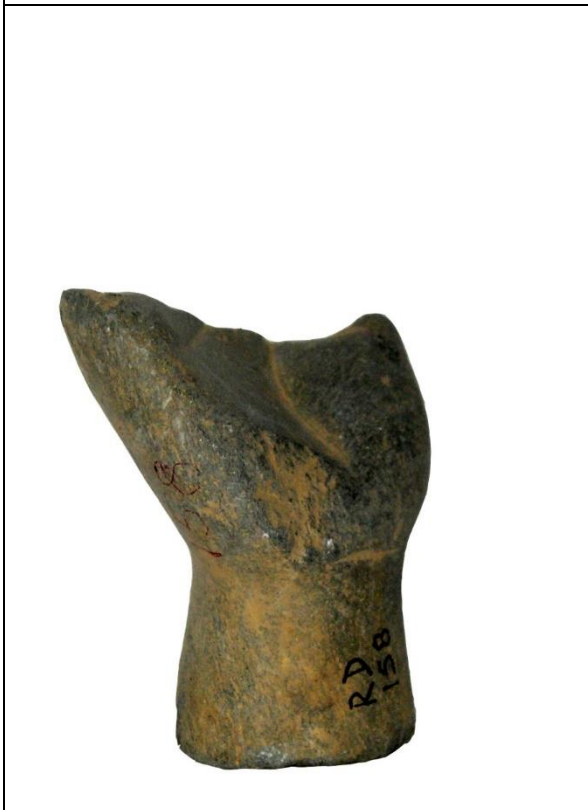


Fig. 52 Acc. No. RD 158, H: 6.5 cm



Fig. 53 Acc. No. RD 167, H: 11.8 cm



Fig. 54 Acc. No. RD 172, H: 17 cm



Fig. 55 Acc. No. RD 175, H: 16.3 cm



Fig. 56 Acc. No. RD 179, H: 13 cm



Fig. 57 Acc. No. RD 186, H: 16.2 cm



Fig.58, Acc. No. RD 189, H: 15.7 cm

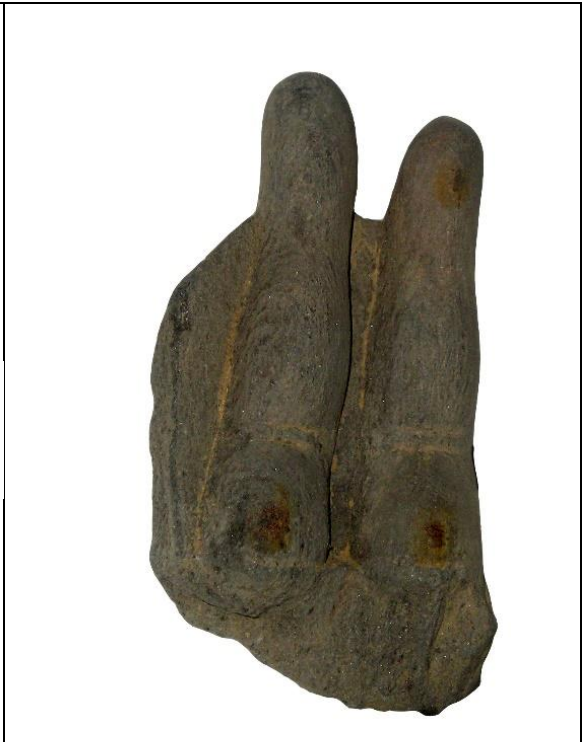


Fig. 59 Acc. No. RD 163, H: 10 cm

Broken Left Hands of the Buddha Images



Fig. 60 Acc. No. RD 141, H 7.5 cm



Fig. 61 Acc. No. RD 147, H: 10.5 cm



Fig. 62 Acc. No. RD 250, H: 19.4 cm

Fig. 63 Acc. No. RD 154, H: 11 cm



Fig. 64 Acc. No. RD 156, H: 13 cm

Fig. 65 Acc. No. RD 183, H: 19 cm



Fig. 66 Acc. No. RD 200, H: 16.8 cm



Fig. 67 Acc. No. RD 164, H: 7.4 cm



Fig. 68 Acc. No. RD 149, H: 13 cm

Detached Abhaya Hands of the Bodhisattva Images



Fig. 69 Acc. No. RD 130, H: 7.4 cm



Fig. 70 Acc. No. RD 198, H: 7.2 cm



Fig. 71 Acc. No. RD 137, H: 7.5 cm



Fig. 72 Acc. No. RD 143, H: 7.4 cm



Fig. 73 Acc. No. RD 188, H: 18.4 cm

Fig. 74 Acc. No. RD 161, H: 13.6 cm



Fig. 75 Acc. No. RD 170, H: 21.2 cm

Fig. 76 Acc. No. RD 190, H: 15.7 cm



Fig. 77 Acc. No. RD 165, H: 14 cm

Fig. 78 Acc. No. RD 166, H: 12.2 cm



Fig. 79 Acc. No. RD 244, L: 13.5 cm



Fig. 80 Acc. No. RD 252, L: 11.2 cm



Fig. 81 Acc. No. RD 247, L: 16.4 cm

Detached Left Hands of the Bodhisattva Images



Fig. 82 Acc. No. RD 173, H: 16.2 cm



Fig. 83 Acc. No. RD 157, H: 11.1 cm



Fig. 84 Acc. No. RD 142, H: 8.6 cm



Fig. 85 Acc. No. RD 153, H: 8.9 cm



Fig. 86 Acc. No. RD 139, H: 9.1 cm

Fig. 87 Acc. No. RD 251, H: 11.4 cm

Broken Hands of Miscellaneous Sculptures



Fig. 88 Acc. No. RD 160, H:15.5 cm

Fig. 89 Acc. No. RD 159, H: 10.2 cm

Pedestals



Fig. 90 Acc. No. RD 128, Pedestal decorated with eglantines,
H: 18, W: 28 cm



Fig. 91 Acc. No. RD 92, Fragment of a Pedestal, H: 13.9, W: 9.7 cm



Fig. 92 Acc. No. RD 265 & 242, Plain fillet with broken feet, H: 9, W: 23 cm

Animal Figures



Fig. 93 Acc. No. RD 313, Mounted elephant, H: 38.10, W: 40.6 cm



Fig. 94 Acc. No. RD 243, Pedestal with the broken leg of an elephant,
H: 19, W: 16 cm



Fig. 95 Acc. No. RD 317, Amorino riding on lion, H: 21.6, W: 33.7 cm

Panels and Architectural Fragments



Fig. 96 Acc. No. RD 73, Fragment of a false gable, H: 28.3, W: 13.70 cm



Fig. 97 Acc. No. RD 66, Left side fragment of a false gable with a female figure, H: 13.7, W. 9.25 cm



Fig. 98 Acc. No. RD 75, Right side fragment of a panel with a figure in balcony, H: 17.2, W: 12.1 cm



Fig. 99 Acc. No. RD 79, Stair riser with a monster, H:19, W: 30 cm



Fig. 100 Acc. No. RD 131, Fragment of a stair riser depicting Pegasus, H: 11, W: 28 cm



Fig. 101 Acc. No. RD 100, Fragment of a Corinthian pilaster, H: 24.2, W: 23 cm

Miscellaneous Fragments

Fig. 102 Acc. No. 256, Broken lotus flower, D ϕ a: 8.7 cm



Fig. 103 Acc. No. 260, Broken lotus of a canopy, H: 8.7, W: 11 cm



Fig. 104 Acc. No. RD 261, Fragment of a flower or fantail crest, D \acute{a} 10 cm



Fig. 105 Acc. No. RD 264, Broken flask of Maitreya, H: 6, D \acute{a} : 3.4 cm



Fig. 106 Acc. No. RD 259, Broken flask of Maitreya, H: 8, W: 8.5 cm