

**Pedestal Depiction in Gandharan Sculptures:
A case study of Peshawar Museum Collection**



By
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Taxila Institute of Asian Civilizations
Quaid-i-Azam University
Islamabad
2021

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Islamabad
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Fawad Khan

A DISSERTATION SUBMITTED IN THE PARTIAL FULFILLMENT
OF THE REQUIREMENT FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
IN
ASIAN STUDIES

Supervised By

Dr. Ghani-ur-Rahman

Taxila Institute of Asian Civilizations
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Islamabad
2021

Certificate of Approval

This is to certify that the research work presented in this thesis entitled “*Pedestal Depictions in Gandharan Sculptures: A Case Study of Peshawar Museum Collection*” was conducted by Mr. Fawad Khan under the supervision of Dr. Ghani-ur-Rahman. No part of this thesis has been submitted anywhere else for any other Degree. This thesis is submitted to Taxila Institute of Asian Civilizations, Quaid-i-Azam University, Islamabad in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the field of Asian Studies.

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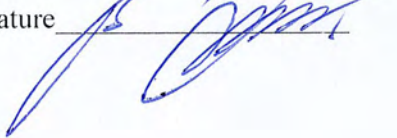
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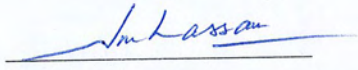
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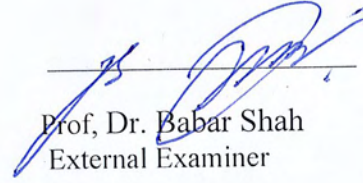
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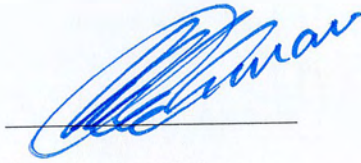
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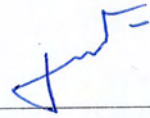
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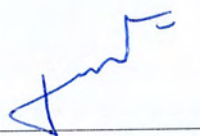


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Dedication

**This Dissertation is dedicated to my
late parents**

Acknowledgement

Thanks to Almighty Allah who bestowed upon me the blessings and made me capable of completing the present research work. It would have been impossible to conduct this research without the support and encouragement of my family, teachers, colleagues and friends to whom I am greatly indebted and acknowledge their help and support. This humble work which I am going to dedicate to my late parents (may Allah rest them in eternal peace), are unfortunately no more with me to see my success, yet I am very much glad to accomplish their wish since they always motivated me to complete this task.

I am very much grateful to my supervisor, Dr. Ghani-ur-Rahman, Director of the Taxila Institute of Asian Civilizations, Quaid Azam University, Islamabad, for supervising me as a Ph.D. research scholar. It was due to his valuable suggestions, kind advices, moral support, and academic guidance that the present dissertation got completion. I am also grateful to my teacher Prof. Dr. Muhammad Ashraf Khan, Dr. Sadeed Arif, Dr. Rafiullah, and the Librarian Mr. Fateh Haider of the Taxila Institute of Asian Civilizations, Quaid Azam University, Islamabad, for the help and cooperation.

During the process of collecting the data for my research, many officials of the Peshawar Museum and Directorate of Archaeology and Museums, Govt. of Khyber Pakhtunkhwa have offered their valuable services for which I am very much grateful to them. I therefore express my gratitude to Dr. Abdul Samad, the present Director of Archaeology and Museums, Govt. of Khyber Pakhtunkhwa, for granting permission for the documentation of all the pedestalled sculptures currently housed in the Peshawar Museum. He very kindly directed all the official to

facilitate me during my research work. Equally important was the help of Mr. Bakht Muhammad, the Curator of Peshawar Museum, who not only allowed me to photograph all the required sculptures, but also shared with me his long experience and knowledge about the acquisition history of the Museum collection.

I also found my friends and colleagues of the Directorate of Archaeology and Museums, very much cooperative. In this connection I am indebted to Faizur Rahman, Mr. Mohid Gul, Mr. Syed Niaz Ali Shah, Mr. Noor Khan, Mr. Asif Raza, Mr. Numan Khan, Mr. Ahmad Faraz, Mr. Muhammad Mehtab, Mr. Jahangir, Mr. Mir Hayat and Mr. Amanullah Afridi, for their valuable cooperation.

I am also thankful to my teacher Dr. Muhammad Zahir, in the field of Archaeology on College level for motivating to further study this subject on master level. My teachers in the University of Peshawar, especially Dr. Ibrahim Shah, Dr. Gul Rahim Khan and Dr. Farooq Swati, also deserve special appreciation. Similarly, Dr. Shakirullah, Dr. Zain ul Wahab, Dr. Muhammad Hameed, Mr. Junaid Ahmad, Mr. Fazal Muhammad, Mr. Mihr Khalil and Mr. Ihsanullah Jan of the Department of Archaeology, Hazara University Mansehra, Dr. Ijaz Khalil of Abdul Wali Khan University Mardan, and the last but not the least, Dr. Zarawar Khan of the Department of Archaeology, University of Swat remained very much cooperative for which I grateful to all of them.

Fawad Khan

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Chapter 1

INTRODUCTION

The land of Gandhara (the modern Peshawar Valley including Mardan, Charsadda, Swabi, and adjacent districts of Malakand, Swat, Buner, Bajaur and Taxila), remained the cradle of various cultures and ethnic groups. It was here that human beings settled during the Mesolithic period and left its traces in the form of stone tools and other artifacts. With the passage of time, different areas of Gandhara, particularly the Bannu basin of the Gomal valley evolved the culture of settled life and paved the way for flourishing the Indus valley civilization which lasted, approximately from 3300 B.C to 1700 B.C (Durrani et al 1995, Khan et al 2000). In the post urban phase of the ancient history of Pakistan, Gandhara also witnessed the Vedic culture and the invasion, penetration and settlement of various foreign ruling dynasties and the subsequent evolution of Gandhara civilization which remained till the arrival of Islam in the 10-11th centuries A.D (Magee & Petrie 2010: 1518, Jackson 1922: 335, Dani 1992).

In the religious practices, Gandhara also played a vital role and traces of almost all the ancient religions of South Asia such as Brahmanism, Buddhism, Jainism and Zoroastrianism may be observed in the ancient rock art and inscriptional record of the upper Indus valley (Nasim Khan 1997, 1998a, 1998b), as well as sculptures and religious architecture of the region (Nasim Khan 2006, Shah 2007). The archaeological and historical evidences prove that the followers of some these religions, religions lived side by side some time at the same place or a city center (see Moscatelli et al 2016: 53) (, However, with the passage of time Buddhism had achieved a venerable status at different periods of the history sometime due to the royal patronage (Dani 1992: 130). and enjoyed a long-lasting period as it was embraced by majority of the inhabitants

of Gandhara from where it also spread to some neighbouring (Solomon 1999: 5-10, Braarvig 2010: xviii)).

The remains of the Buddhist sacred architecture scattered in different parts of Gandhara suggest that these edifices were built for the fulfillment of religious requirements since most of the architectural complexes are mainly composed of a stupa, the principle icon of worship, and a monastic area for the accommodation of monks, *bhikshus* and pilgrims etc. As the stupa was a reliquary of sacred relics, therefore its beautification and adornment with garlands, flowers, torches and above all narrative panels and images of Buddha and Bodhisattvas, was the moral and religious obligation of the followers (Rahman 1995:5, Swati 1997a: 115)

When and how the manufacturing of Buddhist figural representation initiated in Gandhara is still a debatable issue, yet from the excavation of different Buddhist establishments suggest that various workshops of sculptures existed in many parts of Gandhara for fulfilling the need of the devotion and worship of the followers of Buddhism (Errington 1998: 80),. With the passage of time the artistic activities developed and produced thousands of art pieces in different materials such as stone, stucco and terracotta etc. The famous and noteworthy Buddhist sculptures produced in stone consist of statues of Buddha and Bodhisattvas in different size and postures, architectural elements, narrative and non-narrative relief panels etc, which elegantly embellished the Buddhist architecture (Rhi 2005: 171, Behrendt 2004: 14).

,). However, after a long survival the Buddhist monuments slowly and gradually started to disintegrate and crumbled down while its sculptural harvest went under the heaps of earth and fallen debris.

The latter half of the 19th and early decades of the 20th century was a period of search for ancient treasures, relics and art pieces throughout the Subcontinent which also induced the military and civil officers of the British India to exhume precious objects from the archeological sites, particularly, the Buddhist establishments. The recovered antiquities during such clandestine diggings often went into the personal collection of influential officers and occasionally to the Government Museums at Lahore, Calcutta and Peshawar etc (Khan 2017 68-69).

1.1 Peshawar Museum and its Buddhist Collection

Located in the heart of the capital city of Khyber Pakhtunkhwa Province of Pakistan, the Peshawar Museum was established in 1907 ((Morlay 1981:10, Dar 1981: 13), by the Archaeological Survey of India in the then existing Victoria Memorial Hall (Spooner 1907: 3). In the initial stage the antiquities collected during the official excavation at Charsadda in 1902-3 by the Archaeological Survey of India along with donated Buddhist sculptures were displayed in the temporary showcases for the amusement of the general public (Spooner 1909a: 4) With the passage of time fresh excavations were carried out at various Buddhist sites like Shah-ji-ki-Dheri, Takht-i-Bhai, Sahri Bahlol, further enriched its collection (Spooner 1910a: 4)

Apart from the excavated and donated sculptures, another collection of sculptures was shifted to the Peshawar Museum from the Guide Mess Mardan in 1946, which is known as the Guide Mess Mardan collection¹. After the Partition of India and Pakistan in 1947, the museum acquired fresh Buddhist sculptures and other antiquities through purchase as well as collections of seized objects confiscated by different government agencies (Nasim Khaan 2010 & 2015).

¹ Information based on the Peshawar Museum accession Register

Today, the Peshawar Museum is famous throughout the world for its rich Buddhist collection of sculptures, narrative and non-narrative relief panels, reliquaries, toilet trays and architectural specimens etc. Most of the beautifully executed sculptures are on display while majority are kept in the reserve collection for the study and research of students and scholars. The research work so far carried out on the museum collection mainly covers the identification of the various religious and secular scenes depicted in the narrative relief panels or individual figures of Buddha and bodhisattva etc (Spooner 1910b). Whereas, the scenes depicted on the pedestals of images are largely left ignored due to unknown reasons. We would therefore try to bring various scenes depicted on the pedestal in order to bring them in the fold of academic research.

1.2 Statement of Problem

The main problem pertaining to the sculpture with pedestal decoration is that with the exception of few scenes identified by the former Curators of Peshawar Museum (see for instance Spooner 1910b, Sehrai 1988 Pls 20, 25, 34, 43), majority of the depicted scenes are not properly documented and interpreted in the light of Buddhist literary sources². Our preliminary survey of the museum collection reveals that there are at least two categories of sculptures e.g. the standing and seated statues of Buddha, Bodhisattvas, royal donors, and lay worshippers etc. Moreover, there are various scenes of religious and secular nature, the identification of which pose problems. It is also observed that sometime the pedestal of a Buddha's statues is carved with the figures of Buddha himself or a Bodhisattva figure or simply lay worshippers. While in the statues of the Bodhisattva figure, the case is *vice versa*.

² The detailed catalogue of the " Gandharan Sculptures in the Peshawar Museum" has also not elaborated most of the pedestal scenes or could not identify the iconographic significance of the figures depicted on the Pedestals. See Ali & Qazi 2008.

The most astonishing is the representation of the figure of Bodhisattva Maitreya with the water flask held in the right hand instead of the left. Whereas the depiction of Buddha without halo and Bodhisattva without attributes in some instances is another noteworthy issue to be highlighted. Similarly, the symbolic representation of Buddha such as the turban, *chakra* or wheel of law, and alms bowl on the pedestal of Buddha statue negates the hypothesis that the Mahayana sect of Buddhism had differences with the Hinayana in respect of the making of Buddhist statues.

Besides the above stated issues and problems, there are many other unsolved questions to be answered for which a fresh research is unavoidable, and we would therefore try to present a possible interpretation for the unusual and unidentified representations carved on the pedestals in order to reach to a proper conclusion by keeping in view the following aims and objectives.

1.3 Aims and Objective of the Research

As discussed above that the Buddhist sculptures with pedestal in the Peshawar museum represent scenes of religious and secular nature and need a multidisciplinary project to study their various aspects, our research is mainly focused for achieving the following aims and objectives:

1. To trace out the history of acquisition of the pedestalled sculptures since the establishment of the Peshawar museum till present.
2. To separate the excavated sculptures from known archaeological context from those coming from other sources such as donation and confiscation etc.
3. To provide a probable interpretation for both the secular and religious nature scenes depicted on the pedestal.
4. .

5. To share this precious collection with the students and scholars working in the Buddhist art of Gandhara through a catalogue to be published soon after the completion of the research.

1.4 Research Methodology

The fulfillment of legal requirement is always the first priority before initiating any developmental and research project in the field of archaeology. It was, therefore, felt necessary to obtain a formal license from the Directorate of Archaeology and Museums, Govt. of Khyber Pakhtunkhwa, Peshawar which is the legal custodian of all the archaeological assists, moveable and immovable antiquities and the objects preserved in different museums of the province, for the study and research to be carried out on the sculptures. After receiving the license with the kind permission of the Directorate, the custodian of the Peshawar Museum was convinced who very generously allowed me to take measurement and photographs of all the required sculptures either mounted on display or housed in the reserve collection

In the next stage all the available record related to the history, source of acquisition and other relevant information was thoroughly studied which have added new chapter to this research since it was on the basis of the Museum accession record that enabled me to separate the excavated materials from those received through other sources. However, considerable troubles were also faced while finding the exact source of acquisition for those sculptures whose original numbers are either effaced or marked with different abbreviated letters and roman digits.

The identification of various scenes and images of different venerable personalities carved on the pedestal was partially made possible due to the availability of various valuable books and other literary sources and catalogues of Buddhist sculptures in the museums of Pakistan and abroad. In this connection, valuable help was taken from many publications particularly, Gandhara Art in Pakistan (Ingolt 1957), the Sculptures from the Sacred Area of Butkara I, (Swāt. W. Pakistan) by Faccenna. D. & Taddei. M ,1962 & 1964, the Catalogue of Gandharan Sculptures in the British Museum, London (Zwalf 1996), Narrative Stone Reliefs from Gandhāra in the Victoria and Albert Museum in London (Ackerman 1975), Gandharan Sculptures in the Peshawar Museum (Ali & Qazi 2008), A Catalogue of the Gandhāra Stone Sculptures in the Taxila Museum (Ashraf Khan et al 2005), A Catalogue of Sculptures from Butkara III (Swāt), Khyber Pakhtunkhwa in the SSAQ Museum of Archaeology and Ethnology University of Peshawar (Khan 2015) etc. Similarly interviews and verbal discussions with scholars, researchers and officials of the Peshawar museum provided additional information as well. Thus, the present thesis written on the basis of the above discussed sources, is divided into the following chapters.

The first chapter treats with the introduction of the Gandhara, Peshawar Museum and its Buddhist collection, stemetn of problem and aims and objectives of the present research. The second chapter deals with the nomenclature, geography and brief historical background of Gandhara and the archaeological activities carried out in the Khyber Pakhtunkhwa province since the first half of the 19th century till date. Chapter third is devoted to role of Gandhara in the development and spread of Buddhism, the arrival of Buddhist pilgrims, the emergence of different Buddhist sects, the development of Buddhist art and architecture etc and Buddhist

collection preserved in different Museums of Pakistan. It was on the soil of Gandhara that the Buddhist establishments were elegantly embellished with sculptural and painted decoration.

Chapter four is written on pedestalled sculptures owned by the Peshawar Museum through different sources, and the iconographic study of the scenes depicted on the pedestals whereas chapter five incorporates the conclusion of the study and suggestions and recommendations for further research on the repository of Gandhara sculptures in the Peshawar Museum. A descriptive catalogue of the pedestalled sculptures and list of bibliography of quoted literature is also added at the end of this dissertations..

CHAPTER- 2

GEOGRAPHICAL AND HISTORICAL BACKGROUND OF GANDHARA

2.1. Introduction

Gandhara is the Sanskrit name with a meaning of the land of fragrance, or sweet smell (see Ingholt 1957: 13;) and is applied as a geographic term, for the present Peshawar valley and its surrounding regions for instance Charsadda, Mardan, Swabi, Malakand and Swat of the Khyber Pakhtunkhwa Province of Pakistan (Young 2010: 32). From the very ancient time, Gandhara remained the cradle of various cultures and ethnic groups. It was here that human beings settled during the Mesolithic period and leaved its traces in the form of stone tools and other artifacts (Dani 1964, Stacul 1969) With the passage of time, different areas of Gandhara, particularly the Bannu basin and Gomal valley evolved the culture of settled life (Morris N. et al 2001: 127, Khan. F. et al 2000: 131), and paved the way for flourishing the Indus valley civilization which lasted, approximately from 2400 B.C to 1750 B.C (Mughal 1980: 2). . In the post urban phase of the ancient history of Pakistan, it also witnessed the Vedic culture (Tripathi 1942: 39) and the invasion, penetration and settlement of various foreign ruling dynasties and the subsequent evolution of Gandhara civilization which remained till the arrival of Islam in the 10-11th centuries A.D (Rahman 1979: 167, Shah 2007: 48).

2.2. Geography

The exact geographical extension of Gandhara remained controversial for a long time since new discoveries are still taking place in various parts of Pakistan and Afghanistan which have pushed its boundaries beyond those limits fixed by the early explorers. It was once believed to be a triangular piece of land extending about 100 km across east to west and 70 km north to south and situated on the north western part of the Indus River (Beal 1884: 97), however since the early decades of the 19th centuries, many scholars and explorers are trying to establish its cultural boundaries in the light of artifacts, particularly the Buddhists edifices and sculptures.

The important contribution in this regard was made by Alexander Cunningham, the first director of the Archaeological Survey of India who is of the view that Gandhara was once surrounded by Laghman and Jalalabad (in Afghanistan) from the western side, the mountains of District Swat and Buner from the northern side, the Indus River from the eastern and the hills of Kalabagh from the Southern side (Cunningham 1871: 48). Another noteworthy scholar was H.H. Wilson who extends the eastern boundary of Gandhara to Jhelum (Wilson 1841: 117) while Mr. E.J. Rapson has once declared that the modern Peshawar valley, Rawalpindi and even Kabul were located in the geographical boundaries of Gandhara (Rapson: 1914: 81). Moreover, another French Scholar, Alferd Foucher, says that the border line of Gandhara is issuing from the Khyber Pass and extends up to Indus Rivers after incorporating s the areas of Peshawar, Charsadda, Shahbazgarhi and Hund (Foucher 1915: 39).

All the theories of the above-mentioned scholars are criticized by the later art historians since every year's new discoveries are made. In this regard, the new discovery of Buddhist sculptures and traces of structural remains have convinced the scholars to assume that Gandhara was large pieces of land encircled by the Indus River in the east, the mountains of Afghanistan in the west, the Safed Koh and the Kohat Mountains in the south and the valley of Swat in the north. However, it is also a fact that the art of Gandhara had also penetrated into the valley of Taxila, located to the east of the Indus as well as to Bamiyan in Afghanistan (see Smith 1911: 98; Haertel 1966: 12; Schmidt, 1990: 22; Jansen 2012: 27; Behrendt 2004: 22; Brancaccio 2006: 1).

2.3 Brief Historical Background of Gandhara

Located in a very strategic point, the land of Gandhara possesses some important and historical passes once utilized by caravans of traders and merchants, and foreign invaders (Dar 2007: 39). Similarly, the green mountains, fertile lands and rivers with plenty of water has played a vital role in the agriculture of the land and paved the way to produce different crops such as sugarcane, wheat, barley, rice millet etc (Kuwayama 2006: 65). Besides these, the Indus River are producing a good wealth of gold and sea food which is utilizing by the inhabitants from the time memorable, whereas the routes and passes connected Gandhara with the civilized countries of the world such as China and central Asia through the Silk route had also played an important role in the economy of the reagio (Dar 2007: 39). It was due to these extraordinary qualities that Gandhara remained the abode of different nations, most of which came from the distant lands and settle here for centuries and left their traces in the form of artifacts, buildings, literature, and coins and inscriptions etc.

As for as the historical background of Gandhara is concerned, no written and complete history of every nation has come down to us except the data obtained from different archaeological excavations, chance discovery and few literary records. The archaeological excavations have revealed that human beings settled in Gandhara in the Mesolithic period as proved by the discovery of lithic tools from Sanghao Cave and Ghaligai Rock Shelter etc (Dani 1964; Stacul 1969; Swati 1997: 2).

Among the literary sources, Rig Veda preserve the record of the penetration and settlement of the Indo-Aryans in the valleys of Gandhara as early as the second millennium B.C (Rahman 2009:143) . Although no traces of their buildings and even cultic edifices survives, on the

contrary the discovery of their cemeteries in the hill slopes in Swat, Dir, Chitral and Bajaur suggest that they used to bury either the complete corps or cremated remains of the deceased persons in graves. The discovery of such cemeteries took place in the 20th century and led the archaeologists to believe that the period of Aryan occupation of Gandhara is ranging from sixteenth century B.C to fifth-fourth century B.C (see Dani 1968: 109 & 1978: 44-47).

However, the actual historical profile of Gandhara starts in the Post-Aryan age, or more correctly in the sixth century B.C., when several independent city states emerged out in different parts of the Sub-continent and played a vital role in the political and socio-economic history of India. Among those city states, the Gandharan urban centers of Takshashila, (the present day Taxila) and Pushkalavati, the modern Charsadda are worth mentioning since they had developed bilateral relations with other contemporary states of Magadha and Avanti. In this connection, the historical sources inform us that in the sixth century B.C. Pushkalavati was ruling by king Pukkusati or Pushkara-sakti, who had joined hands with Bimbisara of Magada and waged a war with the king of Avanti state (Dani 1992: 57).

Moreover, at the same time the region of Gandhara was included in the *Mahajanpada* (great nations) that came into being in the northwest of the Indian subcontinent. Whereas the other contemporary nations residing on the sides of the Hindu Kush were known as Kambojas (Petrie 2007: 8).

As for as the archaeological evidences of other ancient nations of Gandhara is concerned, the excavation of the Bhir Mound Taxila show that in the sixth century B.C. parts of Gandhara came under the direct control of the Achaemenian dynasty of Persia who made the occupied areas of Gandhara as one of their Satrapies (see Jackson 1922: 335; Dani 1992: 84). The Behistoon

inscription of Darius 1st (c. 518 B.C) shows that Gandhara, Makae (Makran) and Thatagu or Sattagudai (the present Gomal plains) were included in his twenty-three satrapies (Petrie 2007: 4). Similarly, another inscription, known as the Naqsh-i-Rustam inscription of Persepolis also records that Hindush or the people of Indus valley were among the subject people of the Achaemenian Empire (Dani 1992: 84). This subject nation was bound to pay three hundred and sixty talent of gold dust as an annual tribute to the Achaemenian (Jackson 1922: 335).

An interesting statement given by the famous historian Herodotus in his account, says that the subject people of Gandhara had formed a contingent of their own, consisting of both infantry and cavalry, and fought against the Greeks on behalf of the Persian monarch Xerxes (486-65 B.C). At that time their infantry was clad in cotton clothes, carrying bows of cane and arrows made of cane tipped with iron, while the cavalry brigade brought to the battlefield their riding horses and chariots drawn by horses and wild asses (Jackson 1922: 340; Dani 1992: 85).

The Persian dominancy over Gandhara continued till the middle of the fourth century B.C. and at last overthrown by the Greek conqueror Alexander the Great of Macedonia in 327 B.C., after devastating the famous capital city of Persepolis, which remained the seat of government of the Achaemenian kings till the time of their last ruler Darius III. His military expedition over Gandhara has been recorded by many Greeks and Roman geographers who state that before entering into the Indian frontiers, Alexander had divided his army into two divisions, The first was led by Alexander himself through the Nawapass route to Bajaur, while the second was placed under the command of his generals and with the guidance of king Ambhi of Taxila, which invaded on the city of Pushkalavati (Dani 1992: 92).

Alexander the Great is said to have moved from Bajaur to the present-day Dir and Swat valley where a bloody war was waged against the warlike nation of Assakinians and after conquering the cities of Ora and Bazira, he led to Swabi through the Buner Mountains and met with the second division of his army probably at Hund. From that point he crossed the River Indus and advanced to the city of Taxila. His next engagement took place with king Porus at Jhelum in which he became victorious. Before he could advance to other areas, his own army could not agree with his plan and thus he decided to go back to his own country through sea route. However, after reaching to Babylonia He left Taxila and moved to Jhelum and after waging a bloody war with king Porus, in which he became victorious, sailed down in the River Indus and reached to Babylonia, he breathed his last and died there in 323 B.C. (Dani 1992: 92-94).

The news of the death of Alexander spread in India like fire in the forest. Soon rebellions broke down against the Greek dormancy all over in India, including Gandhara. In this critical situation, Chandragupta Mauriya, a former military officer, who had deserted the from the Nanda Empire of Magadha, appeared on the scene and with the help of some tribal forces of Taxila, snatched the royal throne of Magadha and brought and laid the foundation of the Mauriyan Empire, and soon occupied Gandhara (see Smith 1921: 62 & 1904: 112).

Chandragupta Mauriya was succeeded by his descendants Bindusara and Aśoka successively. The later king embraced Buddhism after waging a decisive war with the state of Kalinga in 261 B.C. (Dain 1992: 103). He also took measures for the propagation of Buddhism and sent missionaries to various parts of his empire and even to foreign countries for its promulgation. Furthermore, he engraved his royal edicts on the surface of stone pillars and solid rocks and induced the population to follow the law of piety. His rock edicts of Mansehra and Shahbaz Garhi testifies that Buddhism spread to Gandhara during his reign.

The decline of the Mauryan Empire paved the way for another wave of foreign invaders from the side of Bactria and Afghanistan, where the descendants of Alexander the great had founded a strong empire. The Bactrian Greeks were looking to the fertile lands of Gandhara and Punjab with greedy eyes, however, they could not occupy it until one of their great kings Demetrius invaded Punjab in 190 B.C. and established his suzerainty over Gandhara (Bopearachchi 1995: 27). The successor of Demetrius, known as Indo-Greeks, kept the possession of Gandhara until they were ousted by another alien nation, commonly termed as the Indo-Scythians about 90 B.C. (Bopearachchi 1995: 44-45).

The Indo-Scythians were over powered by the Indo-Parthians under the leadership of king Gondophares, whose name also appears in the Takht-i-Bhai inscription of 20 A.D. and followed by a line of successors whose chronological sequence is to some extent confused due to abundance of coins issued in that period (see Mahajan 1983: 333).

Gandhara saw an epoch of economic prosperity during the rule of the Kushan dynasty which overpowered the Indo-Parthians in the first century A.D. The early king of the Kushan spend most of their time in the consolidation of power while their successors enjoyed peace and tranquility. Among the great Kushan kings, the name of Kanishka is remembered for his religious tolerance and this fact is clear from the large number of his coins bearing the portrait of Indian, Greeks and Persian gods and goddesses. He was also responsible for the development of Buddhist art and architecture in Gandhara since many important Buddhist centers of Gandhara are attributed to his time for instance the great stupa of Shah-ji-ki-Dheri Peshawar, built by him

in his capital and from which a unique bronze relic casket was discovered during the excavation in 1908, carved with Kharoshthi inscription (see Spooner 1908-9: 49)

Kanishka was succeeded by his son Huviṣka, and a line of latter Kushan kings such as Kaniṣka II, Vasudeva I, Kaniṣka III and Soter Megas II, Kaniṣka III and Vasudeva II (see Nasim Khan 2010: 23; Mahajan 1983: 354). Besides Kaniṣka, his successors Huviṣka and Vasudeva were also great patrons of Buddhism in Gandhara and several Buddhist establishments, such as the great of stupa of Baja in the Swabi district was constructed during the reign of Huviṣka as proved by the discovery of a coin's hoard from the base of that stupa (Khan. Z. 2011).

With passage of time, the great Kushan Empire gradually declined and parts of Gandhara passed into the hands of the mighty Sasanian ruling dynasty of Persia while anarchy prevailed in the rest of the area resulting the emergence of small petty states. The discovery of coins from different parts of Gandhara have led the numismatists and archaeologists to believe that apart from the Sasanians, Gandhara was also ruling by the Kidarites and later Kushans, Alkhon, and Nizak etc from the middle of the third century A.D. to the first half of the fifth century A.D. (Dani 1992: 139-142; Nasim Khan 2008).

The above-mentioned ruling dynasty of Gandhara was followed by the penetration of the White Huns in the middle of the fifth century A.D., led by a great king Toramana, who is believed to have come from the Oxus valley. He was followed by another enthusiastic king Mihirakula, the notorious destructor of the Buddhist centers of Gandhara. Nothing is known about the White Huns after the tenure of Mihirakula, except that Gandhara was annexed by Turk Shahi dynasty to the empire of Kapisha in the first half of the seventh century A.D. (see Rahman 2002: 39).

The chronology of the Turk Shahi dynasty is not yet fully developed due to the absence of literary evidence; however, it is believed that their last king was Lagaturman, and that he was murdered by his Brahman minister named Kallar and snatched the throne in 822 A.D. (Stein 1973: 15). Kallar, on the other hand laid the foundation of a new dynasty, known to the history as Hindu Shahis or Odi Shahis and ruled by a dozen kings namely, Samanta, Kamalu, Bhima, Jaypala, Anandpala, Tarojanapala and Bhimapala (see Mishra 1971: 2-3).

Although the names of some of the Hindu Shahi rulers are recorded in inscriptions and other literary sources, yet the coins struck during that period do not mention the actual names of the ruler rather we can find some other names such as Samantadeva, Khudarayakdeva, and Vakkadeva, what may be behind this mystery is yet to be known, however, it is known from the accounts of the Muslim historians that the Hindu Shahi dynasty was defeated by Mehmud of Ghazna in a series of bloody wars from 999 to 1026, who also brought Gandhara under the banner of Islam (see Rahman 1979: 167; Shah 2007: 47).

2.4 Archaeological Research in Gandhara

The history of archaeological research in subcontinent started with the coming of the Europeans to India in the seventeenth century A.D. in this connection William Finch (1608-11) was the first European who noticed the Aśokan pillars of Delhi and Allahabad, and also wrote an informative journal dealing with the architectural legacy of Delhi, Agra, Lahore, Gwalior, Mandu and other historical places (Roy 1961: 7). Later on, when the British rule started in India in the form of East India Company after the decisive battle of Palasi in 1757, then the interest in the archaeological heritage of India also took place (see Nasim Khan 2010: 3).

The pioneer in this fields were mainly western scholars, particularly Abraham Rojer who started research mainly on the on the ancient literature of ancient India and reveal to Europe the Brahmanical doctrines through translation of Sanskrit literature. After him came Sir William Jones, the most distinguished scholars and linguist, who in 1784, established an institution of research for the history, antiquities, arts, Science and literatures of Asia, under the name of Asiatic Society, and also started publishing a journal of with the name of Asiatic Research in 1788. The main objective of this journal was the highlighting of the results of the researches carried out in the above fields. The credit of the establishment of a museum in 1814 for housing the objects collected by the members of the society, also goes to him (Roy 1961: 10-11).

Although the start for archaeological research started in India, yet the historical heritage of Gandhara remained unnoticed until the first reference to Gandharan archaeology was given by Mr. Elphinstone in his account by drawing a sketch plan of the stupa of Manikyala, which he saw on his way to Peshawar in 1808 (Elphinstone 1839: 106-8; Fergusson 1910: 95; Burnes 1834: 65; Gerard 1834: 321, Errington 1987: 30-31). He was followed by William Moorcroft, who was informed in 1820 during his journey to Attock that old wells, pottery and coins have been found by locals at the ancient site of Taxila (Moorcroft 1841: 311; Wilson 1841: 32; Errington: 1987: 31).

With the passage of time, many remarkable discoveries were made in Punjab and Peshawar valley by General Ventura and General M. A. Court, the two military officers in the service of Maharaja Ranjit Singh. General Ventura was the first to excavate the stupa of Manikyala, near Rawalpindi (Fergusson 1910: 95; Burnes 1833: 308; Cunningham 1875: 75; Prinsep 1834: 312), whereas General Court explored the archeological monuments of Takht-i-Bhai, Tahkal, Hashtnagar, Kashmir Smast, Hund, the Aśokan Rock edicts at Shahbaz Garhi and also carried

out excavations at Banamari and Tahkal stupa (Court 1836: 395 & 479-81; 1839: 312; Errington 1992: 273; Khan 2012: 79).

2.4.1. Contributions of the British Military and Civil Servants

While the Sikh military officers were making new discoveries in Gandhara, a British military deserter with the name of Charles Masson, was also wandering in Charsadda and Peshawar valley for the collection of ancient coins and medals. During his searching for curious objects, he came across the Bala Hisar mound and Stupa of Tahkal and Ali Masjid, which he reported in his account (Masson 1844: 126-58; Khan. S.N. 2005: 91; Possehl 1990: 111; Baker 1987: 82). In 1838, he saw the Aśokan rock edicts at Shahbaz Garhi, from which a fair copy of the inscription was copied and sent to E. Norris, identification and thus it was proved to be another transcript of Aśoka's well-known edict engraved in Arrian character (Masson 1846: 296-302; Norris 1846: 303-14; Cunningham 1875: 8). Few years later, these rock edicts were completely translated by H.H. Wilson (Wilson 1850).

The other explorers of Gandharan Archaeology of that time were Alexander Burnes and J. G. Gerard, the servants in the Bombay Army, who on their way to Peshawar discovered the stupa of Bullar near Taxila, and also recorded the great stupas of Manikyala and Tahkal bala, and received the handmade impression of an inscription from Hund (Burness 1843: 46; Rahman 1980: 55; Errington 1987: 64; Nasim Khan 2010: 6). From Peshawar they visited Bamyan in 1833, where Alexander Burness prepared the drawing of the colossal rock cut statues of Buddha and the painted Buddhist figures (Burnes 1833: 184-88; Errington 1987: 47). On the other hand, Gerard dug out a schist roundel carved with the representation of a seated Buddha with flames emanating from shoulders. It was the first piece of Gandhara art ever discovered about two miles

south-east of Kabul in the modern village of Beni Hissar (Ferguson 1910: 210; Smith 1911: 97; Errington 1987: 48). Although Gerard left no account of his other collection of Buddhist sculptures and other antiquities, however, after his death, his brother donated all his assets to the Asiatic Society by his family in 1839. Elizabeth Errington is of the view that most of his collection of sculptures was obtained from the stupa of Tahkal Bala, near Peshawar (Errington 1987: 304; Nasim Khan 2010: 6).

In the year 1840, the unpleasant political situation of Afghanistan and Punjab could not allow the foreigner to explore the North-West Frontier (Errington 1987: 76), yet in 1848, Alexander Cunningham, a colonel in the British army found an opportunity to pay an archaeological tour to Peshawar, Charsadda, Jamal Garhi, Takht-i-Bhai, Sahri Bahlol, Kharkai, Sawaldher, Shahbaz Garhi, Karamar, Hund, Lahore, Ranigat, and Aronos and found a good number of Buddhist sculptures in these sites. However, the results of visit could not publish till 1871(Cunningham 1871: 87-95, & 1875: 1-64).

With the annexation of the Punjab and Peshawar valley by the British Empire, the process of excavating ancient sites also initiated. In this regard, the site of Kharkai, was investigated by lieutenant Lumsden at the request of the commissioner Peshawar in 1850 (Errington 1987: 84). Similarly, the site of Jamal Garhi was partially excavated by Lumsdon and Stokes in 1852, and a good number of sculptures came to their hands, on which Hon. E. Clive Baylay, published a short account in 1853 (Baylay 1853: 606-21). However, after the transfer of these sculptures to Crystal Palace of England, most of them were destroyed by fire (Fergusson 1910: 209).

In the same year an account of the Peshawar district was published by Major Raverty, in which the archaeological importance of Kashmir Smast cave has also been given (Raverty 1850: 34).

Whereas search for the sites of Arronos, Oora and Bazira, mentioned by the historians of Alexander the Great, was made by Mr. James Abbot in 1854. For this purpose, he visited Mahaban, Ranigat, Hund, Baja, and other localities of the modern Swabi District (Abbot 1855: 337 & 350-61).

In 1861, Colonel Alexander Cunningham was appointed as the first Director of the Archaeological Survey of India with a task of exploring the ancient sites and monuments throughout India. In the first few years he surveyed the southern and central India, while from 1862-68, he fully explored the ancient remains of Punjab, Taxila, Manikyala, Jamal Garhi and Yousafzai (Roy 1961: 35-38). Side by side with Cunningham, another British officer, Major H.G. Raverty was reporting the archaeological sites of Dir, Swat and Chitral (Raverty 1863: 227, 1865: 151). Similarly, Mr. Rev. Isidore Loewenthal, was also exploring the Buddhist sites of Takht-i-Bhai, Ranigat and Kashmir Smast [*now declared as Shvite establishment*], and Asota megalith circle near Shewa village at Swabi (Loewenthal 1863: 2-5). Aside his archaeological activities, he was the first to give a reference of the then Peshawar museum and excavations conducted by Lieutenant Johnston at a mound near lower Tahkal Peshawar (Errington 1987: 105-7 & 1987b: 305).

Another important explorer and excavator of Gandharan sites was H.W. Bellew, an Assistant Surgeon at the corps of Guides at Mardan. He explored the archaeological sites of Takht-i-Bhai, Sahri Bahlol, Shahbaz Garhi Ranigat, Mahaband, Topi, and Kashmir Smast and prepared plans and structural drawing of some of the important monuments (Bellew 2001: 109-47). Few years later, another megalithic circle was discovered by Colonel Sir Phayre, in the village of Sung Butte at Swabi. In his report of the new discovery he states that

“About fifteen miles east of Mardan, the Head Quarter of the Corps of Guides, in Eusoofzye, near a place called Sung Butte, is a remarkable circle of tall upright stones. These stones or masses of rocks, consists of rough slabs of granite, with a few squared, or otherwise worked pillars of the same material. Ten stone of the circle are now standing in upright position, with a height of eleven feet, while the circle has been over fifty feet in diameter. The squared stones are from twelve to fourteen inches square and are placed from three to four feet apart. There is no appearance of any stones having been placed across the tops of the uprights. The people of the country call this stone circle in Pushto language Lukki Tiggi, signifying upright stones. The only Tradition or legend they have regarding the circle is that the members of a marriage while passing over the plains, were changed into these stones, by some power full magician, or malignant demon” (Phayre 1870: 58-59).

In the year 1871-76, large scale Excavations were carried out at various Budhist sites of Mardan and Peshawar by the officials of the Punjab Government, especially F.H. Wilcher, in Takht-i-Bhai (Cunningham 1875:24), Tahkal Bala and the area now occupied by the Islamia College Peshawar by Mr. Hastle with the help of the two companies of Sappers and Miners (Errington 1989b: 310). While in the 1881, excavations were conducted at the ancient mounds of Charsadda with the help of Mr. Garrick of the Archaeological Survey of India. Garrick carried out excavations sometime jointly with Mr. Martin and Lieutenant Maxwell, of the Sappers and Miners companies at Mir Zyarat, Shahr-i-Napursan, Ghaz Dheri, Balahisar etc and also explored the Kashmir Smast cave (Garrick 1885: 94-115).

The exploration of the Punjab Government was followed by the exploration of H.H. Cole, the Curator of Ancient Monuments in India, who in 1883, came to the North-West Frontier Province

and excavated the Buddhist sites of Ranigat. Furthermore, he also observed the excavation which was in progress in the sites of Sanghao, Natu and Mian Khan, from which some sculptures he published in his report (Cole 1883: cxv-cxxxviii).

Among other British officers, H.A. Dean, the then Assistant Commissioner of Mardan, excavated the ruins inside the Kashmir Smast cave in 1888, and discovered some carved wooden planks, which were showing the Brahmanical god Shiva in dancing pose, now owned by the British Museum, London. One year later, he excavated the Buddhist site of Sikri and found a unique sculpture of fasting Siddhartha, a votive stupa, decorated with stone sculptures. Both these precious objects were later on shifted to the Lahore central Museum (Dean 1896: 673, Burgess 1901: 103, Dar 2000: 19). Later on, when he was on duty at Malakand, a French delegation under Alfred Foucher was allowed in 1895 to survey the Buddhist sites of Malakand and Swat valleys (Fergusson 1910: 89).

2.4.2 Sir John Marshall Tenure and the Archaeology of Gandhara

The assumption of Viceroyalty by Lord Curzon in 1899, marked the beginning of a new epoch of Gandharan archaeology. He fully realized the importance of the archaeological heritage of India and for this purpose, steps were taken to re-organize the Archaeological Survey of India. His effort brought fruits and on 21 February 1902, John Marshall was invited to India for filling the post of Director General (Marshall 1904: 8-9, Roy 1961: 82). Marshall started his career from the excavation of the mounds of Bala Hissar, Mir Zayarat, Ghaz Dherai, with the help Dr. J. Ph. Vogel (Roy 1961: 88) and recovered valuable antiquities. He published the report of his excavations in *The Archaeological Survey of India: Annual Report 1902-03* (Marshall 1904).

Few years later, Sir Marshall established the Frontier Circle of the Archaeological Survey of India with its office at Peshawar. The superintendent of this new circle was supposed to carry out excavation, explorations and conservation works of the most important of archaeological sites located in Peshawar and Mardan. For this purpose, Sir Aural Stein was invited to hold the office in 1904, who in turn was succeeded by Mr. D.B. Spooner (Blakiston 1924-25: 14).

Spooner proved himself in the excavations at Sahri Bahlol, Shahji-ki-Dheri and Takht-i-Bhai between the years 1906 and 1909, when he discovered large number of Buddhist sculptures and other valuable antiquities (Spooner 1909, 1911, & 1912). For some time, his excavation projects were kept continued by H. Hargreaves, Sir Aural Stein and J.P. Vogel, who also found hundreds of stone and stucco sculptures (Hargreaves 1910-11; Stein 1911-12). Side by side with excavations, the conservation of the exposed monuments also took place. In this regard, the annual reports of the Frontier Circle for the year 1915-16, shows conservation activities and a list of 144 freshly explored sites and monuments located in the Mardan and Swabi Tehsils of Peshawar district (Natesa Aiyar 1915-16: 33-41).

In the next season of 1916-17, some 37 more sites in Mardan and 65 in the Swabi tehsil were discovered, whereas, excavation was carried out in the Islamia College ground (Natesa Aiyar 1916-17: 2 & 31-36). In the following year 45 newly explored sites in the Mardan, 41 in Swabi, 11 in Charsadda and only 3 in the Nowshehra Tehsil were enlisted (Natesa Aiyar 1917-18: 16-21) with the addition of 11 new sites located in Tehsil Charsadda and 41 in Nowshehra (Wasi-ud-Din 1918-19). In year 1919-20, the surveyors of Charsadda tehsil explored 27 (Wasi-ud-Din 1919-20), while that of the year 1920-21, was devoted to the interpretation and registration of the antiquities found during the course of conservation and clearance at the Buddhist site of

Jamalgarhi. However, at the same year, 8 important sites in the Peshawar were declared protected (Hargreaves 1919-20).

The process of exploration and conservation continued in the next year and the annual report of the annual reports of the Archaeological Survey of India for the year 1921-22 show that conservation at Jamalgarhi, and explorations at Khanpur, Dhamtaur, Shinkiari, Haji Bela, Bedadi, Chitti Gatti, Asota and Shahbazgarhi, were carried out by Mr. H. Hargreaves (Spooner 1921-22).

After serving twenty six year, Sir John Marshall retired in 1928, and with him, closed the golden chapter of Gandharan archaeology. One of his contributions was the establishment of the Peshawar in the former Victoria memorial hall which he filled with numerous Buddhist sculptures and other curious objects. With the passage of time, excavation in the Frontier Circle ceased and only conservation activities continued in the Buddhist sites of Takht-i-Bhai, and Jamal Garhi etc. The last contribution of the Archaeological Survey of India was that British Expedition team headed by Mr. Ph. Barger and E. Wright, was allowed for the survey and excavations in the Swat Valley where many Buddhist sites were excavated between Barikot and Chaharbagh villages and collected sculptures were sent to the Victoria and Albert Museum in London (Barger & Wright 1985, Ackerman 1975: 19).

2.4.4 Contributions of the Department of Archaeology & Museums, Government of Pakistan

After the independence of Pakistan in 1947, the department of Archaeology and Archaeology and Museums was established at Karachi, with circle offices at Rajshahi (Dacca) and Lahore, each under a Superintendent (see Khan F.A. 1964: 1), under the leadership of Mr. Q.M. Moneer who was soon succeeded by Dr. Muhammad Nazim in November 1948. One year later, Sir Mortimer Wheeler, formerly the Director General of Archaeology in India, was nominated as advisor of Archaeology, who in turn was followed by Mr. S.A.A. Naqvi and Mulvi Shamsuddin Ahmad. After that Monsieur Raoul Curiel became the Director for four and was then succeeded by Dr. F.A. Khan (Khan. F.A. 1964: 1-2; Dar 1977: 11).

Dr. F.A. Khan served the Department for eleven years and carried out archaeological excavations at Kot Diji, Sarai Khola, Nimogram, Manikyala, Bhir Mound, Tulamba, Bambhore, Mansura, and Lahore fort in west Pakistan, and Mainmati and Pharpur in the then East Pakistan. Besides these, he inaugurated new museums at Bambhore, Umarnot, Saidu Sharif, Chittang, Mainmati, Pharpur and Lal Bagh fort etc. (Dar 1977: 11-12). The archaeology department was further strengthened in 1951, with the establishment of the exploration and excavation branch under Mr. Lesli Alcock (Khan F.A. 1964: 2), with the purpose to conduct well-planned explorations of different regions and to select sites for excavation (Dar 1977: 18). With the passage of time, new branches were opened such as the conservation branch, publication branch, epigraphy branch, Museums branch, archaeological laboratory and photographic section etc., while an annual journal under the title of “Pakistan Archaeology” was launched for publishing the results of ongoing archaeological activities (see Ashraf Khan 2011).

As far as the archaeological activities in the Gandharan sites is concerned, the Department of Archaeology, Govt. of Pakistan directed its attention to the excavation of the Buddhist site of Nimogram in 1962, while in 1991-92, salvage excavations and extensive surveys on the right and left banks of river Swat were carried out and in the result hundreds of previously unnoticed archaeological sites were documented. An archaeological survey of the Buner district was also carried out which added 162 new sites to the cultural assets of Gandhara, whereas, the survey in Bajaur Agency brought to light the remains of numerous Buddhist sites (see Rahman. S.U. 1996).

2.4.4 Work of the Foreign Archaeological Missions to Pakistan

Side by side with the Pakistani archaeologist, members of the foreign Archaeological Missions to Pakistan also contributed a lot to the Archaeology of Gandhara. It was 1958 that Sir Mortimer Wheeler conducted extensive excavations at the Bala Hisar and Shaikhan Dheri mounds of Charsadda district and established a chronological sequence of the area (Wheeler 1962). Similarly, the Japanese archaeologist from Kyoto University, was permitted to excavate the sites of Kashmir Smast, Chanaka Dheri, Thareli and Mekhasanda, and Ranigat (Nishikawa 2011).

Moreover, the Italian Archaeological mission is working in the Swat valley since 1956 and have excavated many archaeological sites such as the Buddhist sacred area of Butkara I, (Faccenna 1962: 3-165; Taddei 2003: 253-54), Saidu Sharif, Panr and Barikot Ghondai, Amlukdara stupa, Balo Kaly Gumbat, (see Olivieri 2011; Marati & Vassallo 2013).

2.4.5 Contributions of the Department of Archaeology, University of Peshawar

The Department of Archaeology, University of Peshawar was established 1962, and since that it has made many remarkable contributions in the field of archaeology. The first excavation of the department was conducted at Sanghao cave by Ahmad Hassan Dani and his team which revealed stone tools and other artifacts of the Mesolithic period (Dani 1964: 49-50). Another excavation was conducted in 1963 at the site of Shaikhan Dheri, district Charsadda where Buddhist sculptures, coins, terracotta figurines and pottery were collected (Dani 1965-66). Similarly, the Gandhara Grave Culture sites at Timargara and Thana were excavated which brought to light skeletal remains accompanied with grave goods (Dani 1967: 1-407).

In 1968-69, the members of this department excavated several Buddhist sites in the Malakand division of Khyber Pakhtunkhwa such as Andan Dherai, Chatpat, Damkot, Ramora and Bambolai, in which hundreds of stone and stucco sculpture were recovered along with hoards of coins (Dani 1968-69: 33-61; Dani 1969: 61-62; Dani 1968-69; 65-102; Rehman 1968-69: 103-250), while In 1981, yet another Buddhist site of Chirgpat was excavated which brought to light, an Amaravati style sculpture and a frieze of 18 standing figures (Khan. F 1990: 171-73 & 1992: 72-74).

From the year 1982- 1992, the Department of Archaeology, University of Peshawar in collaboration with the Department of Archaeology and Museums, Govt. of Pakistan, launched the Gandhara Archaeological Project, for the purpose of exploring the ancient sites located in Dir, Swat and Buner districts. Under this joint venture program, fifty Archaeological sites were

discovered and the Buddhists sites of Mat Kanai, Baghrajai (in Malakand Agency), Parai and Chargpatai (in district Dir) Butkara III, Shnaisha, Gumbatkai, Guligram, Pataka, Khimdara, Marjanai, Kanisapr and Loe Banr etc in Swat district were excavated (Khan. S.N 1995: 3, Rahman 1991: 152-63, & 1993a: 1-124, Swati 1997c: 249).

Yet another excavation was made at the site of Aziz Dheri, district Swabi in 1993, the Buddhist in collaboration with the Directorate of Archaeology & Museums, while another joint excavation with the Bradford University Archaeological Mission of the United Kingdom, was carried out at the Bala Hisar mound of Charsadda (Coningham & Ali 2007). Furthermore, the Hindu Shahi capital city of Hund was excavated in 1998 and fresh excavation were also carried out at Aziz Dheri in 2007-08 (see Nasim Khan 2008).

2.4.6 Contributions of the Taxila Institute of Asian Civilizations, (TIAC) Quaid-i-Azam University, Islamabad

The Taxila Institute of Asian Civilization (TIAC) which was formerly the Center for the Study of the Civilizations of Central Asia), Quaid-i-Azam, University, Islamabad, has also rendered great contributions in the field of Gandhara. The faculty members of this prestigious institute have conducted excavations at the Buddhist site of Jinna Wali Dheri and Badalpur in collaboration with the Department of Archaeology & Museums, Govt. of Pakistan. The excavation of the former site has revealed among other valuable antiquities, a fragment of mural paintings on the walls and floor of the corridors of the monastery (Ashraf Khan & Mahmood-ul-Hassan 2010: 304), whereas, the site Badalpur have produced gold coin, a hoard of 188 copper coins, a hoard of 128 sealing, copper utensils, surgical instrument and a small sculpture of Buddha made in the

Mathuran sand stone (Arif et al 2011: 28-29; Ashraf Khan & Sadeed Arif 2015: 32). All the collected antiquities are now preserved in the Taxila Archaeological Museum.

2.4.7 The Services of Directorate of Archaeology & Museums, Government of Khyber Pakhtunkhwa

The Directorate of Archaeology & Museums (DoAM), Government of Khyber Pakhtunkhwa (formerly N.W.F.P) Peshawar, was established in 1992, and since its inception, it is serving the Gandharan Archaeology. The first archaeological operation of the DoAM was carried out at the at the Buddhist site of Aziz Dheri in District Swabi, where the remains of a Buddhist stupa and monastic establishment and a good collection of stone and stucco sculptures along with and a hoard of coins were discovered (Sheer 1993: 18; Khan. S.N 1999:2; Nasim Khan 2008: 72; Khan.G.R. 1999, 2008: 201 & 2009: 39). The next excavation was made at the at the famous Hindu Shahi capital site of Hund, district Swabi, in 1998, where numerous architectural remains, and antiquities have come to light, however, the excavation report is not yet published.

In 2005, the DoAM decided to explore new archaeological sites in the Hazara and Malakand divisions and other parts of Khyber Pakhtunkhwa. For this purpose, the constituted team discovered 123 sites Swabi (Khan. S.M. 2015: 53-56), 210 sites in district Abbottabad (Khan. S.M. 2015: 77-81) and 70 sites in district Dir (Khan. S.M. 2015: 140-41). Similarly, a salvage operation was carried out at the mound of Sampur Dheri in Swabi district which yielded a hoard of Kushan period copper coins (Khan. Z & Khan. F 2011: 47).

In 2011, the devolution of power from the Federal Government to the Provinces in the light of eighteenth constitutional amendment, brought the archaeological sites and monuments located in

Malakand, Dir, Chitral, Swat, Buner, Shangla, and even the Swat museum, under the control of the DoAM Government of KP. Since then, the DoAM is engaged in the preservation of cultural assets of the Province, particularly those located in the Malakand and Swat valleys. In the recent years, the Swat Archaeological Museum was reconstructed with the support of the Italian Archaeological Mission to Pakistan. Furthermore, conservation and chemical treatment have been carried out at Barikot, Amlukdara and Balo Kale Gumbat in collaboration with the Italian Archaeological Mission (see Oliviri 2014). While land acquisition disputes have been settled down in the area where ancient sites and monuments are located, such as the stupa of Amlukdara, Balo kale Gumbat, Shniasha, Barikot, Abasahib China, Jorjory stupa, dangram stupa and Ghaligay and Jahanabad rock cut statues of Buddha.

One of the contributions of the DoAM is the construction of new Museums in the Khyber Pakhtunkhwa Province. In this connection 9 new museums have so far constructed and open to the public in the districts of Peshawar, Mardan, Charsadda, D.I. Khan, Swabi and Chitral. Moreover, for presenting the results of the archaeological activities to the general public, a research journal under the title of “Frontier Archaeology” was also started.

CHAPTER-3

THE ROLE OF GANDHARA IN THE DEVELOPMENT AND SPREAD OF BUDDHISM

3.1 Origin of Buddhism

The exact date of the spread of Buddhism to Gandhara is not yet known precisely though some Indian literary sources and the accounts of the Chinese pilgrim, particularly of Xuan Zang shows that during his life time Buddha himself came to Gandhara for the taming of Naga Apalala, the poisonous dragon of River Swat (Legge 1886: 29; Beal 1884: 121-23; Watter 1904: 229-30). However, scholars like V.A. Smith and others are of the view that the people of Gandhara and Kashmir were introduced to the doctrines of Buddhism by the great Mauriyan king Aśoka, when he sent his missionary Majjhantika to these areas (Smith 1920: 44). The royal edicts of Aśoka carved on boulders at Shabaz Garhi and Mansehra are also testifying to the fact that Buddhism reached to Gandhara in the middle of the 3rd century A.D (Tucci 1958: 281; Nasim Khan 1998: 39-40; Marshall 2008: 3).

Besides the Buddhist missionaries sent to different parts of the Empire and even to foreign countries, one of the contributions of Aśoka for the spread of Buddhism was the reopening of the seven relic stupas where the relics of Buddha were enshrined. According to traditions, those relics were distributed into eighty-four thousand stupas constructed in all parts of the Empire (Cunningham 1854: 99; Kuwayama 2010: 170). The construction of the early stupas of Gandhara such Dharmarajika stupa at Taxila, and the stupa of Butkara I at the Swat valley are therefore believed to have been constructed during the time of Asoka.

The excavations of various sites of the Swat valley, like those at Butkara I, Panr, Barikot, and Saidu Sharif and the inscription of king Senavarma and the Avaca casket inscription testify that Buddhism was a flourishing religion of Gandhara in the first century AD (Luczanits 2012: 18; Baily 1980 and Solomon 1982). On the other hand, the credit of expansion of the Buddhist monasteries has always been attributed to the time of the great Kushan kings in whose dominion the Buddhist community of Gandhara demanded for religious architecture for their accommodation and religious practices (Errington 1998: 80).

During that period many sacred monuments like stupas and relic shrines were supplied with sculptures of Buddhist divinities to exhibited surrounding the religious buildings (Rhi 2005: 171), whereas the friezes depicting the scenes of the life of Buddha from birth to death were fixed to the frontal portions of the stupas (Behrendt 2004: 14). Under the Kushana patronage, Buddhism also spread to Persia and China (Braarvig 2010: xviii) and even after the disintegration of their power, the same religion continued to flourish for nearly two centuries (Jongeward 2012: 8).

It was the reign of the Kushan king Kanishka that Peshawar became the capital city of the empire. It was here that he erected the famous stupa of Shah-ji-ki-Dheri, Peshawar with a height of more than two hundred meters (Craven 1987:94) the remains of which were excavated in the 20th century by archaeologist along with the successful discovery of metallic relic container bearing kharoshthi inscription (see Spooner 1908-9: 49; Craven 1987: 94). Similarly, the reign of Kanishka is regarded as the golden age of Buddhism and Buddhist literature since it witnessed the rise of the Mahayana school of Buddhism and the rise of many scholars like Asvagosha, Parsva and Vasumitra etc. while the introduction of the figural representation of Buddha and

Bodhisattvas as well as the replacement of Pali with Sanskrit language is also attributed to king Kanishka (Upadhyaya 1956: 199).

3.2 The Veneration of Relics in Gandhara

At the demise of Buddha in the fifth century B.C. his body was cremated, and the corporeal relics were distributed in the eight claimant tribes. Each tribe enshrined their share of relics in a stupa at various parts of India (Cunningham 1854: 29). There is no clear evidence to show whether the people of Gandhara received any share in the relics or not, yet it is believed that one of Buddha's teeth reached to Gandhara. Similarly, the Chinese pilgrim Fa-Hien speaks of the alms bowl of the Buddha at Peshawar (Ramachandra 1956: 279). Even the stupa of Shingardar at the Swat valley is considered by H.A. Dean and others to contain a portion of the bodily relic of Buddha which came in the share of King Uttara Sena of Swat (Stein 2006: 50).

Again, the Mauryan king Asoka is credited with the noble deed of the reopening of the seven out of the eight stupas and the distribution of the relics in eighty-four thousand stupas erected in eighty-four thousand cities (Cunningham 1854: 99; Kuwayama 2010: 170). The stupa which remained untouched was then located at a place known as Ramagrama since it was under the guardianship of the *nagas* or serpents (Bloss 1973: 50-51). A Gandhara narrative relief panel discovered at Charg Paty in district Dir is showing king Aśoka sitting before the Ramagrama stupa and listening to the arguments of the *nagas* who are making plea to the king that the stupas should be left in their custody (Swati 1996: 79, Pl.3, and 2012: 11, Pl. 14).

The accounts of the Chinese pilgrims Fa-Hien and Xuan Zang give references about various sacred sites where the bodily relics of the Buddha and his personal belongings particularly the beginning bowl were kept enshrined. Both the pilgrims saw the skull relic of Buddha in the

shrine of Hadda at Afghanistan. Similarly, the narrative relief panels of the Buddhist art of Gandhara are also portraying the distribution and transportation of the relics and the devotees paying homage to the relic containers, alms bowls and turbans placed on low thrones. In numerous examples, the devotees are carrying huge garland of flowers as an offering to the sacred buildings with great pomp and show in the company of musicians and dancers. Sometime the aristocratic or princely figures are holding beaded garland or incense burner and paying their homage to stupa models, alms bowls and empty seat of the Buddha. Although no structural relic shrines remained survive in Gandhara, yet the Apsidal stupa shrines of Taxila, and the rectangular double chamber stupa shrines in Taxila and at the Monasteries of Swat valley are considered to have once enshrined the holy relics (Behrendt 2007: 83-87).

The stupa shrines at Gandhara have no doubt taken inspirations from the India soil as such shrines were already in practice there both in structural as well as in rock cut forms since the time of the Mauryan emperor Asoka. In the building form, the great stupa of Sanchi and Bharhut are the best examples, while the rock cut caves of Barabar, Nagarjuna and Sita Mari hill series were excavated for the accommodation of the hermits of the Ajivika sects. The Lomas Rishi cave of the Barabar hill series is of special importance for two reasons. Firstly, the façade of the cave is showing the veneration of a stupa by two elephants, and secondly the inner chamber of the cave was also most probably designed for the reception of relics or any other sacred object (Fergusson 1855:29).

In the subsequent centuries, the practice of embellishing the structural stupas and the excavation of the rock-cut chaitya hall (stupa inside the rock cut caves) was kept continue by the reigning kings of the Sunga and Andhara dynasties. The carving at the railing and gateways of the great stupa of Sanchi and Bharhut are showing a variety of relic shrines inscribed with Brahmi

legends. The most important is the shrine of *Chuda Maha* or the headdress of the Buddha, and the foot print shrine venerated by the lay worshippers (Cunningham 1879: 119, Pl. XVI, fig.1).

Similarly, the chaitya hall of Bhaja, is considered as the earliest example of the excavated shrine dated to the Sunga period. Here the stupa carved from the solid rock along with a circumambulation path in the side aisle between the wall and pillars of the cave. The stupa is plain and without any figural decoration but consisting of a cylindrical base supporting a tall domical body and harmika encircling the finial. However, it has been suggested that the stupa was once decorated with wooden work, plaster relief and painted motifs.

The Buddhist community of Gandhara also adopted the style of chaitya hall and constructed small stupas inside the rooms or halls made of stone masonry. The best example of such structural shrines may be seen in the Dharmarajika, Sirkap, Mohra Moradu and Julian located in the Taxila valley. Similarly, in the Peshawar valley this tradition was adopted at Ranigat, Aziz Dheri, Takht-i-Bhai, and Jamal Garhi. The chapels of Takht-i-Bhai are the dado copies of the *Chuda Maha* or headdress shrine depicted on the pillar of the gateway to Bharhut stupa. Here we can see that the lower dome is flat from which rises a low cylindrical neck which is supporting a hemispherical dome above and gives the impression of the double ceilings (Cunningham 1879: 109-10).

Whereas the rock cut chaitya hall of Baja was copied at the site of Butkara III in the Swat valley where six stupa shrines have unearthed. These shrines were excavated not in the solid rock but inside the clayey deposits. The excavated chamber is consisting of a square room 4x4 meter with a concave ceiling. Access to the inside stupa was provided through a meter-wide masonry entrance. The stupas inside these shrines are circular in plan, built of stone masonry in diaper

styles and were richly ornamented with narrative and garland bearer relief panels (Rahman 1991: 154). The site of Butkara III is so far the only example of the chaitya hall categories of Buddhist shrines in the entire Gandhara.

Besides the excavated shrines, some structural stupa shrines were also constructed in the open plains in the stone masonry. In this connection the stupa shrine excavated at Marjanai near Kabul and the double domed Buddhist vihara of Balo Kale near Barikot are the most important. The later example is even showing a covered circumambulation path around the square room which once contained either a small stupa or any other relics (Meister 2012: 1-2).

The early India stupas were looking like a low mound made up of layers and piles of bricks and stones. The best examples of those stupas are the great stupa of Sanchi, Bharhut, Dharmarajika Mankyala and Butkara I etc. All those stupas are circular in plan with a low curvilinear dome constructed on a low terrace, whereas the Gandharan stupas constructed during the Kushan period are a tower like structure constructed either on circular or square base, elongated circular drum, hemispherical dome crowned by a square harmika and a series of umbrellas, signifying royalty or greatness.

3.3 Dissemination of Buddhism from Gandhara to other Countries

As regarded the second holy land of Buddhism, Gandhara played an important role in the promulgation of this religion to various other countries of the world particularly to Central Asian states, Turkestan and China as early as the Kushan period. In this regard the stucco sculptures of the early sites like Khotan and Miran are believed to have taken inspiration from the Gandharan sites of Hadda and Taxila (Rowland 1963: 20).

Similarly, the country of China is supposedly the first to allow the Buddhist monks to preach there while Chinese monks visited Gandhara and also took religious scriptures back to their country during the second century B.C. Later on, the kings of Han dynasty particularly Emperor Ming (1st century A.D) sent a religious mission to Gandhara for obtaining sacred literature. The said mission returned with Buddhist monks, scriptures and Buddha's image after few years (Chongfeng Li 2012: 16; Rowland 1963: 20). From third to sixth century A.D, the visit of several Chinese monks are recoded to Gandhara (Chongfeng Li 2012: 19), While the accounts of Fa-Hien and Xuan Zang, the two famous Chinese pilgrims preserve a lot of information about the state of affair in Gandhara. They also went back laden with Buddhist scriptures and art (see Rhi 2005: 171 fn.9).

Besides China and some Central Asian states, Buddhism also spread to many other countries of the world such as Korea and Japan and the inhabitants of those country still regard the land of Gandhara as sacred and worthy of respect. Moreover, the Buddhist community of Tibet have a strong belief that the founder of Vajrayana Buddhism Guru Padmasambhava was born at Gandhara and from there went to Tibet for the preaching of his doctrines.

3.4 Decline of Buddhism in Gandhara

Although Gandhara gave a safe shelter to Buddhism for nearly eight centuries and played a vital role in its development, yet with the passage of time this religion could save itself from disintegration. Many factors are held responsible for the decline of Buddhism in Gandhara of which the lack of royal patronage, the emergence of various sects and school of thought in Buddhism, the revival of Hinduism and foreign invasions are worth mentioning. It is also a fact that after the withdrawal of the Great Kushans, Buddhism could not find royal patronage, while

the penetration of the Sasanian influence created anarchy in Gandhara for a considerable period of time.

Similarly, the invasion of white Huns in the 5th century A.D. probably gave a death blow to the cause of Buddhism. In this regard, our main source of information is account of the Chinese pilgrim Xuan Zang, who came to Gandhara 630 AD., and saw fourteen hundred monasteries on both sides of the Swat River mostly in ruined condition (Beal 1884: 120). Similarly, in the Peshawar valley he observed that the king of Kabul has controlled the administration of Gandhara, where, about one thousand Buddhist monasteries were in ruined condition. Moreover, the non-believers in Buddhism had built about one hundred temples for performing their own religious rituals (Beal 1884: 97-103).

Thus, the above-mentioned factors together with advent of Islam in the 11th -12th century A.D., finally swept away Buddhism from the land of Gandhara. The sacred monuments and monasteries which were already in a deplorable condition in the 7th century A.D (as seen by Xuan Zang) crumbled down and the work of art particularly the rich harvest of sculptures went under the heaps of debris until exhumed by antiquarians, explorers and archaeologists in the 19th and 20th centuries.

3.5 The Buddhist Art of Gandhara

The Buddhist art of Gandhara is a term used by the western scholars for a collection of sculptures, narrative reliefs and objects of sacred and secular nature produced by the Buddhist community of Gandhara for the embellishments of sacred edifices and propagation of Buddhism. These pieces of art consist of a variety of sculptures made of stone, stucco, terracotta and metal etc and displays various episodes from the previous births stories as well as from the historic life

of Buddha from his birth to death. However, there are several secular representations of marry making, dancing, singing, gambling, and drinking scene etc. Such non-religious representations have either borrowed from the Greek, Roman and Persian art or the artists from these countries have intentionally portrayed them during their stay in Gandhara for several centuries.

Unlike the archaic Buddhist art of Sanchi and Bharhut, where the Buddha is never represented in human form (Harvey 2001: 117) the art of Gandhara portrayed him in anthropomorphic form. Although it is still a debatable issue that whether the first image of Buddha was created in Gandhara or in Mathura (Errington 1992: 46-48), yet scholars like A. Foucher, Benjamin Rowland, Ramachandra, Coomaraswamy, Battacharya and others are of the view that the first image of Buddha in human form has taken place at Gandhara (Foucher 1917 :17-19; Rowland 1953: 80; Fergusson 1910: 222-23; Coomaraswamy 1956:25; Ramachandra 1956: 293; Battacharya 1965: 29; Taddei 1999: 7-8). Some scholars have even claimed that the figure of Buddha was created in Gandhara in imitation of the Greek sun god Apollo either seated in the pose of an Indian yogi or standing as a guru expounding the doctrines of the law, with a nimbus or halo around the Head (Havell 1918: 133; Banerji 1920: 39; Rowland 1953: 80-81 & 1958: 200; Coomaraswamy 1956:24).

As far as the history of the discovery of Gandhara Buddhist sculptures is concerned, the first piece of Gandhara art which was a circular relief depicting Buddha, was found in 1833 by Dr. Gerard in Kabul (Majumdar 1937: 2). Similarly, in 1870, a collection of sculptures from Takht-i-Bhai and Peshawar were transported to England by Dr. Leitner, to which he gave the title of Graeco- Buddhist art (see Ferguson 1910: 210; Smith 1911: 97; Banerji 1920: 38). Apart from, Leitner, another famous scholar, A. Grunwedel also discussed the origin of Gandhara art in 1893,

after studying a collection of Gandhara sculptures in the Berlin Museum (see Fergusson 1910: 211).

Hence with the passage of time many names were proposed for Buddhist art of Gandhara such as, Romano-Buddhist Art, Indo Afghan School of Art, Indo-Iranian-European School of sculptures, Gandhara School of Buddhist Art, and Indus Oxus School of Art etc. (Barnet 1913: 252-54; Smith 1889:160-172). Similarly, another scholar, Mr. Barnet while discussing the Gandhara School, stated that “it denotes to the labors of many artists working in various material through several generations with a considerable variety and techniques, though sometime the artists of Gandhara blindly copied Hellenistic models” (Barnet 1913: 253).

3.6 Contributions of Gandhara Art

Gandhara art is not the earliest in the art in India and Pakistan to serve Buddhism rather it was the continuation of artistic activities first initiated probably during the Mauryan period at Sanchi and Bharhut, Amaravati and Mathura etc. However, it is interesting to note that both in Sanchi and Bharhut, the image of Buddha were not introduced and his presence is shown in aniconic form in the carvings of *torana* or gateways of Sanchi, whereas in Bharhut, the great railings of the stupa display several *jatakas* and life scenes of Buddha along with inscriptions (see Brancaccio 2005: 47), but again the sculptures of Buddha in round is absolutely absent. Gandhara on the contrary developed its own distinct art under the guidance of Buddhist monks and served the Buddhist community on the following way.

3.6.1 Depiction of Religious and Secular Scenes

It was generally believed that the Buddhist art of Gandhara treats only with the propagation of Buddhism and displays various episodes from the previous births stories as well as from the

historic life of Buddha from his birth to death. However, the identification of various secular representation of marry making, dancing, singing, gambling, and drinking scene etc can convince the art historian that leniency for the depiction non-Buddhist subjects was existed in Gandhara. Such non-religious representations have either borrowed from the Greek, Roman and Persian art or the artists from these countries have intentionally depicted them while stationed on the soil of India for many centuries.

3.6.2 The development of Buddha Image

Unlike the archaic Buddhist art of Sanchi and Bharhut, where the master himself is never represented in human form (Harvey 2001: 117). The art of Gandhara portrayed him in both symbolic and anthropomorphic form, though a great deal of debate has been made on the issue that whether the first image of Buddha was created in Gandhara or in Mathura (Errington 1992: 46-48). In this regard, scholars like A. Foucher, Benjamin Rowland, Ramachandra, Coomaraswamy, Battacharya and others are of the opinion that the first Buddha's image was fashioned at Gandhara (Foucher 1917:17-19; Rowland 1953: 80; Fergusson 1910: 222-23; Coomaraswamy 1956:25; Ramachandra 1956: 293; Battacharya 1965: 29). In support to their theories, the above scholars say that the first image of Buddha was created in imitation of the Greek Sun god Apollo either in seated pose or in standing position with circular halo behind the head (see Rowland 1953: 80-81; Havell 1918: 133; Banerji 1920: 39; Coomaraswamy 1956: 24).

Apart from the Buddha's image in round, the artist of Gandhara has also depicted him in various Jataka stories as well as in the episodes related to his biography from the dream of Maya to his death and distribution of his relics into eight portions. All these events of his life were carved out in stone pieces as a visual narration and subsequently fixed to the exterior bodies of stupas so

that even a lay worshipper can get an idea of the entire life and achievements of Buddha without any guidance.

3.6.3 Iconography of Bodhisattva

Beside the portrayal of Buddha, Gandharan artists also represented Bodhisattvas (Buddha to be, an epithet introduced by the Mahayana sect of Buddhism, for those aspiring to a perfect enlightenment) (see Jawad 2008: 43), in princely attire and certain attributes from which each one of them can be recognized. Among the important Bodhisattva figures executed in Gandhara are the statue of Maitreya, Manjusri and Avalokitesvara etc. However, majority of sculptures are devoted to the representation of Bodhisattva Maitreya, the immediate successor of Buddha and the future savior of the world. His image probably a cult object equally worthy of veneration as that of Buddha since he is sometime depicted in the company of Buddha and occasionally as dignified and graceful youth bedecked in aristocratic costume, jewelry and carries a water pot (*kamandalu*) in the left hand (Peter 2000: 45).

It is not exactly known that how and when the first image of Bodhisattva Maitreya was created in Gandhara, yet his cult of adoration reached to China in the Century A.D. The Chinese translation of the text relating to Maitreya in the third century A.D., led some scholars to believe that it was during the reign of the Eastern Chin Dynasty that the carving of the image of Bodhisattva Maitreya took place in the famous Dunhuang caves, which was probably contemporary of the Sahri Bahlol Buddhist site of Gandhara (Huntington 1984: 133-134).

It is also clear from the excavation reports of many Buddhist sites of Gandhara that the sculptures of Maitreya were installed in shrines of Sahri Bahlol and Shaniasha in the Swat valley.

A life size statute of Maitreya from Shanaisha, now in the University of Peshawar Archaeological museum, was reported inside a square room. Although the Iconography of this figure is slightly different since he is shown carrying a spear in the right hand and a water pot from the handle in the left (Qamar 1991:185). On the other hand, his costume, particularly the three peaked crown and tight-fitting loin cloth has got Hindu influence (Rahman 1993: 107).

Another important information regarding the cult of bodhisattva Maitreya in Gandhara is provided by the account of the Chinese monks Fa-Hien. While coming to Gandhara for his pilgrimage, he observed a tall wooden image of Maitreya in Darel, the upper Indus Valley (Tucci: 1977:61), believed to have been made about three hundred years after the demise of Buddha. As the statue was described as gilded and shining figures, some scholars have therefore attributed the huge gold girdle of Patan as a decorative ornament of this figure (see Swati 2007: 108).

3.6.4 Statues of Monks, Aristocrats and Lay Worshippers

A large number of sculptures showing the figures of shaven headed monks paying homage to Buddhist stupa, fire alter and relic container etc have been discovered from Gandhara. Similarly figures in princely attires carrying torches, incense burner and beaded garland have also come to light and testifies that Buddhism was whole heartedly accepted by the lower and upper class communities of Gandhara. Sometime a group of people are shown in dancing position in the company of musicians playing various instruments like flutes, drums, harps etc. while another group of muscular figures sometime shown naked and carries a huge garland as a donation to the Buddhist stupa are frequently illustrated in the relief panels of Gandhara.

3.7 The Legacy of Gandhara Art in Museum Collection

After the decline of Buddhism in Gandhara, its sacred edifices crumbled down due to negligence as natural calamities like earthquake and heavy rains. In the results, the rich harvest of sculptures went under the heap of earth and forgotten for a considerable period of time. However, in the first half of 19th century search for the curious and historical objects took place and in the results many Buddhist sites were ruthlessly excavated. The pioneer in this field were mainly the military and civil servants of the British India, whose main hobby was to employ the labors and subordinate staff in the excavation of ancient sites. The collected antiquities from such operations seldom went to Government, therefore, the concept of constructing Museum first developed in 1814, when the Indian Museum, Calcutta was established. It was followed by the Lahore, Peshawar and Taxila Museums, which are still famous for having good collection of Gandharan sculptures.

With the passage of time new Museums came into being such as the National Museum of Pakistan, Dir Museum, Chakdara, Swat Museum Saidu Sharif, S.S.A.Q. Museum, University of Peshawar etc. all these Museums possess excellent specimens of Gandharan sculptures and other valuable antiquities discovered during the archaeological excavations, chance discoveries or acquired through purchase and donation. We would incorporate the data of some of the above museums just to show how good collection of Gandharan sculptures they still keep in their custody.

3.7.1 Lahore Museum, Lahore

Built in 1864, the Lahore Museum, Lahore preserve one of the earliest and largest collections of Gandharan sculptures in South Asia, including some of the rarest and most beautiful specimens

of art. Although most of the Gandharan collection of the Museums has come from unscientific excavation, and pose problems of site attribution, imperfect documentation, exact location and provenance etc. (Dar 1992: 19), yet no one can deny its great artistic and iconographic importance. Majority of the Buddhist sculptures of the Lahore Museum are obtained from various Gandharan kal, Mardan, Takht-i-Bhai, Sahri Bahlol, Jamal Garhi, Sikri, Sanghao, Natu, Ranigat, Malakand, Hazara, Attock, Khyber pass and Chakdara etc (Dar 1992: 25-32), with the addition of forty sites such Taxila, Manikyala, Yousafzai, Sawaldher, Swat, and the sculptures shifted from the small makeshift Peshawar Museum in 1869 (Errington 1990: 21).

The most noteworthy collection of the Lahore Museum is a group of sculptures and narrative relief panels discovered at the site of Sikri, by H.A. Dean, the former deputy Commissioner of Mardan, early in 1889. It is consisting of a unique seated image of the fasting Siddhartha, and a standing sculpture of Hariti. An intact votive stupa decorated with thirteen stone friezes was also discovered in the same site which was also transported to Lahore Museum (Dar 200: 32).

3.7.2 Peshawar Museum, Peshawar

In 1907, the Peshawar Museum was established in then Victoria Memorial hall by the Archaeological Survey of India, for the display and preservation of the Buddhist sculptures and other antiquities discovered during the excavations at Charsadda, Shah-ji-ki-Dheri, Sahri Bahlol, Takht-i-Bhai , Jamal Garhi and Shahbaz Garhi etc. Besides the excavated materials, the Museum is also enriched with a large number of Buddhist sculptures acquired through donation and confiscation, of which the most important collection is a group of more than forty sculptures received from the Guide Mess of Mardan in 1946. The lower story of the Museum building is a

large hall with side galleries, reserved for the display of Buddhist sculptures. The display starts with the *jataka* stories, the biography of Buddha, from the dream of queen Maya till his death. Similarly, the life size statues of Buddha ever discovered in Gandhara, are also placed at the end of the hall.

One of the side galleries is reserved for the sculptures of different Bodhisattva, where one can also see the large friezes discovered at the site of Zar Dheri. While the opposite gallery displays coins of ancient ruling dynasties of Gandhara, inscriptions in different scripts, and stucco and terracotta figures, Hariti and Panchika, royal donors, secular scenes as well as architectural pieces. Moreover, thousands of Buddhist art pieces are lying in the reserve collection of the Museum.

3.7.3 Taxila Archaeological Museum

The archaeological Museum of Taxila was also constructed by the Archaeological Survey of India in 1918 for keeping the archaeological artifacts discovered during the excavation of the Bhir Mound, Sirkap, and Dharmarajika stupa complex, Mohra Moradu, Jaulian, Kalawan, Bhamala, Tofkian, Bajran and Giri etc. With the passage of time, the Museum also received a good collection of Gandharan sculptures excavated from different sites of Khyber Pakhtunkhwa such as Thareli, Ranigat, Jorjurai and Buchan stupa with the addition of purchased and confiscated material (Ashraf Khan 2005: 7). The Buddhist sculptures in the Taxila Museum show various episodes from the life of Buddha, stupa models, relic caskets and stucco figures etc.

3.7.4 Swat Museum, Saidu Sharif

The Archaeological Museum of Swat is located in Saidu Sharif, the head quarter of district Swat. It was inaugurated in 1962, as a site museum for the display of Buddhist sculptures and proto historic antiquities discovered by the Italian Archaeological Mission to Pakistan. The first collection of the Museum was a group of 264 Buddhist sculptures, donated by the then Wali of Swat, however, after the excavation of the site of Butkara I, Saidu Sharif, Nimogram, Panr, Barikot Ghondai, Najigram, Gumbatuna, Amlukdara, Balo Kale Gumbat etc, a large number of stone sculptures came to the Museum. Besides these, confiscated sculptures by the Police and those given by the political Agent of Malakand were also deposited there.

3.7.5 Dir Museum, Chakdara

The Dir archaeological Museum is situated in Chakdara city which is also the administrative headquarter of lower Dir district. In the initial stage, the Dir Museum remained as state Museum (Ali et al. 2014: 5716), and since its inauguration in 1979 (see Dar 1981: 17), its collection was further enriched with a good number of Buddhist sculptures collected from the excavation of different Buddhist establishments of Dir and Malakand. Besides the sculptures came from excavations, there are also hundreds of sculptures which are purchased or gifted by many individuals and officers. However, except from few pieces, majority of the sculptures are lying unpublished in the Museum.

Some of the unpublished sculptures, particularly the Buddhist narrative relief panels are very important in terms of Buddhist iconography. Moreover, these narrative relief panel are very skillfully manufacture in cut and dressed pieces of schist stones, either quarried from the local hills or some are acquired from the mountains of Swat and Mardan. The main theme of these

relief panels is the representation of different events from the biography of Buddha, the founder of Buddhism, in visual form such as, the *jataka* or pre-birth stories, the dream of Queen Maya, the birth of Siddhartha, his life in the royal palace, renunciation, enlightenment, first sermon and his death and some unidentified scenes etc.

3.7.6 S.S.A.Q. Museum, University of Peshawar

The Sir Sahibzada Abdul Qayyum (S.S.A.Q), Museum of Archaeology and Ethnology, University of Peshawar, was established in the campus of the Peshawar University in 1966. In the initial stage, the Museum received antiquities from the excavation of Sanghao cave and Shaikhhan Dheri, Charsadda. However, currently the Museum display a good collection of Buddhist sculptures, relic caskets, and narrative relief panels discovered during the course of excavation at various sites of Gandhara such as Andan Dheri, Matkanai, Baghrajai, Loe Banr, Kanisapar, Chargpate, Gumbatke, Pataka, Gilban Serai, Khan Mahi, Butkara III, Shnaisha, Marjanai, Pataka, Loebanr, Kanisapar and Garasa etc. etc.

Apart from the above-mentioned Museums, many other Museums of the country such as the National Museum, Karachi, Islamabad Museum, Mardan Museum, Hund Museum Swabi etc also preserve specimens of Gandharan sculptures, either on loan basis or those coming from confiscation.

CHAPTER-4

PEDESTALLED BUDDHIST SCULPTURES IN THE PESHAWAR MUSEUM

Peshawar Museum is located in the heart of the capital city of Peshawar, opposite to the Governor House on the main road that connects Khyber Bazar with Saddar. It is the earliest museum of the Khyber Pakhtunkhwa (formerly N.W.F.P) Province and houses one of the rich collections of Gandharan sculptures, ethnological materials, manuscripts and thousands of coins related to various ancient ruling dynasties of kings. Majority of the antiquities have come to the museum through official excavations conducted by the former Archaeological Survey of India, Frontier Circle as well as by the Pakistani archaeologists in different parts of the province. Apart from the excavated materials, there are also some donated and gifted objects acquired by the Museum in the past few decades.

As far as the early history of the Peshawar Museum is concerned, it is noteworthy to state that prior to the inauguration of the present Museum, there existed a small makeshift museum somewhere in Peshawar housing Buddhist sculptures as early as 1861, but its collection was shifted to the Central Museum at Lahore in 1869 (Errington 1987: 100-02). Since that time there was no museum in Peshawar till the inauguration of the present museum which took place in 1906-7 as we will see below.

During the Viceroyalty of Lord Curzon, Sir John Marshall was appointed as the new Director General of Archaeology in India in the year 1901 (Roy 1961: 82). His first archaeological

excavation was carried out at Charsadda where hundreds of valuable antiquities discovered (Marshall & Vogel 1904), while in 1903-04, an Office of the Superintendent of Archaeology for the Frontier Circle came into being. The main duties of the officer stationed at that office was to explore, excavate and conserve the archaeological sites, particularly the Buddhist monuments located in and around the Peshawar valley. As the Peshawar Museum was not yet established at that time, therefore the collected sculptures and other antiquities from the Buddhist site of Takht-i-Bhai, Sahri Bahlol, Jamal Garhi and Shah-ji-ki-Dheri had to be deposited there in safe custody. Apart from the excavated materials, the same office also received a collection of hundreds of Gandharan sculptures from different British officers and administrators such as J.P.G. Pippon, H.A. Dean, and J.W. Johnstone (Stein 1905: III-IV). This practice of the accumulation of archaeological artifacts continued until the year 1907, when the Government of India decided to open an archaeological Museum in the then Victoria Memorial hall of Peshawar under the administrative control of the Peshawar Municipality which was later on handed over to the local government (Hargreaves 1911: 4).

4.1 The Buddhist Sculptures of Peshawar Museum-Sources of Acquisition

The exhibition work in the Peshawar museum started in 1907 and in the first phase selected specimens from the donated and excavated Buddhist sculptures from the Sahri Bahlol excavation were displayed (Spooner 1909). Moreover, numerous other sculptures were also donated by different administrative officers such as Mr. Fitzpatrick, the assistant commissioner of Mardan, Mr. Hennessey, the secretary of the Municipal Committee, Peshawar, Mr. Anson, the Assistant Commissioner, Charsadda and Mr. Crump, Political Agent of Wana etc (Spooner 1909 :4).

With the passage of time, excavations were carried out at the Buddhists sites of Takht-i-Bhai, Shah-ji-ki-Dheri, and Jamal Garhi, where thousands of artifacts were found and displayed in the

showcases. Whereas four Buddhist sculpture discovered by chance in the fields of Daulat and Amankot villages were purchased and displayed (Spooner 1911: 3-4). Similarly, a collection of sculptures was donated in 1913 by Mr. H.J. Hoare, the then principal of Edward Mission College Peshawar in 1913, while a sculpture of a *Dhyani* Buddha and a *Trimurti* sculpture was purchased in the following years (Wasi-ud-Din 1914: 3; Natesa Aiyar 1915: 13).

The 1916 record shows that seven Buddhist sculptures came to the Museum through purchase and donation (Natesa Aiyar 1916: 21-32), while in the next year sixteen stone and stucco sculptures were handed over by Sir Aural Stein, S.E. Pears, and by the Abazia canal office (Natesa Aiyar 1917: 25-30). Besides, the clearance operation conducted at the Buddhist establishment of Jamal Garhi unearthed seventy Buddhist sculptures and stucco heads (Hargreaves 1921: 5) while the Annual Report for the year 1922-23, is showing the acquisition of more sculptures from Takht-i-Bhai, Jamal Garhi and Kot (Spooner 1922-23: 18, Pl. Xa, c & d). In addition to these, the Inspector General of N.W.F.P. Police, Mr. E.W. Tomkin gave two Buddhist panels in 1926 (Hargreaves 1926-27: 232-233, Pl. XLVIIIa & b).

The annual progress report of the Superintendent office shows that a relief panel showing the approach of god Indra to Buddha was purchased in 1927, whereas as a collection of stucco heads were given by the Chief Commissioner of N.W.F.P, Mr. Sir Norman Bolton (Hargreaves 1928-29: 141). However, the acquisition of sculptures ceased for a while after 1928 due to various reasons and the charge of the Peshawar Museum was entrusted to Mr. Dilawar Khan, who was promoted to the seat of Curator in the same year (Olivieri 2015: 214; Khan. Z 2016: 124).

One of the collections consisting of forty-eight Gandhara Buddhist sculptures was later received by the Peshawar Museum on 18-05-1942, from the Mardan Guide Mess, where these sculptures

have been deposited from time to time by different military officers. In the official record of the Museum all these sculptures have been labeled as the Guide Mess Mardan collection. According to Elizabeth Errington, some of the sculptures of that collection have been acquired from the Buddhist site of Jamal Garhi, in the Mardan district while majority have come from the Swat valley (Errington 1987: 12-14).

After the establishment of Directorate of Archaeology & Museums, Govt. of Khyber Pakhtunkhwa in 1993, some excavations were carried out in the Buddhists site of Aziz Dheri, in the Swabi district where more than hundred Buddhist sculptures came into light and deposited in the reserve collection of the Museum.

4.2 Acquisition of Pedestalled Sculptures from Archaeological Context

Peshawar museum is not only housing individual sculptures of Buddha, Bodhisattvas, royal donors, lay worshippers and numerous relief panels, rather there is a group of standing and seated Buddhist figures provided with a raised and elegantly decorated pedestals showing anthropomorphic, zoomorphic, mythological and animal representation. As the present study is mainly devoted to the study and interpretation of the scenes carved on the pedestals of Buddhist sculptures, therefore attempts have been made to trace out the exact provenance and source of acquisition about those pedestalled sculptures which have come to the Museum from time to time.

4.2.1 from Palatu Dheri and Ghaz Dheri, Charsadda

The excavation of Palatu and Ghaz Dheri was conducted by Sir John Marshall and P.J. Vogel of the Archeological Survey of India in 1902 (Marshall and Vogel 1904) and some of the excavated

materials were later on displayed at the Peshawar Museum. Currently there twenty-three pedestalled sculptures housed in the Peshawar Museum acquired from the above stated sites.

4.2.2 Sahri Bahlol

The site of Sahri Bahlol is situated in the present Mardan district about 70 km north-west of Peshawar. It was an important Buddhist center of Gandhara as proved by the scattered remains of various Buddhist stupas, monasteries, and other structural remains which are now rapidly disappearing due to the encroachment of the villagers. The area was known to antique collectors and art historians since the middle of nineteenth century when Dr. H.W. Bellew of the Mardan Corps of Guides collected some Buddhist sculptures during excavations (Bellew 1864). Later on, Colonel Alexander Cunningham of the Archaeological Survey of India carried out official excavation and unearthed the remains of Buddhist stupas ornamented with Buddhist sculptures (Cunningham 1871). However, all the sculptures found there were shifted to the Lahore and Calcutta Museums.

In the beginning of the twentieth century, the Archaeological Survey of India carried out archaeological excavation at the site from its Frontier Circle office of Peshawar under the supervision of Mr. D.B. Spooner. The first excavation campaign was initiated here in 1906, and in the result of the clearance operations, abundant Buddhist sculptures came into light (Spooner 1906-7). The unexcavated portion of the site was exposed in 1909-10 and 1911-12, where considerable number of sculptures was obtained (Spooner 1909-10; Stein 1911-12).

The three season excavations at the site by the Archaeological Survey of India, Frontier Circle have produced more than fifty pedestalled sculptures which are currently on display as well as in the reserve collection of the Museum.

4.2.3 Takht-i-Bhai

The famous Buddhist site of Takht-i-Bhai is located 28 miles to the north east of Peshawar, and nine miles to the north west of Mardan in the Khyber Pakhtunkhwa Province (Cunningham 1875:24). The site was first mentioned by General M. A. Court, a French officer in the service of Maharaja Ranjit Singh, as the castle of Raja Varrah, the ancient sovereign of the country (Court 1836: 480). The collapse of the Sikh kingdom in 1848 brought British power until 1947 (Zwalf 1996: 17), but the Indian mutiny of 1856 largely prevented any Archaeological activities in the following decades (Errington, 1987: 304). However, in 1863, Mr. Lowenthal was the next to survey the whole ruins and published a preliminary report in the journal of the Asiatic society of Bengal (Lowenthal 1863: 2-3). He was followed by H.W. Bellow, an Assistant surgeon in Corps of Guides at Mardan, who also published a detailed description of the site in 1864 (Bellew, 2001: 132), While the first excavation was conducted in 1871 under the supervision of F.H. Wilcher (Errington 1987:308; Cunningham 1875:24). Sir Alexander Cunningham visited the site in 1872 and published a detailed report of his activities in Archaeological survey of India (Cunningham, 1875: 23-36).

In the 1st decade of the 20th century, excavations and conservation activities initiated at Takht-i-Bhai under the Directorship of Sir John Marshall. In this connection, a conservation and clearance campaign was launched by D.B. Spooner, the then Superintendent of Archaeological Survey of India, Frontier Circle in 1907, and recovered 472 Buddhist sculptures (Spooner 1990: 135). In the next year, conservation was resumed at the site and during the removing of debris, some good Buddhist sculptures were also unearthed (Spooner 1909: 13). Another excavation at the site took place in 1910-11, which enabled Mr. Hargreaves to expose some fresh structural remains and to collect stone sculptures, terracotta figurines and metallic objects etc. (Hargreaves

1990). Among the sculptures recovered from Takht-i-Bhai, forty-four examples are showing attached pedestals with human, animal and floral depiction.

4.2.4 Jamal Garhi

The Buddhist site of Jamal Garhi is located 8 miles north of Mardan on the summit of a hill in the village of the same name (Errington 1987: 215). The site was known to antique collectors and British Army officers since the first half of the nineteenth century. Colonel Alexander Cunningham paid a hasty visit to the site in 1848 and obtained a head of Buddha sculpture in a good state of preservation (Cunningham 1875: 64). An excavation was then carried out by Mr. Lumsdon and Stokes at the instigation of the Commissioner Peshawar as early as in 1852. The collected sculptures from that excavation were later on owned by Mr. Hon. E. Clive Baylay who shifted them to England (Baylay 1853: 606-21), which were destroyed by a fire that broke out in the Crystal hall of England in 1866 (Fergusson 1910: 209). Alexander Cunningham conducted excavations here with the help of the company of Sappers and obtained many statues and broken sculptures (Cunningham 1875: 47). However, the sculptures of these early excavations were given to the Lahore, Calcutta and British Museums.

The only collection of 270 antiquities consisting of Buddhist sculptures, figurines, coins and other metallic objects from Jamal Garhi which the Peshawar Museum received was found during the conservation and clearance work undertaken by the officers of the Archaeological Survey of India, Frontier Circle in 1920-21 (Hargreaves 1921). The accession record of the Museum is showing that only three pedestalled sculptures have been acquired from the site of Jamal Garhi.

4.2.5 Aziz Dheri

Aziz Dheri is a large Buddhist site in the modern Swabi district of Khyber Pakhtunkhwa Province and can be approached from the Shewa via the Jrandu Bridge through Gangu Dher village. The site was first reported by the Superintendent of the Archaeological Survey of India, Frontier Circle in 1917 (Natesa Aiyar 1917-18: 18), while the first archaeological excavation was carried out by the Directorate of Archaeology & Museums, Govt. of Khyber Pakhtunkhwa in 1993 (Nasim Khan 2008: 71). Later on the Department of Archaeology, University of Peshawar and the Directorate conducted fresh excavations here and the collected sculptures were deposited into the store of the Peshawar Museum. Currently there are 12 pedestalled sculptures in the storerooms of the Museums.

4.3 Donated and Gifted Pedestalled Sculptures

Besides the excavated sculptures, there are many sculptures which have come through donation and gifts given by many individuals, army officers and civil servants from their personal possession. Although the number of such sculptures and other antiquities are so many to be described in detail, however, as our study is mainly confined to the pedestal sculptures therefore mention may be made in the following lines just to show that how many such art pieces have been received by the museum in the past century.

4.3.1 Donated by P.G.G. Pippon

It was before the inauguration of the Peshawar Museum, that Mr. P.J.G. Pippon, the then Assistant Commissioner of Mardan (1902-1907), handed over 125 Gandharan sculptures to Sir Aural Stein, the then Superintendent of the Archaeological Survey of India, Frontier Circle, for the expected Peshawar Museum. Among those sculptures, fifteen specimens are showing attached pedestals. These sculptures are supposedly coming from Ban Darra, near the village of Kharki and Mian Khan site in the Mardan district.

4.3.2 J.E.M. Dent, Esq. C.S.P

Two pedestal sculptures were donated by this officer to the museum in the year 1954-55, which according to the inventory record have come from Dangar Zai, Nowshehra district.

4.3.8 Wali of Swat

A collection of sixteen Buddhist sculptures which were originally excavated by illegal diggers somewhere in the Barikot area of Swat were confiscated at Dargai in 1934 and returned to the Wali of Swat, who later on donated them to the Peshawar Museum in 1935 (Olivieri 2014: 98-105). One sculpture from that collection bearing accession no. 00082 is included in the present study (see catalogue).

4.3.9 Guide Mess Mardan

As mentioned before that a collection of forty-nine sculptures from the Guide Mess Mardan reached to the Peshawar Museum in 1942 from which some specimens are included in our research (see catalogue).

4.4 Purchased Collection

Among the purchased sculptures, eleven specimens are showing the carved and decorated pedestals. They have been found either in chance discovery or extracted from some unknown archaeological site by the villagers and sold to the Museum. In some cases the name of the locality from which these artifacts have been unearthed is not recorded. However it is necessary to pinpoint here that some of the purchased items are very carefully entered in the Museum record along with the name of the locality where they have come to light for example the pedestal no. PM-78 and PM-372 were purchased at Jamal Garhi in 1908, PM-1133 and PM-3027 at Chota Lahor, Swabi in 1940, PM-2769 at Tordher, Swabi, PM-3063 at Sahri Bahlol, PM-3092 at Dagi, Peshawar, PM-3134 at Muftipur Peshawar.

4.5 Pedestals without any Source of Acquisition

Apart from excavated and donated sculptures, there is a group of several pedestals which has no proper record about the source, provenance and find spots. It is therefore very much difficult to assign them to a proper archaeological context. However, the iconographic details carved on them cannot be ignored due to various reasons. Therefore, some specimens from that collection are also included in our catalogue.

CHAPTER -5

Iconographic Study of the Pedestalled Sculptures

A pedestal may be defined as an attached part to the lower body of a Buddhist sculpture in order to increase the height of the carved image. In Gandharan sculptures, pedestals are provided to standing and seated images which in most cases are decorated with figural representation showing the visual narration of different stories or events occurred in the life of prince Siddhartha. Besides these we can also see the images of Buddha, and Bodhisattva either alone or in the company of devotees etc. Although some of these figures can be compare with those exhibited in the narrative relief panels or in sculptures executed in the round by following the Buddhist textual principles, yet some of the pedestal shows unusual representation of figures or the narration of story the iconography of which pose problems as we will see below.

Apart from the figural representation, there are floral and geometrical designs shown on the pedestals with the sole objective of decoration or maybe there were some other reasons for their depiction. However, the carving of these non-anthropomorphic on the pedestal provide information that these was existed in Gandhara when Buddhism was in vogue in the region, which the artists of Gandhara have very skillfully imitated them. These imitations help us in the reconstruction of the past environment which was very favorable for their growing and some of them are now disappeared from Gandhara.

Some of the pedestal also show very informative inscriptions in many ancient scripts such as Kharoshthi, Brahmi, Sharada and occasionally in Bactrian etc. the decipherment of these

inscription have added new chapter to the unrecorded history of Gandhara since most of these inscription are dated and show the names of the author and donor who caused the making of the sculptures for the spiritual reward of himself and his family.

Some of the selected pedestals of Buddhist sculptures currently housed in the Peshawar Museums are analyzed in the following paragraphs in order to show how important historical and iconographic information they can convey to those interested in the study of the Buddhist art of Gandhara.

5.1 Depiction of the Life Stories of Buddha

One of the important scenes depicted on the pedestals of the sculptures in the Peshawar Museums is representation of different events occurred during the life of the Buddha. Some of these events took place when he had not achieved enlightenment, whereas, majority are those which happened after he became Buddha or the enlightened one. In this connection, the following depicted episodes are worth mentioning.

5.2 The Ploughing Competition and the first Meditation

The pedestal of the famous sculpture showing the first meditation of Siddhartha (Pls. 1 & 2) represents the ploughing competition which ultimately shocked prince Siddhartha and compelled him to leave watching to the event any more. According to the story once the ploughing competition was arranged in which King Suddhodhana and prince Siddhartha were invited. During the competition, the prince saw that men and tired oxen are displaying labor in front of crowd, while blood drops from the necks of the oxen. Moreover, the birds were collecting the insects from the ploughed ground. The young prince could not tolerate all this cruelty with oxen and thus left his seat out grief, sat to meditation under *jambu* tree (Hargreaves 1930: 26-27) in order to think about the sufferings of the beasts and human.

This was one of the first sights which later on compelled the prince to leave his palace for forest to achieve Buddhahood.

Although the sculpture and its pedestal display the excellent craftsmanship of the Gandharan artists since the pedestal very clearly shows the episode of the ploughing contest. If this scene was not carved out, the identification of the sculpture would have been difficult. Another interesting feature of the pedestal of the same sculpture depicts a fire altar with attendants. The relation of the fire altar with the ploughing contest is yet to determine in the Buddhist context, yet it is to pinpoint here that fire altar was a sacred emblem, associated to Zoroastrianism and can be found on the coins of the Sasanians who came to power after many centuries of the death of Buddha. Though, it is known from the Buddhist texts that torches and incense burners were venerated objects for the Buddhist worshippers after the demise of the Buddha, yet it is astonishing that why this particular object is shown in an event which occurred before Siddhartha achieved Buddhahood.

Moreover, the kneeling figure at the left corner of the pedestal also need to be properly identified since according to Hargreaves, it is probably king Suddhodana (Hargreaves 1930: 27), but the figure in our view is an ordinary man bedeck with only a shawl while Suddhodana was a king and showed as wearing costly costume and jewelry in many narrative relief panels (see Khan. G. 2015: Pls. 5 & 6).

5.3 Donation of Trapusha and Bhalika

Another most important sculpture in the Peshawar Museum is that of the emaciated Buddha (Pl. 3), discovered from the Buddhist site of Takht-i-Bhai. Although it is in fragmentary condition, yet its pedestal display a very important episode of the life of Buddha. Here one can see the two merchant brothers Trapusha and Bhalika are shown offering food to the meditating Siddhartha

(Pl. 4). Though the same story is represented by other Gandharan narrative relief panels,³ yet in terms of iconography our pedestal may add something new since its right corner shows the bullock cart laden probably with merchandise while the driver is beating the oxen for moving them forward. However, despite beating, the oxen are not willing to go forward. One human figure is trying to uplift the foot of the bull while another attempts to raise the wheel.

This is the exact narration of the story occurred soon after the enlightenment of the Buddha when he wished for eating something and the attention of the caravan was diverted to this direction by the earth goddess (see Beal 1875: 240; Khan. Z 2015: 25).

5.4 The Taming of the black Serpent by Buddha

The story of the taming of black serpent in the temple of Uruvilva by Lord Buddha is surprisingly represented in some of the pedestals (see Pls. 5-9), though such scenes are normally observed in the narrative relief panels. The scene depicted in the pedestal of Pl.5, shows from right to left, a hut with trefoil arch where Buddha is sitting in squatting position. In front of Buddha is placed the begging bowl while the erected hood of a snake is visible near it. Emanating flames from the arch and the pupils of Kashyapa saint trying to extinguish the fire, clearly suggest that the scene represents the taming of the black serpent which had spread terrors among the residents of Rajgriha. However, the left portion of the same pedestal depicts an empty hut shape shrine (the temple of Uruvilva) to which the Kashyapa brothers are probably inviting the Buddha.

From the iconographic point of view, it is important to note that there was probably no fixed rule for the representation of an event from right to left or left to right direction since in the present

³ One such narrative relief panel was discovered from the Buddhist site of Chatpat in Dir (see Dani)

pedestal the actual scene is shown in the right side while an empty shrine is situated in the left which should have been vice versa.

5.5 Meditating Buddha flanked by other Buddha Figures

Another interesting and noteworthy scene is represented on the pedestal of a seated Buddha (see Pls. 15-16), in which we can see three figures of meditating Buddha. The central figure is shown in normal position while the flanking figure from either side have their heads slightly bend and turned to the central figure. What secret is concealed by this unusual representation? Whether the central figure has some prominence over the flanking figures, or the central one is the historic Buddha and the two others are the past Buddha who are shown in a submissive position? Such unsolved mystery needs to be properly solved in the light of literary evidences, but the available literature is unfortunately silent about this sense.

5.6 Adoration of Sacred Objects and Monuments

Apart from depict the figure of Buddha, some of the pedestals portrays the sacred objects associated with Buddha or Bodhisattva, such as the beginning bowl of Buddha, water flask, fire alter or incense burners etc. Moreover, the depiction of domical shrines obviously uses for the enshrinement of Buddha relics and the fire temple of Uruvilva, are also shown on the pedestals. As for as the representation of the beginning bowl of Buddha is concerned, it was an object worthy of adoration, since it was the same bowl which he had miraculously made from the combination of four stone bowls presented to him by the four guardians deities (*Lokpala*) of the earth on the occasion when the two merchants brothers Trapusha and Bhalika wished to offer him food (see Khan. Z 2015: 26). After the death of Buddha, the bowl ultimately reached to Gandhara and became an object of reverence for the Buddhist community who placed it in the

shrine of Peshawar. Here it was seen by the Chinese pilgrim Fa-Hien in the 5th century A.D. but during the visit of Xuan Zang it was no more in Peshawar but in Persia (see Khan. Z 2015: 26).

Thus, the presence of the Buddha beginning bowl in Peshawar might have induced the artist of Gandhara art to illustrate it on the pedestals of the images of Buddha to convey the message that the bowl is also worthy of respect as the image of Buddha himself. However, it is curious to see that in few cases the Buddha beginning bowl is shown between the two figures of bodhisattva Maitreya (see Pls. 68 & 69). Such scenes probably convey a message that the chapter of the Buddha's life is closed and Maitreya will henceforth continue his mission, but it would not be a convincing response and the actual reason behind this mystery is yet to be ascertain. On the other hand, we can proclaim that the scene on Pls. 68 & 69, represent one of the rare examples of the beginning bowl between the two figures of Maitreya.

The water flask (*kamandalu*) is shown on the pedestal of the images of Bodhisattva Maitreya (see Pls. 106-109). As Maitreya is supposed to hold a water flask as an attribute after his descend to the earth, therefore it is shown flanked by devotees. One reason about its portrayal on the pedestal is that the image of Maitreya above the pedestal is in *dharmachakra mudra* (see Pls. 106 & 107) and there was no need to hold a flask in hand, yet in order to distinguish his image from the rest of the Bodhisattvas, the representation of his water flask was probably unavoidable. But on the other hand, it is also evident that in the pose of meditation the water flask is also depicted on the pedestal (see Pl. 109) which should have been held by the fingers of the right hand. Thus, it can be say that the artists of Gandhara had the liberty to represent the water flask either in the hand of the Maitreya image or on the pedestal below the image. This can also indicate that the addition of the pedestal to the seated or standing images was not out of meaning rather its introduction was made by keeping many purposes in view.

Similarly, the representation of a torch like object with emanating flames and flanked by worshippers (see Pls. 81-96) are identified as Sasanian fire alter by scholars like Ingholt, Rowland and others. However, according to the recent research it is the representation of incense burner which the Buddhist devotees used to place before the Buddha image (see Tadikonda 2007: 40).

5.7 Figures of Bodhisattva

Apart from the figure of Buddha, many of the pedestals in the Peshawar Museum collection portray the images of Bodhisattva, in various poses, of which the figure of Maitreya, the future savior, can be found in abundance either seated alone or in the company of Buddha or other devotees and worshippers. In this regard, few pedestals showing his image in many poses, are analyzed below.

5.8 Maitreya placing his hand on the head of devotee

The seated figure of the Bodhisattva Maitreya placing his hand on the head of a monk is shown on the pedestal of a seated Buddha (see Pl. 35). However, the scene is a controversial one since Maitreya is considered as the future savior who will descend on the earth after several centuries of the demise of Buddha, but his portrayal on such attitude raises several questions. One such question is that whether Maitreya is shown here as residing in heavens or he has come to the world and preaching his doctrines among the community? If he is still in heaven, then who are his devotees as shown flanking him from either side? If the devotees are gods then which god is adoring him from the right and left? What may be their identity? is not known but his hand on the head of the kneeling figure is really an unusual representation in the Buddhist art of Gandhara.

5.9 Floral and Geometrical Motifs

Apart from the venerated images and objects of worship, there are the representation of a variety of floral and geometrical motifs on the pedestal. The depiction of such floral designs are not without meaning since the lotus flower (see Pls. 112-120) is sacred to both Buddhists and Hindus. For the Buddhist it is the sign of purification and therefore it is associated with the birth of Buddha. Moreover, these are growing in Gandhara even today. So, we can safely say that lotus was abundantly produced in Gandhara since the time immemorial.

In the light of the above discussion we can state that the art of the decoration of pedestal was highly developed in Gandhara. Most of the Buddhist sculptures with decorated pedestal now housed in the Peshawar Museum came from different parts of ancient Gandhara through various sources of acquisition, provide information that the decoration of pedestal was the tradition in Gandhara though it is not yet known that when and in which site this tradition first introduced. However, it should be noted that mostly the pedestals were designed for the visual narration of some important events occurred in the life of Buddha but on the other hand there are the depiction of various venerated objects flanked by devotees. Such representation suggest that the pedestals were not only reserved for the depiction of the scenes of sacred nature rather secular scenes and floral motifs were also displayed for covering the vacant spaces. However, there were probably different workshops in the region of Gandhara and each one of them used to depict their own trade mark on the pedestal of the sculptures that they produced.

Chapter 6

CATALOGUE OF PEDESTALLED SCULPTURES

A descriptive catalogue of the selected pedestalled sculptures is presented in the forthcoming pages in order to share the collection with researchers and scholars working on the Buddhist collection of the Peshawar museum. As there is diverse theme of iconography depicted in the pedestal therefore, the catalogue is divided into several categories on the basis of the depicted scenes of religious and secular nature. It starts from the depiction of the scenes related to the life stories of Buddha and followed by various postures of Buddha, Bodhisattva, and the representations of many venerated objects such as Buddha's alms bowls, the *Kamandalu* of Bodhisattva Maitreya etc. Similarly, some of the secular nature scenes are also included just to prove that the pedestals were not only devoted to the narration of religious scenes.

Category A. Life stories of Buddha

6.1. The Ploughing competition (Pls.1 &2)

Acc. No: PM 02750

Provenance: Sahri Bahlol

Total Size: 64 x 35 cm

This marvelous seated statue of Bodhisattva Siddhartha represents the story of first meditation. Siddhartha is seated under the shadow of jumbo tree wearing elaborated headdress and jewelry. Both the hands are joined together and place one over the other making pose of mediation. He is seated on a grass strewn podium provided with a probable figure of Sudhodhana to the extreme

left with his both hands folded wearing only a lower garment. In the center two worshippers, one male and one female again with folded hands standing in front of a fire altar. To the extreme right a half-naked man with bullocks is shown.

6.2 Approach of merchants to Buddha (Pls. 3 &4)

Acc. No: PM 02756

Provenance: Takht-i-Bhai

Pedestal Size: 47 x 85 cm

This very elegantly carved statue of fasting Siddhartha unfortunately broken in to four pieces, shows on the pedestal a very important story of the Buddha's life which is scarcely found in the relief panels or other statue of Gandhara art. It depicts the story of two merchants Trapusha and Bhalika who on their way were attracted by Buddha soon after receiving enlightenment in the forest. These merchants were the first to give food to Buddha and became his disciples.

6.3 Buddha in the fire temple of Uruvilva (Pls.5)

Acc. No: PM 02794

Provenance: Takht-i-Bhai

Pedestal Size: 17 x 31 cm

Detached pedestal probably from a standing figure of Buddha, left foot still visible at top, the pedestal is divided into two parts by mean of a Corinthian pilaster, the left scene shows an empty temple with three figures one at front and two in background, whereas the second scene depicts a Buddha seated inside the temple with his bowl and snake and two human figures are pouring water over the temple. The pedestal represents the story of Uruvilva temple.

64. Buddha in the fire temple of Uruvilva (Pls.6 & 7)

Acc. No:	PM 02792
Provenance:	Sahri Bahlol
Total Size:	53 x 22 cm
Pedestal Size:	8 x 22 cm

Standing figure of Buddha holding snake in his bowl with his left hand, traces of other people can be noted; the pedestal depicts the Buddha seated in a cave/ temple in meditation pose, and his bowl and a snake entering the bowl is shown. Four worshippers two on either side are standing in adoration to him, where the scene is provided inside Corinthian pilasters.

6.5 Buddha in the fire temple of Uruvilva (Pls. 8 & 9)

Acc. No	PM 03094
Provenance:	Takht-i-Bhai
Total size:	59 x 20 cm
Pedestal size:	8 x 18 cm

Standing figure of Buddha on a low pedestal probably in *abhayamudra* but the right and left hands are cut off and missing at the elbow level. The figure is clad in monastic garment with both shoulders cover and halo around the head. Hairs are tied in ribbon, ears elongated and eyes wide open. The pedestal below is carved with the depiction of the story of the taming of black serpent in the temple of Uruvilva between the two Corinthian. Buddha is shown seated inside a niche in meditation pose while on either side of the niche there are one human figure in the pose of adoration. The erect hood of a snake is shown from left side that is looking down into a bowl

placed in his front. That bowl is certainly the begging bowl of Buddha in which the serpent had taken shelter and which the Buddha later on presented to the Kashyapa brothers.

6.6 The offering of handful of dust (Pl.10)

Acc. No. PM 01031

Provenance: Takht-i-Bhai

Size: 28 x 28 cm

Rectangular but partially broken pedestal of sculptures portrays the story of the offering of a handful of dust to Buddha by a child. From right to left, a shaven headed monk stands and slightly turning to left. In front of him Buddha stands frontally and turning the head to left, looking to child who is touching his begging bowl. In the background a female figure holds a bunch of peacock feathers and wears a chignon and long necklace. The scene is enclosed by a Corinthian pilaster from the right and plain fillet below, while the cornice above is marked by saw tooth pattern. Above the pedestal there are the remains of human feet.

6.7 Miracle of Śravasti (Pls. 11 & 12)

Acc. No. PM 01121

Provenance: Sahri Bahlol

Total Size: 48x 48 cm

Pedestal size: 10 x 48cm

Square relief panel broken and damaged, is showing the miracle performed by Buddha at Śravasti. The seated figure of Buddha is shown over a full-blown lotus flower which exceeds in height from those of the human figures of which some stand near it while the others are shown seated in pairs on either side. Busts of two human figures also emerge from the ground below the petals of the flower. The extreme lower portion of the pedestal is marked by the impression of a

flowing stream with waves and a pair of ducks. All the human figures except those shown below the lotus flower are provided with inverted pyramidal pedestal supported by inverted lotus petals.

6.8 Conversion of Angulimala (Pls. 13 & 14)

Acc. No: PM 02770

Provenance: Sahri Bahlol

Total size: 55x 47cm

Pedestal size: 7 x 47 cm

Panel representing the miracle of Sravasti, Buddha is seated on a lotus throne flanked by two standing bejeweled Bodhisattvas, and other minute haloed figures, the pedestal represents two different stories separated from each other by a seated figure of Bodhisattva in meditation, the story depicted at the left represents the conversion of Naga Apalala while at the other side is depicted the conversion of Angulimala.

Category B. Buddha figures

6.9 Three Meditating Buddhas (Pls. 15 &16)

Acc. No: PM 00040

Provenance: Takht Bhai

Total Size: 43 x 27 cm

Pedestal Size: 14 x 27 cm

Stone statue of Buddha in preaching pose seated in Mathuran style, with head, halo and right portion from shoulder to knees broken. The pedestal depicts three haloed Buddhas seated in

meditation. The heads of the two on either side are turned towards the central one. The background is provided with drape folds.

6.10. Buddha flanked by two seated devotees (Pls. 17 & 18)

Acc. No: PM 00020

Provenance: Sahri Bahlol

Total Size: 35 x 30cm

Pedestal Size: 10 x 30cm

Seated statue of Buddha in Mathuran style making *dharma chakra* pose. The pedestal is decorated with a seated haloed figure of Buddha in meditation pose with his both hands covered in robe attended by female disciples on either side.

6.11 Buddha flanked by two seated devotees (Pl. 19)

Acc. No: PM 01450

Provenance: Nil

Total Size: 22 x 33 cm

Pedestal Size: 9 x 33 cm

Broken image of Buddha seated on a grass strewn base in *Dhyana mudra*, the base is provided with four seated figures of Buddha all seated in meditation separated from each other by means of lotus blossoms, with two worshippers seated in clasped hands at both the ends. Traces of Corinthian pilaster can be noted at the right corner.

6.12 Buddha flanked by two seated devotees (Pl. 20)

Acc. No: PM 03074

Provenance: Sahri Bahlol

Total Size: 74 x 50 cm

Pedestal Size: 12 x 50 cm

Bejeweled seated image of Bodhisattva Avalokitesvara seated in preaching pose over a low base, which at front preserves a seated figure of Buddha in meditation with both hands covered in his drape, attended by four worshippers two on either side. The background is provided with drape folds.

6.13 Buddha flanked by two seated devotees (Pl. 21)

Acc. No: PM 00279

Provenance: Nil

Total Size: 16 x 24 cm

Pedestal Size: 9 x 24 cm

Lower portion of a broken statue of meditating Buddha seated in meditation over a throne which at front preserves further meditating Buddha with two attendants one on either side seated in adoration.

6.14 Buddha flanked by two seated devotees (Pls.22 & 23)

Acc. No: PM 03099

Provenance: Sahri Bahlol

Total Size: 52 x 34 cm

Pedestal Size: 9 x 34 cm

Image of Buddha in *Dhyana mudra* seated over a grass strewn base, which encloses in Corinthian pilasters two seated images of Buddha with one attendant. Both the figures are separated from each other by a tree depicted at center.

6.15 Buddha flanked by two seated devotees (Pls. 24 & 25)

Acc. No: PM 01289

Provenance: Takht-i-Bhai

Total Size: 62 x 34 cm

Pedestal Size: 15 x 34 cm

Seated bejeweled figure of Bodhisattva in meditation pose, the pedestal at front encloses in throne legs, a seated figure of Buddha in *dhyanamudra* with one male and one female attendant on either side both with clasped hands.

6.16 Buddha flanked by two seated devotees (Pl.26)

Acc. No: PM 00946

Provenance: Takht-i-Bhai

Pedestal Size: 8 x 19 cm

Rectangular pedestal, half broken and missing while the preserved portion depicts seated Buddha in *Dhyana mudra* under tree foliage and flanked by a devotee with clasped hands. A Corinthian pilaster is provided to the left side of the frame, the cornice is decorated with denticulate design and the fillet below the figures is plain. Above the pedestal there are the remains of the right foot of a figure.

6.17 Buddha flanked by standing devotees (Pl.27)

Acc. No: PM 01038

Provenance: Sahri Bahlol

Pedestal Size: 18 x 25 cm

Detached pedestal from a standing figure of Bodhisattva, sandaled feet visible at top. In front of pedestal a seated figure of Bodhisattva is depicted under trees, in *Dhyana mudra*. His face and chest are badly worn out; however, he is wearing a high Ushinsha. Four worshippers, two at either side, all with clasped hands are standing in adoration to him. The scene is enclosed in Corinthian pilasters and both the sides. The cornice above the figures shows denticulate designs.

6.18 Buddha flanked by standing devotees (Pl. 28)

Acc. No: PM 00664

Provenance: Sahri Bahlol

Pedestal size: 12 x 17 cm

Detached pedestal from a standing figure of Bodhisattva, sandaled feet visible at top. In the frontal portion within a rectangular frame enclosed by two Corinthian pilasters, a fillet and saw

tooth decorated cornice, the seated figure of Buddha on a seat under tree foliage is flanked by two standing devotees one each from either side with folded hands.

6.19 Buddha flanked by standing devotees (Pl. 29)

Acc. No: PM 01113

Provenance: Ghaz Dheri, Charsadda

Total Size: 16 x 29 cm

A broken pedestal from the sculpture of Buddha with feet visible above shows in a rectangular area enclosed by Corinthian pilaster on either side, a saw tooth decoration above and fillet below, a seated figure of Buddha a seat under tree foliage in *Dhyana mudra* and flanked by two standing devotees from the left in adoration and one from the right, probably a female holding a flywhisk.

6.20 Buddha flanked by standing devotees (Pl. 30)

Acc. No: PM 01482

Provenance: Nil

Pedestal Size: 12 x 27 cm

Broken lower portion of a seated figure of Buddha only the right knee and the sole of the left foot preserved. The pedestal below shows a haloed seated figure of Buddha on a seat in meditation pose and with two standing worshippers from his right side. The first one of them has folded hands while the other carries something round in both the hands.

6.21 Buddha flanked by standing devotees (Pl. 31)

Acc. No: PM 01588

Provenance: Guide Mess Mardan

Total Size: 50 x 41 cm

A rectangular pedestal probably detached from a figure with a series of imitated bricked at the cornice a fillet below and Corinthian pilaster on either side, shows a seated Buddha on a seat under tree foliage in meditation pose and flanked by a pair of two standing worshipper on both sides.

Category C. Seated Buddha without devotees

6.22 Standing Buddha (Pl. 32)

Acc. No: PM 01571

Provenance: Nil

Total size: 29 x 11

Pedestal size 10 x 11cm

Standing figure of Buddha probably in *Abhaya mudra*, badly damaged. The pedestal portrays inside a rectangular frame enclosed by Corinthian pilasters, a seated figure of *Dayana* Buddha under tree foliage.

Category D. Bodhisattva Maitreya figure

6.23 Maitreya flanked by seated devotees (Pl. 33 & 34)

Acc. No: PM 00008

Provenance: Bahadur Kili, Peshawar

Total Size: 68.58 x 25.4cm

Pedestal Size: 30 x 25 cm

Headless standing bejeweled statue of Bodhisattva probably in *Abhaya mudra*, with the right hand cut off and the left holding probably a twisted beaded rosary. The image is standing on a low pedestal framed by a saw tooth cornice and shows a haloed seated figure of Bodhisattva Maitreya under tree foliage on a low base and flanked by devotees on either side. His both hands are in the lap forming the meditation pose, wearing an upper and lower garment. The hairs are fastened in the center making the coiffeur hairstyle. The jewelry, he wears consisting of a diadem, earrings, torque and bangles.

6.24 Maitreya flanked by seated devotees (Pl. 35)

Acc. No: PM 01075

Provenance: Takht-i-Bhai

Total Size: 30 x 33 cm

Pedestal Size: 29 x 33 cm

Lower portion of a statue seated on throne supported by a pair of elephant scalps. The front portion of the pedestal preserves a haloed seated figure of Bodhisattva Maitreya seated cross legged, wearing a long-beaded necklace, ear pendants, bangles and holding a water flask in his left hand. He is attended by two worshippers one on either side. His right hand is resting over the head of worshipper who is sitting to him in devotion with clasped hands.

6.25 Maitreya flanked by seated devotees (Pl.36)

Acc. No: PM 01393

Provenance: Nil

Total Size: 15 x 40 cm

Pedestal Size: 10 x 40 cm

Stone rectangular pedestal with signs of feet of a standing human figure flanked by a seated figure in the pose of adoration. The pedestal can be divided into two portions and shows a pair of lotus flower and wine scroll at the left side whereas the right side represents a seated cross legged figure of Bodhisattva Maitreya? in preaching pose over a low base. Traces of torque and bangles are visible. He is flanked by two male and two female figures at either side, all devoting to him with folded hands. The scene is provided with Corinthian pilasters.

6.26 Maitreya flanked by standing devotees (Pl. 37)

Acc. No: PM 02403

Provenance: Nil

Total Size: 33 x 86 cm

Pedestal Size: 17 x 86 cm

Lower part of a broken statue showing only squatted legs with the soles of feet upwards. The pedestal below depicts a figure of Bodhisattva Maitreya seated on a seat provided with lion legs and drape folds. The Bodhisattva Maitreya is provided with a halo, ear pendants and his hands are joined towards his chest making posture of *dharma chakra*. He is flanked by two male and two female worshippers at either side.

6.27 Maitreya flanked by standing devotees (Pls. 38 & 39)

Acc. No: PM 02897

Provenance: Sahri Bahlol

Total Size: 150 x 49 cm

Pedestal Size: 17 x 37 cm

Bejeweled standing image of Bodhisattva Maitreya probably in *abhaya mudra* but both the hands are cut off and missing. The pedestal also preserves a figure of Bodhisattva Maitreya seated cross legged over a throne, with his left hand resting on his hip and holding lotus in raised right hand. He is flanked by three male and three females figures all standing in *Anjali mudra*, dressed in monastic robes. The scene probably was enclosed in Corinthian pilasters, a saw-tooth design is running along the cornice, whereas the right side of pedestal is provided with a lotus and the other side is left plain.

6.28 Maitreya flanked by standing devotees (Pls. 40 & 41)

Acc. No: PM 02906

Provenance: Sahri Bahlol

Total Size: 95 x 52 cm

Pedestal Size: 14 x 52 cm

Bejeweled figure of Bodhisattva in *Dhyana mudra* seated over a grass strewn base, contain a relief between Corinthian pilasters, five seated figures of Bodhisattvas with one attendant at the extreme left and extreme right. Starting from left, the pedestal depicts Bodhisattva Maitreya wearing torque, necklace and bangles. He is holding a lotus blossom in his right and hem in left hand. Seated next to him is Bodhisattva Padmapani wearing turban and holding an inverted lotus in his left hand. Seated central figure is provided in *Dharma chakra* pose seated cross legged in European fashion, wearing ear pendants, torque and bangles. Face of next seated Bodhisattva is

broken now however he probably is making gesture with his right and holding something in his left hand. Last figure is provided with a topknot over his head holding something in his right and water flask in left hand. He is wearing torque, bangles and ear pendants. Both the sides of the seat are further decorated with acanthus leaves.

Category E. Turbaned Bodhisattva without halo

6.29 Turbaned Bodhisattva without halo and flanked by devotees (Pls. 42 & 43)

Acc. No: PM 00039

Provenance: Sahri Bahlol

Total Size: 58 x 26 cm

Pedestal Size: 8 x 24 cm

Standing figure of bodhisattva wearing jewelry and sandals but the head and both the hands are cut off and missing. The pedestal depicts a figure of bodhisattva seated under trees foliage in the pose of meditation. He is wearing a turban and ear pendants and flanked by two attendants on either side. The scene is enclosed within Corinthian pilasters whereas both the sides of the pedestal are further decorated with a four-leaf rosette with a central boss.

6.30 Turbaned Bodhisattva without halo and flanked by devotees (Pls. 44 & 45)

Acc. No: PM 00965

Provenance: Takht-i-Bhai

Total Size: 86 x 35 cm

Pedestal Size: 20 x 28 cm

Bejeweled standing figure of Bodhisattva with the head and both hands cut off and missing, while pedestal beautifully preserves a figure of Bodhisattva seated on a seat in *Dhyana mudra* decorated with a row of opposite triangles under trees foliage. He wears a turban, ear pendants and a long necklace and flanked by two male and two female attendants on either side, dressed in monastic robes. One male and one female figure standing first to Bodhisattva are holding something round in their hands. At both the ends of the pedestal Corinthian pilasters are carved to enclose the scene.

6.31 Turbaned Bodhisattva without halo and flanked by devotees (Pl. 46)

Acc. No: PM 01015

Provenance: Takht-i-Bhai

Total Size: 31 x 35 cm

Pedestal Size: 16 x 35 cm

Pedestal of probably a bodhisattva figure shows only feet of and bejeweled footwear. The frontal portion of the pedestal preserves a figure of Bodhisattva seated on a seat in *Dhyana mudra* decorated with a row of opposite triangles, under trees foliage. He is wearing turban, ear pendants and a long necklace and flanked by two male and two female attendants on either side, dressed in monastic robes. One male and one female figure standing first to Bodhisattva holding something round in their hands probably offering to him. At both the ends of the pedestal Corinthian pilasters are carved to enclose the scene.

6.32 Turbaned Bodhisattva without halo and flanked by devotees (Pl. 47)

Acc. No: PM 01021

Provenance: Sahri Bahlol

Total Size: 22 x 27cm

Pedestal Size: 16 x 27 cm

Detached pedestal originally from a standing image of Bodhisattva with sandaled feet preserved above. On the frontal portion between Corinthian pilasters is a seated figure of Bodhisattva shown under tree foliage on a lotus throne in *Dhyana* pose, wearing turban and ear pendants. His upper body is half bared whereas only a shawl is resting over the left shoulder. He is attended by two male and two female figures all standing with clasped hands. Both the sides of the pedestal are decorated with acanthus leaf designs.

6.33 Turbaned Bodhisattva without halo and flanked by devotees (Pl.48)

Acc. No: PM 01026

Provenance: Sahri Bahlol

Total Size: 20 x 27 cm

Pedestal Size: 17 x 27 cm

Broken pedestal probably from a standing image of Buddha is showing within enclosed Corinthian pilasters, a figure of Bodhisattva seated under tree foliage in meditation pose. He is provided with a turban, a long beaded necklace and bangles and flanked by two male and two female figures on either side. The female figures at extreme left and right hold something probably water pots in their hands.

6.34 Turbaned Bodhisattva without halo and flanked by devotees (Pl.49 & 50)

Acc. No: PM 01088

Provenance: Sahri Bahlol

Total Size: 68 x 29 cm

Pedestal Size: 12 x 28 cm

A standing and headless statue of Buddha in *Abhaya mudra* is standing on a pedestal and wears both upper and lower garments. The pedestal depicts a beautiful seated image of Bodhisattva wearing turban, ear pendants, torque, amulet string and a long beaded necklace. His eyes are wide open and flanked by two male and two female attendants on either side in standing position and clasped hands. The scene was once enclosed in Corinthian pilasters whereas the pilaster on the right side is missing at present. The sides are beautified with honey suckle motifs.

6.35 Turbaned Bodhisattva without halo and flanked by devotees (Pls. 51 & 52)

Acc. No: PM 01132

Provenance: Sahri Bahlol

Total Size: 71 x 30 cm

Pedestal Size: 16 x 30 cm

Standing figure of Buddha with two other small standing figures one bearded male and other female, both with right hands raised towards their heads, standing over a low pedestal. The pedestal preserves a seated figure of Bodhisattva in *Dhyana mudra* with worshipper on either

side. The scene enclosed in Corinthian pilasters. The left side of the pedestal is decorated with honey suckle design.

6.36 Turbaned Bodhisattva without halo and flanked by devotees (Pl. 53)

Acc. No: PM 01394

Provenance: Nil

Total size: 15 x 35 cm

Pedestal size: 10 x 30 cm

Detached pedestal originally from a standing figure of Bodhisattva with sandaled feet preserved above. The pedestal depicts within enclosed Corinthian pilasters a bejeweled haloed Bodhisattva Padmapani? Seated cross legged over an inverted lotus and holds most probably a lotus stalk in his right and hem of drapery in the left hand. He is flanked by four female worshippers, two at either side. Both the sides of pedestal are decorated with acanthus motives.

6.37 Turbaned Bodhisattva without halo and flanked by devotees (Pl. 54)

Acc. No: PM 01474

Provenance: Takht-i-Bhai

Pedestal Size: 20 x 30 cm

Detached pedestal from a standing figure of Bodhisattva preserves a seated *Dhyana* Bodhisattva, wearing turban, ear pendants, torque, necklace and bangles. He is flanked by two male and two female figures standing with folded hands. The left side has a Corinthian pilaster whereas that from the right is broken now.

6.38 Turbaned Bodhisattva without halo and flanked by devotees (Pls. 55 & 56)

Acc. No: PM 03057

Provenance: Sahri Bahlol

Total Size: 65 x 22 cm

Pedestal Size: 9 x 16 cm

Standing figure of bejeweled Bodhisattva, originally in *Abhaya mudra* with sandaled feet resting over a pedestal while the frontal portion of the pedestal shows within enclosed Corinthian pilasters a seated Bodhisattva in *Dhyana mudra* wearing a turban, pendants, torque and bangles, flanked by two female devotees standing with clasped hands. Both the sides of pedestal are decorated with five petal rosette with a central boss.

6.39 Turbaned Bodhisattva without halo and flanked by devotees (Pl. 57)

Acc. No: PM 00447

Provenance: Jamal Garhi

Total Size: 82 x 27 cm

Pedestal Size: 15 x 23 cm

Standing figure of Bodhisattva, probably in *Abhaya mudra* is shown wearing the traditional Bodhisattva costume and jewelry. The pedestal preserves a beautiful seated figure of Bodhisattva padmapani? Wearing turban, ear pendants and a halo, both hands are joint in his laps making pose of meditation. He is holding an uncertain object probably Padma, in his left hand. A male

and female attendant on either side is devoting towards him. The scene is captured in Corinthian pilasters. The sides are employed with a six-petal flower with a central boss.

Category F. Bodhisattva with lotus flower

6.40 Seated Bodhisattva with lotus flower (Pl.58)

Acc. No: PM 00734

Provenance: Sahri Bahlol

Pedestal Size: 25 x 27 cm

The pedestal originally seems to be of a standing bodhisattva where a sandaled foot is still visible at top and a series of supporting brackets and a saw-tooth design at the upper cornice. In the center of the pedestal there is a seated figure of Bodhisattva Padmapani on a lotus throne. He is wearing a turban, ear pendants and a long beaded necklace, holding a Padma in his right hand. He is attended by three female figures at his left all well dressed and bejeweled. At the extreme right a Corinthian pilaster is provided for enclosing the scene. The pilaster is further provided with a flute.

6.41 Seated Bodhisattva with lotus flower (Pls. 59 & 60)

Acc. No: PM 03118

Provenance: Sahri Bahlol

Total Size: 92 x 54 cm

Pedestal Size: 15 x 51 cm

Seated statue of Buddha with both hands clasped together in laps making pose of meditation. The seat at front preserves a seated figure of Bodhisattva Maitreya? holding a water flask in his left and something in his right raised hand. He is attended by six worshippers, three at the either side.

Category G. Pensive Bodhisattva

6.42 Pensive Bodhisattva with devotees (Pls. 61 & 62)

Acc. No: PM 01078

Provenance: Takht-i-Bhai

Pedestal Size: 22 x 27 cm

Broken pedestal from a standing figure of Bodhisattva with sandaled feet still visible on the top and a series of supporting brackets and a saw tooth pattern at the upper cornice. Enclosed in framed Corinthian pilasters the central portion shows scene a haloed figure of Pensive Bodhisattva seated under trees foliage and wears turban and bangles. His right hand is raised towards his forehead making gesture of pensive and similarly his right leg is also raised on the throne. He is flanked by three females and three male figures on either side. All the female figures and the male at extreme left are standing with clasped hands whereas the two other male figures are shown in offering, one holding something and the other making offer to him. The sides of the pedestal are decorated with floral motives.

Category H. Buddha and Bodhisattva adoration

6.43 Seated Buddha and Bodhisattva (Pl. 63)

Acc. No: PM 00731

Provenance: Takht-i-Bhai

Pedestal Size: 21 x 16 cm

Half broken pedestal is preserving a seated Buddha in *dharma chakra* and a seated bodhisattva figure in meditation pose. From right to left right, Bodhisattva Siddhartha is seated on a reversed lotus throne, with his both hands in *Dhyana mudra*, wearing an elaborated head dress, ear pendants, bangles, a long beaded necklace, torque and amulet. The figure of bodhisattva is also shown bedeck with jewelry. A Corinthian pilaster to the extreme left provided with a central flute enclosing the scene. The cornice is provided with saw-tooth design where a single Buddha foot is visible on top. The right side of pedestal is provided with four petalled rosettes.

6.46 Seated Buddha and Bodhisattva (Pl. 64)

Acc. No: PM 01307

Provenance: Takht-i-Bhai

Pedestal Size: 12 x 15 cm

Fragment of a pedestal depicting a Buddha and bodhisattva figures both seated in meditation. A human toe is visible at top.

6.47 Seated Buddha and Bodhisattva (Pl.65)

Acc. No: PM 01379

Provenance: Nil

Pedestal Size: 8 x 9 cm

A detached pedestal is preserving a Buddha, Bodhisattva and a male and female devotee. The Buddha and bodhisattva figures are separated by a stalk of half open lotus flower. The Buddha is seated in meditation with covered hands and feet where a devotee to his left with shaven head

wearing an *Uttariya* and holding a bowl with his both hands is standing. The bodhisattva figure is seated holding probably a water flask in his left hand and making gesture of *Abhya* with right. He is provided with hairs and a prominent ushnisha, ear pendants, torque and a long necklace. He is attended by a standing female devotee at his right with folded hands. The whole scene is enclosed in Corinthian pilasters with central flutes. The cornice is decorated with saw-tooth design. Both the sides are decorated with open flame palmette.

6.48 Seated Buddha and a Bodhisattva (Pls. 66 & 67)

Acc. No: PM 01505

Provenance: Takht-i-Bhai

Total Size: 67 x 50 cm

Pedestal Size: 13 x 50 cm

Seated headless figure of bodhisattva Maitreya on a pedestal with the right hand cut off and missing while the left holds a water flask. The pedestal shows from right to left two male figures in the pose of adoration towards a seated figure of Buddha seated in meditation. To his right is another similar figure separated from the former by palm tree with outstretched branches while the last figure is probably illustrating the seated figure of Maitreya also separated by a similar palm leaves. At the left portion of the pedestal four human figures are showing with clasp hands towards the seated figures.

6.49 Seated Buddha and a Bodhisattva (Pls. 68 & 69)

Acc. No: PM 02790

Provenance: Sahri Bahlol

Total Size: 67 x 30 cm

Pedestal Size: 8 x 30 cm

Standing figure of Buddha wearing halo around the head, both the hands cut off and the head slightly turns to left, is shown on a low pedestal. At the feet of Buddha, the legs of a frustrated figures are visible while the pedestal below is showing the begging bowl under a decorated canopy and flanked by a seated figure of bodhisattva and worshipper at either side.

6.50 Seated Buddha and a Bodhisattva (Pls. 70 & 71)

Acc. No: PM 03082

Provenance: Sahri Bahlol

Total Size: 96 x 55 cm

Pedestal Size: 15 x 55 cm

Seated figure of Buddha in Mathuran style with right shoulder bare in *dharma chakra mudra*. He is seated on a high throne further supported by a platform separated by series of brackets. The platform depicts four seated figures of Buddha two at each corner and a Maitreya seated in the center attended by six monks three on either side. All the Buddha and bodhisattva figures are seated on inverted lotuses. The most interesting point is that the Buddha figures on extreme left and extreme right are presented in *bhumisparsha mudra* where he touches the earth with left hand instead of right ones. The central Maitreya figure is provided meditation pose where a water flask is hanging in his left hand. The scene is enclosed in Corinthian pilasters.

6.51 Seated Buddha and a Bodhisattva (Pls. 72 & 73)

Acc. No: PM 03103

Provenance: Donated by Doctor Miss Bramsen Mardan 1927

Total Size: 68 x 45 cm

Pedestal Size: 11 x 45 cm

Seated image of Buddha in meditation, over a grass strewn low throne which at front preserves four seated Buddha figures and a Bodhisattva Maitreya, all seated in a row separated from each other by means of trees formed in a way that give looks of arches/caves. To the extreme left and right are depicted standing devotees.

6.52 Seated Buddha and a Bodhisattva (Pls. 74 & 75)

Acc. No: PM 03138

Provenance: Nil

Total Size: 86 x 57 cm

Pedestal Size: 17 x 57 cm

Meditating image of Buddha seated over a grass strewn pedestal which encloses in Corinthian pilasters twelve figures at the front. At left side below the main figure, Buddha is seated in *abhaya mudra* on a seat. Four figures are standing to his right and one at his left, all in *Anjali mudra* while in the middle, another seated Buddha probably in the *abhaya mudra* with a worshipper, kneeling in *anjali mudra* at his left and four figures standing to his right, two looking to Buddha. While one rests his left hand on her hips and the 4th one is holding something in her hands. Perhaps she is going to present something to Buddha. The throne is decorated with grass and leaves. All the figures wear transparent upper garments up to their feet. Their lower garments are visible under it. The halo is missing while the left breast is slightly eroded (Marshall. 1907-08. 147.fig, 7; Sehrai: 1982, fig, 27).

6.53 Seated Buddha and a Bodhisattva (Pls. 76 & 77)

Acc. No: PM 03146

Provenance: Nil

Total Size: 77 x 50 cm

Pedestal Size: 14 x 50 cm

Buddha is seated on a throne in *dharma chakra mudra*, as indicated by traces of hands on the chest. Left shoulder and feet are covered by the drapery, while the right shoulder with upwards soles are bare, showing the Mathuran style. The pedestal is depicted with three figures. In the middle Buddha is seated in *Dhyana mudra* with defaced face, however halo behind the head is clear. On each side of the Buddha; a figure of seated Bodhisattva is shown. To his right is in *abhaya mudra* while to the left is in *dharma chakra mudra*. His right knee along the pedestal is damaged while his right arm and left hands are completely missing.

Category I. Representation of Devotees

6.54 Devotees in adoration (Pl.78)

Acc. No: PM 00013

Provenance: Sahri Bahlol

Total Size: 27 x 35 cm

Pedestal Size: 13 x 35 cm

Pedestal of a broken seated figure is decorated with lotus petals and rope design and female devotees. The devotees on either side are female in gender, sitting on knee and making a gesture of adoration to the seated figure above on the pedestal. Similarly, a pair of female devotees is shown in the central portion with the same gesture. All these figures are bedecked with identical costumes and jewelry.

6.55 Devotees in adoration (Pl. 79)

Acc. No: PM 01486

Provenance: Nil

Total Size: 34 x 30 cm

Pedestal Size: 9 x 30 cm

Pedestal of the broken seated image of bodhisattva Maitreya is showing one male and one female devotee face to face in the pose of adoration probably to the figure seated above.

6.56 Devotee in adoration (Pl. 80)

Acc. No: PM 03104

Provenance: Nil

Total Size: 29 x 16 cm

Pedestal Size: 7 x 16 cm

Image of the seated Buddha in Dhyana pose on a pedestal, bedeck with monastic robe, ushnisha and halo. A seated figure on the pedestal is shown in the pose of adoration from left side.

Category J. Representation of venerated objects

6.57 Fire alter with worshippers (Pl. 81)

Acc. No: PM 00026

Provenance: Takht-i-Bhai

Total Size: 21 x 36 cm

Pedestal Size: 12 x 36 cm

Broken lower portion of seated figure, only the squatted legs on a pedestal survive in Mathuran style and draped with monastic robe. The broken and rejoined pedestal shows enclosed with a frame supported by leonine protome device a fire alter place on a pedestal with emanating flames and flanked by two kneeling worshippers.

6.58 Fire alter with worshippers (Pl. 82)

Acc. No: PM 00903

Provenance: Nil

Total Size: 18 x 13 cm

Pedestal Size: 5 x 13 cm

Pedestal of a headless and damaged figure of Buddha is showing with in a frame supported by leonine protome device a fire alter place on a pedestal with emanating flames and flanked by two kneeling worshippers.

6.59 Fire alter with worshippers (Pls. 83 & 84)

Acc. No: PM 01017

Provenance: Nil

Total Size: 48 x 39

Pedestal Size: 8 x 39 cm

Pedestal of a partially broken and damaged Maitreya figure is showing fire alter place on a pedestal with emanating flames and flanked by a standing devotee on either side. An attendant figure is also shown behind the devotee at the left portion.

6.60 Fire alter with worshippers (Pl. 85)

Acc. No: PM 01052

Provenance: Takht-i-Bhai

Total Size: 48 x 29 cm

Pedestal Size: 12 x 29 cm

Pedestal of a partially broken and damaged Buddha figure is showing fire alter place on a pedestal with emanating flames and flanked by two kneeling devotees.

6.61 Fire alter with worshippers (Pl. 86)

Acc. No: PM 01090

Provenance: Ghaz Dheri, Charsadda

Total Size: 40 x 31 cm

Pedestal Size: 8 x 31 cm

Pedestal of a headless and damaged figure of Buddha is showing with in a frame supported by leonine protome device a fire alter place on a pedestal with emanating flames and flanked by a kneeling worshiper on either side.

6.62 Fire alter with worshippers (Pl. 87)

Acc. No: PM 01412

Provenance: Nil

Total Size: 45 x 30 cm

Pedestal Size: 5 x 30 cm

Pedestal of a broken seated image of probably bodhisattva Padmapani is decorated with inverted lotus petals and rope design. In the central part a devotee is shown adoring to a fire alter with emanating flame.

6.63 Fire alter with worshippers (Pl. 88)

Acc. No: PM 01426

Provenance: Nil

Total Size: 49 x 34 cm

Pedestal Size: 12 x 34 cm

Pedestal of a headless and damaged figure of Buddha is showing with in a frame supported by Corinthian pilasters, a fire alter place on a pedestal with emanating flames and flanked by a kneeling worshiper on either side.

6.64 Fire alter with worshippers (Pl. 89)

Acc. No: PM 01559

Provenance: Nil

Total Size: 50 x 43 cm

Pedestal Size: 11 x 43 cm

Pedestal of a headless and damaged figure of Buddha is showing with in a frame supported by leonine protome device a fire alter place on a pedestal with emanating flames. On either side of the pedestal standing devotees are shown with folded hands.

6.65 Fire alter with worshippers (Pl. 90)

Acc. No: PM 01560

Provenance: Nil

Total Size: 58 x 34 cm

Pedestal Size: 8 x 34 cm

Pedestal of a headless and damaged figure of Buddha is showing with in a frame supported by leonine proteome device a fire alter place on a pedestal with emanating flames and flanked by a kneeling worshiper on either side.

6.66 Fire alter with worshippers (Pl. 91)

Acc. No: PM 01683

Provenance: Nil

Pedestal Size: 20 x 21 cm

A detached pedestal from a sculpture decorated with the imitation of bracketed cornice, fillet and Corinthian pilaster that encloses the scene of the veneration of a fire alter by two kneeling devotees. The torch with emanating flames is placed on a tripod shape pedestal.

6.67 Fire alter with worshippers (Pl. 92)

Acc. No: PM 02919

Provenance: Sahri Bahlol

Total Size: 45 x 30 cm

Pedestal Size: 10 x 28 cm

A large narrative panel showing the miracle of Sravasti with Buddha seated in preaching pose on a lotus and flanked by two human figures on either side in standing position. On the pedestal a fire alter with flames issuing above, is shown on a small pedestal with two human figures in adoration. In the background waves of water is shown in the shape of incised wavy lines.

6.68 Fire alter with worshippers (Pl. 93)

Acc. No: PM 03010

Provenance: Nil

Total Size: 50 x 15 cm

Pedestal Size: 8x7 cm

An image of standing Bodhisattva Maitreya with both hands, portion of halo and pedestal are broken and missing. The preserved portion of pedestal is showing a fire alter with a low base flanked by kneeling worshippers on either side. The devotee to the left side is partially broken.

6.69 Fire alter with worshippers (Pl. 94)

Acc. No: PM 03015

Provenance: Takht-i-Bhai

Total Size: 53 x 19 cm

Pedestal Size: 8 x 18 cm

Figure of standing Bodhisattva Maitreya as above but in fairly good state of preservation. The pedestal is adorned with a fire alter flanked with kneeling devotees one each on either side. The scene is enclosed by Corinthian pilasters.

6.70 Fire alter with worshippers (Pl. 95)

Acc. No: PM 03027

Provenance: Chota lahor, swabi

Pedestal Size: 30 x 73 cm

Lower portion of a broken image of Buddha in seated position seated on a throne supported by lions (*simhasan*). The pedestal is elegantly decorated by a fire alter with emanating flames and flanked by four standing worshippers from the left and five from the right of which the one devotee is kneeling. The height of the alter is more than the standing figures.

6.71. Fire alter with worshippers (Pl. 96)

Acc. No: PM 03051

Provenance: Takht-i-Bhai

Total Size: 38 x 20 cm

Pedestal Size: 12 x 20 cm

Seated figure of Bodhisattva Maitreya in meditation pose with *kamandalu* held in the fingers of the left hand, and the right knee partially broken. The pedestal is provided with a fire alter in the middle of two kneeling figures in the pose of adoration.

Category K. Buddha's alms bowl

6.72 Buddha's alms bowl under canopy (Pl. 97)

Acc. No: PM 00082

Provenance: Barikot, Swat

Total Size: 41 x 17 cm

Pedestal Size: 9 x 13 cm

A partially broken figure of seated Buddha in meditation pose is provided a low pedestal which shows the alms bowl on a low throne and sheltered by a canopy. A kneeling figure is visible in the right portion where as that of the left side is broken and missing.

6.73 Alms bowl with devotees (Pl.98)

Acc. No: PM 00902

Provenance: Kali ghund Mian Khan

Total Size: 25 x 16 cm

Pedestal Size: 5 x 16 cm

Seated figure Buddha in *abhayamudra* with halo around the head and the palm of the hands broken and worn away. The pedestal shows the representation of alms bowl with one kneeling worshipper on either side.

6.74 Alms bowl inside canopy (Pl.99)

Acc. No: PM 01014

Provenance: Sahri Bahlol

Pedestal Size: 14 x 22 cm

Pedestal of a broken image of a bodhisattva showing the feet with bejeweled sandals, and the pedestal below is decorated the depiction of Buddha's begging bowl placed on throne inside a canopy. A pair of two princely standing worshippers adores the bowl from both sides. The scene is enclosed by Corinthian pilasters.

6.75 Alms bowl under canopy (Pl.100)

Acc. No: PM 01046

Provenance: Takht-i-Bhai

Pedestal Size: 14 x 15 cm

A detached pedestal of a broken statute of standing Bodhisattva figure with the remains of left foot and bejeweled sandal above, is showing a large bowl placed on a decorated throne and sheltered by a parasol or canopy. Two standing devotes are paying worship to the bowl from the right side with folded hands.

6.76 Alms bowl under canopy (Pl. 101)

Acc. No: PM 01120

Provenance: Palatu Dheri, Charsadda

Pedestal Size: 18 x 35 cm

Lower portion of a standing Bodhisattva figure with feet and bejeweled sandals resting on a square pedestal which is showing the alms bowl placed on decorated throne beneath a canopy. A

pair of two standing human figures is shown adorning the bowl from either side with folded hands. The scene is enclosed by Corinthian pilasters, fillet below and decorated cornice of acanthus leaves design above.

6.77 Alms bowl under canopy (Pls. 102 & 103)

Acc. No: PM 2790

Provenance: Sahri Bahlol

Total Size: 67 x 30 cm

Pedestal Size: 10 x 30 cm

Figure of a standing Buddha with halo around head and both the hands broken and missing, is provided with a rectangular pedestal decorated with the representation of two seated figures of Buddha with devotees on either side of an enshrined alms bowl. The bowl is placed on a decorated throne under the shelter of a canopy.

6.78 Alms bowl under canopy (Pls. 104 & 105)

Acc. No: PM 02852

Provenance: Amankot, Mardan

Total Size: 141 x 50 cm

Pedestal Size: 10 x 32 cm

Image of a standing Buddha probably *abhayamudra* and halo around the head with the feet supported by a hexagonal pedestal which is decorated with depiction of enshrined alms bowl placed on a throne inside a canopy. A pair of two standing worshippers is paying homage,

however one figure from in right portion is partially broken. The cornice of the pedestal shows denticulate design below a row of acanthus leaves.

Category L. Representation of the Maitreya's water pot (*kamandalu*)

6.79. Kamandalu with seated devotees (Pl. 106)

Acc. No: PM 02984

Provenance: Nil

Total Size: 54 x 35 cm

Pedestal Size: 8 x 35 cm

Seated figure of Bodhisattva Maitreya in *dharmachakramudra* with halo broken and the sole of feet visible is provided with a seat supported by lion figures and shows in central part an enshrined *kamandalu*, placed on a low stool and flanked by two kneeling devotees from either side.

6.80 Kamandalu with standing devotees (Pl. 107)

Acc. No: PM 03000

Provenance: Shari Bahlol

Total Size: 106 x 66 cm

Pedestal Size: 22 x 66 cm

Seated figure as above with the pedestal is showing enshrined *kamandalu*, placed on a low stool and flanked a pair two standing devotees from either side with folded hands.

6.81 *Kamandalu* with seated devotees (Pl. 108)

Acc. No: PM 01484

Provenance: Nil

Pedestal Size: 16 x 43 cm

Lower portion of a seated figure of Maitreya placed on a decorated pedestal of lotus petals is showing a big jar shape *kamandalu* in the center of kneeling figures, two on either side.

6.82 *Kamandalu* without devotees (109)

Acc. No: PM 03024

Provenance: Ban dara Kharki

Total Size: 45 x 22 cm

Pedestal Size: 8 x 20 cm

Seated figure of Maitreya in meditation pose with halo, elaborate headdress, and ear lobes is shown on a low pedestal the front of which is showing a jar shape *Kamandalu* without devotees.

6.83 *Kamandalu* inside canopy (Pl. 110)

Acc. No: PM 01303

Provenance: Nil

Total Size: 54 x 17 cm

Pedestal Size: 17 x 17 cm

A headless torso of Bodhisattva Maitreya is standing on a decorated pedestal with the representation of *kamandalu* inside a canopy and flanked by a devotee from either side.

Category M. Adoration of direct access shrine

6.84 Worship of a *vihara* (Pl. 111)

Acc. No: PM 01077

Provenance: Takht-i-Bhai

Pedestal Size: 30 x 30 cm

A detached pedestal from the standing image of Bodhisattva Maitreya with the remains of feet wearing bejeweled sandals, is showing a double dome shrine (*vihara*) flanked by two worshippers on either side. The scene is enclosed by Corinthian pilasters, fillet and cornice with saw tooth pattern.

Category N. Floral motifs

6.85 Lotus flower (Pls. 112)

Acc. No: PM 02329

Provenance: Nil

Pedestal Size: 12 x 12 cm

Small detached pedestal, partially broken and damaged is showing a full bloomed lotus flower issuing from a thick stem. Above the pedestal feet of a missing standing figure preserve.

6.86 Lotus petals (Pl. 113)

Acc. No: PM 01318

Provenance: Sahri Bahlol

Pedestal Size: 8 x 17 cm

Half broken image of a standing Bodhisattva is provided with a pedestal decorated with erect leaves of lotus flower.

6.87 Lotus seat (Pl. 114)

Acc. No: PM 01382

Provenance: Nil

Total Size: 36 x 22 cm

Pedestal Size: 11 x 22 cm

Seated figure of a Bodhisattva in *Dhyana mudra* on a lotus throne is showing multiple petals.

6.88 Lotus petals (Pl.115)

Acc. No: PM 01401

Provenance: Nil

Pedestal Size: 13 x 19 cm

Broken pedestal from the standing image is decorated with horizontally drawn rows of downward lotus petals.

6.89 Lotus petals (Pl. 116)

Acc. No: PM 00735

Provenance: Sahri Bahlol

Pedestal Size: 13 x 21 cm

Broken pedestal as above and is showing a single row of horizontally drawn lotus petals.

6.90 Lotus petals (Pl.117)

Acc. No: PM 01062

Provenance: Takht-i-Bhai

Pedestal Size: 18 x 22 cm

Half broken figure of a Bodhisattva standing on a pedestal which is showing three horizontally drawn rows of downward lotus petals.

6.91 Sun flowers in a row (Pls. 118 & 119)

Acc. No: PM 02855

Provenance: Nil

Total Size: 155 x 61 cm

Standing image of Buddha probably in *abhayamudra* but both the hands cut off and missing, is placed on the pedestal which is decorated with three sun flowers in a row.

6.92 Sun flowers in a row (Pl. 120)

Acc. No: PM 3088

Provenance: Daulat, Mardan

Total Size: 115 x 38 cm

Standing image of Buddha as above with the pedestal is showing three sun flowers in a row.

6.93 Rosettes (Pl. 121)

Acc. No: PM 03124

Provenance: Kalighund, Mardan

Total Size: 41 x 15 cm

Pedestal Size: 6 x 15 cm

Standing image of Buddha probably in *abhaya mudra* with both hands cut off and missing is provided with a decorated pedestal of five rosette having acanthus leaves.

6.94 Calices (Pl. 122)

Acc. No: PM 03142

Provenance: Received from Church Mission Society, Peshawar

Total Size: 74 x 26 cm

Standing image of Buddha probably in *abhayamudra* with both hands cut off and missing is provided with a pedestal which shows rows of trifid calices, alternating vertical and reverse order.

6.95 Palmetee (Pl. 123)

Acc. No: PM 00313

Provenance: Sahri Bahlol

Pedestal Size: 19 x 21 cm

Detached pedestal from a standing image showing palmette with tuft.

6.96 Palmettee (Pl. 124)

Acc. No: PM 01432

Provenance: Sahri Bahlol

Total Size: 99 x 30 cm

Image of Buddha in *abhayamudra* standing on pedestal decorated with palmette with acanthus leaves and tuft.

6.97 Rosettes (Pl. 125)

Acc. No: PM 01891

Provenance: Sahri Bahlol

Total Size: 30 x 25 cm

Pedestal Size: 8 x 25 cm

Seated figure of Buddha in *Dhyana mudra* with head cut off and missing is showing on the pedestal a row of five rosettes separated by vertical fillet.

6.98 Wine scrolls (Pl.126)

Acc. No: PM 02791

Provenance: Sahri Bahlol

Total Size: 52 x 27 cm

Pedestal Size: 8 x 27 cm

Standing image of Buddha is holding the black serpent of Uruvilva in the bowl observing by Kashyapas on the pedestal below. The front of the pedestal is decorated with stylized wine scrolls.

6.99 Rosettes and palm leaf (Pl. 127)

Acc. No: PM 02813

Provenance: Ghaz Dheri Charsadda

Total Size: 20 x 16

Pedestal Size: 3 x 16 cm

Standing image of Buddha is holding begging bowl accompanied by two nude children. The scene represents the story of the offering of a handful of dust. The pedestal shows a row of three rosettes and palm branch.

6.100 Rosette scroll (Pl. 128)

Acc. No: PM 00751

Provenance: Takht-i-Bhai

Pedestal Size: 4 x 8 cm

Lower portion of two standing figures on pedestal is showing a scroll of three rosettes.

Category O. Geometric designs

6.101 Row of triangles (Pl. 129)

Acc. No: PM 00655

Provenance: Sahri Bahlol

Total Size: 38 x 7 cm

Pedestal Size: 7 x 7 cm

Statue of standing Buddha probably in *abhaya mudra* with head and both hands cut off and missing is provided with a decorated pedestal of a row of large triangles bisected by smaller triangles.

6.102 Lattice design (Pl. 130)

Acc. No: PM 01133

Provenance: Nil

Total Size: 116 x 58 cm

Pedestal Size: 20 x 58 cm

Seated figure of Bodhisattva Maitreya probably in *abhaya mudra* with the right hand and head cut off and missing and holding *kamandalu* in the left hand, is placed on pedestal which is decorated with double rows of lattice design.

6.103 Indented triangles (Pl. 131)

Acc. No: PM 03063

Provenance: Nil

Total Size: 48 x 17 cm

Pedestal Size: 6 x 16 cm

A fairly preserved standing image of a Bodhisattva with both hands cutoff and missing is standing on a pedestal of indented triangles.

Category P. Inscription. 6.104 Kharosthi inscription (Pl. 132)

Acc. No: PM 00372

Provenance: Jamal Garhi

Pedestal Size: 30 x 30 cm

Detached pedestal of a standing image is showing a defaced figure of Buddha and devotees. The square frame of the pedestal is showing incised letters of Kharosthi inscription.

Category Q. Secular scene

6.105 Display of feast or game (Pls. 133 & 134)

Acc. No: PM 03013

Provenance: Nil

Total Size: 104 x 86 cm

Pedestal Size: 16 x 86 cm

A large frieze showing the couple of Hariti and Panchika is provided with a small rectangular pedestal. The pedestal is decorated with the display of some feast or circus with acrobats etc.

CHAPTER-7

CONCLUSION

The Peshawar museum is like a treasure house of Buddhist sculptures discovered from various Buddhist establishments of Gandhara either during official excavations, chance discovery or may have come through purchase and donation. Although the acquisition history of the collection is to some extent recorded by the officers of the Archaeological Survey of India since the establishment of the Museum in 1907 till 1947, yet many sculptures have come to the Museum after the partition of India and Pakistan and are placed without keeping proper record to show how these sculptures were discovered and made its way to the Museum. Thus, majority of the art pieces lack the basic information about its provenance and prevent the scholars to study them for academic research.

Apart from other Buddhist sculptures and narrative relief panels, there are hundreds of sculptures with attached pedestal either displayed or in the reserves of the Museum. Although these sculptures are very beautiful to attract the sight of visitors, yet these cannot be properly studied owing to its confused acquisition history and complex iconographic detail. Some of these precious art pieces are on display since the inauguration of the Peshawar Museum, however the scenes depicted on them are always ignored due to unknown reasons.

Since 2010, the present scholar is trying his level best to bring these pedestals under the fold of academic research. Most of the depicted scenes, particularly those related to the life story of Buddha are identified (see catalogue), yet the other are yet to be identified since we faced difficulties in their identification owing to the non-availability of relevant literature which we hope to collect very soon.

However, the data collected from the present investigation have enabled us to trace the provenance and source of acquisition of most of the pedestalled sculptures. Although the original accession marks of some these sculptures are effaced with the passage of time or replaced by new numbers without detailed information, yet with the help of published of the published reports of the Archaeological Survey of India, archive record of photographs preserved in the British Library and elsewhere, we have identified at least seventy sculptures to have come from proper archaeological excavations. Of these twenty pieces have come from the Buddhist sites of Takht-i-Bhai (see Pls. 3&4, 5, 8,9,10, 15&16, 24, 25, 26, 35, 44&45, 46, 54, 61&62, 63, 64, 66, 67, 81, 85, 94, 96, 100, 111, 117, 128). Similarly thirty four sculptures have been discovered from the Buddhist site of Sahri Bahlol (Pls. 1&2, 6&7, 11&12, 13&14, 17&18, 20, 22&23, 27, 28, 38, 39, 40, 41, 42&43, 47, 48, 49&50, 51&52, 55&56, 58, 59&60, 68&69, 70&71, 78, 92, 99, 102&103, 113, 116, 123, 124, 125, 126, 129). Furthermore, from the site of Jamal Garhi two sculptures (Pls. 57 and 132) were included in the present study. Whereas, among the sculptures recovered from the site of Ghaz Dheri, Charsadda three pieces (Pls. 29, 86, and 101), and one sculpture (Pl. 101) from Palatu Dheri, Charsadda, were traced out and included in the present research.

Apart from the excavated sculptures, the acquisition source of the donated and place name of the purchased sculptures have also been traced out successfully chiefly on the bases of the archival record of the Peshawar Museum. In this connection the sculpture exhibited in Plates 33&34 of the present research was purchased in the village of Bahadur (Bahadur Kili), Peshawar, on 27th October 1919, one piece (Pls. 33&34), was acquired from the village of Amankot, Mardan Division, through the Assistant Commissioner of Mardan in 1910, one sculpture (Pl.95), was purchased in Chota Lahore village of Swabi, in 1927, two sculptures (Pls. 98 and 121),were

acquired by P.G.G. Pippon, from the village of Kali Ghund, Mian Khan, who donated it to the Peshawar Museum in 1903, one piece (Pl. 97), came from the site Barikot, Swat through the donation of the then Wali of Swat state in 1935, one piece (Pl. 109), from Bandara Kharki through P.G.G. Pippon, one piece (Pl. 120), from Daulat village of Mardan through the Assistant Commissioner of Mardan in 1911, one piece (Pl.122), was received from the Church Mission Society of Peshawar in 1914, while one piece (Pls. 72 & 73), was donated by Doctor Miss Bremsen of Mardan in 1927. However, the acquisition history of twenty-nine other sculptures included in our catalogue (see Pls. 19, 21, 30, 32, 36, 37, 65, 74&75, 76&77, 79, 80, 82, 83&84, 87, 88, 89, 90, 91, 93, 106, 108, 110, 112, 114, 115, 118&119, 130, 131, 133&134), cannot be established owing to the misplacement of relevant record.

Despite the issue of incomplete acquisition history and many other drawbacks, the great artistic and iconographic importance of these pedestalled sculptures cannot be ignored since the pedestals are not only provided for giving extra height to the sculptures but there were other reasons as well. The depiction of the life stories of Buddha, and many other such as Buddha in the company of Bodhisattvas, donors and worshippers all suggest that before the initiation of the making of narrative relief panels, the pedestals were the most suitable place for the display of such events. These pedestalled sculptures were probably displayed in the niches surrounded the main stupas as examples of such niches can be found around the main stupa of Takht-i-Bhai and Jamal Garhi which are regarded as the oldest Buddhist establishments of Gandhara. However, unfortunately, very few in situ sculptures have been discovered from those niches to support our assumption.

On the other hand the discovery of separate narrative relief panels from Takht-i-Bhai and those attached to the stairs of the main stupas of Jamal Garhi also further complicate the issue. However, in the present state of our research we can only proclaim that although the narrative

reliefs and pedestalled sculptures are discovered side by side, yet the date of their manufacturing could not be that same and the production of pedestalled sculptures might have taken place earlier than the narrative reliefs. Thus, it can be added here that scholars like Kurt Behrendt have dated the Gandharan narrative relief to the 1st century A.D (see Behrendt 2008: 20), while no definite date is so far devised for the pedestalled sculptures. Thus, the present scholar suggests a per the first century A.D. date for the initiation of pedestalled sculptures included in this work.

Although the present research is still in its infancy, yet it provides an opportunity to other students and scholars to come forward and study various ignored aspects of the pedestalled sculptures produced during the prosperous period of Gandhara art as the scientific study of these sculptures can solve different issues related to the Buddhist art of Gandhara.

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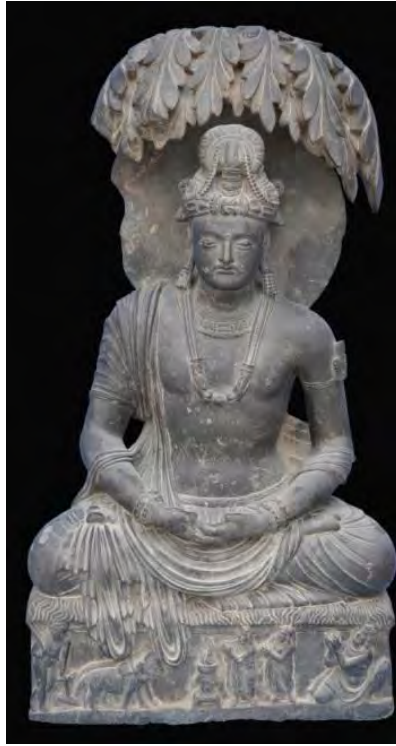
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Plates



Pl. 1: The first Meditation of Siddhartha (Accession No. PM 02750)



Pl.2: Close view of the pedestal of Pl.1, showing the ploughing competition



Pl.3: fasting Siddhartha (PM 02756)



. Pl. 4: Close view of the pedestal of Pl.3, showing the approach of merchants to Buddha



. Pl. 5: A detached pedestal showing Buddha in the fire temple of Uruvilva (PM 02794)



Pl.6: Standing Buddha in *Abhayamudra* (PM 02792)



. Pl 7: Close view of the pedestal of Pl.6, depicting Buddha in the fire temple of Uruvilva



Pl. 8: Standing Buddha (PM 03094)



. Pl.9 Pedestal of Pl.8, illustrating Buddha in the fire temple of Uruvilva



. Pl.10: The offering of a handful of dust (PM 01031)



Pl. 11: Seated Buddha on lotus throne (PM 01121)



. Pl 12: Pedestal of Pl.11, shows the miracle of Śravasti



Pl.13: Seated Buddha on lotus throne (PM 02770)



. Pl 14: Close view of the pedestal of Pl.13, showing the conversion of Angulimala



Pl. 15: Headless statue of seated Buddha in preaching pose (PM 00040)



Pl. 16: Pedestal of Pl.15, depicting three meditating Buddhas



Pl. 17: Headless figure of seated Buddha in preaching pose (PM 00020)



. Pl 18: Pedestal of pl.17, shows Buddha flanked by seated devotees



.Pl.19: Buddha flanked by seated devotees (PM 01450)



: Seated figure of Bodhisattva in praching pose with an attached pedestal showing Buddha flanked by seated devotees(PM 03074. Pl.20).



. Pl. 21: Pedestal of a broken image showing Buddha flanked by seated devotees (PM 00279).



Pl. 22: Seated Buddha in meditation pose (PM 03099)



Pl23: Pedestal of Pl. 22, showing Buddha flanked by seated devotees



Pl. 24: statue of a seated Bodhisattva (PM 01289)



. Pl 25: Pedestal of Pl. 24, showing Buddha flanked by seated devotees



. Pl. 26: Deattached pedestal showing Buddha flanked by seated devotee (PM 00946)



. Pl.27: detached pedestal showing Buddha flanked by standing devotees (PM 01038)



. Pl. 28: detached pedestal showing Buddha flanked standing devotees (PM 00664)



. Pl.29: Detached pedestal showing Buddha flanked by standing devotees (PM 01113).



. Pl.30: a detached pedestal showing Buddha flanked by standing devotees (PM 01482)



.Pl. 31: A pedestal decorated with Buddha flanked by standing devotees (PM 01558)



Pl.32: Pedestal of a standing Buddha image showing seated Buddha without devotees (PM 01571).



Pl. 33: Statue of a headless Bodhisattva attached by pedestal (PM 00008)



. Pl 34: close view of the pedestal of Pl.33, showing Bodhisattva Maitreya flanked by seated devotees



. Pl.35: pedestal of a broken image showing BodhisattvaMaitrya flanked by seated devotees (PM 01075)



. Pl.36: Pedestal of a broken image showing Bodhisattva Maitreya flanked by seated devotees (PM 01393)



PM 02403. Pl.37: Maitreya flanked by standing devotees



PM 02897. Pls. 38 & 39: Maitreya flanked by standing devotees



PM 02906. Pls. 40 & 41: Maitreya flanked by standing devotees



PM 00039. Pls: 42 & 43: Maitreya flanked by standing devotees



PM 00965.Pls. 44 & 45: Turbaned Bodhisattva without halo and flanked by devotees



PM 01015. Pl.46: Turbaned Bodhisattva without halo and flanked by devotees



PM 01021.Pl.47: Turbaned Bodhisattva without halo and flanked by devotees



PM 01026. Pl.48: Turbaned Bodhisattva without halo and flanked by devotees



PM 01088. Pls. 49 & 50: Turbaned Bodhisattva without halo and flanked by devotees



PM 01132. Pls. 51 & 52: Turbaned Bodhisattva without halo and flanked by devotees



PM 01394. Pl. 53: Turbaned Bodhisattva without halo and flanked by devotees



PM 01474 – 01476. Pl.54: Turbaned Bodhisattva without halo and flanked by devotees



PM 03057. Pls.55 & 56: Turbaned Bodhisattva without halo and flanked by devotees



PM 00447. Pl.57: Turbaned Bodhisattva without halo and flanked by devotees



PM 00734. Pl. 58: Seated Bodhisattva with lotus flower



PM 3118. Pls. 59 & 60: Seated Bodhisattva with lotus flower



PM 01078. Pls. 61 & 62: Pensive Bodhisattva with devotees



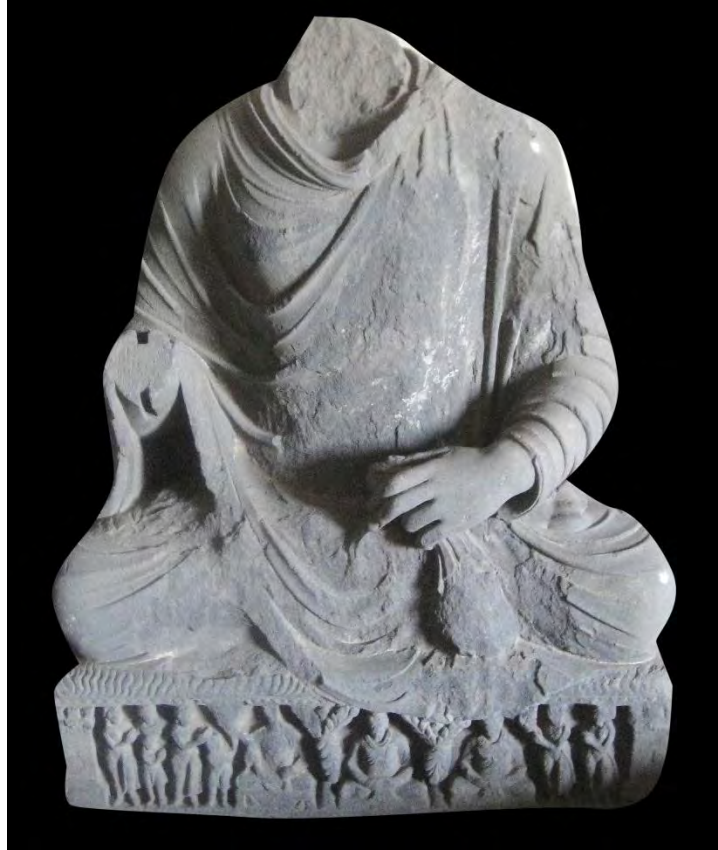
PM 00731. Pl.63: Seated Buddha and Bodhisattva



PM 01307. Pl.64: Seated Buddha and Bodhisattva



PM 01379. Pl.65: Seated Buddha and Bodhisattva



PM 01505. Pls. 66 & 67: Seated Buddha and Bodhisattva



PM 02790. Pls. 68 & 69: Seated Buddha and Bodhisattva



PM 03082. Pls. 70 & 71: Seated Buddha and Bodhisattva



PM 03103. Pls. 72 & 73: Seated Buddha and Bodhisattva



PM 03138. Pls. 74 & 75: Seated Buddha and Bodhisattva



PM 03146. Pl.76 & 77: Seated Buddha and Bodhisattva



PM 00013. Pl. 78: Devotees in adoration



PM 01486. Pl.79: Devotees in adoration



PM 03104. Pl. 80: Devotee in adoration



PM 00026. Pl.81: Fire alter with worshippers



PM 00903. Pl.82: Fire alter with worshippers



PM 01017. Pls. 83 & 84: Fire alter with worshippers



PM 01052. Pl.85: Fire alter with worshippers



PM 01090. Pl.86: Fire alter with worshippers



PM 01412.Pl. 87: Fire alter with worshippers



PM 01426. Pl.88: Fire alter with worshippers



PM 01559. Pl.89: Fire alter with worshippers



PM 01560. Pl. 90: Fire alter with worshippers



PM 01683. Pl.91: Fire alter with worshippers



PM 02919.Pl.92: Fire alter with worshippers



PM 03010. Pl.93: Fire alter with worshippers



PM 03015. Pl.94: Fire alter with worshippers



PM 03027. Pl. 95: Fire alter with worshippers



PM 03051. Pl. 96: Fire alter with worshippers



PM 00082. Pl. 97: Buddha's alms bowl under canopy



PM 00902. Pl. 98: Alms bowl with devotees



PM 01014. Pl. 99: Alms bowl inside canopy



PM 01046. Pl. 100: Alms bowl under canopy



PM 01120. Pl. 101: Alms bowl under canopy



PM 02790. Pl.102 & 103



PM 02852. Pls. 104 & 105: Alms bowl under canopy



PM 02984. Pl. 106: *Kamandalu* with seated devotees



PM 03000. Pl. 107: *Kamandalu* with seated devotees



PM 01484. Pl. 108: *Kamandalu* with seated devotees



PM 03024. 109: *Kamandalu* without seated devotees



PM 01303. Pl. 110: *Kamandalu* inside canopy



PM 01077. Pl. 111: Worship of a *vihara*



PM 02329. Pl. 112: Lotus flower



PM 01318. Pl. 113: Lotus petals



PM 01382. Pl. 114: Lotus Seat



PM 01401. Pl. 115: Lotus Petals



PM 00735. Pl. 116: Lotus Petals



PM 01062. Pl. 117: Lotus Petals



PM 02855. Pls. 118 & 119: Sun flowers in a row



PM 03088. Pls. 120: Sun flowers in a row



PM 03124. Pl. 121: Rosettes



PM 03142. Pl. 122: Calices



PM 00313. Pl. 123: Palmetee



PM 01432. Pl. 124: Palmetee



PM 01891. Pl.125: Rosset



PM 02791. Pl. 126: Wine Scrolls



PM 2813. Pl. 127: Rosettes and palm leaf



PM 00751. Pl. 128: Rosette scroll



PM 00655. Pl. 129: Row of triangles



PM 01133. Pl.130: Lattice design



PM 03063. Pl. 131: Indented triangles



PM 00372. Pl. 132: Kharoshthi inscription



PM 03013. Pls. 133 & 134: Display of feast