

**Comparative and Analytical Study of Decorative Motifs of  
Gandharan Sculptures: A Case Study of Hund Museum,  
District Swabi, KPK**



**Submitted to: Dr. Sadeed Arif  
Submitted by: Saqib Raza**

**Taxila Institute of Asian Civilizations  
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2019**

*Dedicated*

*To My parents and teachers*

## **Candidate's Declaration**

I hereby declare that this M. Phil thesis currently submitted bearing the title, "**Comparative and Analytical Study of Decorative Motifs in Gandharan Sculptures: A Case Study of Hund Museum, District Swabi, KPK**", is a result of my individual research, and that has not been submitted concurrently to any other University for any other degree.

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**Saqib Raza**  
M. Phil Candidate

## **Supervisor’s Declaration**

I hereby recommended that the thesis proposed under my supervision by Saqib Raza titled: **“Comparative and Analytical Study of Decorative Motifs in Gandharan Sculptures: A Case Study of Hund Museum, District Swabi, KPK”** be accepted in partial fulfillment of the requirement for the degree of Master of Philosophy in Asian Studies from Taxila Institute of Asian Civilizations (TIAC), Quaid-i-Azam University, Islamabad.

Date: -06-2019

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**Date: -06-2019**

**Final Approval**

This is to certify that we have read the thesis submitted by **Mr.Saqib Raza** and it is our judgment that this thesis is of sufficient standard to warrant acceptance by the Quaid-i-Azam University, Islamabad, for the award of the Degree of Master of Philosophy in Asian Studies.

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### ***Abstract***

*Hund is located in Peshawar Valley. It is important from archaeological perspective. Different dynasties had invaded and rule over the same region. Accordingly, their cultural remnants have been recovered by archaeologists. The present research deals with the case study of Hund Museum at Hund, District Swabi Khyber Pakhtunkhwa. Hund acted as a winter capital of Turk Shahis. Hund Museum accommodates a large number of artifacts varying from Gandhara art, manuscripts and ethnographic materials. But this research reveals an iconographic analysis as well as a comparison of decorative motifs on Gandharan sculptures placed there. It also elaborates the dominantly found decorative motifs in Hund museum.*

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First of all, I would like to submit my humble praises and gratitude to Allah Almighty who has given a man the power of reasoning and thinking. Then I would like to praise the greatness and holiness of His messenger and prophet (PBUH) without whom the World would have been in the darkness of ignorance.

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**Saqib Raza**

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## Introduction

Gandhara is the name of ancient region in South Asia. This region was invaded by Alexander the Great in 326 BCE (J.C. Harley 1994). Its territory has been marked by Khyber Pakhtunkhwa, Northern Punjab, lower Indus Valley and whole of Kashmir. But the geographical boundaries of Gandhara spread across Eastern Afghanistan, Balkh, Uddiyana, modern Swat, Dir, Bajaur Agency, Buner and Peshawar Valley to Kashmir. It remained a great center of Buddhism from many centuries. Peshawar, Taxila and Charsadda were the capitals of Gandhara civilization.

The wordily meaning of Gandhara is; “land of fragrant”. But it has not exactly probed whether a spiritual or floral aroma was prevailing in this region. An important region of Gandhara produced a splendid art known as “Gandhara art” (Lone 2004). Gandhara art has been categorized as pre-Iconic and Iconic phases. The history of Gandhara art can be traced back to 3<sup>rd</sup> Century CE up to the reign of Kushans (Dani 2008).

The region of Gandhara had been invaded by various conquerors starting from Achaemenians, Greeks, Mauryans, Indo-Greeks, Sytho-Parthians, Kushans and White Huns. These governing bodies swayed the political, economic and social systems besides influencing its art and architecture. In this way, Gandhara art is versatile in nature (Behrendt 2007). As Gandhara art underwent through a series of changing political bodies so they modify it by incorporating their own cultural elements in it. The main theme of Gandhara art is Buddhist religion. A complete life story of Buddha has been depicted in it.

To enhance the beauty of Gandhara art numerous foreign artistic elements were introduced by the sculptors including Persepolitan, Doric, Ionic and Corinthian pillars/pilasters, saw-tooth pattern, arches of different styles, acanthus leaves, luteal design, chequered grid design, garland bearers, vine scrolls, dancing and drinking scenes, halo (behind Buddha head), Ichthyocentaur, Griffon (winged dragon), nudeness, Greek and Roman gods and goddesses (Atlas, Eros, Apollo, Amorino, Athena, Aphrodite) and toilet trays etc. (Rehman 1989: 69 and Haberman 2013: 67). In other words, Gandhara art is a blend of indigenous and foreign cultural elements.

District Swabi has a great archaeological potential. It had been called *U-To-Kia-Han-Cha* by a Chinese pilgrim Hsuan-Tsang. It was a third and last capital of Gandhara which was conquered



by Muslim invader Mahmud of Ghazna in 11<sup>th</sup> century CE. Hund is situated on right bank of river Indus in Khyber Pakhtunkhwa, lies 15km north of Attock (Khan Zarawar et al 2012: 77). Archaeological excavations held there yielded copious number of archaeological sites and materials. It is also believed that Alexander the Great relaxed with his army at this place then offer sacrifices to the gods and crossed Indus river (Sehri Fidaullah 1779: 1).

### **Hund Museum**

The current research focuses on the collection of Hund Museum, District Swabi. Hund Museum has nine galleries housing Gandharan sculptures, ethnographical materials, Islamic manuscripts and relief panels depicting different episodes from the life of Buddha. It has been open for public since 2010 (Khan Zarawar et al 2012: 82). There is a library, rest house and a cafeteria in Hund Museum. Recently, a conservation laboratory has also been established there. In the wide courtyard of the Hund Museum there is a gigantic Corinthian pillar built in the commemoration of Alexander the Great.

### **Statement of the problem**

This research deals with the analysis, classification of the symbolic representation of decorative motifs in Gandharan sculptures kept in Hund Museum. To study of decorative motifs in Gandhara art is a vast field studied by various scholars. But the classification of decorative motifs with respect to their different cultural origins has not yet been properly done. So, the current research will focus on classification of decorative motifs.

### **Scope Of the study**

The topic is of vital importance in the field of Gandhara art. This research will contribute to give a detailed account of decorative motifs on Gandharan sculptures. It will assist to define the artistic hegemony of Gandhara region at that time. This research will elaborate the local and foreign cultural influences found in Gandharan sculptures of Hund Museum. It will also help to comprehend the commonalities of Gandharan sculptures accommodated in different museums. In this way, the current research will provide a room to other scholars to carry out their researches in the field of Gandhara art.

### **Hypothesis**

Decorative motifs of Gandharan sculptures of Hund Museum are the basic material for the present study. It has been greatly observed that mostly Greek originated decorative elements have been incorporated in the sculptures.

## **Research Objectives**

Research objectives are given below:

1. To ascribe the religious and social impact of Gandharan motifs.
2. To find the foreign cultural influences on Gandhara sculptures.
3. To clarify the provenance of the sculptures.
4. To describe the prevailing cultural elements in Gandhara sculptures of Hund Museum.

## **Literature Review**

1. "Excavation at Charsadda in the Frontier Province, Annual Report of Archaeological Survey of India" (1902-03) by J. H. Marshall. In this report, findings of excavation, carried out at Bala Hisar, Mir Zyarat, Palatu Dheri and Ghaz Dheri have been mentioned. At the end of the report the author has given a detailed account of the pottery found from Charsadda with illustrations.
2. "Excavation at Sahri Bahlol, Annual Report of Archaeological Survey of India" (1909-10) by D. B. Spooner. In this report the writer has described procession of excavation at Sahri Bahlol. He specifically mentioned the remains of stupa, stone reliefs of vine scrolls, Atlants, Amorini with garlands, winged dragons, different episodes from the life story of Buddha and individual sculptures of Buddha and Bodhisattva.
3. "Excavation at Takht-I-Bahi, Annual Report of Archaeological Survey of India" (1910-11) by H. Hargreaves. This report reveals the recovery of north-western structural remains of the site along with lowers chambers, Buddha head and feet, votive stupas with decorated stone reliefs with plan of the site at the end.
4. "The Buddhist art of Gandhara" (1960) by Sir John Marshall. He wrote historical background of Gandhara, Hellenistic art and also elaborates periods of maturity of Buddhist art.

5. "Hund Slab Inscription of the Time of Jayapaladeva" (1978) by Abdur Rahman. This article deals with translation of an inscription found from Hund. The writer discusses that an inscription consists of 24 lines the most of the verses were in *sloka* with an exception of third and eleventh verse which are *upajati-indravajra* and *indravajra* respectively, but the last two lines are in prose.
6. "The Iconography and Iconology of Maitreya Images in Gandhara" (1984) by John C. Huntington. In this articles the writer discusses about the "Pure-Land" or "Paradise" of Buddhism which laps Gandhara art and specifically author is focusing on the modern and traditional approaches to iconography and iconology of Maitreya, early cult of Maitreya in China, brief survey of Gandhara images accepted as Maitreya, previous tentatively identified image types of Bodhisattva Maitreya, present state of knowledge regarding Maitreya imagery, images of Maitreya with dual nature of meaning, Ketumati-Maitreya-Buddha, Final image Maitreya-Pranidhana-Gatharaja with deduction at the end.
7. "Gandhara" (1985) by Francine Tissot .He mentioned history, geography, rule of political dynasties, art and architecture and illustrations for the sake of comparative study. Complete detail of architectural as well as ornamental elements.
8. "Decorative Motifs in Gandharan Sculptures" (1989) by Inayat-ur-Rehman. In this article the author has discussed in detail about the basic concept of Gandhara geographically and artistically. He also elaborated about the brief history of Buddhism, its narration in Gandhara art with different types of decorative motifs employed to enrich its beauty.
9. "Introduction to Gandhara" (1990) by Saeedur Rahman. This article deals with geographical territory of Gandhara, its historical accounts, governing dynasties, sites which proffered Gandharan sculptures with illustrations at the end.
10. "Gandhara stone sculptures in Taxila museum" (1994) by Muhammad Bahadur Khan. He demonstrates about history of Taxila museum as well as of Taxila museum, catalogues of narrative reliefs and maps of Gandhara.
11. "A catalogue of Gandhara sculptures in British museum" (2 Volumes) (1996) written by W.Zwalf. This catalogue covers all the sculptures excavated from Gandhara region along with regional history and catalogues of the sculptures.
12. "Gandhara: A Buddhist School of Art" (1997) by Badshah Sardar and Saleem-ul-Haq. This article discusses a significance of Buddha as an important part of Gandhara art. The

writer further elaborated about the territory marked by the boundaries of Gandhara, a myth behind its terminology and historical and political background of Gandhara. A brief life story of Buddha with diverse iconography has been described. Different local and foreign cultural elements found in Gandhara art have explained well. Author has mentioned about the stucco techniques and decline of Gandhara with plates at the end.

13. "Two Dated Kharosthi Inscription from Gandhara" (1999) by M. Nasim Khan. This article deals with two samples inscribed with Kharosthi, placed in Sahibzada Abdul Qayyum Museum of Archaeology and Ethnology, University of Peshawar. The author gives a complete detail of each of the sample. He is of the view that the first sample is incomplete while the second is complete. He also predicted about the date of these inscribed samples.
14. "Discovery of Mural Paintings from Jinan Wali Dheri, Taxila Valley" (2004) by Muhammad Ashraf Khan and Mahmood-ul-Hasan. This article deals with a brief introduction of Taxila valley and its archaeological significance. The authors have described about a mural painting on mud plaster with Bodhisattva in *Dhyana mudra*, Buddha in *Dharmachakra mudra*, bust of Bodhisattva and a bust of a monk have been explained. At the end the authors discussed about the techniques which have been used in producing this mural painting.
15. "Historical Development of the Buddhist Art of Gandhara: A Stylistic Analysis" (2004) by Amanullah and Tahira Tanweer. This article described an importance of the cultural heritage of Pakistan. They further stated about the description of Gandhara in ancient literature, its historical development, its early period, mature period, development of mature work, late and post Gandhara work and the decline of Buddhism in Gandhara with its consequences.
16. "A catalogue of Gandhara, stone sculpture in the Taxila museum". Volume I: (2005) by M. Ashraf Khan, Mr. Mahmood-ul-Hasan and A.G. Lone. In this book the authors mentioned geography of Gandhara, Buddhism, Buddhist complexes (stupas and monasteries), and its art containing narratives reliefs, sculptures of Buddha, *mudras*, non-Buddhist deities, architectural fragments, caskets, model stupas, and catalogues of antiquities housed in Taxila museum.

17. "Gandhara Art, The Pride of Pakistan" (2007) by Muhammad Arshad Mughal. This article deals with a brief introduction of archaeological heritage of Pakistan. The geography of Gandhara region. The significance of Gandhara art is worth importance. Various problems in its preservation have been elaborated by the writer. The demography and social structures of the people of Gandhara have been explained. Then the comparison of Gandhara art with other contemporary arts of *Mathura* and *Amaravati*. Several Buddhist centers in Gandhara territory along with highlights of Harappan civilization and its influences upon modern people with suggestions have been mentioned in detail.
18. "The Battle for Enlightenment: Buddha's Success against the Temptations and Assaults by Mara in Gandhara Sculpture" (2007) by Ghani-ur-Rahman. This article describes about an introduction of Gandharan sculptures in the form of Buddha life, its detailed narration in the text, attainment of Bodhi (Enlightenment), temptation and assault of Mara and its army, modes representing the episode in Gandhara sculpture, iconographic symbolism including the host of Mara including his sons and daughters, conflict between Mara and Bodhisattva, personification of anger, the power of merits, the earth as witness, iconographic symbolism of *Sakyamuni* and the Bodhi tree and elements from other cultures.
19. "Special Features of the Buddhist Art in the Swat Valley" (2007) by Muhammad Farooq Swati. This article focuses on the location of Swat Valley, historical perspective of the valley, Indus-Oxus school of Buddhist art, Method of presentation and religious elements. The writer also elaborated distinctive features of Gandharan sculptures in Swat valley, changing perspective in the style-Formative stage, Saka-Parthian influence, Kushana Predominance, Kushano-Sassanian influences, Kidara-Kushana and early Brahmanical dominance. Chronological analysis and zonal workshops have been discussed in detail with further types of the workshops including Jambil sub-valley style zone, Adinzai and Shamozaï sub-valley style zone, Ilam khwar sub-valley style zone with deduction at the end.
20. "Lord Buddha Decent From Heaven at Sankasya" (2007) by Ghani-ur-Rahman and Sadeed Arif. This article describes the importance of Buddhist art of Gandhara, the story of his decent from heavens, three modes of depiction in Gandhara art and iconographic

symbolism; rows of deities in the sky and humans on the earth, foot prints, triple staircase, presence of tree, presence of Brahma and Indra. He gave concluding remarks with illustrations at the end.

21. "Repertorio Terminologico Per La Schedatura Delle Sculture Dell'Arte Gandharica" (2007) by Domenico Faccenna and Anna Filigenzi. This article mentions the terminologies used for cataloguing Gandharan sculptures. The author gives specific names to the minute details of every motif or elements which is depicted in Gandhara art like starting from architecture, flora, fauna, musical instruments, furniture, jewelry, headdresses and even the details of different facial features etc.
22. "Gandhara art of North India and the Greco-Buddhist tradition in India, Persia and Central Asia" by Madeleine Hallade. This book deals with geographical nature of the Gandhara, historical events and also discusses the influence on art.
23. "The Cultural Geography of Gandhara" (2008) by Michael Jansen. In this article he discussed Gandhara, its geography, settlement history and political dynasties of Greeks, Mauryand and of Islam.
24. "Archaeological research in Gandhara region in pre and post-Independence period" (2008) by Fazal Dad Kakar. In this article he writes about all the previously done archaeological researches in Gandhara region before and after Independence.
25. "Adaptations of Western Motifs in the Art of Gandhara" (2008) by Elizabeth Rosen Stone. She mentioned all the motifs introduced all the motifs which are introduced in Gandhara art by foreigners (Greeks and Romans, Persians).She further exemplified this by excavated antiquities which have foreign motifs and also mentioned their cataloguing.
26. "Garland Bearer Reliefs from Butkara III, Swat" (2008) by Muhammad Farooq Swati. In this article, the writer has discussed about the geographical location of the site of Butkara III with the brief introduction of the archaeological researches carried out on the same site. The author has categorized the garland bearers into four categories. Then he individually discusses about these varieties of garland bearers with respect with numismatic evidences i.e. to the eras of respective kings with references, site plans and illustrations at the end.
27. "Gandhara and the Exploration of Gandhara Art in Pakistan" (2008) by Muhammad Farooq Swati. This article throws light upon the geographical as well as historical

perspectives of Gandhara. The author also elaborates about the distribution of Gandharan sites in Pakistan including Shahbaz Garhi, Charsadda, Peshawar, Ohind and Taxila which yielded Gandharan sculptures. He further discussed about the beginning archaeological researches, identification of art and their changing perspectives, theories about the origin of Gandhara art such as Kushan origin, Greek origin, Roman origin as well as alternative view about the origination of Gandhara art with remarks, bibliographical notes and map at the end.

28. "Analysis of Wali-e-Swat Collection: A Preliminary Study" (2009) by Tahira Tanweer. This article explains the Buddhist art collection, which was donated by Miangul Abdul Haq Jehanzeb, the last wali or ruler of the Swat to the Swat Museum. The illustrations given by the writer at the end are enrich with decorative motifs such as floral, faunal and architectural including vine scrolls, lanceolate leaves, lotus petals, acanthus, lion, elephant, lure'al, saw-tooth design, arches and Corinthian pilasters etc.
29. "New expansions of Buddhist Art in Gandhara: The conceptual model for Pakistan's Cultural heritage" (Dec, 2010) by Ihsan Ali, Abid-ur-Rehman, and Muhammad Ashfaq the current article discusses about Gandhara, as a cradle of civilization and its expansion to the other regions. The article has authentic sources from different writer's articles about Gandhara. It has mentioned different religious books in which Gandhara name has been mentioned.
30. "Ancient architecture as reflected in Gandhara art: Cities and city gates" (2010) by Abdur-ur-Rehman. This article deals significantly with architectural employment foreign elements like Indo-Corinthian and Indo-Persepolitan columns and capitals.
31. "Gandhara sculptures the problem of its provenance and chronology" by Ghani-ur-Rehman. The paper discusses about approximation of provenance and chronology by taking evidences from used materials and carved elements. The writer also exposes the style and physical appearance of personalities sculptured in different pieces of an art; it can also be an ample affirmation to predict history, society, economy and developmental stages of Gandhara art.
32. "Some Narrative Reliefs from Charg-pate in District Dir" (2012) by Muhammad Farooq Swati. This article describes about the brief introduction of Buddhist religious site of Charg-pate. The sculptures found from its upper terrace and lower terrace have been

mentioned here. The first category include the stone sculptures with depiction of community gathering and feast, miraculous birth of *Siddhartha*, departure from the worldly life, request of Indra and Brahma for preach, reassurance of Buddha to his followers, *Dipankara* jataka, Buddha tamed a wild elephant, bark of a white dog at Buddha, miracle of fire at *Uruvilva*, miracle of fire and water, *Vaisravana* leading to Prince *Siddhartha*, Buddha with his devotees, miscellaneous relief panels, first bath of infant *Siddhartha*, great departure to *Kanthaka* and *Chandaka*, the stupa of *Ramagrama* adorned or guarded by elephants, *Karttikeya* on a peacock throne and a relief panel from *Andhradesa* showing Palatial scene. The lower terrace include the stone sculptures of court scene, homage to the stupa of *Ramagrama*, figures under *Chaitya* arches, decorated doors, female and flanking soldiers standing front at entrances, a figure and a soldier at the door, three figures carrying peacocks, *Amorino* in *anjali mudra* and two figures entering the door.

33. "Buddhist Collection of Walie-e-Swat: Its History, Classification and Analysis" (2012) by Tahira Tanweer. This article discusses a brief account of the history of Gandhara. The author has further elaborated about the developmental stages of art in Swat Valley, subject matter of the collection, subjective and stylistic analysis of the collection in the light of zonal workshops, provenance of the collection, material of the collection with concluding remarks at the end.
34. "Assassination Attempts on the Buddha as depicted in the Gandharan Reliefs" (2012) by Muhammad Farooq Swati and Ghani-ur-Rahman. This article explained in detail about the textual story of *Devadatta*, who was a jealous cousin of *Siddhartha*. He tried a number of assassinations attempts for *Siddhartha*. Then the authors have describes different stone reliefs depicting assassination attempts of *Devadatta* on Buddha from behind the palace wall, by throwing a piece of rock and by letting loose a wild elephant. At the end the authors give an iconographic symbolism in Gandharan reliefs.
35. "Gandhara Sculptures: The Appearance of Seven Treasures with the Birth of Great Man (mahapurusa)" (2012) by Ghani-ur-Rahman and Qamar-un-Nisa. This article deals with the description of seven treasures in Buddhist text, their significance and symbolism, their depiction in Gandharan art with deductions at the end.



36. "Gandhara Art: Historical and Religious Importance and Symbolism of the Elephant" (2013) by Ghani-ur-Rahman, Sarfaraz Khan and Akhtar Hussain. In this article the writers are discussing about the historical importance of an elephant as it was found in Indus Valley traditions and substantial part of Mauryan dynasty. It had pivotal position during the reign of successive Indian dynasties. The authors have described an elephant as a momentous part of Hindu traditions and Buddhist traditions. In Buddhist tradition two Bodhisattvas were born in the form of elephant which show its close association with Gandhara art.
37. "Foreign Influences on the Sculptures of Nimogram, Swat Valley" (2014) by Sadeed Arif. This article focuses on the potentially rich site of Nimogram in Swat Valley. A great number of artifacts have been recovered from there which are an amalgamation of local as well as foreign cultural influences. As the region of Gandhara had been subjected to a number of governing dynasties, consequently they swayed Gandhara art in their own ways. The writer describes principally about the influences of Persians, Greeks, Romans, Saka-Parthians, Kushana and of Kushano-Sassanian.
38. "From Northern Afghanistan to Xinjiang, Hellenistic Influences in the History of a Yuezhi-Kushan Burial" (2014) by Gianni Dubbini. This article specifically deals with a Macedonian warrior found from a Kushana site of Tillya Tepe. The author is of the view that this discovery showed that cultural similarity among the other Bactrian sites found along the Silk route.
39. "A Study of Local and Foreign Influences on the Iconography of Buddhist Sculptures from Gandhara and Sculptures Preserved in the Museums of Korea" (2015) by Tahir Saeed, Abdul Azeem & Arshad Ullah. This article deals with an introduction to Gandhara and its respective art. The authors make a clear difference in between Buddha and Buddhism. They elaborated Buddhism in Gandhara, Buddhist schools, Buddhist art of Gandhara and its evolution through ages, significant iconographic symbolism: local and foreign influences depicted in Gandhara art including images Buddha and Bodhisattva. They also discussed the arrival of Buddhism in Korea, its adoption, iconographic study of Buddhist sculptures over there as well as Buddhist images of three kingdoms of Korea (Goguryeo, Baekje and Silla) at the end.

40. “Consular Diptychs and Buddhist Diptychs: Another Way of Exploring Western Elements in Gandhara Art” (2017) by Muhammad Hameed. In this article the author is focusing on the diptych type objects and Gandhara and Western World. The basic purpose of author to write this paper is to probe the origin of diptychs and when and why they were manufactured in the region of Gandhara? The writer started with an introduction, usage of diptychs in Gandhara, their existed provenance, dating, origin of portable shrines, critical analysis of these opinions, use of diptychs in western world, origin of Consular diptychs, material, form and technique, iconographic treatment, inscriptions and significance of consular diptychs. He also elaborated Christian diptychs and a comparison between eastern and western diptychs. He mentioned basket man type Buddhist diptychs by taking this sample from different museums of the world with conclusion at the end.

## **Research Methodology**

Current research will be of descriptive and analytical nature. Primary and secondary sources will be relied for the collection of data. Primary source will include visit to Hund Museum and consultation with an expert of Gandhara art to identify the origin of decorative motifs. The secondary sources of data collection deal with articles and books which have been written on Gandhara and its art.

## **Organization of the Research**

The tentative organization of research is as follows:

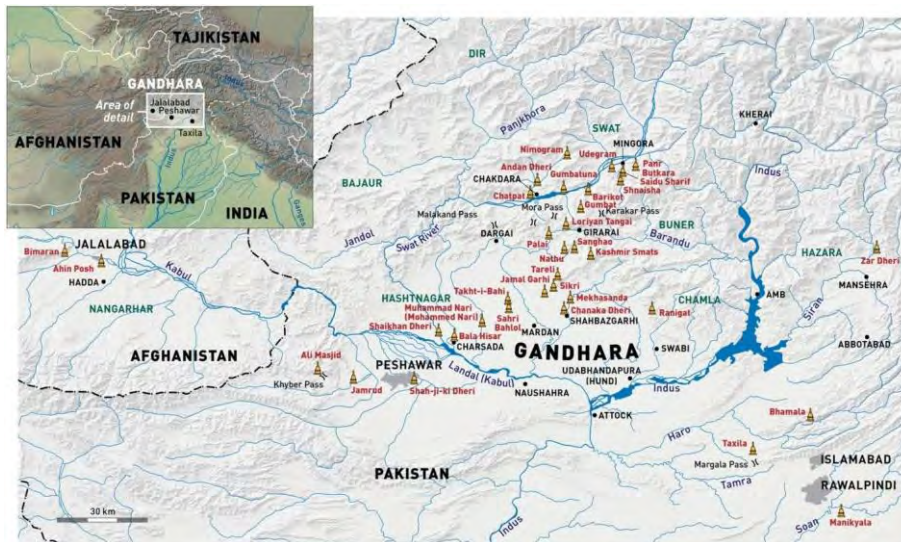
1. Introduction
2. Geography and Historical background of Gandhara
3. Archaeological explorations in Peshawar Valley
4. History and location of Hund Museum
5. Comparative and Analytical study of decorative motifs of Gandharan sculptures in Hund Museum
6. Catalogue
7. Bibliography

## Chapter # 1

### Geographical Territory, Historical Accounts and Dynastic Governance

#### Geography

Gandhara is an important region in South Asia since ancient times. It served as a pivotal point of Buddhism from centuries that's why it is called a "Holy land of Buddhism" (Siddiqui 2011:6). The word Gandhara is a combination of two words; "Gand" means "fragrance" and "Hara" means "land". To coin these terms this is known as "land of fragrance". But the allegory behind this terminology has not been recognized although there exist various interpretations. Like it is considered that there might be a spiritual or floral aroma at this place because of which this land is called "Gandhara" or "land of fragrance" (Dani 2000:04). The territory of Gandhara is spanning over a vast area of Khyber Pakhtunkhwa, Taxila valley (northern Punjab), lower Indus valley and whole of Kashmir. Actual Gandhara forms a triangular shaped purlieu which lies between 100km in east and west and 70km in north and south. But Gandhara art crossed geographical barriers and stretched towards Eastern Afghanistan, Balkh, Uddiyana (Swat valley), Dir, Buner, Bajaur and Peshawar valley to Kashmir (Map-1).



Map 1, Map of Gandhara (Jansen 2008:32)

## History

There are numerous interpretations for the existence of Gandhara. A terminology of “Gandhara” was initially used in Rig Veda during second millennium BCE (Zwalf 1997:15). In Vedic time, people who lived in Peshawar valley and Rawalpindi were called “Gandhari”. A book written by Abu’l-Fazl ibn Mubarak named as “Ain-i-Akbari” described Gandhara as a region marked between Kashmir and Attock. During the reign of the <sup>1</sup>Cyrus the Great (558-528 BCE), Gandhara was considered as a part of Achaemenian Empire (Askari 2000:17). It has also been elaborated that an inscription which was discovered from the Susa Palace showed that Gandhara was a great source of timber which was used for the construction of royal buildings or palaces. Behistun inscriptions had mentioned 23 territories and Gandhara was one of them (Map-2). Herodotus wrote in “Historica” that Darius the Great collected taxes at Gandhara. HiuenTsang, a Chinese pilgrim who visited Gandhara in 7<sup>th</sup> Century CE and demarcated it as modern Swat, Buner, Peshawar and a portion of Indus (Khan and Lone 2004: 7).

**Comment [NH1]:** Such information or explanation should be given in footnotes.

**Comment [NH2]:**

## Dynastic Governance

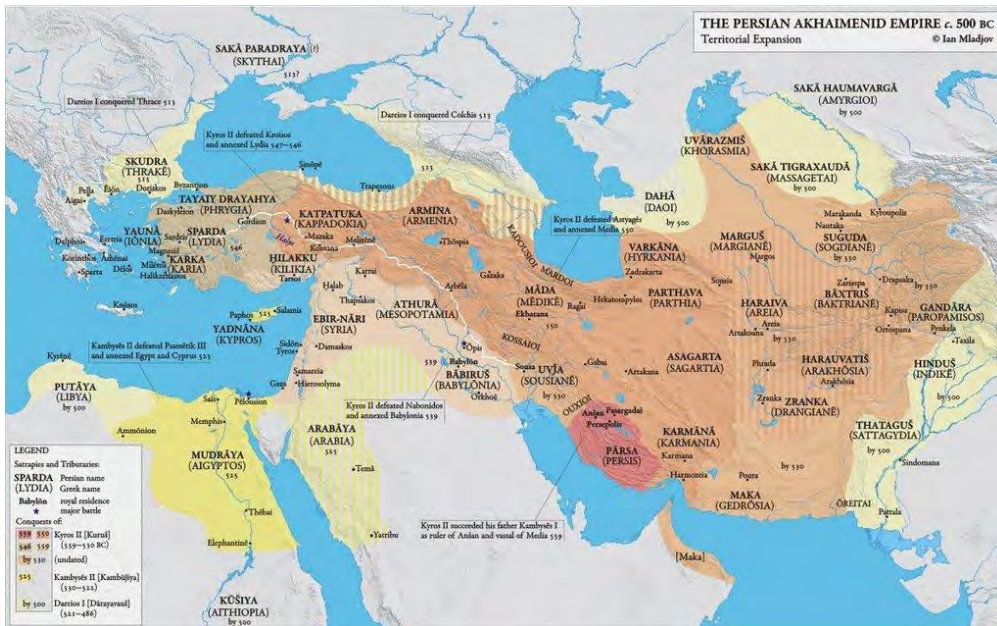
### Achaemenian (521-326 B.C.)

Achaemenid were the first ones who ruled this area. During the reign of Darius I (521-486 B.C.) last ruler Pukkusati was ousted and Taxila became a province of Gandhara. Later on, Gandharan soldiers were also registered to Achaemenian army in the war of Gaugamela (331 B.C) against Alexander the Great. Due to close association with Gandharan people, Achaemenians portrayed Gandharan men in Persian art e.g. at the palace of Artaxerxes III and a palace at Persepolis. Achaemenians left a rich legacy and greatly swayed upcoming empires. Emergence of Kharoshti script, pillared halls, columns with bulls on both sides and punch marked coins belong to Achaemenian. The administrative policies of Mauryan’s were also influenced by Achaemenians (Dani 2000:07).

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<sup>1</sup> Cyrus II of Persia, commonly known as Cyrus the Great, and also called Cyrus the Elder by the Greeks, was the founder of the Achaemenid Empire, the first Persian Empire. Under his rule, the empire embraced all the previous civilized states of the ancient Near East, expanded vastly and eventually conquered most of Western Asia and much of Central Asia. From the Mediterranean Sea and Hellespont in the west to the Indus River

[https://en.wikipedia.org/wiki/Cyrus\\_the\\_Great](https://en.wikipedia.org/wiki/Cyrus_the_Great)



Map 2, Map of Achaemenian Empire ([https://en.wikipedia.org/wiki/Achaemenid\\_Empire](https://en.wikipedia.org/wiki/Achaemenid_Empire))

### Alexander the Great

Alexander the Great conquered Persia, Mesopotamia and Egypt in 4<sup>th</sup> Century BCE. (von Thial 1947). That event is usually considered a dark age in history of Persia. In 327 BCE he confronted by the king of Taxila, the Omphis at Nikaia. Over that place Alexander the Great divided his troops in the groups. One group went along the Kabul River and he with some of his soldiers reached Bajaur and Swat valley. After the victory of Alexander over Aspasioi, he entered into the land of Assakenoi where he founded a city named as “*Massaga*”. Then the city of Peukelaotis was succumbed, and Nikanor, a Macedonian king was appointed as a governor of the western part of Indus valley. By further proceeding, Alexander the Great reached Attock and defeated king Poros in the battle of Hydaspes (Jansen 2008:30-31) (Map-3). When Alexander the Great was died in Babylon in 323 BCE, king Poros governed the lower Indus valley and then victimized to the attack of Eudamos in 317 BCE. After him the power was handed over to Chandragupta Maurya (Jansen 2008:30-31). A number of Greek colonists came to settle in Bactria (Afghanistan) to

form a new Hellenistic state after the death of Alexander the Great. So those were called “Bactrian Greeks” (Ball 2008:59).



Map 3, Map of Alexander’s Empire ([www.biblestudy.org/maps/empire-of-alexander-the-great-map.html](http://www.biblestudy.org/maps/empire-of-alexander-the-great-map.html))

### The Mauryan

Asoka was grandson of Chandragupta Maurya and was a great king of Mauryan dynasty. Basically, he was a Hindu but later converted to Buddhism. He took several steps to proliferate Buddhism as he erected rock edicts in order to preach the teachings of this religion. In Gandhara, these have been found at Shahbaz Ghari near Mardan. Majorly, these rock inscriptions are in Kharoshthi and Brahmi. Kharoshthi is actually script which is deduced from Aramaic script (Jansen 2008:32).



Map 4, Map of Mauryan Empire (Jansen 2008:32)

### Bactrian Greeks

The political domination of Bactrian Greeks lasted over Gandhara for two centuries (1<sup>st</sup> -2<sup>nd</sup> century BCE.) as numismatics evidence indicated (Map-5). The most powerful Bactrian kings included Heliocles, Demetrius, Eucratides, Manender and Antialkidas. Numismatics study also elaborated two houses headed by Eucratides and Euthydemus to which the Bactrian kings belong. In second half of 1<sup>st</sup> century BCE., Bactrian Greeks were confronted by Central Asian invaders known as Sytho- Parthians (Rawalinson 1909: 7-8). A Scythian ruler, Azes 1 overwhelmed Hipostratus and captured Pushkalavati (Bopearachi et al 1995:44-45).



Map 5, Map of Bactrian Greeks Empire ([https://en.wikipedia.org/wiki/Greco-Bactrian\\_Kingdom](https://en.wikipedia.org/wiki/Greco-Bactrian_Kingdom))

### Sythian-Parthians

Of the Scythians' time Maues was the remarkable ruler and of Parthians, Gonophores was well known (Dani 2000:20). Sakas allowed Buddhism, Brahmanism and Jainism in Gandhara but specifically, they gave room to flourish Buddhism (Marshall 1960:27). Scythian and Parthians bequest and retained Greek cultures and their political institutions. They maintained their administrative systems and provinces. They also copied Greek architecture in their constructions. Parthians also esteemed Greeks as an educated Parthian like Orodes appreciated Greek culture and their language. Parthian kings used the term of "Philhellenism" on coins which means "Greek lovers" (Puri 1994:202-03).





Map 6, Map of Scythian and Parthian Empire ([https://en.wikipedia.org/wiki/Parthian\\_Empire](https://en.wikipedia.org/wiki/Parthian_Empire))

### The Kushans

Kushans were the successors of Parthians. They were nomads and came from Central Asia. (Dani, 2000:22). “Kushan” was a clan of Yuezhi tribe (Andrea Bernard 2008:50). Their ruling order is as follows:

Kujula Kadphises—Vima I takto—Vima II Kadphises—Kanishka—Vasishka—Kanishka II

These kings introduced gold and copper coins along with standing or sitting imperial portraits entitled with “Shaonaoshao” (Shahin Shah, King of the Kings). Kanishka depicted an image of Buddha on coins. These kings were succeeded by little Kushans named as Kanishka III and Vasudava II. During the time of Great Kushans, Buddhism propagated rapidly. A large number of sculptures of Buddha, Bodhisattvas had been sculpted and monasteries were built. At the end of 3<sup>rd</sup> Century CE great Kushans were beleaguered by Sassanian rulers who issued Indo-Sassanian coins. The famous rulers of that time were Peraya, Kirada and Samudra. After them Kidara Kushans came and they ruled until arrival of White Huns. Accordingly, Kushans as well as Sassanians left their own influence on Gandhara art (Dani 2000:22-23).



Map 7, Map of Kushan Empire ([https://en.wikipedia.org/wiki/Kushan\\_Empire](https://en.wikipedia.org/wiki/Kushan_Empire))

## Chapter # 2

### Archaeological Explorations in Peshawar Valley

Peshawar valley is situated in north-west of Pakistan. It encapsulates the districts of Peshawar, Charsadda, Mardan and Swabi. This valley has great archaeological potential in the form of archaeological sites and monuments.

#### Sehri Bahlol

**(Bellew 1864, Alexander Cunningham 1875, D.B. Spooner 1907, Francine Tissot 1985)**

The site is located in the center of Gandhara about 2.5 miles at apex of Takht-I-Bahi, Mardan. It is surrounded by Indus valley in East and by Hindukush in North and West. Khyber Pass leads to the west towards Afghanistan and Grand Trunk road leads in South towards Taxila and Punjab (Tissot 1983: 567).

The first report on Sehri Bahlol was published in 1864 by Bellew. He discovered a small town protected by wall, wells and Tumuli, monastery and tope. Later on, Alexander Cunningham produced a comprehensive report which included plan to make a clear understanding of a small town, monastery, tope, granaries and tumuli, Bellew encountered an elegant Bodhisattva with 20 inches height (Tissot 1983: 570-75).

Alexander Cunningham revisited the site and published his report in 1875. He unearthed ten statues of Buddha, two *alto-relievos*, pottery fragments, *linga*, coins of Indo-Scythians and Shahi kings: *Syapati Deva* and *Samanta Deva* (Tissot 1985: 577-579).

D. B Spooner started his work on the same site in 1907 with the permission of local government and Director General of Archaeology. During his excavations he confronted a wall in 1<sup>st</sup> trench which was ornamented with the seated Buddha images flanked by Corinthian pilasters. In the 2<sup>nd</sup> trench he found another wall remains of 4ft wide and 69ft long. A small stupa was found in the west of the same site. The friezes of the stupa are in stucco and are embellished with elephants, images of seated Buddha in between Corinthian pilasters and Bodhisattvas. Beside this,

sculptures of warrior with armor, animal heads including lion, cows and horse, Corinthian capitals, lotus and Erotes have also been unearthed. Other discoveries are the different scenes from the life of Buddha like birth, *Mara's* temptation, enlightenment, first sermon and *Maha Parinirvana* and individual sculptures in different *mudras* (Spooner 1906-7: 103-110).

In 1909-10, Spooner published second report on another mound with 250 ft diameter and recovered 150 antiquities comprising images of Bodhisattva, round and square stupa bases, a stone stupa decked with a scene consisting of Buddha seated in grotto, men and animals. Other consists of garland bearers colossal Buddha, seated Bodhisattva and standing Bodhisattva (Tissot 1909-10: 590). Francine Tissot reinvestigated the sculptures reported by Spooner.

### **Charsadda**

#### **(General Court 1826, Alexander Cunningham 1863, Mr. H.W.B Garrick, Mertin)**

General Court was the first person who visited the district Charsadda in 1826 and mentioned Bala Hissar mound. Later in 1863 General Alexander Cunningham identified *Pushkalavati* as the capital of Gandhara. Mr. H.W.B Garrick, an assistant of General Cunningham made plans of Bala Hisar and carried out an irregular digging on Shahr-i-Napursan mound. At the same time Lieutenant Mertin was deputed there and proceeded excavations at Bala Hisra and Mir Ziyarat mounds. Mertin recovered an inscribed pedestal during histrial excavation. Two other inscriptions include Hashtnagar pedestal (1883) and inscription on an image of Hariti discovered from Palatu Dheri 8 miles north of Charsadda respectively (Marshall and Vogel 1902-03:142).

Foucher gave an elaborate account on the topography of the area and identified a stupa as stated by Hiuen-Tsung. Excavations of Bala Hisar mound, yielded the remains of a building with typical Buddhist masonry, layers of pebble foundations, bricks, tiles, pottery and jars which indicated the settlement of Pre-Muhammadan period. An evidence of Muhammadan period is also found at the same site by laying a trench in the center of the fortresses in east-west direction. Those trial pits proffered pottery, terracotta figurines, shell ornaments, beads, sculptures, iron implements and coins (Marshall and Vogel 1902-03: 146-154).

The specimens of Buddhist pottery recovered from Charsadda includes cups, bowls, saucers, dishes, goblets, jars, small jugs, large storage jars, lamps, vessels with handles and miniature vases (Marshall and Vogel 1902-03: 183-84).

Palatu Dheri is another site located at a distance of  $\frac{1}{4}$  of a mile from Mir Ziyarat in northern direction. Before the excavation started at there, the mound was divided into two parts due to a slight depression. In this way the former section became circular while the latter more rectangular. It is an important site which revealed a large number of archaeological materials in the form of sculpture of Kalika Devi (Hindu goddess), images of Buddha, Bodhisattva, a Buddhist sanctuary, Kharoshti inscriptions, pottery, terracotta figurines, bronze bowl, cylindrical bronze objects, two finger rings and beads (Marshall and Vogel 1902-03: 160-173).

### **Ghaz Dheri**

It lies at a quarter of a mile to the east of Mir Ziyarat. A first trench laid on the mound in south-east and north-west didn't reveal any structural remains. But another parallel trench in the east exposed the base of a stupa with Buddhist masonry. A courtyard paved with 10/10 inches bricks was also traced. Pottery, images of Buddha and Bodhisattva, fragments of plaster, Gandharan relief representing episodes from the life story of Buddha, stucco railing, stucco figurines, relic casket, metal pieces, traces of Kharoshti inscription and a coin (Marshall and Vogel 1902-03: 173-180).

### **Takht-I-Bahi**

Takht-I-Bahi is located on a raised spur from the plain in district Mardan in Khyber Pakhtunkhwa. Bellow stated in 1864 about the original entrances of the site. Bellow found broken pottery with inscribed Kharoshti. Later on, Spooner wrote about his assumption of underground structures which was proved during his excavation in 1909 by the discovery of a window in western wall. Those explorations reported the main stupa, votive stupas, images of Buddha, Bodhisattva, cult objects and a considerable number of elephant brackets (Hargreaves 1910 II: 33-39).

A series of excavation had been started in 1871 by Sergeant Wilcher on the same site and the only recovered epigraphic material was inscription of Gonophores dated back to 46 CE and

placed in Lahore Museum. The monastic complex was also exposed with massive walls. Excavation was resumed in 1907 in accordance to the recommendations of Director General of Archaeology. Pronounced antiquities recovered from the site of Takht-I-Bahi comprised of stupa model, Bodhisattva head, standing and seated Buddhas and Bodhisattvas, stucco heads, episodes from the life of Buddha, fasting Buddha, Atlas and Ichthyocentaur (Spooner 1907-08: 131-148).

## **Chapter # 3**

### **Iconographic Analysis of Decorative Motifs of Gandharan Sculptures in Hund Museum**

#### **Hund Museum**

Hund Museum is located on the right bank of the river Indus at Hund in District Swabi, Khyber Pakhtunkhwa. This museum was constructed by the Directorate of Archaeology and Museums, Govt. of Khyber Pakhtunkhwa in order to house the antiquities recovered from the archaeological sites of Peshawar Valley. Hund Museum has been opened to the public since 2010. A tall concrete pillar is erected in the courtyard of the Museum to commemorate Alexander the great who has crossed River Indus at this place in 326 BCE. After that, he further proceeded towards Taxila. It comprised of 9 large galleries in which Gandharan sculptures, Ethnological material, Islamic manuscripts and the material unearthed through excavations at Hund (Khan Zarawar et al 2012: 82).

#### **Iconographic Analysis**

Iconography is basically a branch of art history which studies identification, description as well as an interpretation of the subject depicted, its composition, decoration and other constituent elements. The iconography of the decorative motifs of Gandharan sculptures housed in Hund Museum is categorized as follows:

1. Architectural motifs
2. Ornamental motifs
3. Flora
4. Fauna
5. Miscellaneous motifs

**Architectural Motif**



Fig. 1, Corinthian Pilaster

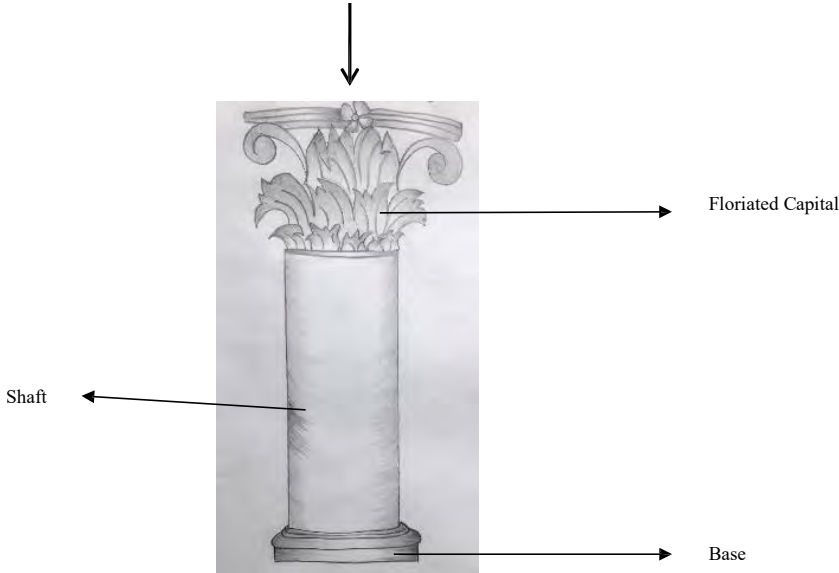


Fig. 2, Sketch of Corinthian Pilaster

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)



## Architectural Motif



Fig. 3, Architectural Fragment

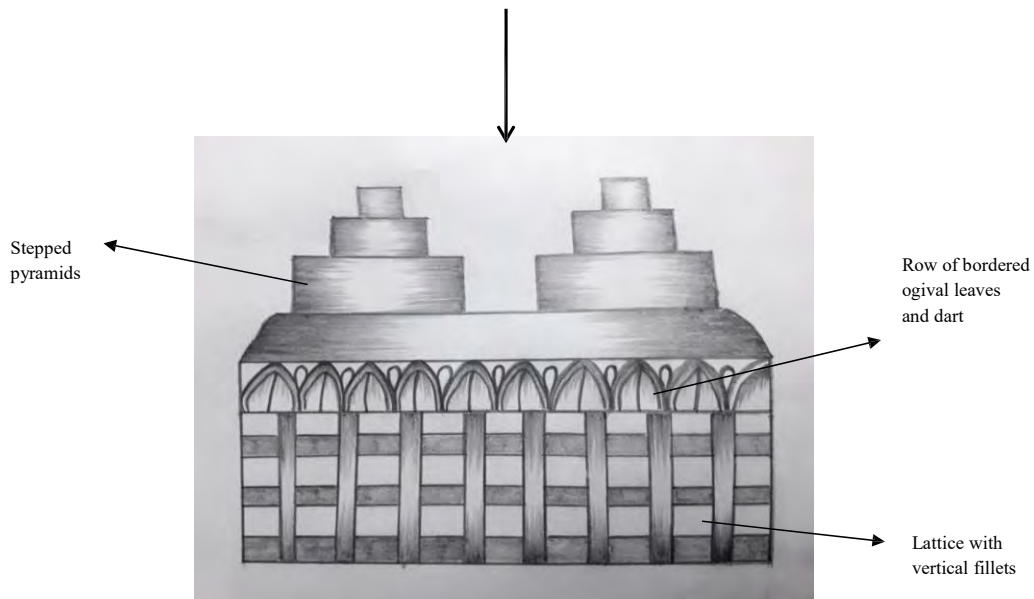


Fig. 4, Sketch of Architectural Fragment

(Photo and Sketch by Researcher) (Labeling

Courtesy Faccenna & Filigenzi 2007)

**Architectural Motif**



Fig. 5, Relief depicting Bath Scene of Siddhartha

**(a)**

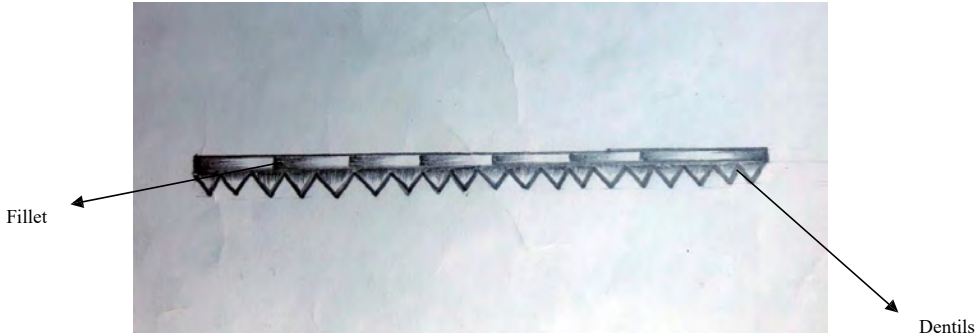


Fig. 6, Sketch of Saw-Tooth Pattern

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

## Architectural Motif



Fig. 7, Relief depicting Buddha in Reassurance Pose

(a)

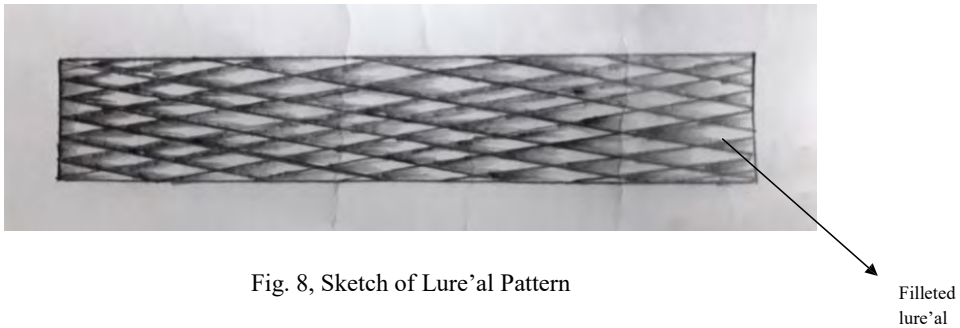


Fig. 8, Sketch of Lure'al Pattern

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

## Architectural Motif



Fig. 9, Buddha in Reassurance Pose

(a)

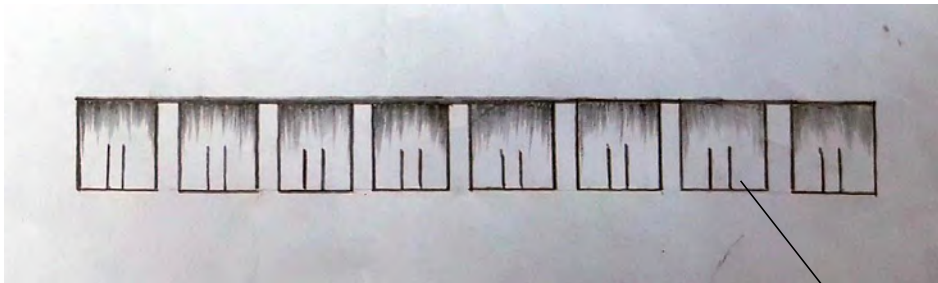


Fig. 10, Sketch of Row of Square Dentils

Square Dentil

(Photo and Sketch by Researcher)

(Labeling Courtesy Faccenna & Filigenzi 2007)

**Architectural Motif**



Fig. 11, Standing Bodhisattva with Persepolitan Pilaster

**(a)**

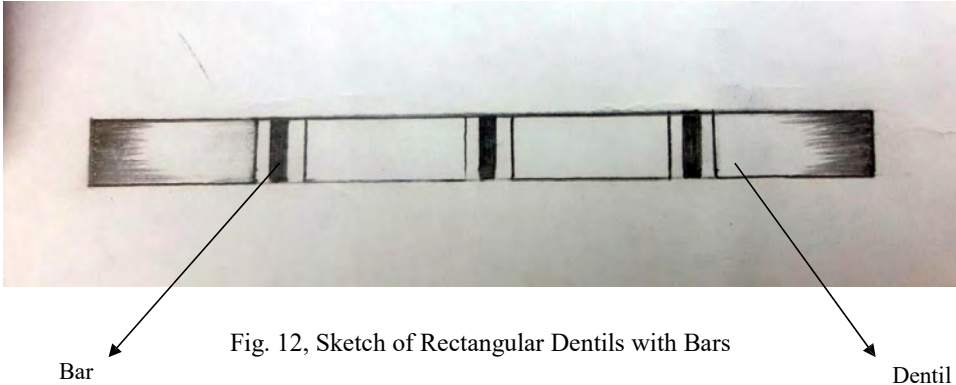


Fig. 12, Sketch of Rectangular Dentils with Bars

(Photo and Sketch by Researcher)

(Labeling Courtesy Faccenna & Filigenzi 2007)

(b)

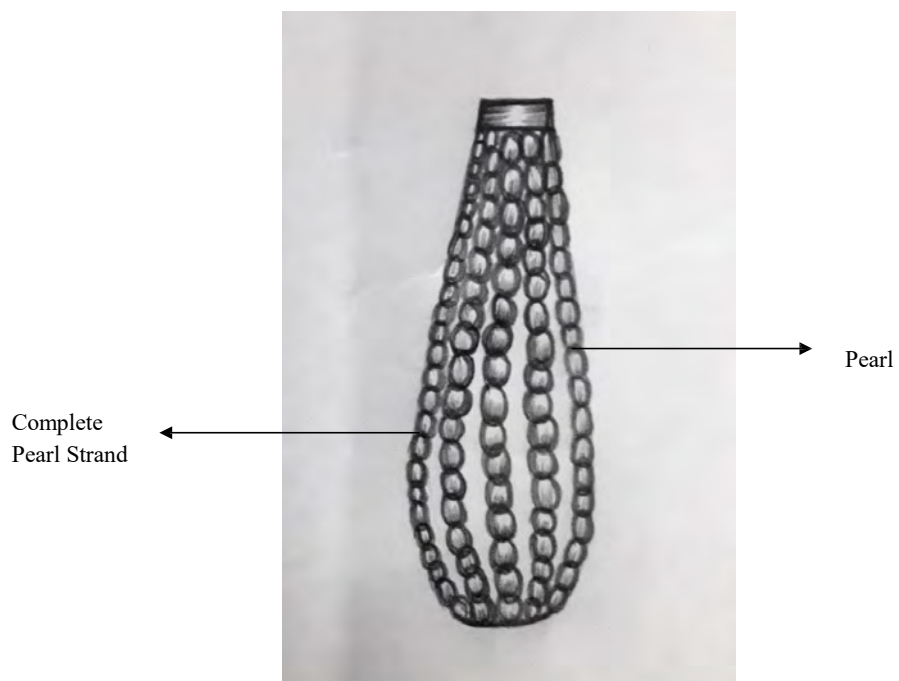


Fig. 13, Sketch Bunch of Pearls

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

**Architectural Motif**



Fig. 14, Relief depicting Buddha and Bodhisattva

a

(a)

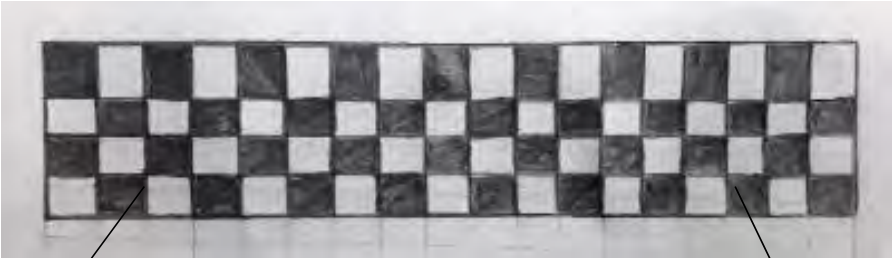


Fig. 15, Sketch of Chequered Grid Design

Empty Squares

Filled Squares

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

**Architectural Motif**



Fig. 16, Relief depicting Buddha in *Dharmachakra mudra* and receiving Bowl

**(a)**

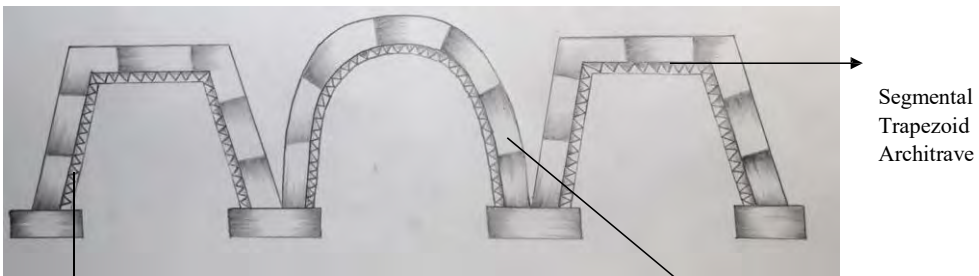


Fig. 17, Sketch of Series of Round and Trapezoid Arches

Saw-tooth  
Pattern

Round Arch

Segmental  
Trapezoid  
Architrave

(Photo and Sketch by Researcher) (Labeling

Courtesy Faccenna & Filigenzi 2007)



**Architectural Motif**

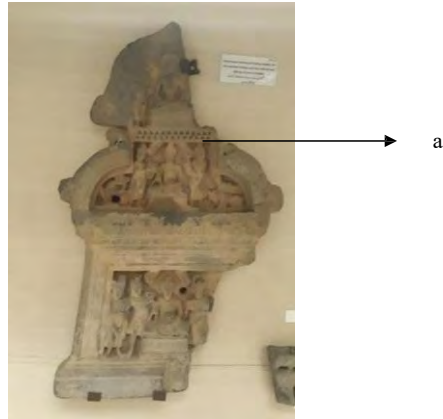


Fig. 18, Buddha, Two Merchant Brothers with Bullocks and Offering of a Bowl

**(a)**

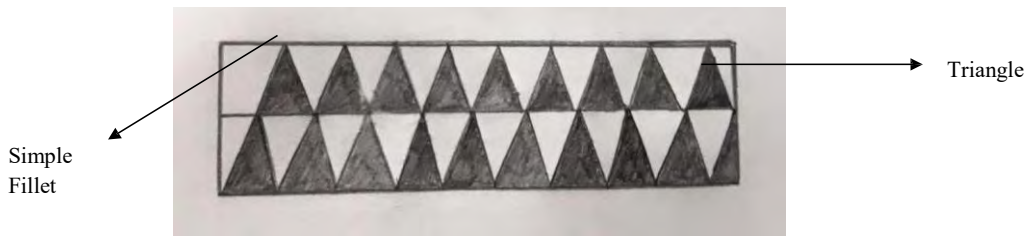


Fig. 19, Sketch of Grid with Alternating Relief Triangles

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

**Architectural Motif**



Fig. 20, Relief depicting Buddha in *Dhyana mudra*

**(a)**

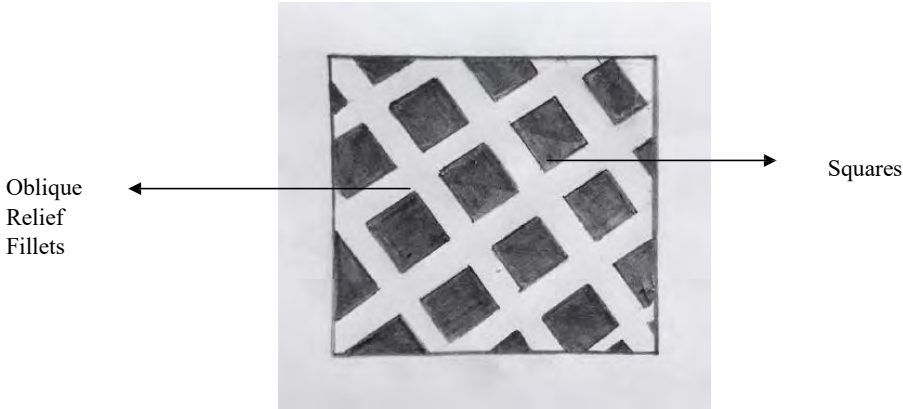


Fig. 21, Sketch of Lattice with Oblique Relief Fillets

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

# **Ornamental Motifs**

**Ornamental Motif**



Fig. 22, Sculpture of Bodhisattva Maitreya

**(a)**

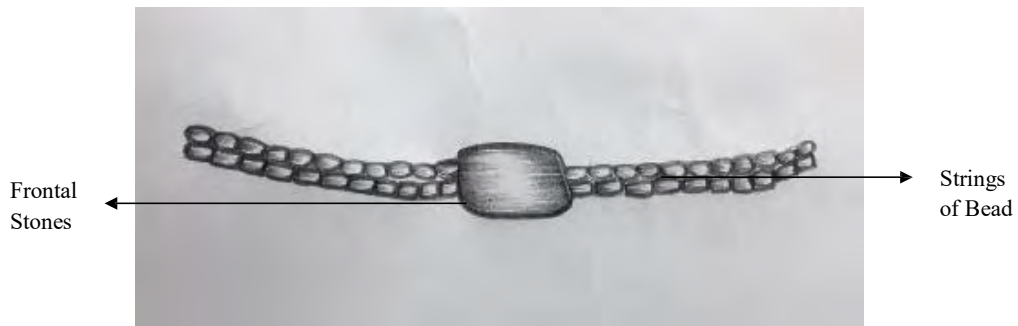


Fig. 23, Sketch of Head Fillet

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

## Ornamental Motifs



Fig. 24, Sculpture of Bodhisattva Maitreya

(a)

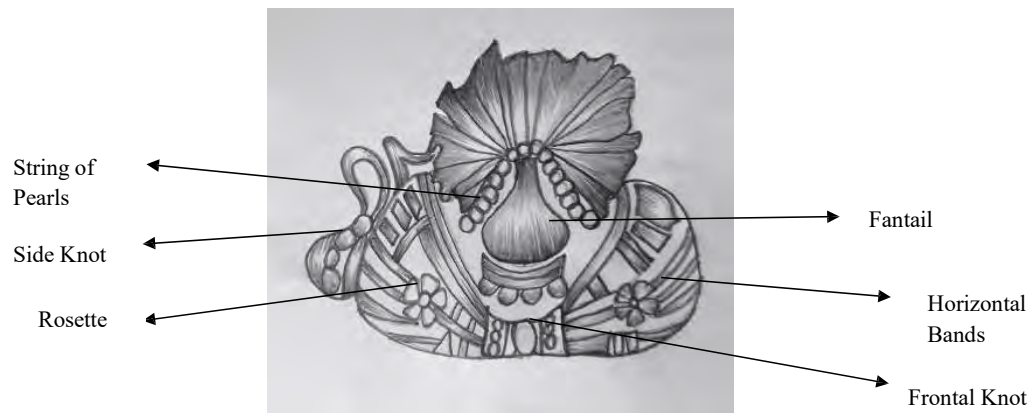


Fig. 25, Sketch of Vertical-Winged Turban

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

(b)

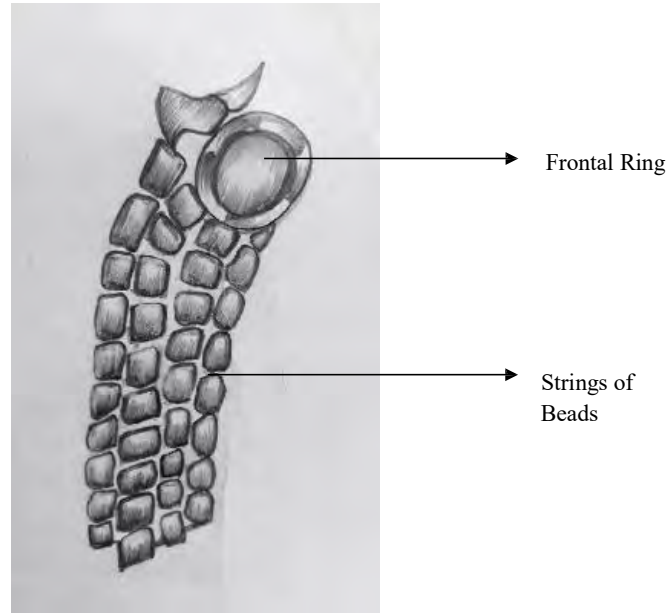


Fig. 26, Sketch of an Earring

(Sketch by Researcher)

(Labeling Courtesy Faccenna & Filigenzi 2007)

## Ornamental Motifs



Fig. 27, Bodhisattva Maitreya

(a)

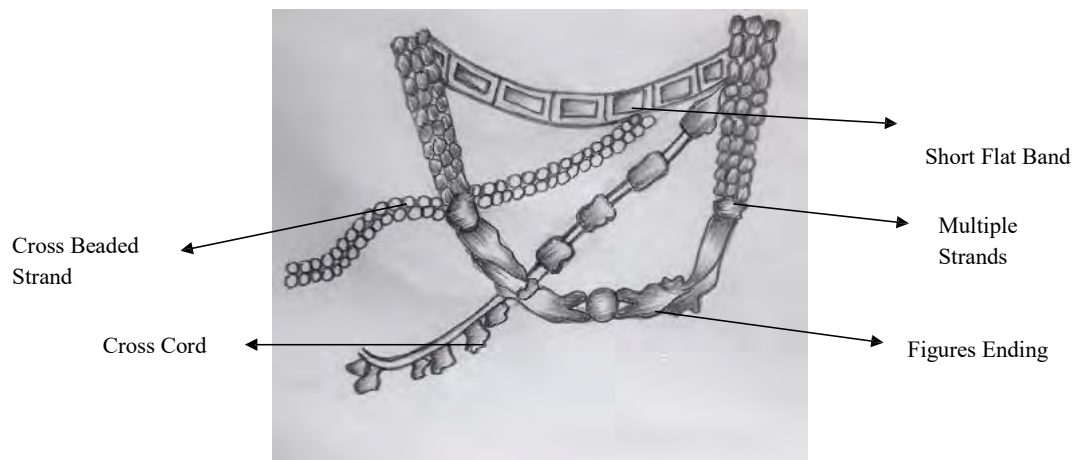


Fig. 28, Sketch of a Necklace

(Photo and Sketch by Researcher) (Labeling

Courtesy Faccenna & Filigenzi 2007)

(b)

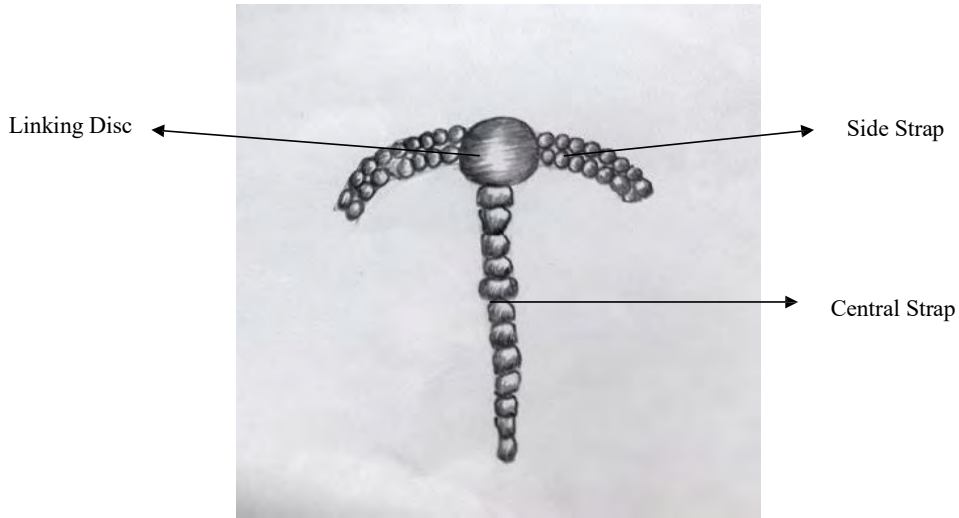


Fig. 29, Sketch of Thong Sandal

(Sketch by Researcher)

(Labeling Courtesy Faccenna & Filigenzi 2007)



# Floral Motifs

**Floral Motif**



Fig. 30, Relief depicting Bodhisattva in *Dhyana mudra*

**(a)**

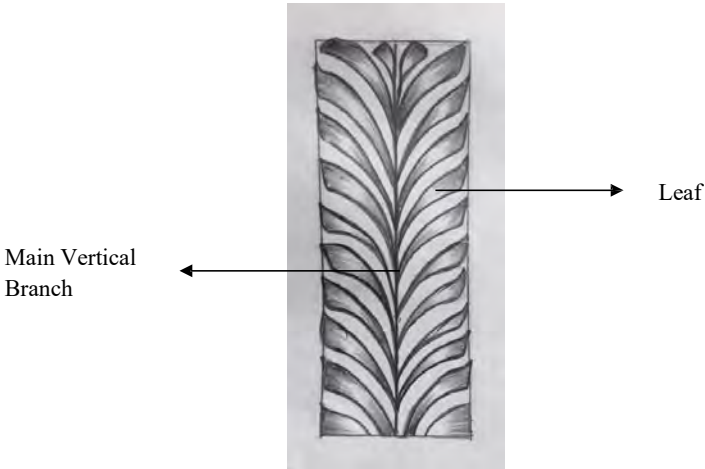


Fig. 31, Sketch of Leafy Branches in Filleted Frame

(Photo and Sketch by Researcher)

(Labeling Courtesy Faccenna & Filigenzi 2007)

## Floral Motif



a

Fig. 32, Siddhartha at School

(a)



Branches with  
Lanceolate Leaves

Fig. 33, Sketch of Upward/Downward Spreading Branches with Lanceolate Leaves

(Photo and Sketch by Researcher)

(Labeling Courtesy Faccenna & Filigenzi 2007)

**Floral Motif**



Fig. 34, Relief depicting Buddha in Reassurance Pose with Monks

**(a)**

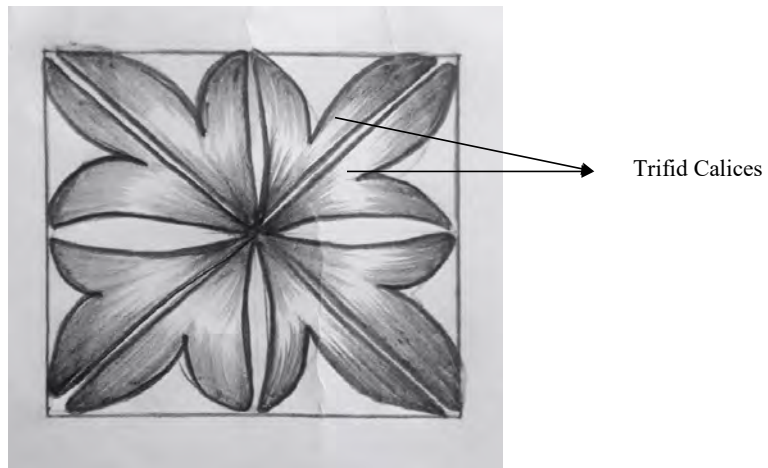


Fig. 35, Sketch of Symmetrical Trifid Calices

((Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

**Floral Motif**



Fig. 36, Relief depicting Buddha in Reassurance Pose with Worshippers

**(a)**

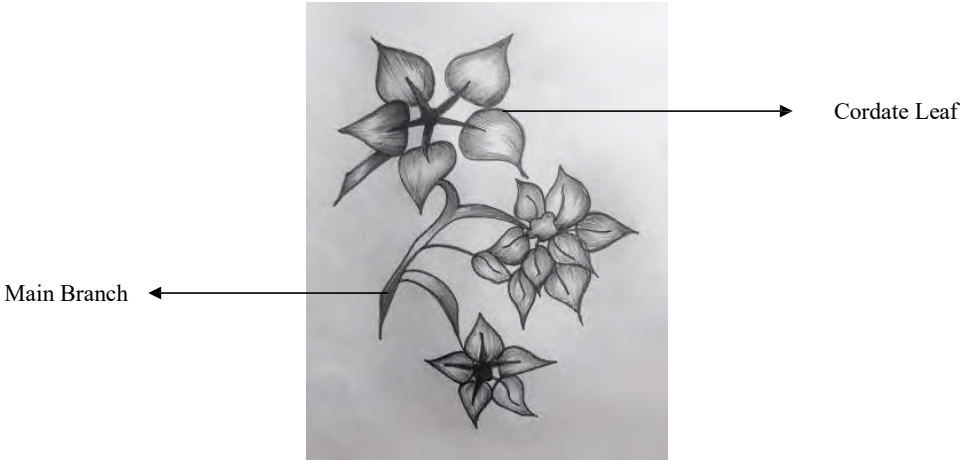


Fig. 37, Sketch of Branches with Cordate Leaves

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

**Floral Motif**



Fig. 38, Relief depicting Departure of Siddhartha

**(a)**

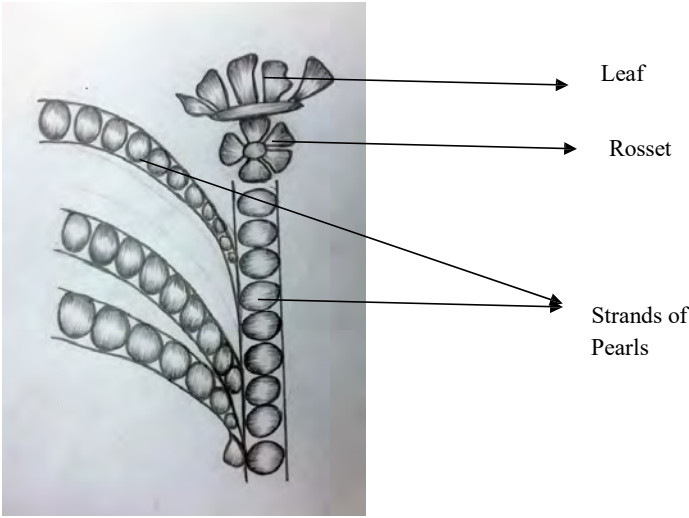


Fig. 39, Sketch of Rosette with Tangential Pearl String

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

**Floral Motif**



Fig. 40, Relief depicting Male and Female Figures

**(a)**

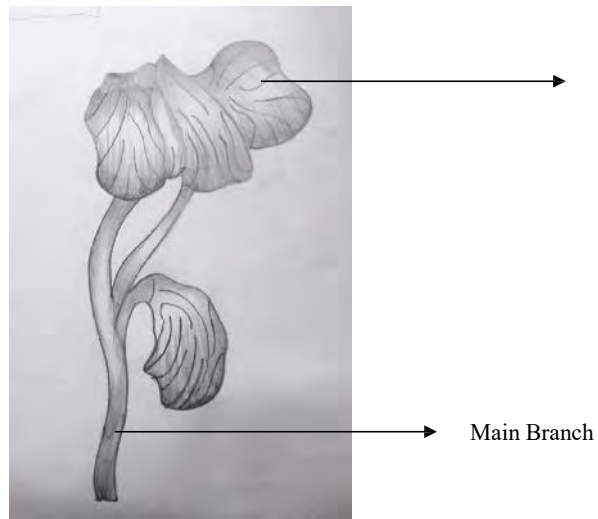


Fig. 41, Sketch of Plant with Umbrella Shaped Lobate leaves

(Photo and Sketch by Researcher) (Labeling

Courtesy Faccenna & Filigenzi 2007)

## Floral Motif

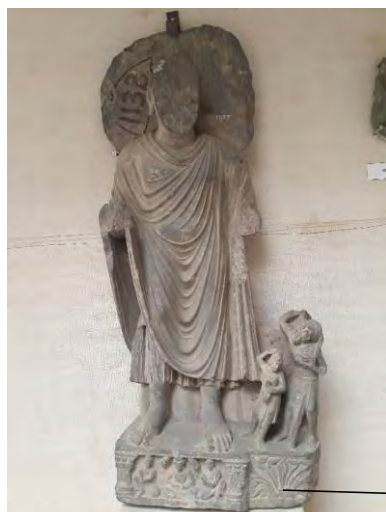


Fig. 42, Buddha in Reassurance Pose

(a)

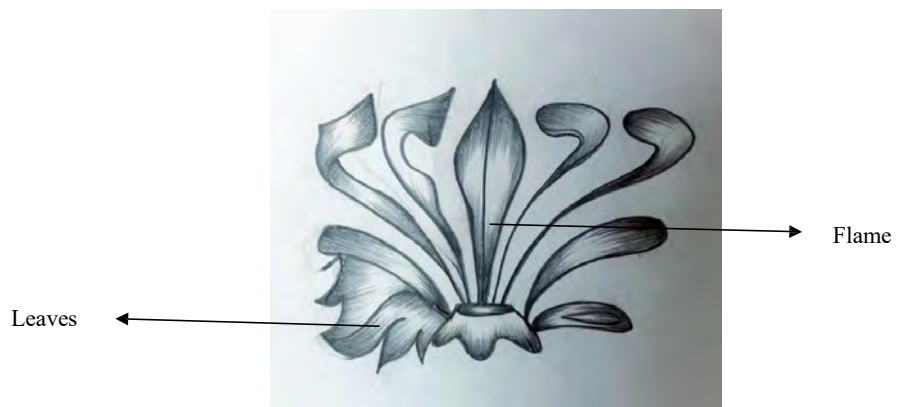


Fig. 43, Sketch of Flame Palmette

(Photo and Sketch by Researcher) (Labeling

Courtesy Faccenna & Filigenzi 2007)



**Floral Motif**



Fig. 44, Relief depicting *Mahaparinirvana*

**(a)**

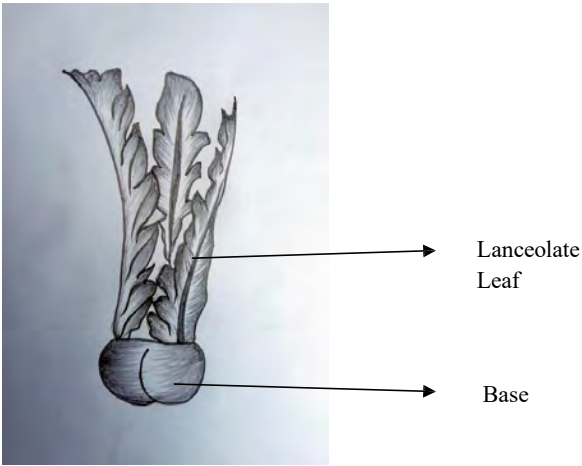


Fig. 45, Sketch of a Branch with Lanceolate Leaves

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

**Floral Motif**



Fig. 46, Persepolitan Pilaster

(a)



Fig. 47, Sketch of Acanthus Leaves

Acanthus  
Leaves

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

## Floral Motif



Fig. 48, Lotus Pedestal

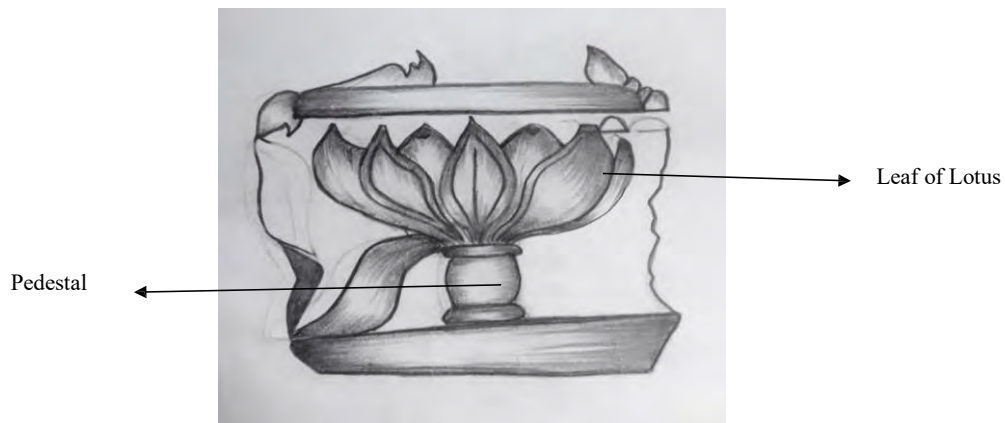


Fig. 49, Sketch of Lotus Pedestal

(Photo and Sketch by Researcher) (Labeling  
Courtesy Facenna & Filigenzi 2007)

## Floral Motif



Fig. 50, Relief depicting Buddha emerging from Full Bloomed Lotus

(a)

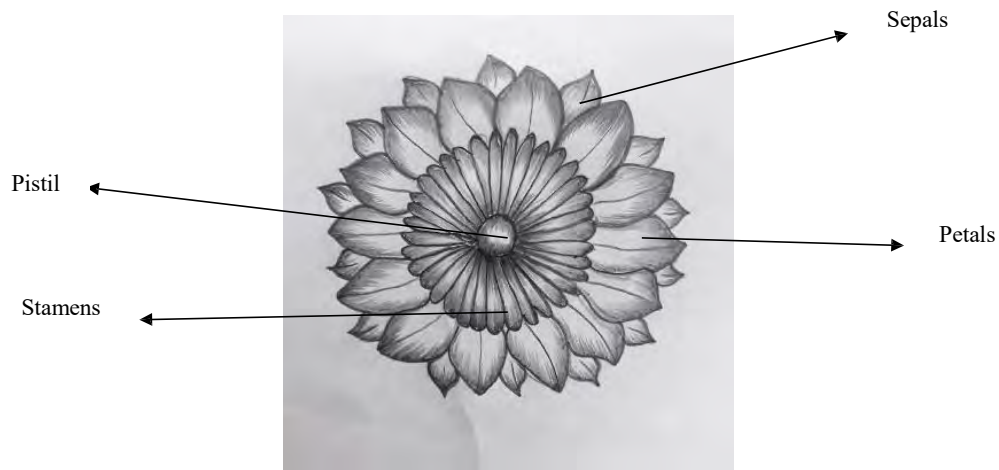


Fig. 51, Sketch of Lotus Flower

(Photo and Sketch by Researcher) (Labeling

Courtesy Faccenna & Filigenzi 2007)

# **Faunal Motifs**

**Faunal Motif**



Fig. 52, Relief depicting Ichthyocentaur

**(a)**

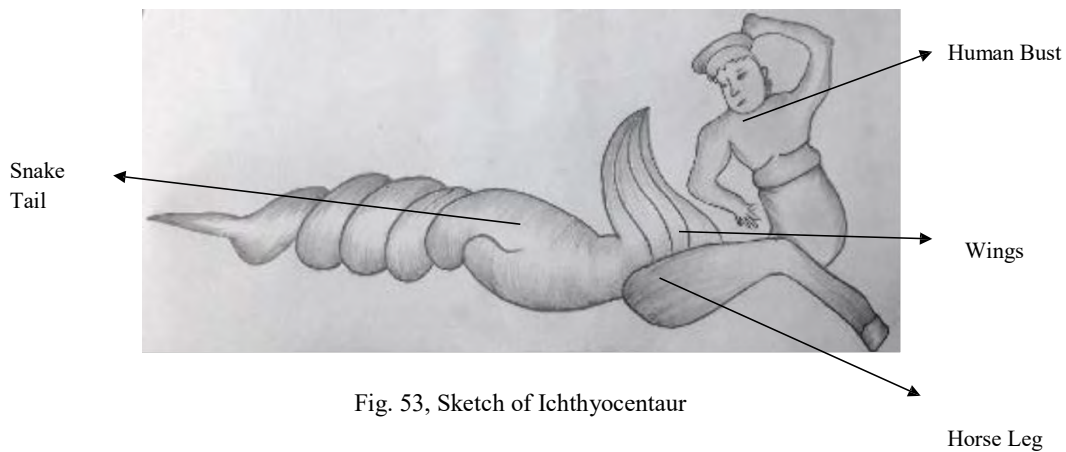


Fig. 53, Sketch of Ichthyocentaur

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

**Faunal Motif**



Fig. 54, An Elephant

**(a)**

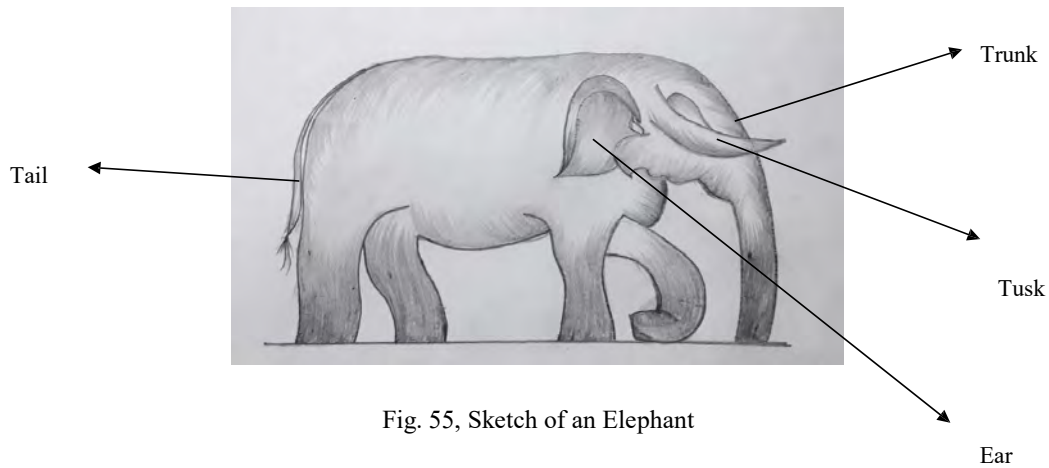


Fig. 55, Sketch of an Elephant  
(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

**Faunal Motif**



Fig. 56, A Lion

**(a)**

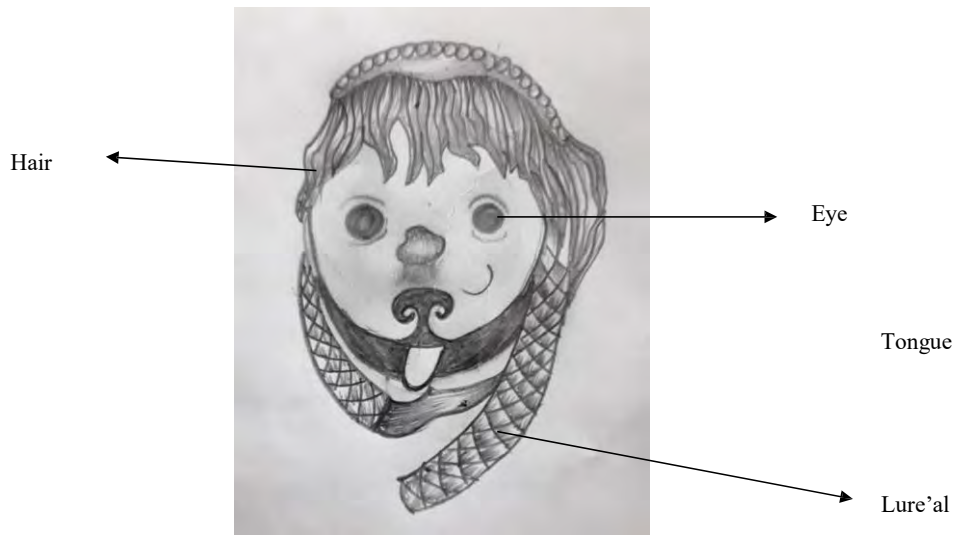


Fig. 57, Sketch of a Lion

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)



## **Miscellaneous Motifs**

Miscellaneous Motifs



Fig. 58, Buddha in *Dhyana mudra*

(a)

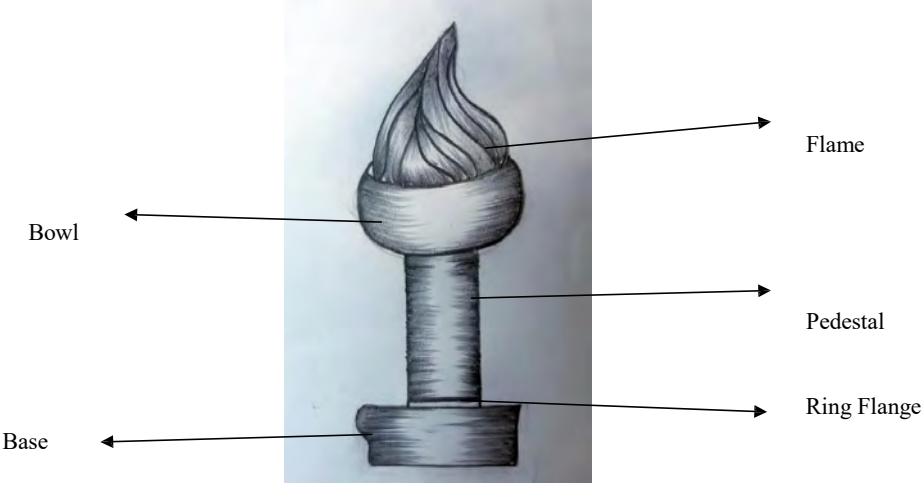


Fig. 59, Sketch of Open Portable Fire Stand

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

**Miscellaneous Motifs**



Fig. 60, Relief depicting Garland Bearers

**(a)**



Plain Ribbon

Fig. 61, Sketch of Garland

(Photo and Sketch by Researcher)

Bunches of Grapes

(Labeling Courtesy Faccenna & Filigenzi 2007)

## Miscellaneous Motifs



Fig. 62, Relief depicting Buddhist Monks

(a)

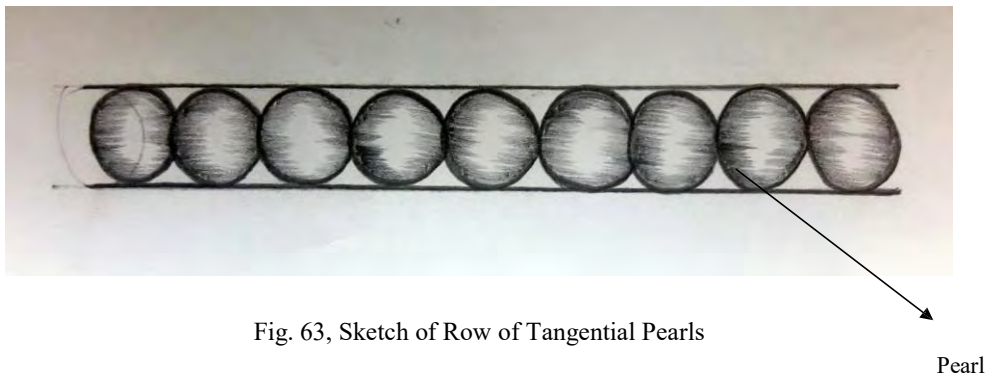


Fig. 63, Sketch of Row of Tangential Pearls

(Photo and Sketch by Researcher) (Labeling  
Courtesy Faccenna & Filigenzi 2007)

## Chapter # 4

### Comparative Study of Gandharan Sculptures in Hund Museum

Gandharan sculptures depict religiosity and aestheticism. Initially religious symbols have been incorporated in Gandhara art but latter on it became more decorative and artistic. It covers all aspects of socio-religious life. For example, it portrayed the costumes from princes to poor people, furniture, carts and carriages, cult objects, musical instruments, scenes like marriage processions, offerings and ceremonies etc. Gandhara art reached its zenith at the time of Kushans in 2<sup>nd</sup>, 3<sup>rd</sup> Century CE. This art is a beautiful blend of foreign cultural influences including Greeks, Roman, Persians, Saka-Parthians and Kushans which enhances its beauty. This diversified cultural sway is observed in the form of different motifs like Corinthian, Doric, Ionic and Persepolitan pilasters, floral, faunal, ornamental as well as foreign deities such as Atlants, Aphrodite, Amorini, Eros and Apollo etc. (Arif 2014:76-81).

Gandhara art has Hellenistic impact (Foucher 1914:46). It proceeded unidirectional and transformed by different governing bodies (Gali 2011:283).

In the case of Hund Museum, a large number of Gandharan artifacts have been placed there. The gallery of Gandharan sculptures include the jatakas, different episodes from the life of Buddha, individual sculptures of Buddha as well as individual floral, faunal and anthropomorphic sculptures.

Here, researcher will compare the decorative motifs on Gandharan sculpture in Hund Museum with the sculptures of other museums and sites.

**Persepolitan Pillars/Pilaster**



Fig. 64



Fig. 65



Fig. 66



Fig. 67



Fig. 68



Fig. 69



Fig. 70

## **Persepolitan Pillars/Pilasters**

Persepolitan pillars/pilasters got its origin from Persia. It has three basic architectural parts; Base, fluted shaft and double-bull capital.

**Fig. 64**, A Persepolitan pilaster with zoomorphic capital adorned with a lion flanked by two back to back bulls, plain shaft and pot base. Provenance: Unknown, schist. Hund Museum, Swabi, KPK (Photograph by researcher).

**Fig. 65**, A Persepolitan pilaster with zoomorphic capital adorned with a lion flanked by two back to back bulls. Provenance: Muhammad-Nari (Charsadda). Chandigarh Museum (Punjab), India (Tissot 1985:178).

**Fig. 66**, A Persepolitan pilaster with zoomorphic capital adorned with a lion flanked by two back to back bulls. Provenance: Palatu-dheri (Charsadda). Peshawar Museum (Tissot 1985:178).

**Fig. 67**, A Persepolitan pilaster with zoomorphic capital adorned with a lion flanked by two back to back bulls. Provenance: unknown. Lahore Museum (Tissot 1985:178).

**Fig. 68**, A Persepolitan pilaster with zoomorphic capital adorned with a lion flanked by two back to back bulls. Provenance: Zar Dheri (Yoshihide 2011.Classification.7, Pl.256, Sl.30/100).

**Fig. 69**, A Persepolitan pilaster with zoomorphic capital adorned with a lion flanked by two back to back bulls. Provenance..... Swat Museum (Photograph by researcher).

**Fig. 70**, A Persepolitan pilaster with zoomorphic capital adorned with a lion flanked by two back to back bulls. Provenance: Apadana, Iran (Schmitt & Stronach1986:145-148).

## Corinthian Capitals



Fig. 71



Fig. 72

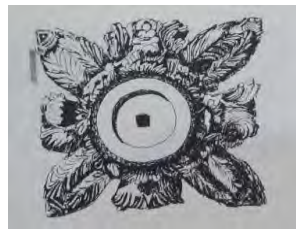


Fig. 73



Fig. 74



Fig. 75



Fig. 76



Fig. 77



## Corinthian Capital

A Corinthian capital which has its origin in Greece. It has an elaborated network of acanthus leaves and volutes and sometimes further adorned with a human figure in the center such type of Corinthian capital is called Indo-Corinthian capital.

**Fig. 71**, Corinthian capital with acanthus leaves, volutes and a Bodhisattva seated in the center. Provenance: Barikot (Swat Valley), schist. Hund Museum (Photograph by researcher).

**Fig. 72**, Corinthian capital with acanthus leaves. Provenance: Jamal Garhi (Mardan). Calcutta Museum (Tissot 1985:182,Pl.XV).

**Fig. 73**, Corinthian capital with acanthus leaves. Provenance: Loriyan Tengai (Malakand Agency). Calcutta Museum (Tissot 1985:182, Pl.XV).

**Fig. 74**, Corinthian capital with acanthus leaves. Provenance: La'Thymelee. Museum of Epidaure, Greece(Tissot 1985:182.Pl.XV).

**Fig. 75**, Corinthian capital with acanthus leaves. Provenance: Jamal Garhi (Mardan). Lahore Museum (Tissot 1985:182.Pl.XV).

**Fig. 76**, Corinthian capital with acanthus leaves. Provenance: Shnaisha (Rehman 1993:82).

**Fig. 77**, Corinthian capital with acanthus leaves. Provenance: Leobanr, Jambil Valley (Swat). (Photographed by researcher).

**Corinthian Pillars/Pilasters**



Fig. 78



Fig. 79



Fig. 80



Fig. 81



Fig. 82



Fig. 83



Fig. 84



Fig. 85

## Corinthian Pillars/Pilasters



Fig. 86



Fig. 87



Fig. 88



Fig. 89

## **Corinthian Pillars/Pilasters**

A Corinthian pillar has its origin in Greece. It has three basic parts; capital, shaft and base. Usually its capital is ornamented with tufts of acanthus leaves and volutes, sometimes human figure rests on its shaft and base is stepped or rounded.

**Fig. 78**, Corinthian pilaster with acanthus capital, plain shaft, stepped base and encased in a rectangular relief. Provenance: Unknown, schist. Hund Museum. (Photograph by researcher).

**Fig. 79**, Corinthian pilaster with capital decorated with acanthus leaves. Provenance: Zar Dheri (Mansehra Valley), schist (Yoshihide 2011.Classification.7, Fig.239.S44, Group B.30/100).

**Fig. 80**, Corinthian pilaster with capital decorated with acanthus leaves. Provenance: Shnaisha (Swat Valley), schist (Rehman 1993:110).

**Fig. 81**, Corinthian pilaster with capital decorated with acanthus leaves. Provenance: Jinan Wali Dheri (Taxila Valley), stucco (Khan Ashraf and Hasan 2010: 66).

**Fig. 82**, Corinthian pilaster with capital decorated with acanthus leaves. Provenance: Nathu (Malakand Agency). Calcutta Museum (Tissot 1985: 180).

**Fig. 83**, Corinthian pilaster with capital decorated with acanthus leaves. Provenance: unknown, schist. Guimet Museum, Paris (Tissot 1985: 178).

**Fig. 84**, Corinthian pilaster with capital decorated with acanthus leaves and shaft is decorated with small nude Eros. Provenance: Karamar (Buner), schist. Lahore Museum (Tissot 1985: 180, Pl. XIV, Fig.4).

**Fig. 85**, Corinthian pilaster with molded base and capital. Provenance: Mohra Moradu (Taxila Valley), at the plinth of the votive stupa, stucco (Photograph taken by researcher).

**Fig. 86**, Corinthian pillar with capital decorated with acanthus leaves and shaft with long flute along with stepped base. Provenance: Butkara I, green schist (Faccenna 2007:74, Pl.39).

**Fig. 87**, Corinthian pilaster showing in the departure scene of Siddharta. Provenance: Nimogram, (Swat Valley) (Sardar Badshah, 2017:121, Fig.7)

**Fig. 88**, Corinthian pillars with capital decorated with acanthus leaves and shaft with worshipers in *Anjali mudra* (Namasty). Provenance: Andandheri (Dir Valley). Chakdara Museum (Swat) (Dani 1968-69:33-64,Pl.2-26).

**Fig. 89**, Corinthian pilasters with molded base and capital at the votive stupa. Provenance: Butkara I, green schist (Faccenna 1962:212,Pl.39).

**Acanthus Leaves**



Fig. 90



Fig. 91



Fig. 92



Fig. 93

## **Acanthus Leaves**

Acanthus leaves are a part of Greek mythology. These leaves have broad lamina with elaborate network of veins.

**Fig.90**, This relief panel depicts two scenes with an arched panel showing fasting Buddha, two merchant brothers with their Bullocks as well as offering of a bowl to Buddha. A linear row of acanthus leaves is separating these two panels. Acanthus leaves have been carved with prominent mid ribs. Provenance: Unknown, schist. Lahore Museum (Photograph by researcher).

**Fig. 91**, A relief panel showing birth scene of Siddhartha and the seven steps, is topped by a row of acanthus leaves. Provenance: Sehri Bahlol (Mardan), schist. Lahore Museum (Hargreaves 1914:8-9, Fig. V).

**Fig. 92**, A man in Iranian costume is standing on shaft of Indo-Corinthian pilaster. The capital of the pillar has an elaborated acanthus leaves. Peshawar Museum (Ingolt 1957:163).

**Fig. 93**, A Corinthian capital showing acanthus leaf decoration on the front. It is divided into two parts by a deep slot. Provenance Shnaisha (Swat Valley) (Rehman 1993: 86, Pl.XXXII b).

## Garland Bearers



Fig. 94



Fig. 95



Fig. 96



Fig. 97

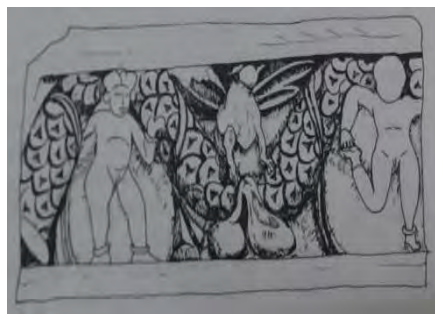


Fig. 98



## Garland Bearers

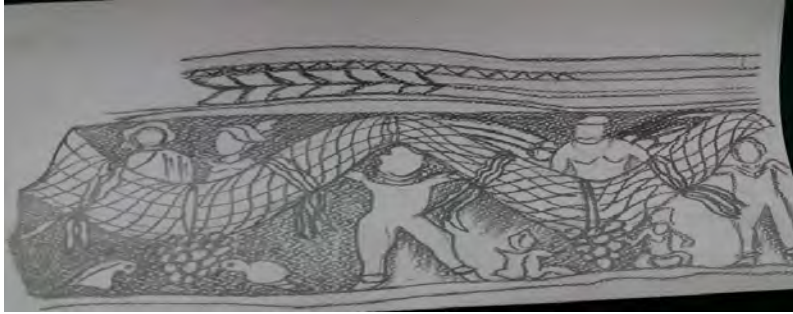


Fig. 99

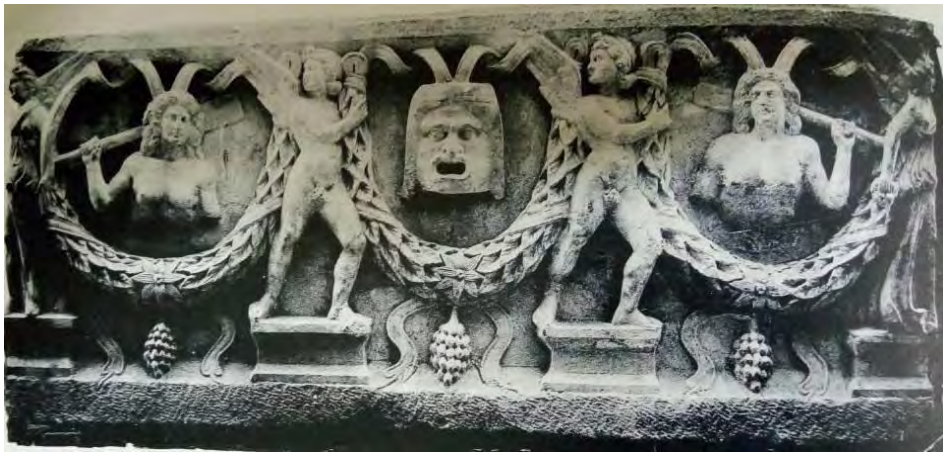


Fig. 100

## Garland Bearers



Fig. 101



Fig. 102

## **Garland Bearers**

A wavy garland with leaves, bunches of grapes or other fruits, decorated with ribbons and supported by Amorini or human figures. It is also found in Greek mythology.

**Fig. 94,** A frieze depicting musicians carrying a garland with hanging grapes and different birds are also seen in the loops of the garland. Provenance: Unknown, schist. Hund Museum. (Photograph by researcher).

**Note:** Similar garland bearers are already been noticed from the Great stupa of Amravati dated 2<sup>nd</sup> Century AD (Knox 1992:103-5, Pl.43-45), (Marshall 1960:709, Pl.216).

**Fig. 95,** A frieze depicting Amorini carrying garland and with scroll of vine leaves above. Provenance: Chatpat (Dir Valley). Chakdara Museum (Dani 1968:65-101, Pl.50,C.no.98).

**Fig. 96,** A cupid is supporting garland on his right shoulder. Right half of the garland has vine leaves and its opposite side has a human figure. Provenance: Butkara I, green schist. Swat Museum (Khan Ashraf 1993:36).

**Fig. 97,** A frieze decorated with garland and Erotes. Provenance: Lower monastery at Nathu (Malakand Agency), schist. Calcutta Museum (Marshall 1960:55, Pl.62, Fig.91).

**Note:** According to Marshall this garland bearer belongs to the last quarter of 1<sup>st</sup> Century CE of Sanghao Nathu School (Malakand Agency)

**Fig. 98,** A frieze depicting young Amorini (yakshas) carrying garland and with a winged bird in a center and two “mangoes”. Provenance: Unknown, schist. British Museum (Tissot 1985:184, Pl.XVI).

**Fig. 99,** A frieze depicting young Amorini (yakshas) carrying garland and with a couple engaged in conversation and winged divinity. Below the garland there are children and birds. Provenance: Kunala stupa (Taxila Valley), schist. Karachi Museum (Tissot 1985:184, Pl.XVI, Fig.6), (Ingolt 1937, no.380).

**Fig. 100,** A sarcophagus carried by winged Eroses and with marine gods. Garland is decorated with grapes and ribbons. Dated 2<sup>nd</sup> Century AD. Provenance: Telbarak, Palestine, stucco (Ingolt 1957:27, Pl.VI.1).

**Fig. 101,** A stupa drum having two compartments, the lower one is ornamented with garland bearers. Provenance: Dharmarajika (Taxila Valley), schist. Taxila Museum (Unpublished).

**Fig. 102,** Kanishka reliquary in bronze depicting naked Eroses carrier. Lower part of the casket is decorated probably with standing figure of Kanishka wearing trouser and long tunic and is holding flowers; Buddha's figures are also present. Provenance: Shah-ji-ki-Dheri, Peshawar, bronze. Peshawar Museum (Ingolt 1957:180, Pl.494-95).

**Lure'al (Greek Headdress)**



Fig. 103



Fig. 104



Fig. 105

**Lure'al (Greek Headdress)**

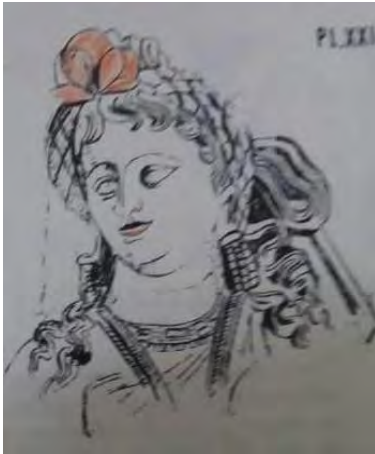


Fig. 106



Fig. 107



Fig. 108

## Lure'al (Greek Headdress)

Lure'al is a Greek headdress with crisscross design and sometimes a flower in the middle.

**Fig. 103,** A relief panel showing Lure'al design as a decorative motif at the top to enclose the narrative scene. Provenance: Unknown, schist. Hund Museum (Photograph by researcher).

**Fig. 104,** Queen Maya is depicted in this picture. Her head is ornamented with Lure'al. Provenance: unknown, schist. Freer gallery of arts, Washington DC (Tissot 1985:192, Pl. XXI, Fig.2).

**Fig. 105,** A young female servant with an elaborated Lure'al and with a prominent lotus on its top. Provenance: Kalawan monastery (Taxila Valley), Phyllite. National Museum New Delhi, India (Tissot 1985:192, Pl. XXI, Fig.5).

**Fig. 106,** A Hariti with an elaborated Lure'al and with a prominent lotus on its top. Provenance: Saptarshitila, schist. Mathura Museum, India (Tissot 1985:192, Pl. XXI, Fig.3).

**Fig. 107,** A head of Bodhisattva, head is covered by a kind of cap with a fantail top knot and two crossed, floral Lure'al (wretched) below. Provenance: Sahri-Bahlol (Mardan), schist. Peshawar Museum (Ingolt 1957:190-91, Fig 548)

**Fig. 108,** A female goddess wearing floral Lure'al around the back and sides. It is of Greco-Parthian period. Provenance: Akra (Banu), terracotta. Peshawar Museum (Ingolt 1957:184, Fig 512).

**Note:** Similar female terracotta head with Lure'al headdress has also been reported from various sites in Gandhara (Bir-kot-Ghwandai, Swat and Ushkur site in Kashmir).

**Chequered Grid Design**



Fig. 109



Fig. 110



Fig. 111



Fig. 112



## **Chequered Grid Design**

It is chequered grid with alternating relief square design which is used for adorning architectural panels.

**Fig. 109**, A relief panel depicting Buddha and Bodhisattva in Meditation and Preaching Poses. The lower section of the relief panel is ornamented with chequered grid design. Provenance: Sheri Bahlol (Mardan), schist. Hund Museum (Photograph by researcher).

**Fig. 110**, Interpretation of horoscope (right). Siddhartha in school. The upper half has human figures standing in arches. And lower half has scenes of horoscope and school of Buddha. Provenance: Sikri, (India). Lahore Museum (Vogel ASI 1903-04, Fig.247, Fig.1).

**Fig. 111**, Palace life is depicted. Siddhartha is seated on a couch and is entertained by female attendants with music and dance. On right side of the upper half has chequered grid with relief square design. This design is also found in lower half. Provenance: Unknown. Karachi Museum (Burgess 1900:10, Pl.127).

**Fig. 112**, Buddha and naga-raj Kalika are engaged in conversations with each other. On left side of the scene there is chequered grid with relief square design. Provenance: Sikri (India). Lahore Museum (Marshall 1960:58, Pl.51, Fig.75).

## Ichthyocentaur



Fig. 113

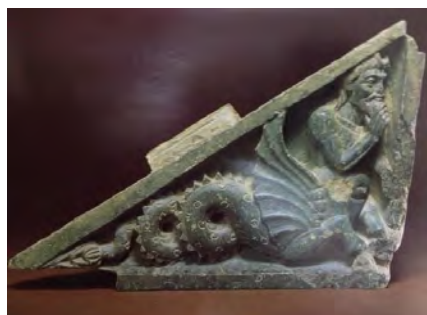


Fig. 114



Fig. 115



Fig. 116

## **Ichthyocentaur**

Ichthyocentaur is a mythical creature in Greek mythology which has human like bust, snake like tail, horse like legs and wings on both sides of the body.

**Fig. 113**, String panel of a stair depicting Ichthyocentaur Provenance: Hund Museum, schist. Hund Museum (Photograph by researcher).

**Fig. 114**, String panel of a stair depicting Ichthyocentaur. British Museum (Marshall 1960:60, Pl.56, Fig.82).

**Fig. 115**, String panel of a stair depicting Ichthyocentaur. Peshawar Museum (Ingolt 1957: 155, Fig 388, No.14)

**Fig. 116**, String panel of a stair depicting Ichthyocentaur. Provenance Shnaisha (Swat), green schist (Rehman 1993:113, Pl. LIX).

## Elephant



Fig. 117



Fig. 118

## **Elephant**

Elephant is a gigantic animal which is an indigenous to India.

**Fig. 117**, An elephant is facing to right. Only a tusk, an eye, an ear and a small tail is visible.

Provenance: Unknown, schist. Hund Museum (Photograph by researcher).

**Fig. 118**, A broken elephant with floral band around the head and holding two flowers in its snout. Provenance: schist. Peshawar Museum (Photograph by researcher).

**Lion**

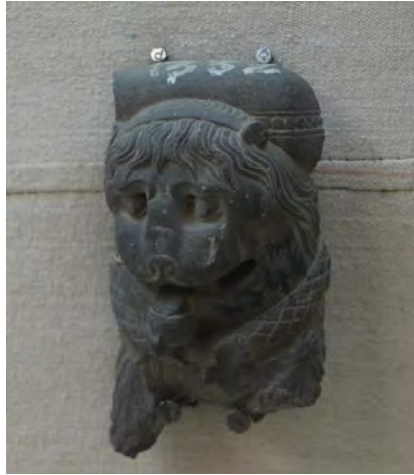


Fig. 119



Fig. 120

## Lion

An animal usually depicted in Gandhara art as an element of Persian mythology.

**Fig. 119**, A lion head with lure'al against the neck and wavy hair are falling upon his forehead. Provenance: Sahri Bahlol, schist. Hund Museum (Photograph by researcher).

**Fig. 120**, A lion head with protruding eyes and projecting tongue. Provenance: Dharmarajika (Taxila Valley), schist. Taxila Museum (Khan Ashraf et al 2005: 337).

**Bejeweled Bodhisattva**

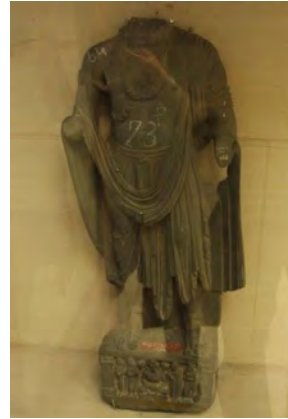


Fig. 121



Fig. 122



Fig. 123



Fig. 124



## **Bejeweled Bodhisattva**

Usually Bodhisattvas have been depicted in Gandhara art with heavy jewelry which has indigenous as well as foreign designs.

**Fig. 121**, Bodhisattva Maitreya clothed in Kushana drapery and wearing jewelry. Provenance: Takht-I-Bahi (Mardan), schist. Hund Museum (Photograph by researcher).

**Fig. 122**, Bodhisattva clothed in Kushana drapery and wearing jewelry. Provenance: Mohra Moradu (Taxila Valley). Karachi Museum (Ingolt 1957:136, Fig.292, No.444).

**Fig. 123**, Bodhisattva Siddhartha clothed in Kushana drapery and wearing jewelry. Provenance: Takht-i-Bahi (Mardan). Peshawar Museum (Ingolt 1957:131, Fig.280, No.957).

**Fig. 124**, Bodhisattva Maitreya clothed in Kushana drapery and wearing jewelry. Provenance: Takht-i-Bahi (Mardan). Lahore Museum (Ingolt 1957:135.Fig.289.No.288).

## **Catalogue**

**(Collection of Hund Museum, Swabi, KPK)**

### **1. Persepolitan Column (Pl. 2, Fig. 125)**

**Material:** Schist

**Provenance:** Unknown

**Accession no:** PM 1201

**Size:** L: 2.54 cm, W: 10.17 cm

**Condition:** Slightly damaged

**Description:** A framed Persepolitan pilaster with stepped plinth. A pot base with plate rim is supporting plain tapering shaft, a bell, a disc and a cup. The capital is ornamented with back to back humped-bulls and a lion head in between them. It is slightly broken from upper side as well as from top right side.

### **2. Persepolitan Pilaster with a Female (Pl. 2, Fig. 126)**

**Material:** Schist

**Provenance:** Unknown

**Accession no:** PM 1350

**Size:** L: 21.60 cm, W: 12.71 cm

**Condition:** Broken and with soil incrustations

**Description:** This relief basically comprises of two parts. But left of the part is split. Only two human figures one above another can be seen. The top of this part is adorned with a tuft of acanthus leaves. On right side, a Persepolitan pilaster is present. It has stepped plinth with pot base decorated by lotus petals. A standing female replaced its trunk. This female is clothed in a heavy drapery holding a lotus in her right hand and the left hand is resting on her waist. Anklets, bangles, earrings and a headdress are adding to her beauty. A bird is sitting on her left arm. It is

followed by a bell ornamented with inverted acanthus leaves, a disc of lotus petals and a cup with two back to back humped bulls and a lion head in between them. It is artistically confined in saw-tooth enrichment. At extreme top of this panel, brackets of cyma reversa profile are present.

### **3.Persepolitan Column (Pl. 2, Fig. 127)**

**Material:** Schist

**Provenance:** Sahri Bahlol, Mardan

**Accession no:** PM 1118

**Size:** L: 43.21 cm, W: 16.52 cm

**Condition:** Slightly damaged with soil incrustations

**Description:** A Persepolitan pilaster has a plinth with torus is followed by plain shaft, a bell with inverted acanthus leaves and a cup decorated with lotus petals. At extreme top of the pilaster there is a lion face flanked by two back to back seated humped bulls. A modillion is covering them from upper side. Whole of the relief panel is enclosed by a row of dentils and bars which in turn are forming voluted raised rounded arches with hanging bunch of pearls. These are superposed by a series of ogivale petals and two open but inverted lotuses. Left segment of the panel accommodates a bejeweled Bodhisattva clothed in heavy drapery. Both of the arms are bended but hands have been broken. His hair is tight by a single fillet and a necklace is hanging from his neck.

### **4.Corinthian Capital (Pl. 2, Fig. 128)**

**Material:** Schist

**Provenance:** Barikot, Swat

**Accession no:** PM 1101

**Size:** L: 11.44 cm, W: 57.19 cm

**Condition:** Intact

**Description:** Whole surface of the capital is covered with acanthus leaves. The two lower corners of the abacus are forming four volutes with linear bands in between. Abacus of the capital is further designed by a linear fillet. In the center of the capital a Bodhisattva in Kushana drapery is seated in the bunch of acanthus leaves. His right hand is upright in the air while left hand is rested on left leg and holding lotus flower. He is wearing a decorated headgear, earrings and a necklace around his neck. Facial features are not prominent.

### **5. Corinthian Column (Pl. 3, Fig. 129)**

**Material:** Schist

**Provenance:** Unknown

**Accession no:** PM 2345

**Size:** L: 30.5 cm, W: 7.62 cm

**Condition:** Intact

**Description:** A framed Corinthian pilaster with rectangular plinth. Its torus is followed by two fillets. Its shaft is supporting a Corinthian capital. The capital is beautifully decked with two series of acanthus leaves. The tuft of the acanthus leaves is flanked by two volutes at the top. It is further trailed by a small six petalled rosette in the center with two linear bands on both of the sides.

### **6. Architectural Element (Pl. 3, Fig. 130)**

**Material:** Schist

**Provenance:** Shari-Bahlol, Mardan

**Accession. No:** PM 1236

**Size:** L: 24.15 cm, W: 52.10 cm

**Condition:** Intact

**Description:** This is an architectural fragment ornamented with three different designs. At the top two stepped pyramids are present with a row of bordered ogival leaves underneath. The lower section is beautifully decorated with a lattice of horizontal and vertical fillets.

### **6. Pedestal with Lotus Flower (Pl. 3, Fig. 131)**

**Material:** Schist

**Provenance:** Unknown

**Accession no:** PM 2329

**Size:** L: 12.71 cm, W: 12.71 cm

**Condition:** Broken

**Description:** A small pedestal supported by a lotus flower. A tiny stalk of a lotus flower is anchoring eight lotus petals. A mid vein is clearly marked in the center of the middle petal of first series. An elongated petal on right side has been dropped from rest of the bunch. The lotus flower is confined in between two fillets.

### **7. Bath scene of Siddhartha (Pl. 4, Fig. 132)**

**Material:** Schist

**Provenance:** Malakand Agency

**Accession no:** PM 1926

**Size:** L: 19.06 cm, W: 30.5 cm

**Condition:** Slightly damaged

**Description:** A naked Bodhisattva is standing on a miniature stool consists of three legs. The facial features of Siddhartha are not clear. He is attended by eleven figures but one on top right corner is damaged. Two streams of water are pouring upon his head. Two flanking women are

holding his hands. Each of the women are dressed in *paridhana* along with long sleeved *uttariya*. They are also wearing elaborated headdress and earrings. The rest of the figures are clothed in

long tunics. This relief is damaged from right side but beautifully enclosed in by Corinthian pilaster from left side and saw-tooth pattern from the top. A haloed Buddha in Dhyana mudra on lotus flower has been depicted on the shaft of this Corinthian pilaster. The capital of the Corinthian pilaster is composed of acanthus leaves and it has stepped base. The lower part of this relief is plain.

### **8.Siddhartha at School (Pl. 4, Fig. 133)**

**Material:** Schist

**Provenance:** Unknown

**Accession. No:** PM 1953

**Size:** L: 34.31 cm, W: 17.79 cm

**Condition:** Slightly broken with soil incrustations

**Description:** Bodhisattva is seated on a pedestal in cross-legged manner. He is wearing frontal crossed-bands turban with occipital strap, ear pendants and necklaces. A huge tree branches spreading upwards and downwards with lanceolate leaves has been found on right side of him. The relief is broken from right side.

### **9.Departure of Bodhisattva for Renunciation (Pl. 4, Fig. 134)**

**Material:** Schist

**Provenance:** Unknown

**Accession no:** PM 1959

**Size:** L: 24.15 cm, W: 48.29 cm

**Condition:** Slightly damaged

**Description:** Bodhisattva is seated is riding a horse by holding reins with his left hand while the right hand has been fully stretched in the air. He is wearing a headgear, earrings as well as

bangles in his hand. Halo has also been depicted behind his head. Siddhartha is clothed in a long tunic. His facial features are recognizable. The hoofs of the horse are supported by two figures



whose facial details are not clearly marked. A man in tilted posture is standing in front of the horse. He is wearing a long tunic and holding bow in his upright left hand and an arrow in right hand which is pointing downward. Three persons can be seen behind him with bulging eyes and protruding nose. But the one on extreme left side is defaced. On left side of this relief there is also a standing female figure in long tunic, wearing an elaborated headdress and an anklet in his right leg while left is missing. The locks of hair are dropping on her shoulders. It is framed in a small section. Two figures with distended eyes and curly hair are present on her top. This relief is adorned with Corinthian columns on both of its sides. Beside these, small rosette and beaded string design is also adding to the beauty of this relief.

### **10. Bodhisattva Maitreya (Pl. 5, Fig. 135)**

**Material:** Schist

**Provenance:** Takht-I-Bahi, Mardan

**Accession. No:** PM 678

**Size:** L: 17.79 cm, W: 16.52 cm

**Condition:** Broken

**Description:** A head of Bodhisattva Maitreya with oval face, partially closed eyes, pointed nose, wavy mustaches and closed lips. The hair locks are dropping on his shoulders. Wavy hair is tight into a bun. A linear beaded fillet with prominent central pearl has been fitted around his head. The oblong ears are wearing ring shaped earrings. The lower body of the Bodhisattva is missing. But a small portion of his necklace is noticeable around left and right edges of his neck.

### **11. Head of Bodhisattva (Pl. 5, Fig. 136)**

**Material:** Schist

**Provenance:** Ghaz Dheri, Charsadda

**Accession. No:** PM 2282

**Size:** L: 15.25 cm, W: 12.71 cm

**Condition:** Split

**Description:** Bodhisattva has an ovoid face with elongated eyes, pointed nose and closed lips. Only right ear is visible putting on a pendant the other one is broken. Buddha is wearing an

elaborated skull-cap turban with decorated zones and fantail. Two five petalled rosettes have been carved on both frontal sides of the turban.

### **12. Bodhisattva in Meditation Pose (Pl. 6, Fig. 137)**

**Material:** Schist

**Provenance:** Unknown

**Accession no:** PM 434

**Size:** L: 26.69 cm, W: 26.69 cm

**Condition:** Intact

**Description:** Bodhisattva is seated in meditation pose on an inverted lotus flower with halo behind his head. He is wearing necklace, armlet, elongated earrings and bangles in both of the arms. His forehead is partially covered by three curly locks. He has small nose and bulging eyes on plump face. He is attended by two figures on both of his sides in *anjali mudra*. The female figure on left side is wearing heavy drapery, necklace and his thick curly hair is falling on his shoulders. She has a pointed nose with thin lip. The one on right side is also in the same posture but wearing a short tunic with trouser. She has short curly hair. A necklace is present around her neck. Both sides of the panel are decked with vertical leafy branches in filleted frames. Two enlarge and thick leaves are peeping downward from upper side. From the top panel is enclosed by saw-tooth design and a rosette in the middle with a series of leaves on both sides.

### **13. Bodhisattva with Humans and Animals (Pl. 6, Fig. 138)**

**Material:** Schist

**Provenance:** Jamal Garhi, Mardan

**Accession no:** PM 363

**Size:** L: 25.42 cm, W: 21.60 cm

**Condition:** Split

**Description:** This stone relief has two parts. The lower section is irregularly broken. It encapsulates a Bodhisattva riding on horse. An image of the horse is absent, but his left hand is holding reins of it. He is putting on an elaborate headdress, pendants and necklaces. Both right and left hands are missing. He is shadowed by a circular umbrella. Two nude humans with wings are flying on both sides of the Bodhisattva. Two humans with muscular bodies are also accompanying him. In upper section seven figures with human bodies but animal faced images have been found including donkey, dog, lion, monkey and parrot. Two on extreme left and right sides are defaced.

#### **14. Bejewled Bodhisattva (Pl. 7, Fig. 139)**

**Material:** Schist

**Provenance:** Takht-I-Bahi, Mardan

**Accession. No:** PM 965

**Size:** L: 36.85 cm, W: 36.85 cm

**Condition:** Slightly broken

**Description:** Bodhisattva is wearing Kushan drapery. His bust is partially naked while putting on *paridhana*. Both of his hands and head is missing. He is wearing a necklace around his neck with long beaded bands with figures endings and central stone. One cord is running across right arm and shoulder. An armband has been tight along his right arm. Thong sandals can be seen in his feet consisting of central strap, right and left side straps and linking disks. The pedestal is adorned with a figure of Bodhisattva in meditation pose, attended by four devotees in *anjali mudra*. The whole scene is confined by two Corinthian pilasters.

#### **15. Buddha in Delivering his First Sermon (Pl. 7, Fig. 140)**

**Material:** Schist

**Provenance:** Takht-I-Bahi, Mardan

**Accession no:** PM 1925

**Size:** L: 20.33 cm, W: 30.5 cm

**Condition:** Slightly damaged

**Description:** Buddha is seated on a couch embellished with geometric design and a wheel in the center. His right hand is in the air while left hand is resting on his left leg. He is wearing a monastic robe. He is attended by four figures on right side and three figures on left side. The heads of the two figures on left side are completely missing while the ones on right side are slightly defaced. The four seated monks are also residing on couches designed with wavy patterns. Long branches of a leafy tree are shadowing a haloed Buddha. Two standing figures on right side are putting on earrings and headdresses.

### **16. Buddha in Reassurance Pose (Pl. 8, Fig. 141)**

**Material:** Schist

**Provenance:** Unknown

**Accession no:** PM 1945

**Size:** L: 15.25 cm, W: 22.87 cm

**Condition:** Intact

**Description:** Buddha is seated on a pedestal in reassurance pose. He is wearing monastic robe. Halo is present behind his head. His right hand is stretched upright while left is resting in his lap. He is flanked by two dine figures who are also clothed in *uttariya* and *paridhana* with halos around their heads. Two mythical, small, nude and chubby figures are flying in air on both side of Buddha. A Corinthian pilaster is framed on right side of this relief. At top of the relief is closed by lure'al.

### **17. Buddha in Reassurance Pose with Worshippers (Pl. 8, Fig. 142)**

**Material:** Schist

**Provenance:** Unknown

**Accession no:** PM 1585

**Size:** L: 40.67 cm, W: 33.04 cm

**Condition:** Broken

**Description:** Buddha wearing a monastic robe and seated on a plain couch. His right hand is an indication of reassurance to his devotees while left hand is holding his drapery. A complete detail of his facial features is missing but *usnisha* with broken halo can be seen. Right side of the panel is badly broken. On left side there are three figures with elaborated headdresses, earrings and bangles. Two are in *anjali mudra* while the posture of third figure is not clear. One standing person on extreme left has a halo behind his head. There are two mythical humans with curly hair and are present on top of right side of the panel with their right hands hovering in the air. Buddha is covered by the branches of a pipal tree. The lower side of the panel is decorated with wavy design.

### **18.Fragment from the Miracle of Saravasti (Pl. 9, Fig. 143)**

**Material:** Schist

**Provenance:** Takht-I-Bahi

**Accession no:** PM 28

**Size:** L: 34.31 cm, W: 43.21 cm

**Condition:** Broken

**Description:** This relief is showing a scene from Saravasti miracle. Relief is completely broken from upper and lower side. Buddha seems to be seated on a lotus flower which is composed of three whorls of petals. A tapering stalk of the lotus is hold by a naked muscular human figure with a headdress of leaves on his head. He is also holding a spear in his hand. On left side of the same stalk another defaced human figure is also present. Buddha is sitting in monastic robe. Only legs of him are visible, bust is absent. On a nearby small lotus pedestal only feet of a human figure can be seen. This lotus flower consists of two whorls of petals. One human figure holding a lotus flower in his right hand is seated nearby. He is putting on a headdress, elaborated earrings, armband, bangles and a beaded strand. He is looking backward towards Buddha. On extreme left corner another miniature inverted lotus flower pedestal is present with one whorl of petals. On its surface feet of a human are manifested.

**19. Buddha in Reassurance Pose, emerging from full bloomed Lotus (Pl. 9, Fig. 144)**

**Material:** Schist

**Provenance:** Unknown

**Accession no:** PM 1956

**Size:** L: 24.15 cm, W: 30.5 cm

**Condition:** Slightly defaced

**Description:** Buddha in reassurance pose is originating from a complete lotus flower. From interior of the flower stamens are oozing out. The outer whorl of the petals is concentric to the inner one. These petals are marked with a midrib in the center. An outer most whorl of tiny sepals is also clear in this image. Buddha is wearing monastic robe and holding it with his left hand. His *ushnisha* and halo can be seen. His oval face, projecting eyes, mustaches as well as lips have been evidently depicted. He is accompanied by four human figures in *anjali mudra*. Only the left figure has a headdress on his head. The other three are faintly damaged.

**20. Buddha and Bodhisattva in Meditation and Preaching Poses (Pl. 10, Fig. 145)**

**Material:** Schist

**Provenance:** Sahri Bahlol, Mardan

**Accession no:** PM 911

**Size:** L: 15.25 cm, W: 63.54 cm

**Condition:** Slightly defaced



**Description:** This relief panel is depicting five images of Buddha in *Dhyana mudra*, two of Bodhisattvas in *Dharmachakra mudra* and one worshipper in *anjali mudra*. This relief panel is split from extreme top of right side. All the images of Buddha and Bodhisattvas have been

separated from each other through Corinthian pilasters. From upper side this relief is enclosed by saw-tooth enrichment while the lower side is ornamented by chequered grid with alternating relief squares.

### **21. Buddha with Cupids (Pl. 10, Fig. 146)**

**Material:** Schist

**Provenance:** Ban Darra, Kharki

**Accession no:** PM 1019

**Size:** L: 12.71 cm, W: 50.83 cm

**Condition:** Slightly defaced

**Description:** There are three images Buddha in *Dhyana mudra* have been shown relief panel. Buddha is seated is wearing monastic robe with prominent *ushnisha* and halo behind his head. Each image of Buddha is flanked by two naked cupids in each section. The segments are beautifully divided by a plant, spreading upward with lanceolate leaves. But the same plant present on left and right side has been found with one branch bended. The upper side is embellished with bracketed cornice.

### **22. Preaching Buddha with Devotees (Pl. 11, Fig. 147)**

**Material:** Schist

**Provenance:** Takht-I-Bahi

**Accession. No:** PM 45

**Size:** L: 40.67 cm, W: 25.42 cm

**Condition:** Broken with soil incrustations

**Description:** This relief panel is showing one complete and one split voluted raised round arch with carinated extrados. An intact arch is showing Buddha in *Dharmachakra mudra* with two devotees on left and right side in *Anjali mudra*. The facial features of Buddha cannot be identified. But a halo against his head can be seen. This arch is flanked by two peacocks with

elongated tails. On extreme left corner of this arch there is a female in tilted posture putting on a headdress and jewelry. Below this arch there is a fragmented arch on which a pigeon is sitting.

On left side of the same arch is a hut supported by a Corinthian column. Inside the arch is a standing figure of Buddha in *abhaya mudra*. The top and bottom of this hut is decorated with inverted lotus flowers. The left lower side is adorned with chequered grid with alternating reliefs squares and four female figures.

### **23. Buddha in *Dhyana Mudra* (Pl. 11, Fig. 148)**

**Material:** Schist

**Provenance:** Ban Dara, Kharki

**Accession no:** PM 1059

**Size:** L: 35.58 cm, W: 20.33 cm

**Condition:** Slightly damaged

**Description:** This stone relief has three sections. The middle section is larger instead others. It depicts Buddha in *Dhyana mudra* with a halo against his head is seated on lotus pedestal. He is flanked by two Corinthian columns. Two devotees are also accompanying him. The roof of this section is ornamented with saw-tooth enrichment, floral leaves, row of dentils with inverted lotus and a ribbon around it. Both left and right sides of the upper section are designed with lattice of oblique relief fillets topped with two defaced human figures. The lower section houses two flying naked humans who are carrying bunches of flowers in their hands. These figures are superposed with chequered grid with alternating relief squares.

### **24. Buddha in Reassurance pose in Indra Sala cave (Pl. 11, Fig. 149)**

**Material:** Schist

**Provenance:** Unknown

**Accession. No:** PM 995

**Size:** L: 50.83 cm, W: 31.77 cm

**Condition:** Defaced

**Description:** Buddha with heavy monastic robe is seated in the cave of Indra Sala in assurance pose. His right hand is upright while the left one is holding his drapery. An *ushnisha*, wavy hair,

halo against the head, oblong ears and prominent eyes are clearly visible. This relief panel is badly disfigured from all of the side. At the bottom of the panel there is a small groove which depicts a lion face with left eye, nostril and hair.

### **25. Buddha performing Miracle of Tallness (Pl. 12, Fig. 150-151)**

**Material:** Schist

**Provenance:** Shari-Bahlol, Mardan

**Accession. No:** PM 2282

**Size:** L: 71.17 cm, W: 30.5 cm

**Condition:** Slightly defaced with soil incrustations

**Description:** Buddha in monastic robe is standing on a pedestal decorated with a bejeweled Bodhisattva flanked by two devotees in *anjali mudra*. The Bodhisattva is shadowed by two leafy branches of a tree. This scene is enclosed by two Corinthian pilasters on both sides. The other section of the same pedestal is encapsulating a closed flame palmette with tuft. The facial details of the Buddha are missing while a halo behind his head is visible. Two small human figures are standing on left side of the Buddha and are looking upward towards Buddha with wonder. Both are clothed in short tunics.

### **26. Buddha in Meditation Pose (Pl. 12, Fig. 152)**

**Material:** Schist

**Provenance:** Unknown

**Accession. No:** PM 906

**Size:** L: 11.44 cm, W: 40.67 cm

**Condition:** Broken

**Description:** This relief panel is showing two intact Buddha with halos. One in the middle is seated on a plain pedestal and the other one present on left side is on lotus pedestal. Both the Buddha have been depicted in Dhyana mudra. The Buddha image carved on extreme right side is not clear. But the whole relief panel has three devotees on the back two on right side are in *anjali*

mudra while the third one is holding closed lotus in his hand. A linear band of with three different motifs is running behind the relief including straight festoon with overlapping mid-

ribbed lanceolate leaves facing right, row of bordered ogival leaves and rosettes separated by vertical fillet. Chequered grid with alternating relief square design is also adding to the beauty of this panel.

### **27. Buddha seated in Meditation Pose (Pl. 13, Fig. 153)**

**Material:** Schist

**Provenance:** Unknown

**Accession. No:** PM 1559

**Size:** L: 50.83 cm, W: 43.20 cm

**Condition:** Broken

**Description:** Buddha in *Dhyana mudra* is seated on a couch embellished with a linear row of tangential pearls enclosed with four horizontal fillets on both sides as well as an open portable fire-stand. The fire stand comprised of a base, pedestal, ring flange and a bowl containing fire. Buddha is wearing monastic robe with head missing. Buddha is accompanied by two small human figures on both sides. The head of the one on left side is broken.

### **28. Offering of a bowl from gods of four quadrants to Buddha (Pl. 13, Fig. 154)**

**Material:** Schist

**Provenance:**

**Accession. No:** PM 1080

**Size:** L: cm, W: cm

**Condition:** Slightly broken

**Description:** This relief panel is consisting of three sections. The lower section is depicting Buddha holding bowl in his left hand and wearing monastic robe with right shoulder naked. He is attended by four gods who are offering bowls to him. They are putting on elaborated headdresses and ear pendants. Buddha is covered by leafy branches of a tree. The right side is broken while the left half is also hosing a human figure with bare bust and short tunic. The

middle section is consisted of a row of round arches and segmental trapezoid architraves supported



by Corinthian pilasters. The central Buddha is seated in *Dharmachakra mudra* while the other two are in *Dhyana mudra*. In the top section various human images are noticeable. The female present in the middle is carrying a garland in her hand. Whole of the relief panel is broken from left and top right side.

### **29. Buddha seated in meditation pose and taming an elephant (Pl. 14, Fig. 155)**

**Material:** Schist

**Provenance:** Unknown

**Accession. No:** PM 1283

**Size:** L: 12.71 cm, W: 40.67 cm

**Condition:** Slightly broken

**Description:** Two different scenes have been depicted in the same stone relief. On right side Buddha seated in *Dhyana mudra* in a cave and is attended by two human figures on right and left side. The one on his left side is standing in *Anjali mudra* and putting on a long tunic while the other one is wearing short tunic with raised left leg while left hand is holding a leafy branch. *Ushnisha* is present on the heads of both attendants. The busts of four humans have also been carved on the pedestal on which Buddha is seated. In the left half of the relief Buddha is standing in front of a furious elephant and he is joined by three attendants. Each of the scenes is separated by three Corinthian pilasters with floriated capitals, shafts and stepped bases. Saw-tooth design is adding to the beauty of this stone relief.

### **30. Arched Panel showing Fasting Buddha, two Merchant Brothers with their Bullocks and offering of a Bowl to Buddha (Pl. 14, Fig. 156)**

**Material:** Schist

**Provenance:** Unknown

**Accession. No:** PM 1425

**Size:** L: 69.90 cm, W: 40.67 cm

**Condition:** Broken

**Description:** This relief consists of two sections. The upper part is enclosed by voluted interrupted trefoil arch. In this part Buddha is seated in reassurance pose on a plain pedestal and is accompanied by two merchant brothers who are offering bowl to Buddha with their bullock. Two branches of a tree are shadowing him. At the top of this scene another Buddha in *Dhyana mudra* has been visible. And these scenes are separated by a grid with alternating relief triangles. In the lower section the Buddha is seated on a plain pedestal and holding a bowl in his left hand and is attended by three devotees with holding bowls in their hands. Buddha is also shadowed by two branches of a tree. This section is parted from the upper one through a row of dentils with same height and width as well as a row of vertical separated acanthus leaves.

### **31. Buddha Meeting with Kashyapa (Pl. 15, Fig. 157)**

**Material:** Schist

**Provenance:** Unknown

**Accession. No:** PM 114

**Size:** L: 12.71 cm, W: 24.15 cm

**Condition:** Slightly broken

**Description:** This relief is showing a meeting scene of Buddha with Kashyapa. Buddha in *Abhaya mudra* is standing in front of Kashyapa seated under a hut and on tiny stone pedestal. A halo is present against the head of Buddha, standing in tilted posture and clothed in a monastic robe. Buddha is also escorted by a worshipper wearing heavy drapery and has oblong ears. Beside this worshipper a tree with branches spreading upward and downward with lanceolate leaves is found. A complete Corinthian pilaster with leafy capital, shaft and a stepped base is present.

### **32. Buddha and Bodhisattva Maitreya in Dhyana mudra (Pl. 15, Fig. 158)**

**Material:** Schist

**Provenance:** Charsadda

**Accession. No:** PM 1086

**Size:** L: 44.48 cm, W: 61 cm

**Condition:** Broken

**Description:** This relief is comprised of two sections. The lower section is accommodating one Buddha in *Dharmachakra mudra* on extreme left side seated on lotus pedestal and beautifully encased in a hut supported with Corinthian pillars. In the middle, a prominent bejeweled Bodhisattva is seated in *Dhyana mudra* and seated on a pedestal decorated with saw-tooth design. He is encapsulated under a segmental trapezoid architrave. He is attended by two female attendants on each side while at the top on both left and right side four human figures can be seen wearing elaborated headdresses. On extreme right side a Bodhisattva in *Dhyana mudra* is present and is sitting under a hut and is accompanied by a standing female worshipper in *Anjali mudra*. A filleted row of tangential pearls is separating the upper part of relief with respect to lower one. In upper section again a Buddha is sitting in *Dhyana mudra*. On his right side a lotus pedestal is present with defaced figure.

### **33. Buddha Seated on a Lotus Throne (Pl. 16, Fig. 159)**

**Material:** Schist

**Provenance:** Takht-I-Bahi, Mardan

**Accession. No:** PM 954

**Size:** L: 36.85.48 cm, W: 36.85 cm

**Condition:** Broken

**Description:** Buddha is seated on a lotus pedestal which is supported by two small mythical figures. Two small lotus thrones are also present on both of his sides. Buddha is holding his drapery with his left hand while the right hand is broken. He is wearing a heavy drapery but with right shoulder naked. On both sides of Buddha, the bases of two Persepolitan pillars have been visible. The upper portion is separated from the lower one by means of a row of dentils with same height and width. Two Buddha images and one Bodhisattva have been shown in the segment who are attended by three worshippers on each side. This portion is enclosed by two Corinthian pilasters.

### **34. Mahaparinirvana (Pl. 16, Fig. 160)**

**Material:** Schist

**Provenance:** Unknown

**Size:** L: 24.15 cm, W: 48.29 cm

**Accession no:** PM 1957

**Condition:** Slightly damaged with soil incrustations

**Description:** A relief panel is presenting death scene of Buddha. He is laying on his right side and clothed in a monastic robe with a headdress against his head. The dead body of Buddha is resting on a couch. A part of the couch is broken from right side. Two human figures have been depicted below the couch. Six other humans around Buddha are also mourning for him. The one on his left side is holding something in his left hand. *Vajrapani* is holding thunderbolt in his right hand while a female besides him is holding lotus flower in her right hand with placing left hands on their heads. Two devotes on right and left sides have been found in *anjali mudra*. This stone relief is confined by two Corinthian pilasters. The Corinthian pilasters have stepped bases with two parallel series of acanthus leaves and abacus at the top. Towards inside the presence of small twigs with lanceolate leaves is enhancing the beauty of the relief.

### **35.Worship of Turban (Pl. 17, Fig. 161)**

**Material:** Schist

**Provenance:** Sahri-Bahlol, Mardan

**Accession. No:** PM 1916

**Size:** L: 12.71 cm, W: 49.56 cm

**Condition:** Slightly broken with soil incrustations

**Description:** This relief is showing a scene of worshipping a turban. It is embellished with a series of four voluted raised round arches of uniform thickness. Each arch is flanked by Persepolitan pilasters with zoomorphic capitals. Every arch is containing a worshipper except the middle one which is residing a turban. At top of this relief a row of ogival leaves is present.

**36.Monks Standing in different Poses (Pl. 17, Fig. 162)**  
**Material:** Schist **Provenance:** Unknown **Accession no:** PM 928  
**Size:** L: 6.35 cm, W: 30.5 cm

**Condition:** Broken

**Description:** This relief panel is showing a group of eleven monks who are facing left except two. Their bodies show undulating posture as they are walking. They are clothed in heavy drapery. Almost all of the monks are marked bald. This relief panel is ornamented with a fillet from bottom and a row of tangential pearls from the top. Both ends of the same relief panel has been broken.

**37.Relief showing human and zoomorphic figures (Pl. 18, Fig. 163)**

**Material:** Schist

**Provenance:** Unknown

**Accession. No:** PM 2393

**Size:** L: 33.04 cm, W: 27.96 cm

**Condition:** Slightly broken

**Description:** This fragment of stone is showing four human figures. Two in the middle are females clothed in long tunic and wearing headdresses and ear pendants. A Brahman ascetic is walking before these females. The other two figures are badly defaced. At top left corner, two muscular deer are in running and jumping postures. An extreme right corner is decked with bunch of flowers.

**38.Panel showing Male and Female figures (Pl. 18, Fig. 164)**

**Material:** Schist

**Provenance:** Shari-Bahlol

**Accession. No:** PM 982

**Size:** L: 20.33 cm, W: 55.92 cm

**Condition:** Slightly broken

**Description:** This relief is showing seven human figures with five males and two females on left side. The males are clothed in Kushan draper and putting on jewelry with headdresses. The central male is completely defaced and is flanked by the branches of umbrella shaped tree with lobate leaves. On extreme right side, a Corinthian pilaster has been depicted with Buddha in *Dhyana mudra* against its shaft. The rest of the relief is broken and confined into horizontal fillets from top and bottom.

### **39. Garland Bearers (Pl. 19, Fig. 165)**

**Material:** Schist

**Provenance:** Sahri Bahlol, Mardan

**Accession no:** PM 198

**Size:** L: 20.33 cm, W: 5.08 cm

**Condition:** Broken

**Description:** This piece of art is depicting three garland bearers. The face and bodies of the two are visible but the third one is completely defaced. Two loops of the garland are present while rest of the garland is broken. Garland is decked with scales, floral as well as geometric designs. This garland is supported by two nude bearers. Saw-tooth pattern is adding to the beauty of this panel.

### **40. Garland Bearers with Musical Instruments (Pl. 19, Fig. 166)**

**Material:** Schist

**Provenance:** Unknown

**Accession. No:** PM 1478

**Size:** L: 17.79 cm, W: 52.10 cm

**Condition:** Disfigured

**Description:** A garland is carried out by four musicians. Two human figures can also be seen inside the extreme right and left loop of the garland. Bunches of the grapes and pendant elements are hanging from each loop. The garland is wavy and composed of a series of lanceolate leaves. From left as well as from right side the garland is broken. The head of first musician is missing and he is holding shoulder barrel drum. On right side of the central loop another musician is playing on a vertical angular harp with a nearby seated bird. The last musician is carrying two oboes (flared bells).

#### **41.Elephant (Pl. 20, Fig. 167)**

**Material:** Schist

**Provenance:** Unknown

**Accession no:** PM 92

**Size:** L: 16.52 cm, W: 20.33 cm

**Condition:** Broken

**Description:** Only right side of the elephant is visible with partially broken ear. Its tusks and trunk are also missing. A floral band runs between two ears. The back of the elephant is decorated with a quilt embellished with floral and geometric designs. Only hind legs are present. The rider is seated at the top of an elephant with both of the knees raised in air. He is holding his right leg with his right hand.

#### **42.Ichthyocentaur (Pl. 20, Fig. 168)**

**Material:** Schist

**Provenance:** Hund Museum, Swabi

**Size:** L: 20.33 cm, W: 29.22 cm

**Accession no:** PM 2349

**Condition:** Incrusted



**Description:** A panel is showing an Ichthyocentaur. The human bust is quite muscular with oval face, jewelry and a lure'al at the head. His left arm is bended while right is flexed. Right wing and a hoofed leg are expanded. The tail of Ichthyocentaur is cross-hatched.

**43.Elephant (Pl. 21, Fig. 169)**

**Material:** Schist

**Provenance:** Unknown

**Accession no:** PM 121

**Size:** L: 10.17 cm, W: 15.25 cm

**Condition:** Broken

**Description:** Depiction of an elephant with visible fore and hind legs. Its trunk is slightly defaced. Eyes are not clearly marked. Only right ear with a tusk can be seen. A small tail without tuft of hair is present at its back. Rest of the relief is broken.

**44.Elephant with Rider (Pl. 21, Fig. 170)**

**Material:** Schist

**Provenance:** Kalighund, Mian Khan

**Accession. No:** PM 80

**Size:** L: 30.5 cm, W: 8.90 cm

**Condition:** Broken

**Description:** An elephant is standing on a pedestal decorated with saw-tooth enrichment. The fore and hind limbs of the elephant are visible. A small six petaled rosette is present against the right frontal leg of the elephant. Right ear, wo tiny protruding eyes, broken tusks and split trunk can be seen. The rider is seated on the top of the elephant. His face is missing but lower body is clearly observable.

**45.Lion Head (Pl. 21, Fig. 171)**

**Material:** Schist

**Provenance:** Shari-Bahlol, Mardan

**Accession. No:** PM 2344

**Size:** L: 16.52 cm, W: 8.90 cm

**Condition:** Broken

**Description:** A lion head with open mouth and protruding tongue. Small globular projecting eyes are prominent on his face with wavy hair partially covering the forehead and. Its nose is completely defaced. Two small ears are projecting from both sides of the head. A narrow row of tangential pearls is running on back side of the ears as well as on back of the head against a supporting frame. The lion is wearing a lure'al like band along its neck.

## **Conclusion**

Decorative motifs have been analyzed by taking Hund museum as a case study. Gandhara is the birth place of Gandhara art. Different invading dynasties had left their cultural sway upon Gandhara art including Persian, Greek, Roman, Saka-Parthians and Kushans, although Roman didn't come to this region but they had trade networks with Kushans. These dynasties adopted Gandhara art and incorporated various elements like Persepolitan pillar, winged dragon, different arches, saw-tooth pattern, chequered grid design, Ichthyocentaur, Corinthian pilaster, Garland bearers, Acanthus leaves, Vine scrolls, Halo behind sculptures, drinking scenes and Greek and Roman gods and goddesses. In this way Gandhara art became a beautiful blend of local as well as foreign cultural elements. By doing comparative study of selected sculptures of Hund museum, researcher concluded that sculptures of different areas have variations accordingly because of varying availability of material and different artistry techniques.

In Gandhara art religious and artistic aspects are present with great zest. Greek motifs are dominating in the stone sculptures of Hund museum. The widely used Greek elements in Gandhara art show its dignity from aesthetic and religiously harmonized affinity. Architectural fragments like Corinthian capitals and pilasters are beautifully created that's why these were also carved for decoration of Buddhist monasteries.

These decorative motifs belonging to different mythologies have been incorporated in present day architecture. This indicates culture continuity which is the result of aggregation of different cultures in the region. Like diaper masonry, Doric, Ionic and Corinthian style pillars are used to erect buildings, niches and arches are used for ornamental purposes, other decorative patterns like saw-tooth, acanthus leaves, rosettes can also be seen.

**Plate # 1**



Map 8, Map of District Swabi, KPK ([https://satellites.pro/Swabi\\_map](https://satellites.pro/Swabi_map))



Map 9, Map of Hund Museum, District Swabi, KPK  
(<http://www.maplandia.com/pakistan/punjab/attok/hund/>)

**Plate # 2**



Fig. 125, A Persepolitan Column

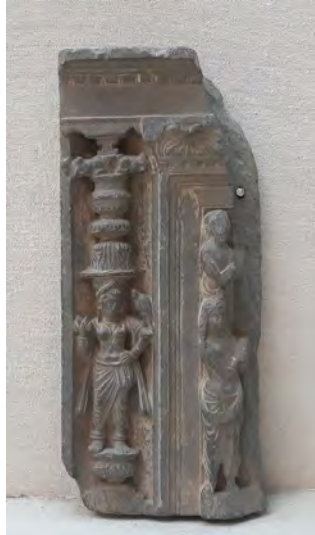


Fig.126 , A Persepolitan Pilaster with a female



Fig. 127, A Persepolitan Column



Fig. 128, A Corinthian Capital

(Photos by Researcher)

**Plate # 3**



Fig. 129, A Corinthian Column



Fig. 130, An Architectural Element



Fig. 131, A Lotus Pedestal

(Photos by Researcher)

**Plate # 4**



Fig. 132, Relief depicting Bath Scene of Buddha



Fig. 133, Siddhartha at School



Fig. 134, Departure of Bodhisattva for Renunciation

(Photos by Researcher)



**Plate # 5**



Fig. 135, Head of Bodhisattva Maitreya



Fig. 136, Head of Bodhisattva

(Photos by Researcher)



Fig. 137, Bodhisattva in Meditation Pose



Fig. 138, Bodhisattva with Humans and Animals

(Photos by Researcher)

**Plate # 7**



Fig. 139, Bejeweled Bodhisattva



Fig.140, Buddha Delivering his First Sermon

(Photos by Researcher)

**Plate # 8**



Fig. 141, Buddha in Reassurance Pose



Fig. 142, Buddha in Reassurance Pose with Worshippers

(Photos by Researcher)

**Plate # 9**



Fig. 143, Miracle of Sarasvati



Fig. 144, Buddha emerging from Full Bloomed Lotus

(Photos by Researcher)

**Plate # 10**



Fig. 145, Buddha and Bodhisattva in Meditation and Preaching Poses



Fig. 146, Buddha with Cupids

(Photos by Researcher)

**Plate # 11**



Fig. 147, Preaching Buddha with Devotees



Fig. 148, Buddha in *Dhyana mudra*



Fig. 149, Buddha in Reassurance Pose in Indra Sala Cave  
(Photos by Researcher)

**Plate # 12**



Fig. 150, Buddha performing Miracle of Tallness



Fig. 151, A closer view of Miracle of Tallness



Fig. 152, Buddha in Meditation Pose

(Photos by Researcher)



**Plate # 13**



Fig. 153, Buddha seated in Meditation Pose



Fig. 154, Offering of a bowl from gods of four quadrants to Buddha

(Photos by Researcher)

**Plate # 14**



Fig. 155, Buddha in Meditation Pose and Taming an Elephant



Fig. 156, Buddha, Merchants Brothers with their Bullocks and offering of Bowl to Buddha  
(Photos by Researcher)

**Plate # 15**



**Fig. 157, Buddha meeting with  
Kashyapa**



**Fig. 158, Buddha and Bodhisattva in Meditation Pose**

(Photos by Researcher)

**Plate # 16**



Fig. 159, Buddha in Reassurance Pose



Fig. 160, *Mahaparinirvana* (Death of Buddha)

(Photos by Researcher)

**Plate # 17**



Fig. 161, Worship of Turban



Fig. 162, Monks Standing in Different Poses

(Photos by Researcher)

**Plate # 18**



Fig. 163, Relief showing Humans and Zoomorphic figures



Fig. 164, Panel showing Male and Female Figures  
(Photos by Researcher)

**Plate # 19**



Fig. 165, Garland Bearers



Fig. 166, Garland Bearers

(Photos by Researcher)

**Plate # 20**



Fig. 167, An Elephant



Fig. 168, An Ichthyocentaur

(Photos by Researcher)



**Plate # 21**



Fig. 169, An Elephant



Fig. 170, An Elephant

(Photos by Researcher)

**Plate # 22**

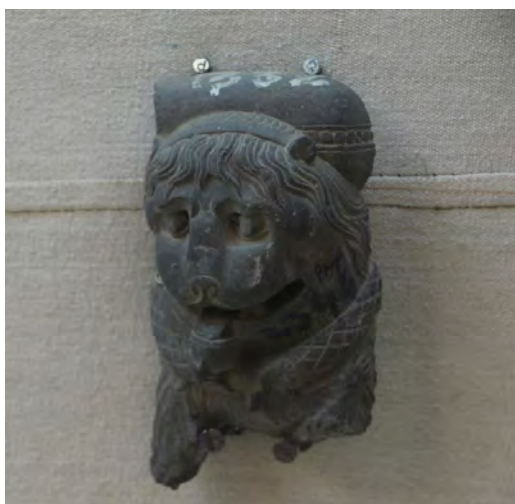


Fig. 171, Lion Head  
(Photos by Researcher)

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