

**Classification and Analysis of the Decorative Motifs in the Panels  
of Gandhara Art: A case study of Swat Museum**



*By*

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## *Dedication*

*I dedicate this dissertation*

*To my beloved Mamo Pírzada Syed Masood Hassan  
Gílaní (Late)*

*To my Mother Syeda Salama Gílaní, and my  
younger sister Syeda Hírah Gílaní for their  
enduring support, love and encouragement all the  
way through*

*To my friends and fellows for always been co-  
operative with me*

## **Candidate's Declaration**

I hereby declare that this M.Phil. thesis currently submitted bearing the title, is the result of my individual research and has not been submitted currently to any other institution/University for any other degree.

---

**Syeda Munazza Gilani**

## **Supervisor's Declaration**

I hereby declare that the M.Phil. candidate **Ms. Syeda Munazza Gilani** has completed her thesis titled, "**Classification and Analysis of the Decorative Motifs in the Panels of Gandhara Art: A case study of Swat Museum**" under my supervision. I recommended it for submission in candidacy for the Master of Philosophy in Asian Studies, Taxila Institute of Asian Civilizations (TIAC), Quaid-I-Azam University, Islamabad.

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# Contents

<b>Chapter 1: Introduction</b> .....	1
1.1 Gandhara .....	3
1.2 Gandhara in Historical Accounts .....	4
1.3 Physical and Historical Geography of Gandhara.....	5
1.4 Extent of Gandhara .....	7
1.5 Origin and Meaning of Gandhara .....	8
1.6 Geographical History of Gandhara .....	9
1.7 Political History of Gandhara .....	11
Achaemenids (600-400 BCE).....	11
Greeks (326-324 BCE).....	12
Mauryans (324-185 BCE) .....	13
Indo-Greeks (250-190 BCE) .....	15
Scythians (2nd Century to 1st Century BCE) .....	16
Parthians (1st Century BCE to 1st Century CE) .....	16
Kushans (1st to 5th Century CE).....	17
White Huns (5 <sup>th</sup> century CE).....	20
Hindu Shahi (9 <sup>th</sup> to 10 <sup>th</sup> Century CE) .....	21
1021 present day.....	22
1.8 Literature Review .....	23
1.9 Research Questions .....	28

1.10 Significance of the study .....	29
1.11 Research Methodology.....	29
1.12 Organization of the Research .....	29
<b>Chapter 2: History and Geography of Swat valley .....</b>	<b>31</b>
2.1 History.....	31
2.2 Geography of Swat Valley .....	32
2.3 Mention of Swat in Rigveda.....	34
2.4 Nomenclature.....	34
2.3.2 Greek Sources.....	35
2.3.3 Chinese Sources.....	36
2.3.4 Tibetan Sources.....	36
2.4 Passes .....	37
2.5 Mountains.....	37
2.5.1 Elum (Northern ranges).....	38
2.5.2 Adenzi and Shamozi (Western ranges) .....	38
2.6 River Swat .....	38
2.7 Flora .....	39
2.8 Fauna .....	39
2.9 Languages.....	40
2.10 Climate .....	40
2.11 Temperature.....	40

2.12 Mineral Resources .....	40
2.13 Archaeological History of Swat valley .....	41
2.13.1 Proto and Pre-Historical Phase: .....	42
2.13.2 Historical Phase: .....	43
2.14 History of Swat Museum.....	45
• Reception Hall.....	46
• Swat Archaeological Museum Gallery 1-2.....	46
• Swat Archaeological Museum Gallery 3 .....	46
• Swat Archeological Museum Gallery 4, 5-6.....	47
• Swat Archaeological Museum Gallery 7 .....	47
2.14.1 History of Swat Museum Collection.....	47
2.14.2 Wali-e-Swat Collection .....	47
2.14.3 Varia Collection Swat .....	48
2.14.4 Malakand Collection .....	48
2.14.5 Police Collection .....	49
2.15 Archaeological Sites of Swat.....	49
2.15.1 Butkara I (3 <sup>rd</sup> century BCE-10 <sup>th</sup> century CE).....	49
2.15.2 Saidu Sharif (1 <sup>st</sup> -5 <sup>th</sup> century CE).....	50
2.15.3 Nimogram (1 <sup>st</sup> -5 <sup>th</sup> century CE) .....	50
2.15.4 Panr (1 <sup>st</sup> -5 <sup>th</sup> century CE).....	50
2.15.5 Gumbatuna (2 <sup>nd</sup> -7 <sup>th</sup> century CE) .....	50

<b>Chapter 3: Gandhara Art.....</b>	<b>52</b>
3.1 Gandhara Art .....	52
3.2 Origin of Gandhara Art .....	53
3.3 Beauty and Mystery of Gandhara Art and Architecture .....	55
3.4 Buddhist Schools in Gandhara Art .....	57
3.5 Distinguishing feature of Gandharan Art from other Indian school of Sculpture .....	57
3.6 Buddhist Art of Swat.....	58
3.7 Theory of Indus Oxus School of Buddhist Art.....	58
3.8 Theory of different Zonal Workshop.....	60
3.8.1 Jambil Valley Zonal Workshop .....	60
3.8.2 Adinzai and Shamozaï Valley Zonal Workshop.....	60
3.8.3 The IlamKhwar Zonal Workshop .....	61
3.9 Foreign Influences on Gandhara Art.....	62
3.10 Foreign Motifs in Gandhara Art .....	63
<b>Chapter 4: Decorative Motifs and their Significance in World Arts .....</b>	<b>65</b>
4.1 Importance of plants in world Arts and Religions .....	66
4.1.1 Lotus Flower .....	67
4.1.2 <i>Peepal/Pipal</i> tree.....	71
4.1.3 Acanthus .....	74
4.1.4 Palmette .....	78
4.1.5 Rosette .....	80



4.1.5.1 Turning wheels/ wheel of fire and rosette .....	84
4.1.5.2 Horse/Chariot depiction and rosette .....	85
4.1.6 <i>Sala</i> tree .....	86
4.1.7 Vine .....	87
4.1.8 Garland .....	88
4.1.9 Volute .....	88
4.1.10 Spiral and Scroll .....	88
<b>Chapter 5: Motifs in Gandhara panels displayed in Swat Museum: Decorative or</b>	
<b>Symbolic Representation .....</b>	<b>90</b>
5.1 Floral Motifs .....	90
5.2 Floral and Architectural motifs .....	107
<b>Analysis and Conclusion .....</b>	<b>119</b>
Conclusion .....	121
Bibliography .....	124

***List of Maps:***

<i>Map 1: Ancient Gandhara Map</i> .....	4
<i>Map 2: Geographical extension of Gandhara</i> .....	7
<i>Map 3: Mauryan Empire Map</i> .....	14
<i>Map 4: Kushan Empire Map</i> .....	18
<i>Map 5: Map of Gandhara showing Political boundaries</i> .....	22
<i>Map 6: District Swat Map</i> .....	33

**List of Plates:**

<i>Plate 1: Plateain lotus in 4<sup>th</sup> dynasty of Egypt</i> .....	132
<i>Plate 2 : An architectural ornament and lotus depiction in 5th dynasty, Egypt</i> .....	132
<i>Plate 3: Vishnu standing on double lotus pedestal</i> .....	133
<i>Plate 4: Buddha and Jambu (pipal tree)</i> .....	133
<i>Plate 5a: Pipal leaf representation (Harrapan culture)</i> .....	134
<i>Plate 6: Pipal representation on Harrapan pottery</i> .....	135
<i>Plate 7: Acanthus leaves motif on Corinthian capital</i> .....	135
<i>Plate 8: Acanthus architectural design</i> .....	136
<i>Plate 9: Greek funerary motif acanthus</i> .....	136
<i>Plate 10: Different representation of acanthus in different periods</i> .....	137
<i>Plate 11: Acanthus scroll</i> .....	137
<i>Plate 12a: Palmette inlay in Egyptian art</i> .....	138
<i>Plate 13: Greek vase decorated with palmette</i> .....	139
<i>Plate 14: (a) Palmette motif in Greek funerary sculpture fragment</i> .....	139
<i>Plate 15: Indo-Corinthian capital (palmette in center)</i> .....	140
<i>Plate 16: Egyptian coffin details (rosette depiction)</i> .....	141
<i>Plate 17: Relief at Sar-i-Pul Iran, goddesses of Innana and eight pointed star</i> .....	141
<i>Plate 18: Babylonina seal, god Marduk 8<sup>th</sup> century BCE</i> .....	142
<i>Plate 19: Rosette motif depiction on funerary fragment</i> .....	142
<i>Plate 20: Dipylon Krater, four spoked wheel (rosette)</i> .....	143
<i>Plate 21: Coffin of Amenemipet, wheels in thr form of rosette</i> .....	143
<i>Plate 22: Mesopotamian relief depicting wheel and rosette</i> .....	144
<i>Plate 23: vine grapes pandents</i> .....	144
<i>Plate 24: Garland with columns</i> .....	144

<i>Plate 25: Spiral Scroll</i> .....	145
<i>Plate 26: (a) Love scene</i> .....	145
<i>Plate 27: (a) Stupa model</i> <i>(b) Detail of stupa model</i> .....	146
<i>Plate 28: Birth of Siddhartha</i> .....	147
<i>Plate 29: Birth of Kanthaka and Chandaka</i> .....	147
<i>Plate 30: First meditation of Siddhartha</i> .....	148
<i>Plate 31: Entreatment of Buddha</i> .....	148
<i>Plate 32: Victorious return of Siddhartha</i> .....	149
<i>Plate 33: The attack of Mara</i> .....	149
<i>Plate 34: Descent from the Trayastrimsa Heaven</i> .....	150
<i>Plate 35: Mahaparinirvana of Buddha</i> .....	150
<i>Plate 36: (a) Noble women</i> <i>(b) Detail of motifs</i> .....	151
<i>Plate 37: Cupid and garland bearer</i> .....	151
<i>Plate 38: Love scene under an arch</i> .....	152
<i>Plate 39: Standing female</i> .....	152
<i>Plate 40: Dream of Queen Maya</i> .....	153
<i>Plate 41: Interpretation of Dream</i> .....	153
<i>Plate 42: Exchanging of Clothes</i> .....	154
<i>Plate 43: The Great departure</i> .....	154
<i>Plate 44: Offering to Buddha</i> .....	155
<i>Plate 45: Return of Chandaka and Kanthaka</i> .....	155
<i>Plate 46: Buddha with worshipper</i> .....	156
<i>Plate 47: Scene with warriors</i> .....	156
<i>Plate 48: Offering to Buddha</i> .....	157
<i>Plate 49: Males standing under a torana</i> .....	157

<i>Plate 50: Plateured Gandharan Corinthian Capital</i> .....	158
<i>Plate 51: Corinthian capital</i> .....	158

## *List of Abbreviations*

**ACT:** Archaeological Community Tourism

**AMSV:** Archaeological Map of Swat Valley

**ASI:** Archaeological Survey of India

**DOAM:** Department of Archaeology and Museums

**IAM:** Italian Archeological Mission

**IsMEO:** Istituto Italiano per Il Medio Ed Estremo Oriente

**IVC:** Indus Valley Civilization

**KP:** Kybher Pakhtunkhaw

**MK:** Malakand

**NG:** Nimogram

**NWFP:** North West Frontier Pakistan

**PATA:** Provincially Administartive Tribal Area

**PM:** Peshwar Museum

**S:** Saidu Sharif

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## ***Abstract***

*Swat valley is blessed due to its prime location and sceneries, hence the history of this valley dates back from proto historic to historical phase. This land is sacred for Buddhists as, Swat is considered the birth place of 'Padmasambhava' (second Buddha). Several dynasties ruled over this area and left their impacts over the society and people. The influences and foreign impacts can be easily seen through their art. The core study of the research is Gandhara Art, specifically targeting the motifs. Motifs enhance the beauty and aesthetics but on the other hand several motifs were used as a symbolic representation in Gandharan Art, like Lotus and pipal/peepal. This study is an effort to find out whether the motifs studied in this research are decorative or symbolic representations. Some of the motifs were used symbolically in ancient era but over the centuries converted into decorative motifs. Analytical approach and comparative study of the motifs with world arts has been used to study these motifs.*

# Chapter 1

## Introduction

Art of any society gives an insight of their cultural, religious, social and economic factors of a specific society or civilization. Particularly sculptural arts speak about the dresses, jewelry, taste, religion, customs, beliefs and rituals of a society. Sculptural art portrays distinctive kinds of decorative motifs without them the sculptural art is not complete.

As far as Gandhara Art, it has grasped the attraction of people all around the world. It is an expressive art allows to see the life style, religion, socio-religious, political and economic features of Gandhara region. There are many workshops of Gandhara including Peshawar, Taxila and Swat. The focus of this research is the workshop of Swat valley. The core study of this research is the study of the decorative motifs in Gandhara Art and case study is Swat Museum.

Decorative motifs include all forms of motifs that are used to decorate or enhance the beauty of sculptures. The decorative motifs include, vine scrolls, acanthus, rosettes, *Sal* tree motif, palmette, depiction of Lotus, *pipal* leaves, garland bearer, an indigenous amalgamation of flowers, foliage, creepers etc. all these floral, faunal and geometric motifs. The pieces of jewelry and the architectural panels also bear such motifs. The object of this research is to study various decorative motifs depicted in the panels of Gandhara Art present in Swat Museum and to compare them with those present in Peshawar and Taxila Museum.

Over the past decades till present, Indian subcontinent has been serving as a magnet of rich cultures and the abode of Indus Valley Civilization. Many researchers from different disciplines including history, anthropology, art and archaeology brought an important information and traced their origin through the remnants left by their ancestors, over the millennia. The heritage of Pakistan represents more than hundreds of archaeological and

historical sites and monuments from pre-historic period, protohistoric and historic periods. So, the history goes as far as human evidence goes (Nadeim, 2003: 108-09; Hanif, 2003: 86).

Gandhara covers an area of Khyber Pakhtunkhwa, Taxila in Punjab, lower Indus valley and Kashmir. Actual Gandhara forms a triangular shape of its vicinity about 100 km in east, west and 70 km in north, south. But due to the expansion of Gandhara Art, it crossed the geographical barriers and extended to eastern Afghanistan, *Uddiyana*, Balkh, Swat, Dir, Buner, Bajaur and Peshawar valley to Kashmir.

There are many appraisals for the existence of Gandhara. The term Gandhara was first used in Rig-Veda during 2<sup>nd</sup> millennium BCE (Zwalf, 1996: 15). During the reign of Cyrus (558-528 BCE), it was considered as a part of Achaemenid Empire (Askari, 2000: 17).

According to the historical and canonical literature ‘Gandhara’ is the name of ancient region invaded in 326 BCE by Alexander the great (Harle, 1994: 22). Geographically, the area of Gandhara extended from Jalalabad (Afghanistan) to Taxila, Peshawar valley, the hills of Swat, Dir, Buner and Bajaur (Jenson, 2013: 27). According to literature, the main cities of Gandhara were Peshawar, Taxila and Charsadda. However, the geographical boundaries of Gandhara fluctuated from time to time as Swat was included sometimes and considered out of the boundary sometimes. The word Gandhara literary means ‘land of fragrance’ (Rehman, 1996: 75) The ancient region of Gandhara is famous for its arts world widely and known as “Gandhara Art” (Lone, 2004: 18) It’s the Buddhist Art that called after Gandhara (Zwalf, 1996: 14). Gandhara Art is divided into two phases, an-Iconic phase and Iconic phase. The history of Gandhara Art dates to 3<sup>rd</sup> Century CE, under the region of Kushan Emperors (Dani, 2008: 58). Chronologically, Gandara period of independent art dated from the beginning of Common Era until the 5<sup>th</sup> century (Swati, 1996: 11).

As the region of Gandhara remained under many foreign invaders e.g. Greeks, Indo-Greeks, Shakas, Parthians, Scythians, Kushans, Sasanians, Huns, and other political bodies from 6<sup>th</sup> century BCE to 7<sup>th</sup> century CE. So, they introduced diverse traditions as well as artistic versatility (Behrendt, 2007: 17). Different foreign influences can be traced out, which itself is a proof that this region had been under many foreign invaders. The Art of Gandhara was primarily religious in character and the purpose was to propagate “Buddhism” by depicting different stories of Buddha in a variety of sculptural material (Askari, 2000: 20). However, it can be said about Gandhara Art that it is an expression, which not only narrates about life and teachings of Buddha but also covers all aspects of ancient society of Gandhara (Ghani, 2013: 11).

Within Gandhara there are different school of arts in which ‘Taxila’ is the most prominent one. Gandhara Art has been clouded in mystery. Even today, so many researches have been done but many of its problems are still unresolved (Cheema, 2007: 49). The focus of this research is the ‘Decorative Motifs in the Panels of Gandhara Art’, in which the features, influences is discussed. The purpose of the study is to find whether these motifs were used only for decorative purpose or they have any kind of symbolic representations (religious, social). The core study of the research is classification and analysis of the artifacts, displayed in Swat Museum. Geometrical patterns, flora, fauna etc. are separately studied. The study area is Swat, artifacts specifically belongs to that area. Within school of Gandhara, Swat Art industry is highly focused while the rest of the schools is studied for comparison in general. The foreign and indigenous influences have also traced out through this research.

## **1.1 Gandhara**

The word Gandhara is the amalgamation of two Sanskrit words, ‘*Gand*’ means ‘fragrance’ and ‘*hara*’ that means ‘region or land’. Hence, it is called as “Gandhara: the land of fragrance”. The Chinese pilgrim ‘Fa-Hien’ defined Gandharan region as lush green and florid region,

generally famous for its good fragrance (Qazi, 2008: 1). This region reached to its zenith from the 1<sup>st</sup> century to the 5<sup>th</sup> century. The main centers of Gandhara was Peshawar valley but its cultural boundaries include *Uddiyana* (Swat), *Kanishkapur* or *Purushapur* (Peshawar), *Pushkalavati* (Charsadda), *Takshasila* (Taxila), Buner, Bajaur, Dir and eastern Afghanistan.

According to 'Fa-Hian', a Buddhist monk left 'Chang-an' in CE 399 and he voyaged along the 'Tarim Basin', that was considered the southern route of Silk road. After that from 'Tashkurgan', he traversed over 'Pamir' and travelled through adventurous passes of *Uddiyana* in Swat valley and then finally he was successful to reach his destination, Gandhara (Khan, 1998: 57).

## 1.2 Gandhara in Historical Accounts

There are several noteworthy references in texts, in which Gandhara is been mentioned. The oldest text regarding Gandhara mention, is *Rigveda*, dated to 2<sup>nd</sup> millennium BCE, in which it patently identifies 'a region located on the Northwest Frontier of India (modern Khyber Pakhtunkhwa, Pakistan) (Khan, 1998: 57).



Map 1: Ancient Gandhara Map (URL: Ancient History encyclopedia )

“*Atharvaveda*” is the second sacred text, which narrates ‘Gandharans’ with “Mujavants” (Qazi, 2008: 1). Other references are found in the “Apastamba, such as Angas and Magadha’s, and in the Sarita Sutras, Harmikas and Baudayana” (Qazi, 2008: 3). According to Vedic literature, ‘Gandharan parlance was celebrated for its religious manifestation and the king of Gandhara relates to the orthodox Soma cult, it is also mentioned in the epic of Mahabharata (Zwalf, 1996: 15). In the Behistun inscription of the Achaemenid Emperor Darius mentioned Gandhara, as one of the provinces of his empire. The region of Gandhara has also defined by Greek historians, such as Herodotus, Hekataios, Ptolemy and Strabo. These Greek historians record this region in several forms such as *Gandarae*, *Gandarioi* and *Gandaritis* (Ali, 2008: 1 ). Greek historians also mentioned about the Assakenian tribe, they occupied the areas modern day Bajaur and Dir and according to the historical accounts they courageously resisted Alexander’s march through their terrain (Rehman, 2006: 77). While in the Buddhist text Mahavaasma, it is declared that Ashoka sent numerous missionaries to spread Buddhism in different countries. After the 3<sup>rd</sup> Buddhist council in 3<sup>rd</sup> century BCE, Buddhism came to the region of Gandhara for the first time (Rehman, 2006: 75).

### **1.3 Physical and Historical Geography of Gandhara**

According to historical accounts, the region of Gandhara consists of ‘Peshawar Valley’, ‘Potohar Plateau’ and Kabul River Valley’. It is due to the geographical location of the region (Gandhara) that it became vigorously involved in trade with ‘Central Asia and Western China’. As Gandhara was situated off the main silk route, so most of the trade piloted by traders from Gandhara was through exchange stations (Samad, 2011: 98).

According to Cunningham (1924: 48), the subsequent boundaries of Gandhara may be mentioned: ‘Lamghan and Jalalabad to the west, the hills of Swat and Buner to the north, the Indus to the east and the hills of Kalabagh to the south’, located between India, Central and Western Asia (Qazi, 2008: 1). Several scholars indicated Gandhara in two components. One is

based on cultural and artistic basis, while the other is based in the center of proper Gandhara that is Peshawar valley (Sharma, 2004: 1).

Upadhyay (1991: 373), mentions that “Gandhara to be the region from Swat river to Jhelum”. According to Beal’s translation of ‘Fa-Hien’, ‘the kingdom of Gandhara was about 1000 li from east to west and 800 li from north to south (Beal, 2003: 150). It is said that ‘the areas east of the Indus up to the Jhelum also might have included in Gandhara and it roughly measures 100 km from east to west and 70 km from North to South (Sharma, 2004: 36).

Farooq Swati (1997: 78) mentions that the gigantic land located between the river Indus and Oxus should be stated as ‘Indus Oxus region’. The whole territory was divided in several sovereignties including *Uddiyana*, Gandhara, Kapisa, Bactria and others. Every single region retained their individual identities regarding their art and style. Swati further claimed about Swat valley that this is the area where the Gandhara Art has begun.

Gandhara region lay across the Indus and consists of the districts of Peshawar, lower Swat and Kabul valleys. For a time, its independence was discharged by its addition as one of the 22 satrapies of the Achaemenian Empire of Persia (c. 519 BCE) (Prebish, 2010: 63). The Epic of Ramayana mentions that, ‘Bharata was a younger brother of Rama, who established Takshasila for his son Taksa in the Gandharva Desha and Pushkalavati for his second in Gandhara Visaya’. *Takshasila* is now known as Taxila near Rawalpindi in the east of Indus. Pushkalavati is identified with Charsadda, north of Peshawar and west of Indus and they all were the part of Gandhara (Sharma, 2004: 36; Farooq, 1996: 135).

‘Gandhara is located either side of the River Indus and Peshawar is in the west and northern hills of Buner, Swat and Bahour and they make a border with Peshawar valley. The municipale city of Taxila and Manikyala are in the east, extending up to the river Jehlum (Dani, 992: 63).

Pushkalawati was the capital city of this region, while Peshawar was considered as the second capital city.

#### 1.4 Extent of Gandhara

The area that is called as Gandhara today has been historically known since Achaemenid Empire and specially during the sway of Cyrus the Great (558-28 BCE) but it was not until the pilgrimage of ‘Fa-Hien’ in 7<sup>th</sup> century CE (Saleem, 1997: 57) at the tail end of Gandhara, the very first time the extension of the region itself as well as numerous places and sites that can be identified today (Hasan, 2013: 63).



Map 2: Geographical extension of Gandhara (URL: Ancient History encyclopedia)

The territory of Gandhara region comprises of Peshawar valley, the hills of Swat, Dir, Buner and Bajaur lies within the northern bound of Pakistan and Taxila is in the Punjab (Zwalf, 1996: 14). While the bounds of Greater Gandhara extended towards the Kabul valley in Afghanistan and the Potwar plateau in Punjab (Pakistan), nearby Islamabad (capital of Pakistan) and bounded off by the location of the grand Mankiyala stupa on the outskirts of Islamabad (Naveed, 2019: 32). There is another school of thought, that the area lies between river Kabul



and Indus was known as “Charene” in which the bounds of Taxila also includes (Ihsan, 2003: 11). According to this view, clear evidence has not been found that how this region was turned into Gandhara, but a lean reference associates the name of the king with this region, Gandhara ‘who was the ruler of this area. The span of his rule is brief, according to the evidence his realm existed during the regime of Darius 1 (518 BCE). The domain of Gandhara continued from the early 1<sup>st</sup> millennium BCE to the 11<sup>th</sup> century CE (Nadeim, 2003: 137). The earliest reference is found in the Behistun inscription of Darius (516 BCE) states that the Gandharan people were the subject nation of Achaemenian empire. The Gandharan region had long been a crossroad of cultural influences.

### **1.5 Origin and Meaning of Gandhara**

The word Gandhara may have several meanings but the most renowned theory relates that the word ‘Gandhara’ is the amalgamation of two Sanskrit words ‘*Qand/Gand* and *Hara/Har*’ mean land and fragrance respectively, so Gandhara is interpreted as “Land of Fragrance” (Ihsan, 2008: 1). Critically analysis proves that the region around the Peshawar valley, called the core of Gandhara was never been historically associated with fragrances of flowers, spices or food. In contrast, another theory relates that the work ‘*Qand/Gand*’ is derived from ‘*kun*’ which literally means “well or pool of water. However, this word ‘*Gand*’ appears in many other places associated with water i.e. *Gand-ab* or *Gand-ao* (pool of water), *Gand-Dheri* (water mound), *Tashkand* (stone walled pool). Hence this theory geographically holds to reason that this region/land could have been known as ‘Land of the Lakes’, as this indicates the area between the Indus and Kabul rivers, a fertile area rich in water supplies and especially around Peshawar valley. The word Gandhara is also mentioned by Greek historians such as Herodotus, Hekataios, Ptolemy and Strabo etc.

## **1.6 Geographical History of Gandhara**

Geography has its own impact on any region, as far as the geography of the ancient Gandhara is concerned to the north, east and west, the ancient kingdom is covered by huge and high mountains to the south by Indus valley spreads out almost some 700 miles touching the Indian Ocean (Ingholt, 1957: 11). Zwalf (1996: 14) states that “Gandhara is a mountainous region located between the meeting point of the Hindu Kush and Himalayan mountain ranges”. The location of Gandhara valley was of great importance because there are several small valleys and plains while mostly area is mountainous.

In ancient days, this region was a meeting place of three great trade routes; one, that was from Hindustan and Eastern India, was to become ‘royal highway’ described by Megasthenes as running from Pataliputra to the northwest of the Mauryan empire; second that was from Western Asia through Bactria, Kapisa and Pushkalavati and so across the Indus Ohind to Taxila; and third and the last from Kashmir and Central Asia by way of the Srinagar valley and Baramulla to Mansehra and so down to Haripur valley (Marshall, 1960: 66). It indicates closed ties between the ancient kingdom of Gandhara and to that of top south. To north east the Khyber Pass is considered the connection of Gandhara with Afghanistan, making ancient trade route (caravan trade route). Basically, this had functioned as commercial and cultural medium between China and west over centuries (Ingholt, 1957: 13).

Over the Hindu Kush lay in east west of great commercial and cultural importance while lesser road ran through Swat and Chitral to the north, both were linked with silk road between China and Mediterranean, Arabian and Red Sea trade (Foucher, 1914: 56). During certain period the main route was used the Khyber Pass ran along a northerly are above Peshawar through Charsadda and Mardan to cross the Indus at Hund (Wheeler, 1950: 77).

Rig-Veda had confined Gandhara down to Kabul valley the right bank of the Indus (Swati, 1997: 79). Gandhara was in the geographical limits of Gandhara Taxila was included on the left bank of the Indus valley in Gandhara by Mahabharat and Ramayana. However, it has been remained disputed among several scholars that whether Gandhara occupied eastern part of Afghanistan at Gandharan's western extend and those of district Swat, Dir and Bajaur Agency (Swati, 1997: 77). Interestingly, the geographical limits of Gandhara had been attached to Lamghan and Jalalabad on the west, to the north it was attached to the hills of Swat and Buner, to the east up to the Indus valley and finally to the south, it was linked to Kalabagh (Swati, 1997: 77). However, he had excluded Taxila, Rawalpindi from the geographical limit of Gandhara but this was strongly urged by the well-known scholar 'Bhandarkar'. That Gandhara was attached with Taxila on the east of the Indus and it remained the capital of the Gandhara.

According to Chinese pilgrim Fa-Hien, who visited Gandhara in 629-647 CE, Gandhara covered an area located on the west bank of the Indus River, included Peshawar valley as well present-day Swat, Buner and Bajaur. He also mentioned that the kingdom of Gandhara was about 1000 li from east to west and 800 li from north to south (Ingholt, 1957: 18).

The greater Gandhara extended several hundred kilometers based on art production. It extended from the Oxus Basin to Taxila, the areas which involved the Oxus Basin, are southern Uzbekistan and northern Afghanistan while in Kabul basin, including Swat, Peshawar as well as Taxila.

The people, known as 'Gandhari' in ancient history, settled on the banks of the Kabul river (River Kubha or Kabol), since Vedic times. Later, Gandhara included North-West Punjab (Ahmed, 2002: 5-6). Throughout the history of Gandhara, its boundaries for some areas extended and some time the bordering regions were excluded, such as a case of Taxila and Swat. Sometimes Taxila was included while sometimes excluded. The kingdom was ruled from

the capitals of ancient Push Kalavati (Charsadda today), Taxila and ancient *Purushapur* (Peshawar today) and in its final days the ancient kingdom of Gandhara was ruled by Udabhandapura (Hund today) on the Indus River (Ahmed, 2002: 5-6).

## **1.7 Political History of Gandhara**

Gandhara witnessed the rule of several major powers of antiquity as listed below (Cunningham 1924: 362-65):

- Achaemenids (600-400 BCE)
- Greeks (326-324 BCE)
- Mauryans (324-185 BCE)
- Indo-Greeks (250-190 BCE)
- Scythians (2<sup>nd</sup> Century to 1<sup>st</sup> Century BCE)
- Parthians (1<sup>st</sup> Century BC to 1<sup>st</sup> Century CE)
- Kushans (1<sup>st</sup> to 5<sup>th</sup> Century CE)
- White Huns (5<sup>th</sup> Century CE)
- Hindu Shahi (9<sup>th</sup> to 10<sup>th</sup> Century CE)

This was followed by Muslim conquests, the time we come to the medieval period of Indian history.

### **Achaemenids (600-400 BCE)**

The Persian Achaemenid dynasty was founded by Cyrus-the great in 558 BCE and he ruled until 528 BCE (Khan, 1973: 95). He was then succeeded by Darius 1, who added Gandhara to the Achaemenid Empire around 556 BCE. It remained 22<sup>nd</sup> province of the Achaemenids until it was conquered by Alexander the great (Sen, 1999: 2). Research by British Archaeological mission to Pakistan and Pakistan Heritage society led to the discovery of Achaemenid artefacts

at site Akra in Bannu. Several other sites such as Bala Hissar in Charsadda, also reveal that the region of Gandhara was a part of Achaemenian Empire.

In the context of the evolving Gandhara Civilization, progress was made in the following areas, within two centuries of Achaemenid Empire:

Kharosthi developed as the first indigenous script in South Asia and a cultural union of Gandhara was established. Political, administrative and physical infrastructure was developed in the satrapies of Gandhara and Sindh. Gandhari emerged as the common language in Gandhara and Taxila. The first two cities in the region were constructed at the site of 'Bhir Mound' in Taxila and '*Pushkalavati*', near Bala Hissar, Charsadda (Samad, 2011: 37).

### **Greeks (326-324 BCE)**

Alexander is said to have crossed through Gandhara to enter Punjab properly. He received the offer of alliance by the ruler of Taxila named 'Ambhi' against the king Porus, he was a constant source of distress for Taxila and its surrounding areas.

Alexander of Macedonia conquered the Indus Valley in 326 BCE, then he was accepted as overlord by the king of Taxila, who supported him in overpowering the king of Porus. There are several references regarding Alexander's army, that he led them in two groups. One group towards Talash Valley in Dir and Bari-Kot in Swat, after crossing of Nawa-Pass in Bajaur Valley; while the second group moved along the Kabul River overpowering the Peshawar Valley. Both these groups joined back at Hund (Marshall, 1960: 68). According to this view both these groups crossed the Indus together and proceeded towards Taxila.

After the death of Alexander in 323 BCE, his empire was distributed by his successors. One of them was Seleucus who claimed the part of the empire from Syria to Gandhara (Marshall, 1960: 69). However, Bactria was slid off by Diodatos, who was a Greek viceroy from the Seleucid Empire in early 3<sup>rd</sup> Century BCE. At last as a self-governing kingdom, Bactria annexed

Gandhara (c. 200). The Asian Scythians or Sakas, who were under attack by the 'Tokharians', attacked a divided Bactria in (ca. 160). Bactria is the northern division of the division of the Hindukush, eastern Afghanistan (Ramire, 2007: 250).

Alexander left considerable populations of Greeks in every region he seized. The land of Gandhara was no exception, with craftsmen's, soldiers and other followers encouraged to intermarry and merge with the locals and bring to them the fruits of Greek Civilizations. Nonetheless, enough Greek centers were created in the region of Gandhara. The Greek descendants of the originators of Bactria were abridge to Gandhara, where their greatest king Meander, who was an admired Buddhist ruler (also known in Pali as Milinda), encouraged Greco-Buddhist style of sculpture (Ramirez, 2007: 250).

### **Mauryans (324-185 BCE)**

It is said that after two years, later the death of Alexander the great in 323 BCE, his empire was shattered to pieces and the princess of India had leisure to proclaim independence within their vicinities. Meantime, Chandragupta Maurya, who was a bud of the royal family of Magadha, subjugated a vast portion of North West India. While few years later, he was able to dethrone the Nanda establishment from Magadha to make himself the master of Hindustan (Smith, 1907: 117-18).

In 316 BCE the King of Chandragupta of Magadha (321-297 BCE) conquered the Indus valley and seized the region of Gandhara, hence they made Taxila, a provincial capital of the new Mauryan Empire (Marshall, 1960: 69). Though, Chandragupta Maurya was the founder of the first historical empire in India (Mauryan Empire), he drove the Greeks out of the Punjab and occupied Magadha with the help of his cunning minister named 'Kautilya' or 'Chanakya' (Samad, 2011: 48).

Chandragupta reigned for 25 years, and in favor of his Bindusara, Chandragupta abdicated the throne in 298 BCE. Like father, Bindusara maintained to establish consular relations with the Greek rulers of west, and especially those who belongs to the house of Seleucus as his daughter was given in marriage to Chandragupta in a deal after the Greeks, were defeated in one of their battles with Chandragupta Maurya (Rasool, 2006: 89-95).



*Map 3: Mauryan Empire Map (URL:Internet , 18Feb2019)*

Gandhara flourished under the rule of Chandragupta's grandson, Ashoka the Great (Samad, 2011: 48). Ashoka, who took up the in charge of government, 272 BCE was undoubtedly the ablest and most enlightened autonomous of ancient India. In 261 BCE he marched to Kalinga (today known as Orissa), with the most northerly portion of Madras (Smith, 1907: 63). There was ferocious battle between the competing armies that resulted in a heavy carnage. This battle had a remarkable impact on king's mind, who decided to abandon the traditional course of waging war. And the result of this all scenario turned the king towards the teachings of Lord Buddha. Buddhism was declared as a state religion of India and it was imposed by the verdict of the king (Agha, 1988: 37). He spread Dharma through edicts in Prakrit language and by

sending 'bhiksus' or missionaries to the region of Gandhara and Central Asia. The basic core of his Dharma was peace and non-violence. The effects of the Kalinga war are depicted on rock edicts, on which he emphasized the principles of Ahimsa and Tolerance (Samad, 2011: 48). After the death of Buddha in 6<sup>th</sup> Century BCE, Ashoka put his ashes in eight caskets and buried under the eight mounds, called as stupas. After the convergence to Buddhism, Asoka had the stupas opened and took out 'ashes of Buddha', distributed them to large number of regions in his huge empire. While, among the heirs of Buddha's ashes were three principle in Greater Gandhara, Taxila Valley, Peshawar and Swat Valley (Samad, 2011: 49).

Agha (1988: 41) and Smith (1907: 63) mentions that the passionate and faithful king Ashoka molded his life to the sublime doctrine of Buddhism, which he got engraved on rocks, pillars and plates still exist in Shahbaz Garhi, Mansehra in Khyber Pakhtunkhwa (KP) and some other parts of India. According to this view, the death of Ashoka, a great religious monarch proved a significant blow to the United Indian supremacy. And this is considered the ultimate fall of the Mauryan dynasty. Thus, the control of Indus Valley then shifted to the Greek rulers of Bacteria but their rule over the country was too indefensible.

### **Indo-Greeks (250-190 BCE)**

In 184 BCE, the Greeks invaded Gandhara again under the king Demetrius, who was a Grecian king of Bactria and he succeed his father 'Euthydemus'. And it is believed that it was he who built the new city (known today as Sirkap), on the opposite bank of the river from Bhir Mound. He makes his capital at Taxila Valley (Marshal, 1960: 41). The kingdom of Demetrius entailed of Gandhara, Arachosia (modern day known as Qandahar in Afghanistan), the Punjab and a part of Ganges valley. Demetrius laid the foundation of Indus-Greek rule in the vast empire of Gandhara region. It was a multi-ethnic society where Greeks, Indians, Bactrians and Western Iranian liver together (Cunningham, 1871: 89). Evidence of this is found all over 2<sup>nd</sup>



Century BCE Taxila, such as a Zoroastrian Sanctuary at Jandial, located to the directly opposite of Sirkap.

### **Scythians (2nd Century to 1st Century BCE)**

About the middle of the second century CE, Scythians also called as ‘*Sakas*’ (Motihar, 2007: 141), came to eminence in Central Asia. It is said that they were ‘*Yuch-chi*’, nomadic warriors having barbaric tendencies (Smith, 1907: 68), they invaded the region of Gandhara (Motihar, 2007: 56). They soon plunged westward and put an end to the Greek kingdom of Bactria, existed in the region back since the conquest of Alexander the Great. Scythians, group of barbaric tribes, then advanced to the Afghan hills and crossed Hindukush, they spread over a great portion of Punjab like a whirlwind (Aitken, 1907: 22).

In 70 BCE, Greek dominion east of the Indus reached to its end, excluding Hazara region. The first of the Scythian kings of India was Manes, settled in Pushkalavati and Taxila in 78 BCE (Alian, 2011: 109). Maues or Moga was one of the early Scythian leaders in India and ruled over Gandhara (northern Pakistan today). He gradually extended his empire to the north-west, until the arrival of Yuezhi’s from China, who conquered the area and set the empire named as Kushan Empire (Motihar, 2007: 141).

### **Parthians (1st Century BCE to 1st Century CE)**

The Parthians or Pahlavas were an Iranian people, who settled on the borders of the district, known as Mazandaran or Khurasan (Sen, 1999: 191). It is said that the Parthians were initially nomads, who invaded and captured the country of Parthia and killed the Seleucid satrap (Jeffrey, 1999: 17). In the first quarter of the first century CE, the Parthians moved in and attained the Greek petty Kingdoms in Gandhara and Punjab. One of the Parthian leaders whose name was Gondophares, used to live in Taxila is said to have been baptized by apostle Thomas

(Dani, 1999: 54). It is claimed that the city already compered numerous religious faiths and might have lodged a fledgling Christian one.

Some of the classical writers believe that, it was the Parthians that destroyed the Greek sovereignty in the Kabul and Herat region. Towards the middle of the first century CE, Scythian (Saka) rule in parts of Gandhara was displaced by that of the Parthians (Sen, 1999: 92). According to this view, it is possible that Saka rule survived in part of Gandhara, while Peshawar and the lower Indus Valley passed into the hands of Parthians (Sen, 1999: 92).

### **Kushans (1st to 5th Century CE)**

One of the views about Kushans is that, they were ‘Turkish’ people and they gain control over Gandhara under Kujula Kadphises, invaded Gandhara and drove the Sakas to Gujrat and northern India (Ramirez, 2007: 51). While the other view is that, one of the Chinese tribes, known as Yue-chi under the control of Keu Shang, voyaged towards Central Asia. It is believed that they initially settled in Central Asia. Later, Yue-chi came into power and known as ‘Kushans’ (Qazi, 2008: 8). Kushans entered in the region of Gandhara through Gilgit (entry via Xinjiang), Taklimakan and Turkmenistan appear as the easiest for ancient trade route. On the other hand, the route across Gilgit was nonentity but a seasonal route and it also showed as the difficult for trading. Though, seasonally this route was used by others and Chinese pilgrims to visit Gandhara, *Uddiyana* (Swat) and Takshasila, renowned Buddhist centers (Fidaullah , 1991: 557). In the middle of the 1<sup>st</sup> Century CE, the Indus-Parthians were defeated and Kujula Kadphises was ruling this region at that time (Qazi, 2008: 8). However, the Kushana era is considered as the high plug of Gandhara art, architecture and culture. This era is known as the golden age in the history of this region.



Map 4: Kushan Empire Map (URL: [Ancient History encyclopedia](https://www.ancient-history.com/encyclopedia/kushan-empire-map/), 18March2019)

The history of Kushans cloaked in mystery. Several attempts have been made to establish, certain chronological order. Though, ‘Sim Williums’ and ‘Joe Cribb’ have been able to establish accurate order for Kushan role over Gandhara. According to these scholars, certain inscription described from Rabatak (Afghanistan), that specifies the names of four Kushan rulers in order. According to this inscription, Kujula Kadphises was followed by Vima Taktu or ‘Soter Magas’, as Soter Magas was a title used for Kushan Kings mean “the great savior” (Errington, 1996: 11). While Mitchiner agrees with Mukerjee that infers ‘Takshuma’ or ‘Takshumasya’ (Mitchiner, 2003: 48). Then, Vima Taktu was being followed by Vima Kadphises, who was followed by Kanishka-I sequentially in 120 CE. The capital city during the reign of Kanishka-I was Bactria, and Purushapur or Kanishkapur Peshawar) was served as seasonal capital city. Kanishka ruled 45years and died in 160 CE (Puri, 1965: 240).

The Kushan sovereignty can be categorized into three phases. The first phase is ‘Early Kushan Phase’ (60 CE –128 CE), this phase embraces the reigns of Kujula Kadphises, Vima Taktu and

Vima Kadphises. The second phase is 'Great Kushan phase (128 CE –241 CE). The third phase is known as 'Later Kushan or Kushano Sassanian phase' (257 CE - 357 CE) (Ihsan, 2008: 4).

**Early Kushan Phase:** First king of this phase was Kanishka-I, who was followed by Huvishka and Vasudeva, ruled about a century. In the east their domains were Matura, Sarnath and Kausambi and in the west the domains were Gandhara, Afghanistan and Central Asia (Qazi , 2008: 10).

**Great Kushan Phase:** Kanishka-I is considered as the noteworthy ruler of this phase, descendant of Vima Kadphises. It is said that Kanishka-I set three seasonal capital cities: Kabul, Peshawar and Mathura. These capital cities were made due to the seasons as Kabul was summer capital, Mathura (Modern day India) winter capital while Peshawar served as the main capital city. (Puri, 1965: 144). It was Kanishka-I who controlled over the incalculable region of Gandhara, from Merve (today Turkmenistan) in the west to Khotan (today Xinjiang) in the east and northward to the southern outskirts of the Aral Sea (Sea of Islands). While to the south, the empire comprised Afghanistan (modern day), whole Indus Valley and Ganges Valley eastward to Bengal. (Qazi, 2008: 10). Kanishka was Buddhist and is as well-regarded as Milinda, he also sponsored the fourth Buddhist council, in that council Mahayana doctrine was formalized in Kanishkapur (today Kashmir) (Samad, 2011: 142).

During the reign of Kanishka-I, Kushan Empire was at its zenith as it was due to the command of the ruler who governed with full forte, serenity and prosperity. And perhaps that is the reason this phase is known today as the golden age of 'Gandhara Civilization'.

**Late Kushan or Kushano-Sassanian Phase:** This phase is called as Late Kushan or Kushano-Sassanian phase (257 CE- 357CE). According to the numismatic evidence, the sequence of the rulers for this phase is Kanishka-II, Vasishka, Kanishka III, Vasudeva II and Shaka (Errington, 1990: 35).

Kanishka II was the first king of the late Kushan phase, according to the evidence provided based on numismatic. He governed even up to Mathura (India) (Khan, 2006: 12). It is said that it was during his reign when Bactria was assaulted by Ardashir (Litvinsky, 1999: 456), where he subdued the Kushan satrap to pay homages to him. Then he seized Bactria to the Sassanian Empire properly and afterward avowed as an independent kingdom also known as Kushanshahr (presently known as Kushano-Sassanians). But history demonstrated that vassal kings of the Sassanians were the rulers of a newly captured terrain. Shahpur-I who was the descendant of Ardashir carried out further invasions towards east and as a result he captured Gandhara up to Taxila in about 245 CE (Errington, 1992: 35). Vasudeva-II was capable to regain the Kushan domains, specifically Gandhara from the Sassanians. Shaka was considered as the last king who retained the realm of Kushan gained by Vasudeva-II (Khan, 2006: 12). After that Shaka was being followed by Kipunada, Gadahara and Gadhakhra (Gadagra) but history shows that these rulers had governed only Punjab and Gandhara (Gupta, 1994: 132; Mitchiner, 1975: 22; Mittervallner, 1991: 57).

### **White Huns (5<sup>th</sup> century CE)**

In 458 CE, another savage race, a Chinese group called as Hunas, White Huns, Epthalites or Hephthalites entered the Gandhara region. In India the term Huna is specifically used instead of Hun (Burjor, 2007: 15). Dispensing their wild reservoirs in Central Asia, they advanced to the Hindukush and then entered the region of Punjab. Then gradually they started appearing on the banks of Ganges with astounding speed (Havell, 1918: 117). They also attacked India but repelled by Sikandar Gupta (Guptan ruler) with great slaughter and were forced to retreat. But eventually, the king of Hunas named as 'Toramana or Taormina' along with his successor 'Mihirakula' was being successful to net a huge part of India during early 6<sup>th</sup> Century. This time they did not venture to advance the interior and contented themselves with maintaining

the rule over Punjab and Kashmir (Havell, 1918: 117). The Successor of Hunas king, Mihirakula was used to reign from 'Sakala' (present day: Sialkot) (Litvinsky, 1999: 20).

It was during the invasions of White Huns that the religious character of the area gradually transferred towards 'Hinduism' while about Buddhism, that was shirked in support of Hinduism because it was deemed politically expedient by the White-Huns rulers since they search for alliance with the Hindu Gupta Empire against the Sassanians to the west (Puri, 1997: 157). The White-Huns alliance, along the Gupta Empire was against the Sassanians and believed the cause of cultural subdued of Buddhism. Gradually, the religion moved north up through the northern passes into China and beyond (Puri, 1997: 158). And it is also assumed that it was the change in the religion, cause decline in the prosperity of the region of Gandhara.

Sassanians recapture Gandhara and they were sponsored by Turks from Central Asia, to demolish the Huns authority in Central Asia in about 568 CE.

According to the history, it is said that in 655 CE, Kabul was surrounded with Arabs for 200 years. Gandhara was governed by Turkshahis from Kabul.

### **Hindu Shahi (9<sup>th</sup> to 10<sup>th</sup> Century CE)**

The Shahi line, by the end of 9<sup>th</sup> Century was displaced by the locals that were the 'Brahmins' of Hindu family, known as Hindu-Shahi dynasty (Paddy, 2008: 209).

The Hindu-Shahi's detained power from the Turkshahis in Gandhara around 845 CE and relatively the fate of Buddhists in Gandhara. The two important Hindu dynasties were the Kallars and the Bhima governed Gandhara, one after the other (Samad, 2011: 142). The rulers of these dynasties replaced the state religion 'Buddhism with Hinduism', for the very first time in the political history of the region (Samad, 2011: 142) The Hindu Shahi dynasty stretched from the river Chenab in Punjab to the Hindukush. The rulers of this dynasty acted defensively

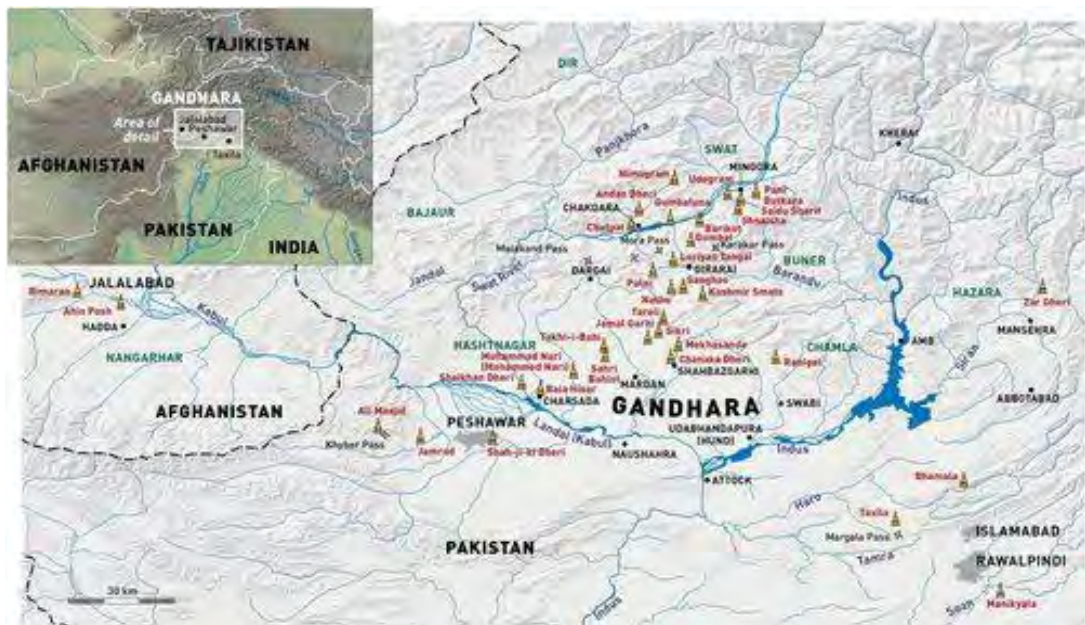
against the Arab and Turkish onslaught on their western borders for a long time (Mehta, 1979: 32).

The Hindu Shahi's were barred out from Kabul in 870 CE, then they establish their capital again in 'Udabhandapura' (modern Und; the town named Waihind by Al-Biruni) (Wink, 1997: 125). The span of Hindu Shahi dynasty is, about the third quarter of the 9<sup>th</sup> to the first quarter of the 11<sup>th</sup> century, when they were finally reduced by Ghaznavids (Wink, 1997: 125).

The last king of the Hindu-Shahi dynasty was 'Trilocanpala'. He was slayed by his own troops ending a Gandhara kingdom already weekend by a heavy downfall at the hands of Muslim general Mahmood of Ghazni (Hussain., 1983: 76).

### 1021 present day

Consequently, Gandhara was attributed by a diversity of Pashtun, Mongol and even Sikh kingdoms, before becoming a border settlement of the British empire in the end. Gandhara is now lies within the province of Khyber Pakhtunkhwa, Pakistan and it also crosses into eastern Afghanistan, Kashmir and Punjab.



Map 5: Map of Gandhara, Showing political boundaries (Google: 28 March 2019)

## 1.8 Literature Review

Since from the discovery of Gandhara Art, it has captivated the minds of art historians, archeologist and anthropologists. A lot of work has been done on diverse aspects of Gandhara Art while representation of decorative motifs in Gandharan sculptures received attention and has been studied thoroughly by several art history scholars. Amongst the renowned works “The Buddhist Art of Gandhara (1973)” and “A catalogue of the Gandharan sculptures in British Museum (1996)” are pioneer works for this research.

“The Buddhist Art of Gandhara” written by John Hubert Marshall (1973) provides an evident picture of the nature, derivation, growth and decline of the art. It further elaborates several foreign influences on Gandhara art. This book also covers a portion in which some of the rare artwork from Sanchi and Gandhara sculptures interpreting the narrative scenes portrayed in the panels.

“A World History of Art, Painting, Sculpture, Architecture, Decorative Arts” (1976). This book is written by Gina Pischel, the writer has beautifully described about the decorative arts. Chapter 1 covers the two periods and their arts (Hellenic and Hellenistic).

“Images, Attributes and Motifs” is a book written by Arundhati Banerji (1993). In this book general history and art of Gandhara is mentioned in detail, while specifically work relevant to the motifs is very important. This book deals with styles, patterns and every single detail about motifs. The portion of the book also deals with the comparison of Gandhara art with other schools including Bharhut, Amin, Sanchi, Amaravati and Mathura.

“Gandhara Sculptures in the Swat Museum” is a book whose author’s name, is Dr. Ashraf Khan (1993). This book includes a hundred and forty Gandharan sculptures illustrations dating from 1<sup>st</sup> century BC to 7<sup>th</sup> century CE. It also deals with the brief introduction of Buddhist schools in Gandhara and the history of Buddhist art from Swat. The catalogue of the objects



from display collection of Swat museum and few of them belong to the reserve collection, discussed with brief description beautifully.

“Buddhist Arts” (1994), by A. Foucher and translated by L.A Thomas and F.W. Thomas. The beginning of Buddhist art, beginning of sculptural art, Bharhut art, art history, native schools in Central Asia, all these topics has been beautifully covered in this book.

“A catalogue of the Gandharan sculptures in the British Museum” is a catalogue by W. Zwalf, (1996). This catalogue is the basic source for this research and deals with every single detail from the origin to the development of Gandhara art. In Gandhara art, the work that has been done by Zwalf is a milestone and a great help for the researcher in the field of Gandhara.

“Archaeological Reconnaissance in Gandhara” is a report by the editor, Ed. Saeed-ur-Rehman, (1996). This report deals with general introduction about the Gandhara region and extension of Gandhara. Furthermore, the detail about the material that been used in Buddhist art and the different styles has also discussed.

“Elements of Buddhist Iconography” is a book written by Ananda K. Coomaraswamy (1998). Detailed work about the iconography of Buddhist art has given in this book. This book provides great knowledge of the techniques, forms and decorations of Buddhist art, which is very helpful to understand the subject matter.

“Contribution of Gandhara to world civilization” is an article by Dr. Ahmed Hassan Dani (1998). This article was published in the ‘journal of Asian civilizations. Ahmed Hassan Dani is particularly known for archaeological work on pre-Indus civilization and Gandhara. He has written much about Gandhara and this article is one of them. In this article the geographical and historical horizon of Gandhara has been discussed. Furthermore, western scholar’s opinion towards Gandhara is also been discussed.

“Gandhara Art In Perspective” is another article regarding Gandhara by Dr. Saifur Rahman Dar, (1998). This article was published in the ‘journal of Asian civilizations’ and covers the problems that been facing in Gandharan studies first, then three periods of Gandharan studies is discussed by the author. The work of missions e.g. Italian Mission and Japanese mission specifically in Gandharan studies is been focused.

“Rise of Gandhara Culture in Pakistan” is an article by Masatoshi A. Konishi (1998). In this article different perspectives towards Gandhara is discussed. And this article concludes by telling the new rise towards Gandhara.

“Ancient Buddhist Scrolls from Gandhara” is a book written by Richard Salomon (1999). This book simply deals with the geographic background of Gandhara and the religion of Buddhism in Gandhara.

“Visions of divinity the art of Gandhara” a brief catalogue by M. Azim Daudpota (2000). This is a catalogue with brief descriptions about the objects that has been placed in the exhibition, Karachi. The objects belong mostly from the National museum of Karachi while rest of were from Islamabad Museum, Taxila and Swat Museum.

“Illustrious heritage of Pakistan” Another good work related to Gandhara has done in this book which is a guide way to the researcher. Geographical and historical profile of all the area being part of Gandhara in Pakistan has covered in this book.

“North-West Frontier Province, Imperial Gazetteer Provincial Series” (2002). This first chapter of this gazetteer covers about the flora, fauna, rivers, climate, geology of the areas that are the part of (NWFP), known as Khyber Pakhtunkhwa toady.

“A catalogue of the Gandhara Stone Sculptures in the Taxila Museum” a catalogue by three authors Khan, Hassan and Lone (2005). This catalogue is very helpful for the general understanding of stone sculptures and deals with the techniques, material of Gandhara

sculptures respectively of Taxila Museum. The periodically the Buddhist Art of Gandhara is discussed in this catalogue. Moreover, brief history of Swat valley also can trace from this catalogue.

“Indian Archaeology” is a famous book by Dilip K. Chakrabarti (2006). Another good work from the Indian writer is mention here. This book beautifully covers all Indian art, having every single detail and the comparison. This book is a great contribution to the Gandhara art without the limits of boundaries. Except the Gandhara Art the rest of the art school also mentioned with details in this book.

“Ethnic Profile of Gandhara” is an article by Abdur Rehman and Shah Nazar Khan (2006). This article is published in the research bulletin named ‘Ancient Pakistan’. Ancient political history and arguments regarding the name and meaning of ‘Gandhara’ is discussed.

“The Art of Gandhara In the Metropolitan Museum of Art” is a book written by Kurt A. Behrendt (2007). This is another book which deals with the beginning of Gandhara art, foreign influences and their comparisons, reliquaries and relief panels in detail is discussed in this book, which is a good work while studying Buddhist art of Gandhara.

“Gandhara At the Cross Roads of Civilizations- Art and Architecture”, Proceedings (2007). All the papers that has been presented by different authors is published in this proceeding. Every paper published in this proceeding is about the Gandhara including different aspects of arts and architecture in several areas of Pakistan. The first article by Dr Badshah Sardar is focused on the Buddhist Stelae in Swat Museum, in which history of Swat Museum is also been discussed and the general information about Swat Museum is also given.

“Gandhara The Buddhist Heritage of Pakistan, Legends, Monasteries, and Paradise” by (Ed M. Jansen, C. Luczanitz et al., (2008). This catalogue is a compilation of different research articles written by renowned scholars around the world and this catalogue was kept in three exhibitions

in Germany. Purely based on Gandharan work either it's the historiography or the about art, all aspects of Gandhara Art including Jewelry and the costume been discussed.

“History of Pakistan through ages” is a book written by Ahmed Hassan Dani (2008). This book covers the history of Pakistan but, one of the chapters in this book is all about the Gandhara Art specifically in the areas of Pakistan. The ancient Gandhara history is discussed in simple and easy wording. The emperor's history and how actually the Gandhara Art flourished and the reasons of decline been discussed.

“Buddhist Art: An Historical and Cultural Journey” is a book written by Gilles Beguin (2009). This book covers the doctrine of Buddhism, its arts and the expansion of Buddhism in the Asian countries. This book is a detailed work regarding Buddhist art and Buddhism.

‘Stucco and Clay Sculptures from Gandhara (Pakistan)’ is another good article written by Tahir Saeed and Ansar Ahmed (2010) and was published in Proceedings of the International workshop on Gandharan Cultural Heritage report. The whole report book is all about the modelling techniques and where the material they used to buy for making sculptures been focused. Development of the Gandhara Art, the golden era and comparisons of basic Buddhist art with other workshops of Gandhara is discussed beautifully.

“Wali-e-Swat Collection: Classification on Subject Matter and Regional Styles” is an article by Tahira Tanweer (2010). In this article the author starts the article with the general history and extensions of Gandhara region. Then the swat region importance and occupational history includes. After that classification on the bases of subject matter is discussed. Wali-e-Swat collection's classification and detail about the zonal workshops in Swat valley is the conclusive part of the article.

“Gandhara Art: Historical and Religious Importance and Symbolism of the Elephant” is an article written by Rehman, Khan and Hussain (2013). This article is written by three authors

and been published in the Journal of Asian Civilizations, which deals with the special symbol of elephant in Gandhara Art. The historical importance of the elephant is discussed in the beginning, after general introduction of Gandhara and elephant. Then it proceeds with discussing the religious importance of elephant, in the religion of Hinduism and Buddhism.

“Buddhist Art and Culture, Symbols and Significance” (2013). This book is written by an Indian author named ‘ArputhaRani Sengupta’, in which the author demonstrates about the Buddhist Arts and the symbols having special significance regarding the religion (Buddhism). Further, this book covers, various school of arts flourishing in India.

“The Tradition of Buddhist Narrative Illustration in the Swat Valley” (2017). This is the article written by Muhammad Sher Khan and published in the Research Bulletin (Ancient Pakistan). It gives a complete insight to the narrative art of Swat valley, depiction of events in Pre-Buddhist Swat, all the phases in this region regarding narrative art has been discussed.

## **1.9 Research Questions**

1. What was the purpose to make the decorative motifs? How we can define them as decorative motifs?
2. Whether the depiction of decorative motifs in Gandharan sculptures is directed by any religious or secular text or the result of any foreign influences on art?
3. Were these decorative motifs used merely as decorative or they have any symbolic significance?
4. Does any variation have been found till today in the Swat region or the same style that has been depicted in Gandhara Art is being followed?

### **1.10 Significance of the study**

The core study of the research is decorative motifs, its analytical study along with the classification and comparison with world arts, which will identify the purpose of the motifs, either they merely used for decorative purposes or they have any religious and social representation as well. The purpose of this research is to identify whether the significance of motifs either ornamental or symbolic still exist with comparison of ancient world arts. Furthermore, this research deals with the influences and symbolic representations in Gandharan Art, targeting on Gandhara sculpture in Swat Museum.

### **1.11 Research Methodology**

In the pursuit of present research, primary and secondary sources have been used. Primary sources include survey or visit of Swat Museum, Pakistan. Current research would be qualitative targeting only those displayed Gandhara sculptures depicting decorative motifs or having any symbolic representation. The secondary sources include the literary sources (books, articles, catalogues, internet Archive, PhD dissertations, newspapers). In the study of the decorative motifs in Gandhara Art panels the focus was on the deviations in their styles and techniques with other schools of art in Indian sub-continent and their influences.

### **1.12 Organization of the Research**

1. The present study consists of five chapters. The first chapter is '**Introduction**', which covers the History and Geography of Gandhara, Political history, origin of Gandhara, significance of the study, Research questions, Research methodology and organization of the study.
2. The second chapter '**History and Geography of Swat valley**', deals with a concise historical background of Swat valley. This chapter is focused on the physical and historical study of Swat. Whereas, the flora and fauna, rivers, climate of the ancient *Uddiyana* and modern Swat been included. The History of the archeological sites in Swat is covered in this

chapter. The zonal workshops in swat valley and the techniques that has been used is also discussed. The Gandharan collection of Swat Museum that is the focus of this research has been mentioned in this chapter. While the general history of the all museum collection has been covered. The history of the collection is also the focus.

3. The third chapter '**Gandhara Art**' is all about the Gandhara Art; its origin, development, techniques and styles that were being followed in Gandharan region. And the comparison of Gandhara Art with the other schools has also been discussed. The study of the foreign and indigenous influences has been covered in this chapter.

4. Fourth chapter '**Decorative motifs and their significance in world Arts**', deals with the origin and history of those decorative motif that has been a part of this research. It also includes the symbolism of these motifs in world religions.

5. Fifth chapter '**Motifs in Gandhara panels displayed in Swat Museum: Decorative or Symbolic Representations**', is the catalogue and covers the decorative panels along with the details of the sculpture, including Inventory number, from which site the sculpture has been discovered and description.

6. Analysis and Conclusion.

7. Bibliography

## Chapter 2

### History and Geography of Swat valley

#### 2.1 History

Swat valley is situated at the foothills of Himalayan range in Malakand division, in the province of Khyber Pakhtunkhwa, Pakistan (Ali, 1991: 169). According to the historical accounts, Swat valley contains great archaeological potential too proved by the discovery of ancient sites and monuments here (Qasimi, 1940: 66). In 518 BCE, Swat valley was conquered by King Darius I of Iran. Afterwards, tug of war between the rival tribes of the region has started to seize the area till the invasion of Alexander in 327 BCE (Olivieri, 1996: 50). Although the reign of Alexander ended within a few years and this region was sprained by an Indian King Chandra Gupta Maurya. He laid the foundation of Mauryan rule in 308 BCE, which continued till the reign of King Ashoka (grandson of Chandra Gupta Maurya) (Dani, 2008: 174). King Ashoka committed himself for the propagation of Buddhism in this region. The evidences of inscribed Buddhist principles on rocks can also found in Shahbaz Garhi and Mansehra in Khyber Pakhtunkhwa, Pakistan (Inayat, 1989: 92-93). During his rule, several monuments were established in Swat valley. After his death, in 232 BCE, the collapse of Mauryan dynasty has started that persuaded by Demetrius, the Bactrian Greek King to occupy this region in 189 BCE (Ali, 1991: 172).

Subsequently, Greeks were defeated by Scythians, who ruled this area around 160 years. Afterwards they were constrained out by Parthian King 'Gondophares in CE 25, then overthrown by Kushans come up from western China in CE 60 (Khan, 1999: 13). Kushan's era was considered as a golden period for the promulgation of Buddhism in this area. Kushans were induced to leave byt Shah Pur I, an Iranian King in CE 241, who was defeated by Sassanian King in CE 309 (Beal, 1969: 289).



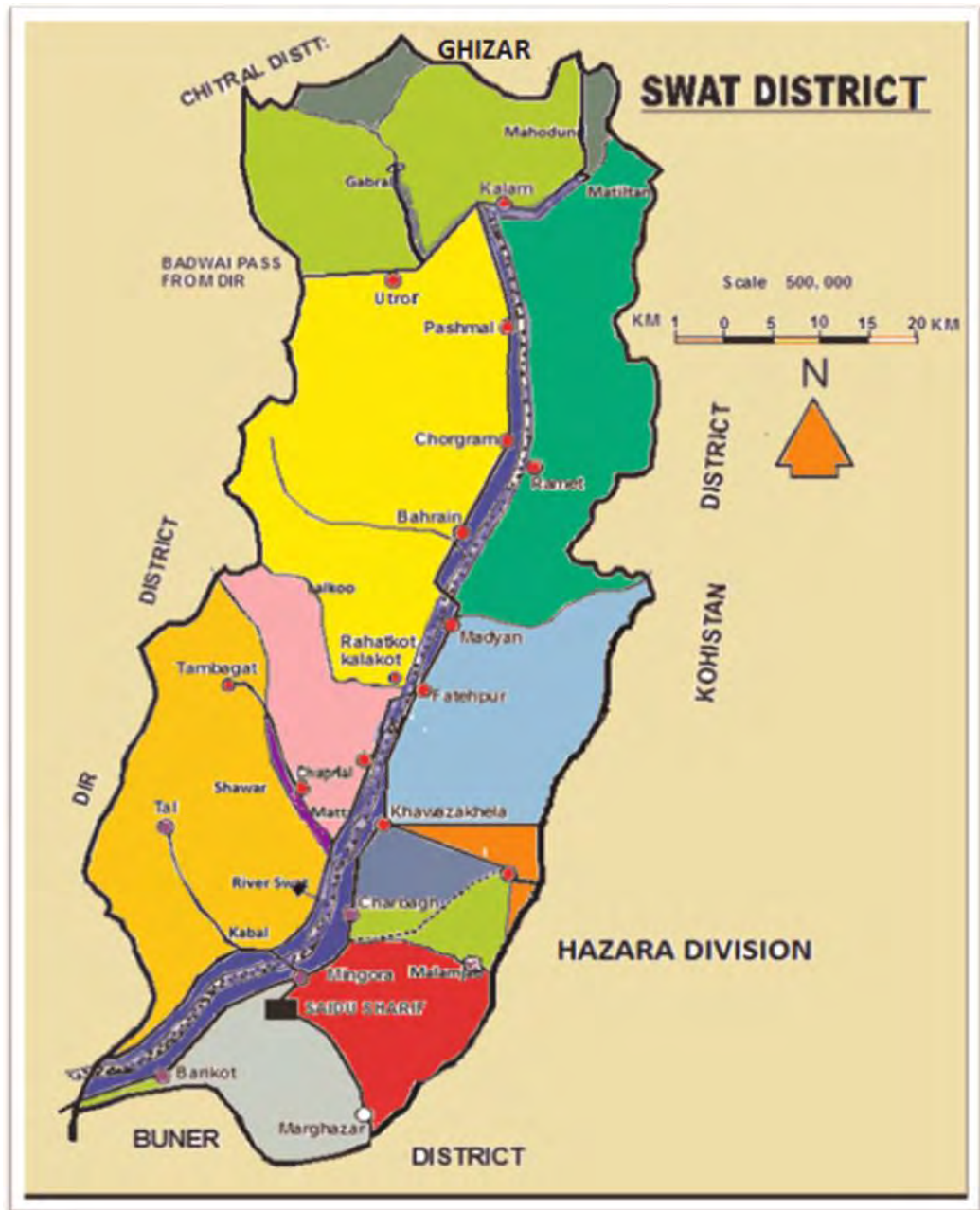
The rule of Sassanians were ended by the invasion of White Huns (barbarian tribe), appeared from Central Asia and dominated over the inhabitants of Swat valley in CE 460. White Huns demolished many Buddhist monuments and tried to wipe out Buddhism in this region (Tucci, 197: 78-79). Though, Buddhism was revitalized in this area around 6<sup>th</sup> Century CE and remained the core centre of teaching Vajrayana. In 9<sup>th</sup> Century CE, Hindu Shahi Kings appeared in this area and their rule was ended by the invasion of Sultan Mehmood of Ghazna in around the beginning of 11<sup>th</sup> Century CE (Khan, 1999: 12-13). Subsequently, the power of rule over Swat valley came into the hands of *Delazak* tribe, compelled by Swati Pathans. The Swatis were enforced to omission away to the mountainous area of Hazara in 1500 Century CE by the present tribe of Yousafzai (Sultan, 2006: 25-27).

## **2.2 Geography of Swat Valley**

Swat region is an administrative district in province of Khyber Pakhtunkhwa of Pakistan located at 34°-40° North latitude and 72°-80° to 74°-60° East longitude. It is one of the regions including Khyber Pakhtunkhwa (KP) Malakand division i.e. Provincially Administrative Tribal Area (PATA), limited by Chitral and Ghizar areas in North, Kohistan and Shangla district in the East, Buner and Malakand in South and by the regions of upper and lower Dir in Swat valley (Sultan, 2008: 1). Geographically, Swat valley is an inclining district, marked among the foothills of Hindukush mountain range. There is a differed rise inside the Swat zone, starting from 600 meters above sea level in the south and ascending towards the north (Smith, 1987: 29).

The northern part of Pakistan played vital role in ancient times. Swat valley was a land of flowers and snowy mountains. When trade between the Silk Route and civilizations of Asia thrived in the first millennium CE, that was the time when it gave birth to different arts in the region (Foucher, 1914: 24). This region was Buddhist and center of cultural dispersion. On the right side of Indus, area was occupied by two ancient states named as ‘Gandhara and

*Uddiyana*. Former included Peshawar valley (modern day) whereas the later one includes the whole Malakand division. Swat valley is considered one of the many valleys in ancient *Uddiyana* (Dani, 1968-69: 57).



Map 6: District Swat (Dani A. H., Gandhara Art in Pakistan , 1992 )

Topographically, Swat valley is a rough and mountainous region. It is divided into two parts Swat Kohistan and Swat proper. Swat Kohistan is mainly a mountainous part and located in

the north while Swat proper includes southern part of District Swat. Swat Kohistan located in the north while Swat proper comprises the southern part of Swat district. Swat proper is further divided into two parts upper and lower swat (Sultan, 2008: 15).

Geographically, Swat is a rough district situated at the foothills of the Hindukush mountain range. This range turns in the general course of north and south and had a differed rise inside the Swat region, starting from 600 meters above sea level in south and turns upward to North. Swat valley has been ruled by different rulers from Persian, Mauryan, Indo Greeks, Scythians, Parthians, Huns, Ghaznis, Mughals and British and numerous neighborhood rulers i.e. Khans, Akhunds, Wali and Bacha. Diverse religion has been found in this region including Buddhism, Hinduism and Islam while Persian, Sanskrit and Pashto remained the official language (Khan, 1999: 11). Swat valley is munificently favored by nature by fascinating landscape, snow covered mountains, fruit-laden and fertile land.

### **2.3 Mention of Swat in Rigveda**

Rigveda is the oldest source in which, Swat has been mentioned as a river named as '*Subhavastu*' or '*Suvastu*' means "good dwelling". It also been mentioned by Panini (Sanskrit grammarian) with the similar name as in Rigveda '*Suvastu*' (Agrawala, 1953: 42; Olivieri, 1996: 60; Stein, 1929: 418; Tucci, 1977: 39).

### **2.4 Nomenclature**

The etymology of the word Swat has different theories, according to some views this word is derived from '*Suastus or Suastus*' (Ali, 1991: 278). According to Sanskrit and Greek literature, this name is given due to the river crossing Swat valley. It may have been derived from the word '*Sweta*' that means white, this word describes the clear and crystal water of Swat river. Another claims this word from '*Suadat*'. Due to the abundance of water, Swat valley mostly appeared shiny, marshy and white (Sultan, 2008: 13).

The Muslim invaders called it as *Aswad* which means black as valley was arboreal with black fertile soil. Over the centuries this name turned into ‘*Swad*’ in Mughal period while later it became as Swat (Khan, 1999: 12). Another argument against this word is that it came from the Arabic word ‘*Saut*’ that means sound or echo. This theory applies due to the existence of high mountain in the region as sound makes an echo. There is another theory, according to which ‘Swat’ word is produced by two words i.e. ‘*Su*’ mean sun and ‘*At*’ mean earth as in ancient times sun god was worshipped in this region and this area was fully brightened with the sunlight. Another name for this valley is ‘*Udyana*’ and ‘*Suvastu*’ due to the scenic beauty and river name respectively (Sultan, 2008: 14).

### **2.3.2 Greek Sources**

Alexander and his armies traversed the Hindukush and conquered the region of Swat valley, mentioned as ‘*Soastene*’ or ‘*Suastene*’ in the Greek sources around quarter of the 4<sup>th</sup> century BCE (BCE 327). According to the Greek writers it was ‘*Soastene*’ or ‘*Suastene*’ (Olivieri, 1996: 59-60; Tucci, 1977: 39-40). Greeks derivatived the name of Swat region from river Swat (Olivieri, 1996: 60; Tucci, 1977: 43).

Megasthenese, Ptolemy, Arrian, Strabo and Curtius Rufus, has mentioned Swat with different names, for example ‘*Soastos*’ was used by Megasthenes. Whereas word ‘*Choaspes*’ was used by Strabo and Curtius Rufus. Arrian used the term ‘*Euaspla*’ for Swat that means ‘good horses or houses’. This is considered as the Iranian form of ‘*Suvastu*’ and its Graecized counterpart. Term ‘*Soastene*’ was used by Ptolemy for Swat region (present) (Olivieri, 1996: 60; Stein, 1929: 418, Tucci, 1977: 39). Luca Maria Olivieri (1996: 60) mentions that river Swat after its aggregation with Panjkora, was known to the west with three different names such as *Gouraios*, *Choaspes* and *Soastos*.

### 2.3.3 Chinese Sources

Chinese Buddhist pilgrims visited Swat region in early 5<sup>th</sup> century CE (Fa-Hien 5<sup>th</sup> century CE, Song- Yun 6<sup>th</sup> century CE, Xuan-Zang 7<sup>th</sup> century CE and Huizhou 8<sup>th</sup> century CE, for the search of Buddhist scriptures (Beal, 1969: 7-8). So, Swat has been mentioned as a river in Chinese pilgrims itineraries e.g. river Swat has been mentioned as ‘*Su-p-o-fa-su-tu*’ in the accounts of Xuan-Zang (Beal, 1884/2004: 122; Wheeler, 1950: 226). Several Chinese pilgrims has pronounced ancient Swat with different names e.g. Fa-Hien (CE 399-414) and Song-Yun (CE 518-521) called it *Uddiyana* as *Ou-chang*, *Wu-chang* or *Woo-chang* (Beal, 1884/2004: 26; Lorenzon 1994: 22; Stein, 1929: 29). A Buddhist pilgrim from Korea, likewise Chinese named Hyecho (CE 700-780) visited Swat around 8<sup>th</sup> century CE and mentioned this region as *Wuchang*. In his accounts, ‘*Wang o cheonchuk gukjeon*’ translated as “Memoirs of a pilgrimage to the Five Indian Kingdoms”, he (Hyecho) used the term *Wuchang* and *Uddiyana* for Swat, as he says ‘travelling for three days through the mountains due north to Gandhara, arrived at *Wuchang*, which is according to the native people is *Uddiyana* (Swat) (Preston, 1895/1976: 55).

### 2.3.4 Tibetan Sources

Swat has been considered a sacred land as the birth place of ‘*Padmasambhava*’ for Tibetans, founder of Tibetan Buddhism. In Tibetan literature two words, ‘*Urgyan*’ or ‘*Orgyan*’ have been used for Swat valley (G, 1862: 98; Tucci, 1958: 279). Tibetan Buddhist pilgrim, Buddhagupta visited Swat in 16<sup>th</sup> century CE, clarifies the term *Orgyan* or *Urgyan* and *Uddiyana*. According to Tucci (1940/1971: 9), a Tibetan Buddhist pilgrim Urgyan pa also visited Swat in CE1250, who entered Swat valley through Iam or Elum mountain (Khan, 1993: 3-4).

Several scholars such as, Deane, Stein, Tucci, Benard, Davidson and Callieri are having the opinion that *Uddiyana* of the Sanskrit sources, should be identified beyond any doubt with the

Swat valley present day and neighbouring areas (Callieri, 1989: 112; Stein, 1930: 1; Tucci, 1940/1971: 11). The homonymous Swat, is used for both river Swat and for Swat valley but basically that was river '*Soastos*' or '*Suastos*' (Swat) (Olivieri, 1996: 61; Stein, 1930: 418, Callieri, 1989: 112).

## **2.4 Passes**

The valley of Swat is linked with its neighboring areas and with Central, Southern Asia and China through different passes. The main passes are Malakand, Morah, Shah Kot, Karkar, Churat, Jawari, Kalel and Kotkay (Olivieri, 1996: 68). British chose the Malakand route as the road leading to Chitral in 1895 instead of Shah Kot, which was the important pass at that time. Other important passes of Swat were, Sar dazaey and Kat gala passes, the purpose of these passes was communication as Malakand road was not constructed at that time. After the construction of Malakand pass, it was the shortest and easiest way for interaction between Mardan or Peshawar and Swat or Buner (Tuas, 1986: 473).

## **2.5 Mountains**

Swat valley is covered by the Himalayan range to the north with height of 5480 meters and to the southern side it is surrounded by Malakand range with height of 1524 meters, that marked Swat from ancient Gandhara. To the west, the Swat valley touch with Dir district and to the east valley is separated by the mountainous area of Kohistan from Indus. Total area, that is covered by Swat valley is 3798 Square Kilometer. The 2<sup>nd</sup> highest peak of the world named K.2 is also located in this region (Khan, 1999: 20 ).

Mountain of lower Swat made up of Siliceous and Phyletic Schist, limestone, marble, dolomite and amphibolite. Whereas, in upper granite, diorite, gabbro and associated pegmatites rocks are present. Marble deposits are found in Buner, while Emerald and china clay in Swat proper. These deposits were not exploited in Swat valley era properly (Stein, 1929: 49-56).

Region of Swat lies in the circuit of mountain ranges which are the sprouts of Hindukush and the larger part of Swat encompassing of high mountains. These mountain ranges go irregularly to the west and to the east, but the general direction is north-south.

### **2.5.1 Elum (Northern ranges)**

In Swat Kohistan, the main knot of eastern ranges is Mankial. Its northern branches separate Swat Kohistan from Abaseen Kohistan and from a barrier between Gilgit-Swat and Chitral-Swat. Whereas the southern leeway of Mankial ranges extend to proper Swat and joins Shangla ranges (Ali, 1991: 227), which separate Swat valley from the region of Shangla. In the district of Shangla, there are *Karora* ranges which separate Puran from Kanra and Ghurband. The continuation of Shangla ranges links with Dwasaray. Alternatively, Dwasaray separates lower Swat from Puran and it also set aside Buner from Puran. General direction of the mountain turns westward and called Elum (Tucci, 1977: 79). This range is considered as a barrier between Swat and Buner that joints mountains of Malakand.

### **2.5.2 Adenzi and Shamozi (Western ranges)**

The western ranges start from the mountain and hills of Gabral, Swat Kohistan and links the hills of Kundal. These western ranges meet the Daral ranges which form an edge with Dir district and then it connects the hills of Adenzi and Shamozi. Manrai ranges lead off some sprouts southward and separates Arnoyay valley from the valley of Nekpikheil valley (Qasimi, 1940: 189-90).

## **2.6 River Swat**

River of Swat is formed by three main tributary streams named as *Ushu*, *Balandar* and the *Gabral*. These tributaries originate from Hindukush Mountains and flows through the valley of Kalam (Swati, 1997: 152). The Swat river flows in the core of the valley, close to the village of Madyan and its height reduced to 1400meters (Sardar, 2005: 29). Here it meets Panjkora

River that is near Chakdara in district Dir and flows through Malakand district to enter the Kabul River after completing the total course of around 644 kilometers (Gazetteer, 1979:116).

## **2.7 Flora**

River Swat and its tributaries are the main source for drainage in this area. So, around the river area there are several different series of alluvial terraces, cultivated on large scale can be found. Thick forests have covered the area, all the valley is fertile while main crops of Swat include rice, wheat, maize, barley, pulses, mustard, sugar cane and lentils (Dani, 2008: 65).

Different type of herbs, shrubs and trees are also in abundance in this area. Famous trees are willow, mulberry, sirus, sisso, bukain, acacia, olive and Jujube. On higher altitude, other variety of trees e.g. diospyros, walnuts are growing excessively. Timber is the famous product of Swat valley, honey is also produced here and is famous for its high quality (Tucci, 1958: 279-328).

## **2.8 Fauna**

Animals are also source of livelihood of people who belongs to the castes like *Gujars*, *Ajars* and *Shpunkis* in Swat valley. Cows, buffaloes, goats and sheep are the famous animals used for livelihood in this area. Due to the abundance of these animals, Ghee, butter and milk are produced widely in this area (Stein, 1929: 178).

Rabbits, porcupine, fox, jackal, wolf, pigs and hyenas were found in large number, when their food i.e. shrubs and bushes were found abundantly, grown on slopes and foothills in past. But in modern age, the need for fuels is the cause of reduction of shrubs and trees, so this is the main reason behind decreasing the number of these animals significantly (Qasimi, 1940: 17).

In the forests, lions, tigers, bears and monkeys are found. While among the birds in this region, hawks, eagles, falcons are found near the high mountains and pheasants, partridges, hoopoes,



larks, sparrows, quails, doves, swallows, starlings, night angles, crows, kites, vultures, owls, bates are commonly found (Stacul, 1987: 189).

## **2.9 Languages**

The prominent language of Swat valley is '*Pashto*' and *Ajar*. Whereas, Kohistani's have their own language with their own dialect (Qasimi, 1940: 113). In addition to pashto language, seven different languages are spoken in Swat valley. Torwali, Gujri, Gawri, Qashqari, Badeshi and Ushojo are amongst the Dardic group of languages of Indo-Aryan family also spoken in Swat valley (Giorgio, 1976: 258).

## **2.10 Climate**

Swat valley is a temperate zone area, located in the northern mountain ranges of Pakistan. As this area is under the temperate zone, weather here is affected by all the climatic factors. When summer starts, monsoon occupy the area and rain starts. While in winters, the cyclonic current from Mediterranean Sea come and influences Swat valley (Sultan, 2006 , p. 14).

## **2.11 Temperature**

Swat valley is located over the height from 2500 ft-7500 ft, so this area is considered as a colder region. January is the coldest month in this zone. Temperature generally remains between 40°F to 45°F (2°C to -2°C), from the last week of December to the end of February. In this season the water in this area freezes. The hottest month in this region is July, in which the temperature increases to more than 90°F (32°C) in lower or plain areas, whereas in the mountainous region it's not so high (District Census report , 1951: 1).

## **2.12 Mineral Resources**

It is believed that the area rich with mineral resources are very beneficial for its locals as these minerals are the great source of employment and improved livelihood of its people. But in case

of Swat valley, although this region is rich with abundant minerals having great worth but no longer advantage to the people or locals living in this area (Barger, 1941: 78). Due to lack of technology, they have discovered very few of the minerals present in this region. Common minerals that are found in this area are, china clay, marble stone, soap stone and emerald (Blala, 2003: 17).

### **2.13 Archaeological History of Swat valley**

The region of Swat has played an important role, regarding cultural heritage in Pakistan as it holds the remains of several sacred stupas, monasteries and many archaeological sites. The remains interpret the evidences of different religions and dynasties flourished in this area including Buddhism, Greeks and Hindu Shahi, Islamic era etc. (Khaliq 2014: 38). Every dynasty left their own impact, can be seen in their arts, culture and in many other activities. But the most important feature that highlighted this region to the world is 'Buddhism' and Gandhara Art, which was considered the art that was initiated to preach Buddhism through the world via visual representation. Swat was the center of Gandhara Civilizations and origin of Tantric Buddhism. Another important aspect that separates Swat valley is that *Uddiyana* (present Swat), is the birth place of second Buddha '*Padmasambhava*' (Tibetan literature) (East and West, 1958: 279).

The development of archaeological activities can be divided into three phases, first phase dominated by Alexander Cunningham, second phase by John Marshall and third one by Italian archaeological Mission in Swat, Department of Archaeology, University of Peshawar and the Japanese mission. The systematic archaeological activities in Swat valley started with first survey carried out by Sir Aurel Stein in 1926 and after then in 1933 discovered several archaeological sites in Swat valley (Khan, 1999: 20 ) It was an initiative that further proceeded by different local and foreigner archaeologists.

In 1938, E. Bergar and Ph. Wright continued the survey started by Sir. Aural Stein. In 1955-1956, Prof. Tucci carried out an inclusive survey and as a result, several, sites were being selected for excavation (Ahmed, 2002: 188).

### **2.13.1 Proto and Pre-Historical Phase:**

Swat valley comprises proto, pre-historic and historical phases. Swat valley occupies an exclusive position for geographical, political, social, religious and cultural history of Pakistan. It occupies an important strategic position and communication via one of the main highways that connects Tibet and China in the east with Central Asia while Greece and Rome in the west. Sixty years of archaeological research in Swat valley has rammed the sequence of human settlement dated back to 5000 years ago (Stacul, 1966: 37-79). Traces of prehistoric man have been found from Swat valley, bifacial and pebble tools have been found. According to Micheli, (2006: 29), lithic tools from lower *Kandak* valley may chronologically and culturally be ascribed to the *Acheulean* techno complex of Peninsular India and the Soan traditions. The pre-historic cultural history of Swat is also known to a definite degree. In this regard, Italian Archaeological Mission and the Archaeology Department of University of Peshawar have been significantly contributed. Because of these researches, the complete cultural sequence has been established from mid of the 3<sup>rd</sup> millennium BCE till the historic times. Ethnic, cultural, linguistic relations and affinities of Swat with Central Asia, Iran and northern part of Indo-Pakistan is proved in the framework of comparative and stylistic study of the material cultural of these various areas (Stacul, 1980: 112).

Both archaeological and historical evidence is noticeable by the relationship between Swat and Achaemenian Persia. In terms of political and administrative set up of, according to (Olivieri, 1996: 65-66), Swat was a part of Achaemenian province of Gandhara (Petrie, 2007: 3). By this way, it remained incorporated to the Achaemenid empire between the end of 6<sup>th</sup> century and middle of 4<sup>th</sup> century BCE. At the time arrival of Alexander in present day Pakistan, he came

across to autonomous and powerful principalities showing the picture of Achaemenian. The culture interaction between the two people has remained subject to controversy, presenting Iranian (Persian) influences over the cultural material of eastern provinces of Achaemenid empire has found (Petri, 2007: 16).

The cultural traces of ‘*Zoroasterism*’ has also reported from Swat valley and its neighboring areas. Ahmed Hassan Dani assumes few *pyraea* in Balambat, Dir as fire alters and relates them with those of Dahan-i-Ghulaman (Dani, 1967: 41). It shows a kind of connection with Achaemenid Persia but here comes a disagreement from G. Tucci, with the suggestion of ordinary uses (Tucci, 1977: 12). However, later excavations at Aligrama finds a temple building that was considered to dedicated for fire worship and few of the material has been found that indicates the link with Persia (Olivieri, 1996: 66).

The Neolithic period in Swat valley, spanning from the 2<sup>nd</sup> half of the 3<sup>rd</sup> millennium BCE, is successively evolved into the cultures of Indus valley, Taxila, Kashmir and southern China (Stacul, 1977, p. 98, 1980: 101). Dated back to the beginning of 2<sup>nd</sup> millennium BCE, many settlement sites associated with widespread cemeteries including Leobanr-I, III, Birkot Ghundai, Aligrama, Gogdara and Kalako Dheri have been excavated, scientifically (Stacul, 1977: 98; 1980: 55-60). Pre-historic and Gandhara Grave culture of this valley is dated back to 2970 and 1800 BCE, correspondingly. Similarly, cemeteries of Iron Age are extensively scattered throughout Dir and neighbouring areas e.g. Bajaur, Chitral, Peshawar and Taxila, Pakistan (Stacul, 1966: 25). Same grave culture has been found in northern part of Afghanistan, Iran and Turkmenistan (Dani, 1968: 42-56).

### **2.13.2 Historical Phase:**

According to the historical accounts, Alexander captured Swat in BCE 327. The local chiefs of *Uddiyana* (Malakand) commonly may have remained subsidiary to the foremost

neighboring powers of Iranian, Bactrian, Greek, Scytho-Parthian, Kushan and Hindu Shahi's correspondingly, followed by the invasion of Sultan named Mehmud of Ghazni in 11<sup>th</sup> century CE (Inam, 2002: 60).

Buddhism was introduced in the region of Swat by King Ashoka who was the Mauryan emperor in 256 BCE (Smith, 1958: 97-98). Though, archaeological and literary sources proved that Buddhism reached in this area around 4<sup>th</sup> century BCE. The Kushan emperor, Kanishka (128CE) like Ashoka, solidified great services to Buddhism. He also sent Buddhist missionaries to different areas of the region and to different countries. According to the historical evidences, hundreds of stupas and monasteries were built in Swat valley while amongst them some of the master pieces of Gandhara Art has been found from these sites. The sculptures and the antiquities discovered from Swat valley depicts religious scenes having foreign influences (Inayat, 1989: 88). Inscriptions mentioned that Buddha relics were enshrined in many places of Swat valley (Beal, 1969: 125). Chinese pilgrim named 'Hiuen Tsang' visit Swat valley in 7<sup>th</sup> century CE (Mingora), where he observed the biggest monastery of *Ta'lo* (Stein, 1930: 135). Valley of Swat was famous for its captivating and appealing legends of spirits, demons and magic around 8<sup>th</sup> century CE. It is stated that *Uddigram* village produced a mighty magician and exorcist '*Padmasambhava*' (Wentz, 1978: 22). The great king of Swat, *Indrabhuti* wrote Buddhist Tantric annotations in which Swat known as *Uddhiyana Pitha*, classified among the four Tantric centers of sub-continent (Tucci, 1958: 250). This region experienced rise and downfall of Hinayana, Mahayana, Vajrayana and Tantrayana Buddhism and the rise of Hinduism (Beal, 1969: 120).

Buddhism in Swat valley could not be invigorated after the Hindu Shahi's established their rule in this region. In the beginning of 11<sup>th</sup> century CE, this area was taken over by the Muslim ruling dynasty of Ghazna. Sultan Mehmood Ghaznavi, defeated by 'Rajagriha' at the last resort of Hindu Shahi's at *Uddigram* (Ali, 1991: 118).

The Mughal emperor Babur attached Dir and conceded through the region once part of Swat in ancient times. Over the passage of time, Swat region was invaded by *Dilazak* tribe and several old Swatis were exiled by Yousafzais. These old Swati's can be traced in Mansehra, Baffa and other areas of Hazara (Khan, 1993: 3).

There are so many Buddhist sites located in Swat valley, some of them are excavated systematically while few of them remain unexcavated. The present study deals with the sculptures and panels almost from all the excavated sites displayed in Swat Museum focusing on those panels and sculptures.

## **2.14 History of Swat Museum**

Swat Museum is situated in Mingora, Saidu Sharif road, District Khyber Pakhtunkhwa. In 1958, small Museum was designed by 'Mr. Vittorio Caroli' and inaugurated by General Muhammad Ayub Khan (President of Pakistan) on 11<sup>th</sup> November 1963 (Olivieri, 2014: 196). It was established, after the excavation of Italian Archaeological mission in Swat led by Tucci, Dr. Faccenna and Dr. Stacul. They carried out comprehensive surveys discovering thousands of artifacts. Museum was established with the help of Wali-e-Swat who donated his personal collection of antiquities. He also donated the land for the construction of Swat Museum. The building of Swat Museum was funded by Federal Department of Archaeology and Museums. Then the Museum was re-organized in 1992, with the financial and technical assistance of Japan Culture Grant under the supervision of Dr. Ashraf Khan. Display of the Museum was re-arranged from pre-history, proto history, Gandhara culture and ethnological objects. New cases of international standard were added, and lighting system of the museum was updated. In 2005, Swat Museum was badly damaged by the Kashmir earthquake. On 16<sup>th</sup> February 2008, it was again badly damaged by the huge bomb-blast outside of the Museum. Due to the bomb blast, the façade of the museum fell, and artefacts were transferred to Taxila Museum. It was closed for public for more than three years.

In 2011, Italian started the mission (project) and named it as Archaeology Community Tourism (ACT), while the reconstruction of the Museum started on 7<sup>th</sup> February 2012. After the reconstruction, Museum was re-open for the public on 10<sup>th</sup> December 2014. Swat Museum comprises some of the finest Gandhara Art collection, excavated from the Buddhist sites of Swat. Museum has seven galleries including pro-historic, proto-historic, ethnological gallery, objects of Swat valley, household objects, Swati rugs, spinal wheel, chest jewelry and musical instruments. The collection of Swat Museum was discovered from different archaeological sites of Swat sites ranges from pre-historic to Islamic period. Details of the Swat Museum galleries are mentioned below;

- **Reception Hall**

At the entrance of Swat Museum, there is a reception hall which displays Gandhara Sculptures, including lady donors, dancers, standing buddha figures, Bodhisattvas and Buddha footprints.

- **Swat Archaeological Museum Gallery 1-2**

Both galleries are labelled as “**Proto-history of Swat: Proto-urban phase (BCE1400) and graveyards (BCE1200-500)**”. These galleries consist of artefacts, discovered from the recent excavations of ‘Udegram’ and ‘Gogdara’ (2012), all the collection housed in these galleries belong to these sites. Furthermore, it also deals with display related to the early agriculture of Swat valley dating from 3<sup>rd</sup>-2<sup>nd</sup> millennia BCE. The collection of these galleries comprises of Corinthian capitals, harmikas and the representations of monuments in Buddhist stupas and monasteries of ‘Udegram’ and ‘Gogdara’ sites.

- **Swat Archaeological Museum Gallery 3**

Gallery 3 is titled as “**The urban site of Braikot**” deals with the late Kushan Buddhist sacred period. The collection from the excavation of this site include coins, sculptures, friezes which are displayed in this gallery.

- **Swat Archeological Museum Gallery 4, 5-6**

Gallery 4,5 and 6 are labeled as “**Gandharan Art and Architecture**”, which consists of a Gandhara collection, that is distributed into three different galleries, from gallery 4 to gallery 6 museum depicts Gandharan culture with special focus on the collection of the sacred Saidu Sharif dated back 1s-4<sup>th</sup> century CE. Finest pieces of Gandharan culture can be found in Swat Museum. The representations of the model stupa from Saidu Sharif are also exhibited in the central showcase. Most of the collection displayed in Swat Museum belongs to Gandhara culture”, which specifically deals with the collection of sites. Gallery 5 deals with the collection of “Butkara 1 (3<sup>rd</sup> BCE- 11 century CE).

Gallery 6 is related to the collection of Nimogram (1<sup>st</sup>-3<sup>rd</sup> century CE).

- **Swat Archaeological Museum Gallery 7**

Last gallery of the Museum is labelled as “**Post Gandharan Buddhist**”. It is divided into two portions, first one depicts rock carving dating back to 7<sup>th</sup>-8<sup>th</sup> century CE while the other one belongs to late-historic period and deals with the artefacts discovered from the site Barikot Gundai 7<sup>th</sup>-13<sup>th</sup> century CE.

### **2.14.1 History of Swat Museum Collection**

The collection of Swat Museum was not only brought through scientific excavation but also from different sources including Police source, Varia collection (different sources), Wali-e-Swat and Malakand collection. The history of all these collections is mentioned as below;

### **2.14.2 Wali-e-Swat Collection**

Wali-e-Swat collection was the personal collection donated by the ruler of Swat. The founder of Swat state was called ‘*Bacha Sahib*’. It is said that he donated the land where Swat Museum was constructed (Khan, 1993: 4). The collection of Wali has been categorized into two main sources, people working in the fields, gathered artefacts having cultural and historical



importance and offered them to the ruler. On the other hand, elites often presented antiquities as a gift to the ruler knowing his keen interest (Tucci, (1940/1971): 196). Personal collection of Wali, was later donated to Swat Museum where it is displayed as Wali-e-Swat collection.

### **2.14.3 Varia Collection Swat**

Varia collection of Swat is considered as one of the exceptional collections of Swat museum (Anna, 1985: 445). Since 1956, Italian Archaeological Mission in Swat valley carried out field activities including survey and excavations (Tucci, 1958: 310). After the establishment of Swat museum in 1959, antiquities from the field survey excavation were displayed in Swat Museum. It is said that few of the collection was displayed in Swat Museum while few of the antiquities were purchased by Italian Archaeological Mission. Varia collection encompasses different material e.g. stone, stucco etc. Because of the different origins and provenance, this collection was named as 'Varia collection' (Lone, 2016: 2).

### **2.14.4 Malakand Collection**

According to Foucher (1915/2005): 126), Malakand collection of Gandharan sculptures came from 'Deane collection' that was placed in the house of Political agent, Malakand since 1896 and this collection was inaugurated by Deane. Ethnographical material of this collection was sent to Peshawar Museum after 1906 whereas the additional material was transferred to Peshawar Museum in different time periods (1922 and then in 1924). The larger part of Malakand collection was sent to Swat Museum in 1980 (Olivieri, 2014: 196).

There were 134 pieces of Gandhara Art from the Malakand collection that were handed over to the Archaeological museum of Swat by the administration of Malakand (Behrendt, 2003: 115). The artifacts of Malakand collection displayed in Swat Museum are labelled as MK.

### **2.14.5 Police Collection**

It consists of several antiquities of Gandharan period work on confiscated on different check points and private houses raid. The total number of this collection is around 120 mostly consisting the life story of Buddha, architecture fragments, on display of Swat Museum, but the majority are in the museum's reserve collection. No research has been made on this impressive collection.

## **2.15 Archaeological Sites of Swat**

The collection of Swat Museum consists of discovered artifacts from different sites of Swat including, Butkara I, Panr, Saidu Sharif, Nimogram, Baligarm, Barikot Gundai, Gumbatuna, Dadahara, Nawagai etc. Donations from different sources including Wali-e-Swat collection, Varia collection, Police collection and Malakand collection, as mentioned above. A brief history of the archaeological sites from which mostly artifacts been unearthed is given below, displaying in Swat Museum.

### **2.15.1 Butkara I (3<sup>rd</sup> century BCE-10<sup>th</sup> century CE)**

Buddhist sacred precinct of Butkara I recognized as the monastery of *Ta-Lo*, mentioned by Sung Yun (520 CE), deccits at the eastern end of capital of Uddiyana (present Mingora). This place was considered as the largest and richest place in Swat valley (Khan, 1993: 17). Excavation on Butkara I by Italian Archaeological Mission, led by Domenico Faccenna in 1956 brought to light main stupa surrounded by various stupas and viharas (Stacul, 1966: 78). Whereas, on the north lies the inhabited areas spreads west. It is one of the great stupas that has been unearthed dated from 3<sup>rd</sup> century BCE to 10<sup>th</sup> century CE. Butkara stupa was built by Mauryan emperor 'Ashoka'. This site is very important as more than 7000 pieces of Gandhara sculptures were unearthed from this site. (Khan, 1993: 17).

### **2.15.2 Saidu Sharif (1<sup>st</sup>-5<sup>th</sup> century CE)**

This sacred Buddhist stupa and monastery was excavated by Italian Archaeological Mission in Pakistan, in 1962 with the collaboration of Department of Archaeology and Museums, Government of Pakistan. Saidu Sharif stupa, is dated back from 1<sup>st</sup>-5<sup>th</sup> century CE (Khan, 1993: 13). Several Gandharan sculptures and panels were discovered from this site and are now displayed in Swat Museum and few of them are present even in reserve collection of Swat Museum (Makin, 1999: 38).

### **2.15.3 Nimogram (1<sup>st</sup>-5<sup>th</sup> century CE)**

The Buddhist site of Nimogram is situated in Shamozaï, lower Swat. This site was excavated by Department of Archaeology, Government of Pakistan around (1968-69). Nimogram contain three central stupas in a row with viharas and 56 votive stupas all around. Sculptures, coins and different household objects were found. The sculptures from this site are same in style as those found from other sites of Swat valley (Faccena, 1995: 189). Nimogram date, back to the Kushan period (1<sup>st</sup>-3<sup>rd</sup> century CE).

### **2.15.4 Panr (1<sup>st</sup>-5<sup>th</sup> century CE)**

The Buddhist site of Panr is built on two terraces on the side of the clay hill. Site comprises of one main stupa having south facing stairway. The main stupa is surrounded by votive stupas. This site was also excavated by Italian Archeological Mission with the collaboration of Department of Archaeology and Museums, Government of Pakistan. During the excavation large number of antiquities were found including stone, stucco sculptures, pottery and other objects that are housed in Swat Museum.

### **2.15.5 Gumbatuna (2<sup>nd</sup>-7<sup>th</sup> century CE)**

The word *Gumbatuna* literary means ‘domes’, located on the right bank of river Swat. The excavation on this site was conducted in 1992, by the Department of Archaeology and

Museums. This site revealed good number of stone and stucco sculptures, dated from 2<sup>nd</sup>-7<sup>th</sup> century CE (Khan , 1993: 13).

## Chapter 3

### Gandhara Art

#### 3.1 Gandhara Art

Gandhara Art is entirely religious art devoted to Buddhism. The main purpose of 'Gandhara' art was to spread faith to the believers. Basically, Buddhist Art is the artistic practices mainly influenced by Buddhism. It depicts, Buddha, Bodhisattva, other entities, famous Buddhist figures, historical and mythical narrative scenes of these lives, mandalas and other physical objects associated with Buddhist practices including vajras, bells, stupas and Buddhist temple architecture (Foucher, 1914: 118). One important characteristic of Gandhara Art is, its 'passionate love for art showing the life of Buddha' (Dani, 1968: 70).

Ihsan Ali (2008: 11) has quoted it as,

*In the earliest Buddhist art, the Buddha was not sculpted in human form. His existence was shown through symbolic representation. Hinayana iconography was based on the orthodox principles. Their philosophical thoughts were highly rigid. They restricted the followers of Buddhist religion from sculpting the image of Buddha. This early form of Buddhism was established particularly in India.*

The sculptures of Gandhara Art is broadly divided into three groups (Warraich, 2015: 24);

1. Independent cult images (Buddha and Bodhisattva)
2. Non-Buddhist deities
3. Relief panels depicting the life of Buddha and Jatakas

### **3.2 Origin of Gandhara Art**

Different scholars all around the world have keenly worked regarding the origin of Gandhara Art. Therefore, there are two school of thoughts emerged regarding the origin of Gandhara Art in the last decade of 19<sup>th</sup> Century.

Sir John Marshall (1960: 29) and Foucher, (1914: 66) were sturdily the supporters of Greek origin of Gandhara Art. They believe Greeks colonies in Bactria had been founded by the last quarter of 4<sup>th</sup> Century BCE. In the 20<sup>th</sup> Century, the western elements in Gandhara Art has been declared by Foucher and this was basically to some extent considered the gift of Hellenistic culture organized after the invasion of Alexander the great in the region of Bactria (Swati, 1997: 2). He excavated Balkh in Bactria during 1922, with expectation to find Greek city in the region but his expectations could not be completed. After his death, Dr. Schlumberger found Rabatak inscription of Bactrian language and Greek script in 1951 at Surkh Kotal, in 1964 an ancient Greek city Ai-Khanum had also been discovered in Afghanistan. On the other hand, the Kushana phase had been discovered to the north of the Oxus in southern Uzbekistan in the 1<sup>st</sup> Century BCE and 1<sup>st</sup> Century CE.

Sir John Marshall (1960, p. 98), comments and seeks the routes of Gandhara Art in philhellenic Parthians culture, with the support of foreign artisan from east. He believes that Hellenistic culture had weekend on Gandhara, as to create new art during the Scythian's period (Swati, 1997, p. 2).

According to Kumar (2003: 6), the origin of Gandhara Art can be traced to the Greek rulers of Bactria and north-west India. But it was during the reign of Kanishka that art achieved great patronage. The life story of Buddha is the core of 'Gandhara Art' that provides motivation for the different forms of Buddhist arts all around the world.

Another group attributes the origin of Gandhara Art to Roman civilization. Sir Mortimer Wheeler, Hugo Buchthal, Harald Ingholt and Alexander Soper linked the beginning of Gandhara art to the advent of Roman culture into India about 2<sup>nd</sup> Century CE (Ingholt, 1957: 19; Swati, 1997: 2; Wheeler, 1950: 22). Gandhara Art relates to the origin of the Buddha image powerfully and the significant development of Buddhist iconography in Gandharan Art made a substantial contribution to later Buddhist Art (Miyaji, 1984: 220). The main subject matter of Gandhara Art was the promulgation of Buddhism through the different sculptures carved and executed in stone, stucco, terracotta, bronze and even paintings mostly displayed in the stupas and monasteries throughout the entire Gandhara region. The main objective of Gandhara Art was to propagate the faith to the believers of this religion (Qazi, 2008: 14).

In the early Buddhist Art, the Buddha was not sculpted in human form in accordance with the Hinayana school of thought. Several symbols were employed like lotus flower, Bodhi tree, Stupa etc. Hinayana iconography was based on orthodox principles, restricting the followers of Buddhist religion from sculpting any image of the Buddha. This form of Buddhist Art flourished particularly under the Mauryans.

The Buddha's teachings can be known from three basic sources. First, the life story of Buddha's previous life to his birth as 'Prince Siddhartha' (Jataka stories). Second, the life of the Buddha as Siddhartha, before he achieved enlightenment. Third, it can be known from Siddhartha's life as Buddha (Brancassio, 2011: 45).

Buddha was depicted symbolically before Gandhara. However, this symbolic mode of art was transformed into human form at the advent of Mahayanism by the end of 1<sup>st</sup> Century BCE. It is generally believed that Mathura was the place where the image of Buddha was first sculpted (Ahmed, 2015: 29). As Buddhism spread from one country to another, Buddhist art adapted the local style of different Asian countries and has thus left an artistic heritage whose great

beauty lies partly in its rich diversity. Due to its strategic location, the Gandhara School absorbed all kinds of foreign influences like Persians, Greeks, Romans, Scythians and Kushans (Kumar, 2003: 6). The other characteristic feature of Gandharan Art is the elegant carving, graceful ornamentation and multifaceted symbolism.

In Gandharan Art monks are portrayed in the same way as anywhere else in India (Pratapaditya, 1972: 32). Bodhisattvas are always represented in Gandhara Art purely dressed in Indian way too. They are shown wearing a dhoti and a shawl draped in pure typical Indian fashion around the left shoulder, whereas a turban often covers the head.

The finest example of Gandhara Art were found from the sites of Julian and Dharmarajika are now housed at Taxila valley and from Hadda near Jalalabad in Afghanistan (Kumar, 2003: 6). The Gandhara Art specimens are found in various museums and art galleries around the world.

### **3.3 Beauty and Mystery of Gandhara Art and Architecture**

Gandhara Art generally signifies one of the finest arts not only in Pakistan but in the whole world. This art mainly revolves around the religion, while architecture represents a unique kind of architectural complex (Stupa and Monasteries). According to Dani (1968: 64), religion has always played an essential role in the Indian society. Generally, Gandhara culture developed in the northern India with Buddhist religion as the main dynamic force. Then, this culture started indicating its distinct personality with the Royal patronage during the second century BCE, the time when Ashoka the great embraced Buddhism for himself first and then professed it as a state religion (Ghafur, 1988: 34-35; Hill, 2003: 90-95). After Ashoka, for almost a century Bactrian Greeks occupied this land, almost forty Kings and Queens of Greek origin ruled this land of Gandhara. Buddhism remained dominant throughout this phase of Greek occupation. Meanwhile, Bhir Mound was abandoned, and new organized cities named Sirkap and Sirsukh was established by Kushans. It is said that Greeks embraced Buddhism to give



strength their rule in the territory of Gandhara. It was then when the amalgamation of Greek art into local art took place (Hussain, 1983: 140; Nadeim, 2006: 35-40; Ghafur, 1988: 34). During the 2<sup>nd</sup> century CE, Kanishka the great, supported Buddhism like his ancestor Ashoka. Hundreds of Stupas and monasteries were sponsored by the state. Gandhara Art was at its peak during the reign of Kanishka. Stone was not the only material that has been used to make sculptures narrating the life story of Buddha, but stucco was also introduced as a medium of Gandhara Art. Gigantic sculptures were made in the material using stucco and placed in and around the monasteries and stupas all over (Rajput, 2018: 5). It is believed that most of the large stucco sculptures were looted by the art collectors during the British time while the rest of the pieces were destroyed by the natural forces. However, there are several stucco sculptures inside and around the walls of the stupas and monasteries at Taxila, Charsadda and Swat. But mostly sculptures either in stone or stucco are shifted to the site museums.

The beauty of Gandhara sculptures is, that today they are not only been found in the National and site museums of Pakistan but also occupy prominent position in the art galleries and Museums of Europe, Australia, America and far east. There is a list of few international museums that occupy the Gandhara sculpture such as, Berlin Museum of Germany, Metropolitan Museum New York, Muse Ouimet of Paris, Oriental Chicago, USA, V&A and BM of London. This international portrays the evidence of the beauty of Gandhara sculpture, just like the Egyptian art and Greek pottery are renowned in the world, so as Gandhara will continue to amaze the art lovers for years to come.

It seems that inhabitants of Gandhara loved their religion very much that they dedicated their entire lives in propagating, learning and serving their religion as much as their lives could allow them. Therefore, these followers created Buddha's sculptures and established huge stupas and monasteries across the Gandhara region. This was the religious zeal and altruism of Gandharan

artists towards the serving of the religion as an act of worship. The beauty of Gandhara Art still amazes the visitors and the local people.

### **3.4 Buddhist Schools in Gandhara Art**

Three Buddhist schools were developed in Gandhara named as, Hinayana, Mahayana and Vajrayana. The Hinayana school was only involved with the teaching of Buddha and was established during the reign of Ashoka the great (3<sup>rd</sup> century BCE) (Khan, 1993: 6).

The second school Mahayanism allowed to create Buddha, Bodhisattva images and deities. The Buddhism of Mahayana continued to flourish in Gandhara including Swat from 2<sup>nd</sup> century CE to 5<sup>th</sup> century.

In the later centuries, third school of Buddhism, Vajrayana was introduced specifically in the region of Swat (Northern Gandhara) and this school was generally based on magic and tantric formulas (Khan, 1993: 6).

The decline of the Gandhara Art started in the 5<sup>th</sup> Century CE. Some of the scholars suggest that it was due to the invasion of White Huns, whereas some suggest that it ended due to the Sassanian invasions. The barbaric Huns under the leadership of the fanatic Mihirakula destroyed almost 1600 stupas (Rao, 1989: 19). There is also one of the claims that the decline of art also started due to the introduction of stucco images and renewal of Hindu elements.

### **3.5 Distinguishing feature of Gandharan Art from other Indian school of Sculpture**

Here are the few peculiar characteristics that distinguish the Gandhara school from other Indian schools.

- Firstly, the facial and physiognomic features of the statues of Gandhara School has obvious similarities with those of Greece and Rome. Wavy hair, the transparency of the drapery shows unmistakable Hellenistic influence.
- Secondly, Gandhara art paid little attention in molding human body in a realistic manner, especially the muscles and moustaches.
- Thirdly, Gandhara sculptures are highly carved with elaborate ornaments (Rao, 1989: 18).

### **3.6 Buddhist Art of Swat**

Buddhist art of Gandhara, that flourished in the region of Swat from 1<sup>st</sup> century to 8<sup>th</sup> century CE, is so called as it originated in the specific area. It was first identified in the remains of shrines and monasteries. The material of sculptures includes black schist, green phyllite and soft blue extracted from the hills of Swat valley. Besides rare number of stone sculptures, stucco and terracotta heads were found in Swat valley. They are the products of molds introduced by Bactrian Greeks in this territory (Dani, 1968: 66).

### **3.7 Theory of Indus Oxus School of Buddhist Art**

Farooq Swati (1997: 18) presented the theory of Indus Oxus school of Buddhist Art which strongly deals with the foreign influences on the sculptures of Swat valley. According to him, a large piece of land that spreads from Indus to Oxus should be called Indus-Oxus school region. The evolution of its cultural and social system was because of the invasions and migration of the people from western and central Asia. Thus, this area remained socially and culturally connected from inner India. Except the short span of Mauryan and Kushana rules, the whole region had been divided into small kingdoms like Gandhara, Kapisa, Bactria, and *Uddiyana*. Buddhist art, which developed and flourished in this region shared some broad

characteristic features, because of these factors and reasons it become hall mark of this school (Swati, 1998: 30).

Swati (1997: 1-2) states that the synthesis of regional style as the 'Indus Oxus School' of regional art, but the art style of these kingdoms does not die out. They did sustain their identity in detail and hence are referred to as regional styles. So, it would be misleading to use the term Gandhara for the ancient kingdom and regional styles.

Two renowned scholars, Faccenna and Louisan excavated Butkara I in Swat and both suggested that some sculptures excavated from Butkara I can be dated back to the end of the first century BCE. On stylistic bases and historical context, the date can be traced back to the last quarter of the 2<sup>nd</sup> century BCE. The Buddhist art in Swat valley had been well established before the emergence of the so called Gandhara Art during the 1<sup>st</sup> century CE (Swati, 1997: 4).

As the regional styles of ancient kingdom were discussed, the ancient *Uddiyana* had considered being the most artistic zone. The ancient *Uddiyana* (Swat) consists of several zonal styles, some might be contemporary to each other. In a limited area of Swat there had been identified three sub valleys style formally called: Jambil sub valley style, Adinzai and Shamozaï sub valley style, another style which has been ignored is called as Ilamkhar (Swati, 1997: 17). These zonal workshops existed in Swat valley were contemporary to each other, having different features in their sculptures. However, there were also some similarities among the sculptures of these sites in different sub valleys. These similarities had suggested mutual interaction among them, and these should not be considered as isolated areas. There had been several zonal styles each of which been based in a specific geographic unit and sub valleys. It is suggested that every style seems to have been the result of a few workshops having a common origin, even though designed by various hands but sharing similar physical features.

### **3.8 Theory of different Zonal Workshop**

Farooq Swati (1997: 19) mentions that different zonal workshop was practiced in Swat valley and each zonal workshop have different features, following in the detail of each workshop.

#### **3.8.1 Jambil Valley Zonal Workshop**

Jambil is like a stream the Swat, originates in the mountains of south-east of Mingora spreading the watershed zone of the Swat from that of Buner. The sub valley has originated its name from the stream of the Swat. This sub valley is full of the archaeological remains having large number of stupas, monastic establishments, rock carvings and other sites related to the Buddhist religion spreaded all over its plain and over the top of the mountains (Swati, 1997: 7-8). It has formed a single style zone, the most promising sites are Butkara I and Panr, which has been excavated by Italian mission. Butkara III had been excavated by the University of Peshawar. These sites had provided archaeological remains, which are scattered on four square kilometers. They had shared some physical features in the sculptures which had been recovered from these sites. This indicates that their workshops had been developed from a common ancestral tradition (Ghafur, 1988: 34-35). The specialties of features in figures this sub valley are their short statue, broad round faces and bold physical makeup. The dresses of the figures of this sub valley zone consists of Indian Shawl and dhoti unlike the dresses of the Kushanas. The Jambil valley workshop comprises the archaeological sites of Butkara I, Panr and Leobanr. The excavation revealed that black, green, pale green, black and gray schist stone, soap stone and few of the examples of stucco were used for making sculptures in this workshop. (Zanettin, 1993: 64).

#### **3.8.2 Adinzai and Shamoza Valley Zonal Workshop**

These two sub valleys are sited back in the south-western of Swat valley, on the right bank of Swat valley and display separate zone style. Nimogram and Marjanair sites included in Shamoza sub valley, while on the other hand Andan-Dheri and Chatpat sites are included in

Adinzai workshop. These workshops demonstrated some common physical features having similar implementation of decorative and an architectural element of the reliefs (Dani, 1968: 69; Swati, 1997: 18).

This zonal workshop consists of several Buddhist monasteries such as, Nimogram, Chatpat, Marjanai, Andan Dheri and Gumbatuna. Blue schist stone, green phyllite stone, grey schist, soap stone were used in large number to decorate the sacred places by the sculptors. Architectural elements have also been found but stucco and terracotta sculptures are rarely found (Dani, 1968-69: 68).

### **3.8.3 The IlamKhwar Zonal Workshop**

There are several Buddhist sites in the Ilamkhwar sub valley to the right and left of the Khwar, either along its banks or off in the side sub valleys or at the top of the mountains (Tucci, 1958: 132-133). The Buddhist sculptures from this site have deviating features '*Shanisha*' is the only site which provided sculptures of great importance. *Shanisha*'s sculpture has been quite different from other two zones. They are contemporary at a certain its life to them (Swati, 1997: 19). This zone is having figures of normal statue, robust and long fleshy faces. Dresses are seen in central Asian, Indian and western styles. Majority of the reliefs are executed in single compartments in which the architectural details are minimized rather omitted (Swati, 1997: 20).

These valley styles may be different from each other. For example, if in one of the sub valley workshops, the figure is dressed in Indian style (shawl and dhoti), so in the second may be dressed in Central Asian style (tunic and trouser). Not only these three sub valley styles existed but also in the whole of Swat valley, there had been different styles and even in each sub valley had been several styles.

Most of the sculptures in this zonal workshop are made of phyllite and green schist. According to the evidence soapstone is also been used for some specific purpose by the artists. Generally, black, green, gray, pale green, green phyllite and soap stone were widely used. Whereas, stucco and terracotta also been used for making the sculptures and architectural materials (Tucci, 1958: 282).

### **3.9 Foreign Influences on Gandhara Art**

The cosmopolitan nature of Gandhara Art is likely a product of cultural interaction and that is due to the immigration, diplomatic links, invasions and trade communications. All these factors led to an amalgamation of an array of several stylistic traditions attained from Greeks, Romans, Byzantines, Persians, Central Asians, Chinese and Indians. All these externally developed traditions were blended alongside local traditions to become the art that is known as Gandhara art. It is important to note that foreign cultural connections influenced local traditions from the pre-historic ahead. Achaemenids ruled this area in the from 6<sup>th</sup> to 4<sup>th</sup> century BCE, they were followed by Greeks and then the Indo-Greeks in later half of 4<sup>th</sup> century BCE and they give new dimensions to the art and craft of this region. Afterward, Scythians in 90 BCE and Parthians till the mid-1<sup>st</sup> century CE established new trends in the local traditions. From the 1<sup>st</sup> century CE till CE458, Kushans ruled the region and catered more innovations in the field of art and architecture. Hence, this period is called ‘golden age of Gandhara Art’ under the reign of Kanishka-I (Qazi, 2008: 14). It is noteworthy that all these foreign rulers not only set up their governments in Gandhara, but they supported the cultural values of the region.

Foucher (1971: 17), remarking about the beginning of Gandhara Art supports the idea of influences from the Mediterranean. He claims that the earliest source that influenced local art within Gandhara was certainly the Hellenistic approach that improved the local style. This opinion is supported by the finds of the French Mission in Afghanistan at the site of Ai-Khanum, where the Greek sculptures seems to have been produced by the local artisans under

the supervision of Greek masters. This art tradition was developed and combined by the local artists into their own style and that style later influenced art traditions during Buddhist period. Foucher and Marshall also claims an eastward cultural movement that spread Hellenistic art across Iran as the Greco-Iranian style. He further recommended that both Taxila (*Takhasila*) and Charsadda (*Pushkalavati*) were, in a sense, like Palmyra and Dura-Europe in the west. In this regard Foucher suggested that the Greco-Syrian sculptors founded the Greco-Iranian art style that afterward influenced Greco-Buddhist art in the region (Marshall, 1907: 39-40).

James Fergusson particularly declared the terms 'Romano-Buddhist' and 'Indo-Byzantine' in 1876, in contrast to the already invented terms 'Greco-Bactrian' or 'Greco-Buddhist'. Consequently, Vincent Smith in 1899, declared the art of as developed by the artists of Peshawar, as being fundamentally Roman in style, Greco-Roman in its models and not pure Greek. The renowned successive stages of Roman Art styles were known in Gandharan work and even the iconography was believed to have been copied (Zwalf, 1996: 67-68). Professor Sehrai believes the people who used the terms 'Greco-Buddhist' and 'Romano-Buddhist' for Gandhara Art incline to focus merely on the Greek or Roman workmanship in it. Sehrai, citing Dani claims that the art style was already present in Gandhara from the time of the Bactrian Greeks. It is from them that the Kushan inherited the tradition of this art. Sehrai further states that the Gandhara art reflects the artistic trends and technology current in the region during their rule and contemporary taste and life of the region (Fidaullah, 1991: 7).

### **3.10 Foreign Motifs in Gandhara Art**

The Gandhara Art school demonstrates clear evidence of Hellenistic influence, presents a greater mastery over technical difficulties and introduces new and foreign motifs. Although the form of the art is strongly Hellenistic, but the subject matter is local, for several Indian motifs are combined virtually unchanged into this Hellenistic framework.



A variety of foreign motifs such as atlantes, caryatids, Persepoliton, Corinthian, Doric and Ionic pilasters, drinking scenes, dresses, Buddha *dhuni* (fire alters), wine scrolls, acanthus leaves, marines' deities, the god of Olympus, the entourage of Dionysus and several others from Persian and Greek art were frequently merged in Gandharan Art (Qazi, 2008: 15). There is a clear evidence of the existed trade relations between Gandhara and the Roman world in those days. The Ara inscription of Kanishka-II indicates more clearly, in which this sovereign adopts the title of Maharaja Devaputra and Kasara, last title being evocative of the Roman title, Caesar. Form this time, Gandharan Art illustrates visible influences from Chinese, Persian, Greek and Roman art. Incidentally, it can be professed that the art that flourished in the region of Gandhara was an amalgam of different cultures that joined together at a particular geographical setting by the reason of prosperity of Gandharan region, as well as for the magnitude of royal patronage and the religious intensity. Over many evolutionary phases these compound influences grew into a constant school of art.

## Chapter 4

### Decorative Motifs and their Significance in World Arts

Motifs are considered as the major component of an image in art and iconography. Basically, 'motifs mean any figure or design either used as the central element or is repeated to create an architectural or decorative pattern' (Latin, 2019). Motif is an essential unit with the help of which a design or a composition is made. Mostly, motifs are inspired by nature or interlinked natural, cultural, religious and socio-economic factors prevalent in any society (Bhavani, 1968: 71). Motifs are classified into geometrical motifs that includes chevron<sup>1</sup>, diagonal strips<sup>2</sup>, diaper and ogee pattern<sup>3</sup>, plaids<sup>4</sup> and herringbone<sup>5</sup> and natural or realistic motifs that includes the duplication of the things exist in nature, flora and fauna (Bhatnagar, 2005: 13).

Decorative art is a general term, used to elect that branch of the fine arts which is entirely devoted to ornamental enrichments of every kind (Fairholt, 1945: 45). According to the Oxford Dictionary fine arts covers, music, poetry and visual arts specially painting, sculpture and architecture (Thompson, 1999: 324). According to Ganguly (1979: 108-17), decorative art can be divided into '*tandula-kusuma vikara*' and *puspaslarana*. The earlier one comprises of three different sub-branches. (a) *tandulavikara* creating the images of horses, elephant, camel and lotus with the display of rice grains. According to other scholars, this type of fine arts means creating beautiful *naivedas*<sup>6</sup> with edible upon different plates that were offered to the deities. (b) *Kusumavikara* meant to making garlands of flowers of several colors to ornate the figures

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<sup>1</sup> Chevron: zigzag molding or strips resembling V shape, geometrical pattern. The origin is Egyptian, mostly used in their art.

<sup>2</sup> Diagonal strips: geometrical pattern, line pattern followed from the bottom left to the top of the right corner.

<sup>3</sup> Ogee pattern: architectural decorative motif, S shape or curved pattern.

<sup>4</sup> Plaids: chequered pattern, geometrical decorative motif

<sup>5</sup> Herringbone: triangular shaped motif pattern usually followed by joining two V shapes, geometrical decorative motif.

<sup>6</sup> Naivedas: Sanskrit word which means offering to God.

of deities. *Kusumavikara*<sup>7</sup> could also be made of different kinds of bunches of flowers put in water, in some pot to decorate or displaying of flowers. The appropriate arrangements of flowers in different pots for the purpose to worship the deity was developed into a decorative art. (c) By Puspastarana, it is easy to understand this to be flower beds. In early days, the customs were predominant to make a kind of 'flower bed' in one's own bed room or inside the temple of the deity for purpose of decorating and beautifying the place. So, by decoration it means the ornamental parts of on an edifice, comprising the columns, pilasters, niches, friezes, bas-relief, cornices festoons and statues (Fairholt, 1945: 41). It also meant painting, carving, arabesques<sup>8</sup>, gilding<sup>9</sup> and the draperies which compose the decoration of an interior. According to Collins (2001: 393), decorations are features that are added to something to make it more attractive and beautiful.

This chapter deals with the identification of decorative motifs along with the significance and symbolism. Motifs will be thoroughly studied with the help of this descriptive catalogue. Decorative motifs that has been studied in this research are acanthus, lotus, *pipal*, rosette, palmette, *sala* (lanceolate), Garland bearer, vine<sup>10</sup>, volute<sup>11</sup>, spiral and scroll. The history, origin and significance of these motifs are studies in this chapter.

#### **4.1 Importance of plants in world Arts and Religions**

There is a long history of tree symbolism in almost every religion of the world i.e. Hinduism, Christianity, Buddhism, Islam etc. In Himalayan region, plants alike *Tulsi*, and trees such as *Pipal* and *Banyan* are worshipped as abodes of deities and art was also encircled towards

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<sup>7</sup> Kusumavikara: garden

<sup>8</sup> Arabesques: decorative motif, consists of tangled flowing lines, originally found in Islamic art

<sup>9</sup> Gilding: decorative technique in which thin coating of gold applied to any solid surface (wood, metal, stone etc.)

<sup>10</sup> Vine: decorative motif which symbolizes strength, determination, endurance, survival and progress. This motif was commonly used in Middle ages and Renaissance over the friezes and pilasters as ornamental motif.

<sup>11</sup> Volute: architectural motif, scroll or spiral curve used in Corinthian and composite capitals.

nature. Tree worship has been noticed at the time of *Harappa* and it continues with all its grandeur in some parts of India. According to the Indian sacred text, in the Hindu philosophy of Trimurti, Lord Brahma (creator deity) originates from the sacred Lotus that ascended from the navel of lord Vishnu. In the holy book of Hindu named ‘Gita’, it is mentioned that Lord Krishna personified himself with *pipal* tree (Craven, 1976: 45). Trees are worshiped since the ancient times. *Banyan* tree became evident of enlightenment of Buddha. In the same way, Mahaveera abandon the world. It’s not only about the tress but all-natural objects received their tremendous personified glories in Indian intellect and therefore expressed in Indian Arts (Rothenberg, 2011: 26).

Symbolism of few plants that has been the part of this research will be discussed in detail, along with the references to different religious philosophy.

#### **4.1.1 Lotus Flower**

The Lotus *Nelumbo nucifera Gaertn*, belongs to a botanical family of *Nelumbonaceae*. It is regarded as a sacred flower and treated as the symbol of purity and sanctity due to its unique beauty (Wong, 1987: 3). Lotus flower has different efficacies such as fragrancy, decorative and medicated. It contains timeworn significance and admired in many civilizations and religions. Lotus symbolism is often found in many world arts, as it is a universal symbol that holds not only the status of decorative but also the celestial status of deities. Depiction of Lotus has different significance in every culture and religion. Lotus grows in ‘impure muddy water’, it symbolizes purity and perfection (Welch, 2008: 27). Lotus is also considered as the superiority of beauty, whereas the roots of ‘lotus’ are the symbol of eternity and its peduncle is the symbol of an umbilical cord that connects with the birth and its flower symbolizes sun light. Lotus is used as a symbolic representation and as a decorative motif in many arts around the world via different styles and shapes (Mishra, 1999: 31). Lotus flower signifies absolute awareness as it opens and closes in retort to the presence and absence of sun.

The Lotus with 12 leaves in square form is depicted in ancient designs, especially in Achaemenian art. Digit of 12 has been considered as a sacred in ancient world that indicates full round or perfection (Hall, 1996: 111). Lotus means spiritual bloom as its roots are in lack mud while it grows up in the direction of Sun.

The first appearance of lotus has been traced back to 'Egyptian art' as a symbol of rebirth. The sun god name 'Ra', creator of the ancient Egypt is represented in the form of a child who sleeps on the 'Lotus'. Another god named 'Nefertum', connecting to god 'Ra' depicted wearing a crown of lotus over the head with two feathers on it. The Egyptian sky goddess, whose name is 'Hathur' often portrayed having lotus in her hands (Hall, 2008: 310). In Egyptian art, lotus sometimes curved in the form of bud over the capital of Egyptian's temple and sometimes it depicted open or in the form of bell.

The use of 'lotus' symbolism throughout the *Fertile Crescent* and Egypt, during 1<sup>st</sup> and 2<sup>nd</sup> millennia BCE is considered as one of many practices that disclose a long history of cultural contacts between early civilizations of *River Nile* and *Fertile Crescent*. Although many of Egypt's earliest written records make direct reference to the people of Middle East (Redford, 1992: 19-24). In the beginning of 4<sup>th</sup> dynasty of Egypt, (Plate: 1) lotus flower has been depicted plain on the head-band of 'Nefert' (Egyptian beautiful women). And in the 5<sup>th</sup> dynasty, it used to appear as an architectural ornament (Petrie, 1895: 62) (Plate: 2)

In the widespread usage of Egyptian symbols lotus has also been used (Keel, 1992: 210). Lotus in ancient east is equally as important as 'Rose' in the west. In the 8<sup>th</sup> century CE, depiction of 'lotus' is transferred from Egypt to 'Phoenicians'<sup>12</sup> and then into 'Mesopotamia' and 'Iran'. Phoenicians goddess often portrayed holding lotus in hands as the symbol of their creation power (Hart, 1990: 114). Lotus has been worshipped in many parts of Asia. The holiness of

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<sup>12</sup> Phoenicians: Semitic speaking Mediterranean civilization that originated specifically in Lebanon (Ancient Greek).

Lotus goes back to its aquatic environment as water is the symbol of an ocean, from which world has created whereas, the floating lotus over that is the symbol of fertility (Vio, 2005: 127). According to (Hart, 1990: 14), it seems that Heliopolis (city of ancient Egypt) used the symbol of lotus for depicting the sun-god, *Amon*. He (*Amon*) is portrayed coming out of the lotus like a baby. Lotus was predictable later as the god '*Nephertum*<sup>13</sup>' and worshipped in *Memphis* (important city of ancient Egypt).

In Greek-Roman art, Lotus symbolises burial and funeral ceremony that indicates death and rebirth, eternity life and new born forces of nature. After Egypt, the appearance of Lotus has noticed in Mesopotamia and then in Iran (Persia) (Mortgat, 2008: 28).

In 'Mesopotamian' art, Lotus is depicted in king's hand, in a holy space practicing custom to inspire more holiness by giving respect (Mortgat, 2008: 287). In 'Assyrian', lotus representation has been noticed but here the king is shown wearing a bracelet decorated with lotus (Mack Kall, 2007: 31). Whereas some of the '*Assyrian*' reliefs shows a jewellery wearing by a king, decorated with lotus, proves that lotus also has been used as decorative motif (Mortgat, 2008: 287).

In ancient Iran, lotus symbol traced back for the first time in *Elam*<sup>14</sup> art (old Persia), belonging to 2<sup>nd</sup> BCE, portraying design of a 12 rose leaf flower like the designs of lotus of *Achaemenid* period. Whereas crockery dish, belonging 7<sup>th</sup> to 8<sup>th</sup> century BCE, having twin bloom of 12 leaves lotus has been discovered which indicates lotus as a decorative motif (Majidzadeh, 1991: 82). Lotus was used plentifully in 'Elam' art, it has mostly seen in the hands of king and his crown been adorned with lotus in formal ceremonies and depiction of lotus in hands of greats of court in stairs of 'Achaemenid' palaces is tempting sort of spiritual and holy condition. In

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<sup>13</sup> Nephertum: Egyptian god of lotus blossom and known as a god of perfume who emerged from the primeval waters at the beginning of the time

<sup>14</sup> Elam art: art of ancient pre-Iranian civilization, portrays kings ceremonially recognizing a deity.

addition, in border of many designs or neck of guardian winged caws has been noticed (Welch, 2008: 112). According to 'Kalikan' (2006: 97), Lotus was used to offer in feasts of Near East and before beginning the feast to each other as an old tradition of these areas.

The symbol of lotus entered India via Iran (Persia). In India, Lotus is associated to a sun-god named '*Souria-vedaic*', who is personification of sun, has lotus in both of his hands. Lotus is also considered as a mother of Indian gods and has been a symbol of fertility. In the religious book of Hinduism (Rig-Vida), it is mentioned that how the universe was created from a gold lotus flowing over the water of universe, from which god *Brahma* was born (Hall, 2008: 310). When the ceremonies of him (*Brahma*) replaced with *Vishnu* ceremonies, he was portrayed in a form that he is sitting on a lotus showing that lotus is growing from the bellybutton of *Vishnu*. The ceremonies of mother-god in India has never been eliminated (Mohammad, 2001: 89). The goddess appears as Hindu goddess named *Padmapani*, verbal meaning of (*Padmapani*) is a women having lotus in hand. Particularly, Brahma and Lakhshmi, divinties of potency and wealth have a lotus symbol associated with them (Craven, 1976: 276). Several dieties in Hinduism have been portrayed standing on lotus pedestal, lord Vishnu is standing on double pedestal lotus(Plate: 3). In Hinduism, lotus is also cosidered as the divine beauty. In Bhagavad Gita, lotus bud is compared with a heart or soul, having the ability to blossom or awaken to realize the divine truth. This symbolizes the journey from the darkness of ignorance to the light of spiritual illumination.

In Buddhist symbolism, lotus is a symbol of purity. According to the historical accounts, when Buddha was born he has the ability to walk as he walked, Lotus bloomed. Furthermore, lotus is shown in statues of Buddha, in which he is sitting over the bed of lotus flower, also portrayed seated over lotus. Lotus is one of the eight symbol of auspiciousness in sole of Buddha (Hall, 2008: 313). According to the Buddhist text, Buddha appeared miraculously from a lotus and lotus flower appear at every place where Buddha placed his feet. In the religious arts of

Hinduism, Jainism and Buddhism, gods, goddesses and dieties depicted standing, sitting on lotus throne. The purpose of portraying them on lotus pedestal or throne signifies that the feet of dieties do not touch the earth (Coomaraswamy, 1913: 29).

Lotus in Chinese culture, is considered as a symbol of innocense, spiritual elegance, peace, fertility and personification. Chinese also associate lotus with appearance of past, present and future as the plant simultaneously blooms, flower and seed (Welch, 2008: 58).

In Asian religions and cultures, specially in Hinduism, Buddhism and jainism lotus is the embodiment of perfection. Its unique quality is said to sumbolize the human who rises from the darkness of the world into a new way of thinking and living (Craven, 1976: 45).

#### **4.1.2 Peepal/Pipal tree**

The botanical name of '*pipal/peepal*' is '*Ficus religiose*', belongs to '*Moraceae*' family. It is also known as 'Bodhi tree', '*Pippala tree*', '*Peepul tree*', '*Peepal tree*' or '*Ashwatta tree*' (in India and Nepal). *Peepal/pipal* tree has religious significance in three main religions that originated in Indian sub-continent, Hinduism, Buddhism and Jainism (Sharma, 2005: 1719). The shape of *peepal/pipal* leaf is heart like, soft and sharp in color. Leaves of *peepal* are light and then in texture and possesses many medical benefits.

*Pipal* tree is known by nine different names in different languages and areas. In Sanskrit language, it is known as *Bodhi*, *Caladala*, *Pippala*, *Kunjarasana* and *Asvattha*. In Hindi language, *Marathi*, in Punjabi, *Peepal*. In Bengali, *Asvattha* whereas Gujratis called it *Piplo*. In the culture of Oriana, this tree is called as *Mui chitka*. In Deccan, *Pippali*, while in Kanarese known as *Arali* and in Malayalam language, called it *Aryal* (Chatterjee, 2001: 102-103).

The official representative sign of Buddhism is the eight spoked of Dharma but the *Bodhi* tree (*pipal*) is one of the three representations of Buddhism together with the figure of Buddha himself and his footprints (Nugteren, 1955: 143). It is mentioned in ancient texts that the *Bodhi*



tree was given the role of a proper symbol or representation by Buddha himself, when he was alive. According to Nugteren (1955: 89):

*The seed-spring sapling of the original Bodhi tree planted by Ananda in the compound of the Jetavana monastery, was meant by Buddha to be his representation so, when believers came to visit the place in his absence and found the place without any visible symbol.*

*Peepal/pipal* tree is called as *Bodhi* tree (Plate: 4) in Buddhism, known as the tree of supreme spiritual enlightenment. It is said that under this tree *Siddhartha Gautama* (founder of Buddhism) receive enlightenment. According to ancient historical records, during the span of Ashoka, a branch of *peepal/pipal* tree in *Bodh Gaya* was taken to Srilanka and it was planted there (Law, 1979: 712). It still flourished in Sri-Lanka and then brought back and planted in Sarnath (holy land of Buddha). *Bodhi* tree is a symbol of love, care and self-generosity.

The symbolism of *Bodhi* tree as found in Buddhist art, to the wider area, whether specified or unspecified is the predominating narrative element. The other trees specially, *Sala*, *Jambu* and *nyagrodha* tree are portrayed as a part of a narrative scenes only but not as symbols, representations, reminders or replacements (Chwalkowski, 2016: 131). It seems that the other trees that figured out in his life stories never left their narrative context to become statements on their own, perhaps purely ornamental.

In historical scenes, *Bodhi* tree is often depicted with garlands and the seat covered with flowers (Shashibala, 2003: 76). The ancient symbolism was adopted by Buddhism. In numerous panels from Sanchi, Bharut, Amaravati and another monument's dating from aniconic period of Buddhist art, Buddha is depicted not anthropomorphically but by a vacant stone seat at the foot of the Bodhi tree. In these representations, pre-Buddhist alter stone has become the Buddha's throne (Snodgrass, 1992: 153). Bodhgaya temple built by Ashoka the great architecturally honors the place where *Siddhartha Gautama* attained enlightenment. This site was early called

by Buddhist *Sambodhi* as Bodhi tree was to the west of this temple and that is the world-famous sacred tree (Behrendt, 2011: 1-5).

*Pipal* tree is considered as a sacred tree especially in India. As according to their belief, lord Vishnu and other gods were vested under this tree. In India, *Peepal/pipal* tree is considered as a symbolic representation of several god and goddesses including, Vishnu, Brahma, Krishna, Lakshmi, Buddha, Surya, Aditya, Vanna Durga etc. (Bansal, 2005: 13-20). It is said about this tree that it had been associated with mother-goddesses in Indus valley civilization. *Peepal/pipal* tree is also mentioned in Rig-Veda (sacred book of Hinduism), according to that source the wood of this tree was used as to produce sacred fire. Furthermore, *peepal/pipal* leaf was used with water sprinklings to cure some diseases relating to eyes, brain, cardiac diseases and fever (Sharma, 2005: 1720). *Peepal/pipal* tree is highly respected and has been mentioned in many ancient Indian scriptures in manner of worship. According to Macdoneell (1958: 22), *peepal/pipal* tree is one of the greatest trees in India, wood of this tree been divided into parts; the upper foremost part and the lower part. The upper used to produce fire while about the lower part or inner part is said that gods sit under it in the third heaven. According to Indian philosophy, *pipal/peepal* tree is considered as a tree of conception and existence.

The practice of worship peepal, goes back to the Harrapan culture (Plate: 5). This tree also has an important status in *brahmanical*<sup>15</sup> religion. According to the Indian scriptures, gods and goddesses from the heaven use *peepal/pipal* tree as a shelter when giants has been driven out (Majpuria, 1988: 228). So it proves that this tree was used as a protection aslo for gods and goddesses.

In northern India, some of the rituals are associated with *peepal/pipal* tree, Rajputana women worship *peepal/pipal* tree in order to avoid being widow. It is also considered as ancestors

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<sup>15</sup> Brahmanical religion: refers to the religion of the priestly class of Brahmins of India. According to Hindu mythology, it is derived from the quest of Brahma, Brahman or supreme being.

symbolic worship, the people of northern India fill the pitcher hanging on *peepal/pipal* tree with either milk, water, til or honey as according to their belief, their ancestors would come down and receive offerings. Ritually, Hindu women worship this tree for the progeny of male. Whereas, according to *Atharva Veda*, peepal tree is also beneficial for the infertile women as this tree is associated with fertility (Sharma, 2005: 130-139). Hindus spiritually regarded a *peepal/pipal* tree as a sacred tree and it has been observed that in the premises of temples pipal tree is planted.

In *Taittiriya Sanchita*, *peepal/pipal* tree is included amongst seven most important trees in the world. The importance of *pipal* tree is also narrated in *Brahmavaivarta purana*<sup>16</sup> and in *Padma purana* it is said that the *pipal* tree is form of Vishnu and that is why Hindus admire this tree. Whereas many scholar emerging describe it as a divine tree and as an object of worship (Bhalla, 2007: 161).

*Pipal/peepal* sign is also found on Indus seals and pottery (Plate: 6) because they well painted by pre Harrapan and Harrapans on their jars. In some of the tablets, humans are also shown bowing before it. Famous seals are found, having dieties from pipal tree or standing under an arch of pipal leaves. Headdresses of horned deities appars to be of *pipal* leaves (Meher, 2002: 30).

#### **4.1.3 Acanthus**

Acanthus is a plant family having almost 30 species found in tropical and warm temperate regions, with an origin in the Mediterranean and Asia (Chwalkowski, 2016: 182). The word acanthus, ‘thorn’(*akantha*) drives from Greek probably due to ace (sharp point) and Anthos ‘flower’, which means thorn cover leaves as a thorny flower. According to Cooper (1978: 77)

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<sup>16</sup> Puranas: Hindu religious texts, part of Veda which contains narrative about the history of universe form the creation to destruction.

acanthus means life, immortality, horns of the lunar crescent, venerations of the arts in Mediterranean countries.

A Roman writer named 'Vitruvius (75-15 BCE), recounts the story about the origin of acanthus that acanthus leaves as a pattern was started by Greek architect and sculptor, named 'Callimachus', who was inspired by the sight of the basket left on the grave of a young girl. Legends narrate the story behind the basket of acanthus leaves that, after the death of a young girl, her nurse placed her belongings in a basket on her grave and the basket contained child's toys. An acanthus plant started to grow around and through the basket, mixing its leaves with the weave of the basket. One day, the sculptor Callimachus observed this arrangement and he was so inspired to design the motif as a column ornament (Skinner, 1915: 35-36). And he was credited as the inventor of the Corinthian order, for using the same images in his architecture (Plate: 7).

According to Steiner (1999: 66-67), acanthus leaf developed from palm motif, merely a word behind which the reality of sun earth motif is hidden. Sun-earth motif is transformed into acanthus leaves. It grows up all around the ether body of young virgin, rises in accordance with the sun laws. The curvy leaves of the acanthus became the main element of the Corinthian capital. Being an herbaceous plant acanthus is an ideal symbol of regeneration. Acanthus is commonly found amongst the plants that has been used a decorative motif or as an ornamental element in architecture. The origin of acanthus can be traced back from 450-420 BCE, with an earliest example, temple of Apollo Epicurus at Basse (Schwartz, 2019). Various species of acanthus have been found throughout the region of Mediterranean, in which two of types are commonly found in early architecture, *Acanthus spinous* and *Acanthus mollis*. Both assortments, deeply cut leaves that give a graphic and sculptural element to the columns, borders and corners (Plate: 8)

Several ancient decorative plants had been associated with a god or beliefs in their magical power. As acanthus seemed for the first time in Greek monumental art (Plate: 9) frequently on burials urns. This shows a definite relationship between the plant and the tomb. Different phrase in Greek art indicates that the plant holding explicit funerary significance. Thorny and spikey bushes of acanthus were considered as a sign of bad luck under the power of underworld. It is believed that acanthus leaves were used for omission dead people from recurring to haunt the earth (Lee-Niinioja, 2018: 3). Thorny acanthus possesses special significance in *sepulchral*<sup>17</sup> art.

Acanthus is a native of southern Europe and considered as a classical part of ancient Greek culture but now becoming a more popular perennial for southern landscape. “Acanthus is a surprisingly successful garden plant that thrives in a porous, fertile, relatively dry soil in full sun light to restricted shade which normally needs some winter protection” (5<sup>th</sup> century BCE) (Jack, 2008: 5). Acanthus is one of the most popular architectural flowers, mostly because it adorns the capitals of Corinthian columns. According to Smith (1907: 41 ),

*First record of acanthus leaves in funerary architecture, found on the grave of a young girl.*

*It was inspired to use them to decorate a capital of column. The use of acanthus in architecture derives from the fact that the leaves are thorny and have often been used as a symbol of the snappy journey of life to death and ultimately the final triumph of eternal life.*

Whereas, when it comes to funerary<sup>18</sup> art the acanthus symbolizes “the heavenly garden”. It is one of the oldest cemetery motifs. Acanthus is also associated with the rock ground where most ancient Greek cemeteries were placed.

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<sup>17</sup> Sepulchral art: art relating to a tomb, art that portrays sadness specifically funerary art.

<sup>18</sup> Funerary art: cultural practice dates back to thousands of years, art forming of stele, grave slab.

According to Adam (1990: 55), the plant is improbably introduced for a decorative purpose. The use of acanthus in funeral rites and on gravestones during Greek period, indicates the link of this plant with the protection against evil spirits. To the pagans Romans Apollo, meant light and then he was transformed into a sun deity by the Celts. The destroying healing Apollo was first associated with acanthus leaf and then acanthus leaf took on the pagan meaning, came itself to regeneration.

Although many variants of the style are known, the principal component was the acanthus leaf, symbol of death and rebirth. In Architecture, it (acanthus) appeared on capitals, friezes, panels and modillions. An ornament is carved into stone or wood to resemble leaves from the Mediterranean species of the Acanthus genus of plants, which have deeply cut leaves with some similarly to those of this thistle and poppy. Early on, acanthus appears on Greek graves stele in 5<sup>th</sup> century BCE and *Vitruvius* derives the inspiration for the Corinthian architectural order from a basket place on a grave at Corinth that gradually enveloped by acanthus leaves (Pierre, 1983: 105).

The usage of acanthus continued to grow through the Roman empire while reached its zenith during Byzantine period, in which many building bearing acanthus motifs can found (Chwalkowski, 2016: 186-87). Acanthus motif can also be observed in medieval art and in their manuscripts. The renaissance saw an absolute explosion of acanthus leaves, in architecture, sculptures, paintings, tapestries, furniture and textiles.

It also became part of Buddhist art in India and China, developing to a complicated arabesque without religious connection in the Islamic world. Acanthus played its best ornamental role in *Romanesque* (Bloomer, 2002: 43). Several acanthus motifs been depicted in Gandhara Art. The decoration of acanthus is unique in this art (Samad, 2011: 112).

Generally, there are four types of acanthus in different eras can be observed, depicted as a decorative motif or element in art and architecture (Plate: 10). The symbolism and meaning associated with Acanthus are enduring life. This plant is usually seen at funerary celebrations. In Christianity, acanthus leaves represent pain, sin and punishment. Acanthus generally symbolizes morality in the Mediterranean countries (Chwalkowski, 2016: 185). Acanthus as well as acanthus scroll both were used as decorative element, whereas acanthus was depicting as scrolling in classical world (Plate: 11). In costumes, garments are made of the fibers of acanthus. Roman gives it the name of acanthine vests to those garments that were ornamented with acanthus leaves. The word 'acanthine' is also applied by the Latin authors to draperies, vases, borders or any other things ornamented with acanthus. The borders of ancient Greek vases are often seen decorated with this kind of ornamentation (Elmes, 1824: 22). We find amongst the ancient as well modern, instruments, household, furniture and utensils decorated with acanthus leaves. Acanthus leaves added at the bases of the Lotus and Palmette elements to make designs usually known as anthemion or honeysuckle (Elmes, 1824: 23). It can observe not in Greek and Roman temples but in many U.S libraries, offices and several Greek revival buildings of 19<sup>th</sup> century.

#### **4.1.4 Palmette**

Palmette is motif that has been widely used in decorative arts, worldwide. It looks like a fan shaped leaves of a palm tree (Elmes, 1824). This motif has widespread history, originating in an ancient Egypt with an ensuing development through the most art of Eurasia, but having less resemblance to the original. Ancient Greek and Romans, called it '*anthemion*'. It is found mostly in an architectural ornament either it's been carved or painted. It is commonly used as a component of the design of a frieze or a border (Singh, 2008: 351).

The history of palmette motif can be traced back in ancient Egypt (Plate: 12). Portrayal of radiating flowers and plants were common to use a motif on tombs, temples etc. For instant, a

lotus design was often used to represent the union of upper and lower Egypt into a single kingdom (Welch, 2008: 144). Most of these radiating plant designs became associated with the palm tree and symbol of upper Egypt and that is how the palmette emerged. Palmette closely resembled the crown of the sun god Ra' and symbolizes the eternal life and divinity as well (Hart, 1990: 605). It is also associated with the goddesses of 'Hathor<sup>19</sup>' and 'Nut', in upper Egypt.

Palmette is a freely conventionalized motif resembling a flower without being a copy of any floral species. The emergence of palmette in Egyptian art, could appear as flower like plant or a stylized tree depending where it was located. The palmette is related to arrange of motifs in various cultures and periods. In ancient Egypt, Palmette is considered as a "tree of life" (Loth, 2012). It has been frequently found over the lower decorative bands of Egyptian temples, showing a religious symbolic representation. According to their religious beliefs, palmette signifies the emergence of life from the Nile or the first world from the primordial chaos before existence began (Wangu, 2003: 221). Palmette motif also been observed carved on funeral monuments e.g. coffin and death masks (as like acanthus) (Hastings, 2006: 321). Palmette motifs widely been used as a symbol of both life and death whereas, generally in Egyptian art palmette is a significant symbol of omnipresent in art as well as in architecture.

Palmette motif is intricately linked with 'Elicia' and 'Aphrodite' in Greek art as a sign of rebirth. The stories of Apollo and Elicia is preserved not only in ancient Greece but also in many regions of the spread of Indo-European culture. In Greek architecture Palmette is known as '*anthemion*' Cooper, 1978: 118).

There was a strong trade relationship between Egypt and Greece, indicates the adoption of palmette motif. Palmette motif first appeared as a decorative motif in Greece, used in pottery

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<sup>19</sup> Goddesses of Hathur and Nut: goddesses of sky



(Plate: 13). It was considered as a part of so-called oriental motifs, entered Greece from Egypt or west Asia. In Greek architecture, palmette has been used as a funerary motif depicted prominently in the center supported by other motifs such as rosette and acanthus leaves (Plate: 14). Later, it was started incorporated into the jewelry and in monumental architecture (Pierre, 1983: 781). Over the time, Greek started using palmette as a decorative motif, focusing on sculptures and paintings, and in architecture on the top of a roof carved into reliefs around the cornice. Palmette is one of the main elements in the classical Greek anthemion, one of the types of ancient palmette resembles with honeysuckle flower while in others it looks like palm leaf. Both depictions been used in bands of anthemion for ornament. In the early Corinthian capitals, only a single row of acanthus leaves with an upper row of palmette is observed (Adam, 1990: 22). In Greco-Buddhist art, (3<sup>rd</sup>-4<sup>th</sup> century CE), Indo-Corinthian capital has been found decorated with palmette motif, representing the foreign influence by the Greeks and Romans (Plate: 15).

Palmette is one of the motifs that has been associated with the Ashokan pillars. His pillar capital depicts, motifs derived from the Brahmic verbal repository, (Doniger, 1981: 232) which includes plants, animals and other vegetative art motifs. One of the pillars from 'Bulandibagh', now present in Patna Museum, Bihar (India) has prominent vegetative motifs including palmette motifs, a row of eight petalled rosettes, bead and reel motif, meandering spiral and a design of lotus petal. This is basically the Mauryan interpretation of vegetative motifs celebrated in *Atharva Vida* (Huntington, 1985: 417).

#### **4.1.5 Rosette**

Rosette motif is widely used in world arts, depicts several meanings in different religions or cultures. Rosette has been found of three types i.e. four petal, six petal and eight petaled rosette. Rosette is a stylized flower, (Hilda, 1927: 490-91) round shape that originated from botanical rosette (circular arrangements of leaves), growing out from the plant. The interesting fact about

rosette is that it can be visible even after the flowers of a plant been emaciated. So basically, the term ‘rosette’ that has been used for all the regular circular designs, considered as ornamental motifs is derivative from plant forms (Meuer, 1909: 202).

According to Petrie (1927: 491), *rosette is treated so conventionally that it can hardly receive any precise name... it fluctuated between the geometrical and the natural so as to defy details.*

There are number of cases in which rosette are shown in an illustrative context or are given in a form detailed enough to assure their vegetal character and there are some of the examples in which circular patterns exist while their simplicity makes it difficult to define whether it should be considered as geometric motifs only or interpretations of floral motifs.

Eight petal rosettes have been enjoyed an important place in the history of ornament and for used as a funerary motif in Egypt and Mesopotamia (Riggs, 2005/2008: 36) (Plate: 16). Eight pointed stars, eight petalled lotus and rosettes are claimed to be an ancient solar symbol that is connected to the rising and setting of the sun and to the sun’s life-giving energy. These kinds of motifs have been used in an ancient Mesopotamia originally, later it was adopted by Zoroastrians in Central Asia before progressively migrating into northwest India and Pakistan (Rivers, 2004: 61).

In the art of near East, Rosette is considered as one of the significant motifs. Rosette can be considered mere a flower at first glance but there are many theories and good reasons to prove it as an astronomical symbol too. According to the ancient Sumerian sources, goddess of Inanna<sup>20</sup> was connected to rosette (Moortgat, 1994: 359-62). In Uruk<sup>21</sup> art, rosette motif was identical with the symbol of the goddesses of Inanna expressed through the Sumerian cuneiform, sign *Dingir* (Sumerian word for god) and the same has been used to symbolize star.

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<sup>20</sup> Goddess of Inanna: Sumerian goddess of love, fertility, procreation and goddess of war. Inanna is a Sumerian word which means “lady of heavens”.

<sup>21</sup> Uruk art: ancient city in Mesopotamia, the art of this city incudes sculptures, seals, pottery, architecture and other arts.

Besides, stars and rosettes substituted the sign of *Dingir* in early dynastic pictographic inscriptions. The individuality between the symbol of star divinity and flower was usually been used in Mesopotamian art (Moortgat, 1994: 363). The early representation of near eastern art can be observed through the relief at Sar-i-Pul (3<sup>rd</sup> millennium BCE), in Iranian Kurdistan where the association of goddesses Inanna with eight pointed star can easily be observed in her vicinity (Hrouda, 1976: 7-11) (Plate: 17).

The sun as an astral (cosmological) entity has been played an important role in the belief system of the Bronze Age and early Iron Age eastern Mediterranean people. As they generally associate the daily transit of sun to the heavens and a cycle of birth, death and rebirth. There is no doubt that solar symbolism has carried a significant meaning by the contexts and associations of its appearance (Goodison, 1989: 1). It has been stated that sun was represented iconographically in different forms. According to the study of (Goodison, 1989), who conducted a survey targeted to the Aegean Bronze Age depictions, to observe all the iconographic images that symbolize sun. He (Goodison, 1989: 1) stated that '*it needs to be ascertained... which can reasonably be taken as an intentional representation of the sun*'.

In Babylonian text, divine figure clothed with a 'garment of heaven', particularly referring to a goddesses (Deak, 1948: 66). One of the terms that has been used in Neo-Babylonian texts is *aiaru* that is linked with rosette and star in the form of golden application that used to elaborate divine statues (Oppenheim, 1949: 173-76). In 8<sup>th</sup> century BCE, Babylonian seals mostly bear the representation of local divinities and these divinities dressed up in astronomical symbols (Collon, 1993: 563; Oppenheim, 1949: 8) (Plate: 18).

It's not about Mesopotamia but also outside the proper Mesopotamia, astral symbols were found. As a matter of fact, rosette demonstrated as a flower has clearly been used as a star or the sun linked to the religious domain in Anatolia since ancient time (Bittel, 1983: 189-240).

Later, it was acknowledged in ancient Greece and to be specifically among the Hellenistic kingdoms, that arose after the descent of Alexander the great's empire. Same as in Macedonian ruling house has been a stringent link with eight pointed star and since 4<sup>th</sup> century BCE this motif been used as an official insignia (Nefedkin, 2002: 120).

In Greek funerary architecture rosette has commonly been found (Plate: 19). In Mesopotamian art, rosette represented with star or the sun til the Assyrian period. Few of the examples of Achaemenid Art described the importance of rosette in Persian Empire (Darmesteter, 1884/1975: 56-83). The rosette motif can clearly observed in the decoration of Achaemenid sovereigns and aristocrats on headgears and garments with the amalgamation of divinities as per the tradition of Mesopotamia (Lerner, 1971: 11-12; Shahbazi, 1992: 730). In Sassanina Art, rosette motif been widely used as a decorstive motif (Berghe, 1988: 1531).

In the geometrical art of Islam, rosette has commonly found. The main feature of geometrical Islamic pattern (rosette) is that it illustrated in a way that pattern lines cross one-another. Genrally, four lines meet at every cross over point in a way that the contrary angles at node are equall. So, every cross over deemed as a pair of straight lines intersecting one another at an angle. Those patterns which follow this rule called 'true interlacing pattern' (Leiden, 1987: 87). The simple geometric rosette and its different types are regarded as a complete motif in its own.

The earliest rosette motif in Islamic Art has six fold case that is derivaive of the pattern of six stars. There is no doubt that this pattern was earlier in Islamic art but had already been used in Roman and Greek art. Each star is surrounded by six regular hexagons and each hexagon is shared between three 6 stars and hexagon is the representation of petal (Rothenberg, 2011: 72). The formation of central 6 stars with its surrounding hexagons can be seen as a prototype geometric rosette. But the first use of 6-fold rosette can be traced back to end of the 10<sup>th</sup> century

in the panel of stucco at Arab-Ata mousoleum in Uzbekistan (Pugachenkova, 1963: 445). Later, it was extensively used even in the Islamic architecture too.

Furthermore, there are many examples in which rosette has been used as an iconographic image that relates to the mythological aspect of the sun. But there are many other examples in which rosette motif appears in association with a diversity of other images and symbols that evidently have solar significance. The usage of rosette motif suggests the broader symbolic nature of the sun in ancient belief systems (Goff, 1963: 158). For instance, boat motif, wheel motif (especially turning wheel), horse/chariot, numerous animals (bulls, goats, lions) and marine life (fish, dolphins), birds including natural and supernatural, plant life, mirrors and different motifs such as Swastika and crossed circles.

#### **4.1.5.1 Turning wheels/ wheel of fire and rosette**

Several scholars including, (Davidson , 1969: 174-75; Goff, 1963: 160; Goodison, 1989: 127; Hall, 2005: 56-57; Stevens, 2001: 185) have claimed the wheel as a universal symbol of solar association in the iconography of near east Egypt and the Aegean (Stevens, 2001: 185). The crossed or quarter circles are a defined rosette type which commonly has been found in the symbolic aspects of ancient cultures. Furthermore, this motif is appeared as specifically significant in Bronze and Iron age belief systems (Hall, 2005: 56-57) where they were connected with solar association. The rosette motif is frequently found in Mesopotamia, where it considered as the representation of sun god. It has been observed that this motif been also used as funerray motif as in Phoenicia (Mediterranean civilization), until the first millennium BCE, this motif was depicted on funerary stele (Sadar, 2010: 17), these funerary stele motif been classified as the symbolism of sun by (Forsdyke, 1925: 194). One of the good examples of spoked wheel from the Aegean repertorie can be observed on the Geometric dipylon krater, from the cemetery in Athens. The four spoked wheels in that figure, is closely connected to a dot rosette (Hart, 2014: 8) (Plate: 19).

The rosette motif can also be seen as a funerary motif in Egyptian art and the best example is the coffin of 'Amenemipet' a priest of sun god (*Amun*). His body transported to the tomb on four wheeled coffin. The four wheels are represented in the form of rosettes (Hart, 2014: 9) (Plate: 20)

According to Goodison (1989: 135), the rosette motif and wheel have symbolic connection as an element in the deceased journey. He suggests that it is possibly secured by latent solar aspect, wheel basically representing solar associations.

In many cultures wheel possess a greater astronomical significance with the hub observed as the center of cosmic sphere and the abode where celestial power was resolute (Stevens, 2001: 186). One of the example in which the hub of wheel is depicted in the form of rosettes (Plate: 21).

The ephemeral courses of the sun through the heavens are said to symbolized by the turning of wheel fire. Whereas the passage of the sun crossways the heavens in a chariot considered as a universal pattern among the early cultures that includes Mediterranean areas (Davidson, 1969: 174; Goodison, 1989: 89).

Davidson (1969 , pp. 174-76), states that relative evidences surrounding symbolic features of the turning wheel (a symbol that can be traced back through millenia) proposes the association with both life and death. These symbols was later combined into Christian church that still linked with creative power and light and the evidences can be seen in the early Mediterranean churches.

#### **4.1.5.2 Horse/Chariot depiction and rosette**

In most of the ancient cultures, the passage of sun across the heavens in a chariot was used as universal theme (Davidson, 1969: 175). An artist named 'Walter Crane' used a rosette motif as a hub of chariot wheel in the 19<sup>th</sup> century. The starting of spoked chariot wheel in the

Middle Bronze age associated with kudos. It might be replacing the prior concept of a solar boat with modern and advanced solar chariot (Goodison, 1989: 151). While in the later period (late Bronze age) horse and the chariot partially substituted the boat that has been used as vehicle or the system by which sun was assumed to travel. It is not limited to the horse or chariot but also to funerary practices and ideas (Hall, 2005: 56-57). The evidences found from early Iron age proposed the continuation of these associations. Rosette motif can be observed in this manner alongside both the chariot and horse in funerary practices.

Benson (1970: 22), gives the perception that there may be a connection of horse as a transporter of the dead to the life after death. This type of Chariot was being used in the late Bronze age, on dipylon vases which proposed the funerary association of horse in late Bronze age had not disappeared from Greek world. There are several evidences that has been found in which number of vassals found in funerary contexts bearing horse figures and most prominently rosette motifs.

This was the custom to bury horse with the dead which was practiced in late Bronze age specially in eastern Mediterranean cultures and the horse been adorned with large size rosette motifs. (Goodison, 1989: 152). The association with chariot wheel appears an ancient custom that was continued to practice into Indo-Iranian culture. The appearance of rosette can be observed in Sasanian art and in the late period of dynasty. The shape of rosette possessed the classical influences coming from Byzantine period (Hart, 2014: 222-23).

This concept was later transmitted to later cultures but here rosette also been used as a decorative motif in arts instead of only being used for funerary motif or mere decorative.

#### **4.1.6 *Sala* tree**

*Sala* tree is sacred in Buddhism since Shakyamuni's conception of birth and death took place under the shade of *Sala* tree. One of the titles given to Buddha, as to the most victorious and

conquerors of vice and passion (Earnest, 1870: 144). According to Asha (1993: 125), Vishnu, “At Bharhut the tree cult was accepted in the context of the Bodhi tree, which indicates the acceptance of the ancient tradition of tree worship.

*Sala* tree is found in India, *Sala* means ‘solid durable’ and no water can wash this tree away just as nothing can destroy the Buddha’s Dharma body. Buddha is considered as like *Sala* tree (Hsuan, 2003: 162).

According to Huntington (1985: 77) and Mitra (1980: 121), *Sala* tree is the tree under which Buddha was born. While Buddhist texts elaborates that this was the same tree under which Buddha was passed away (Bidari, 2004: 17). In Gandhara Art, there are several depiction of *Sala* tree has been observed in which Buddha is shown to enter into ‘*Mahaparinirvana*<sup>22</sup>’ which indicates this tree symbolizes death and birth at the same time.

#### **4.1.7 Vine**

Vine is considered as one of the oldest plants found in Egypt. The design of this is copied the same as it was based on the idea of its climbing. The same pattern is copied, and it has been portrayed in scroll (Petrie, 1895: 79). In the 18<sup>th</sup> century, this motif appears frequently painted on ceiling or carved in sculptures with vine leaves and bunches of grapes. On the tombs of (*Aimadua* and *Ramesses X*) bunches of grapes are (Plate: 23) hanging which formed pendants and bunches are found in different sizes (Petrie, 1895: 81-82).

In the capitals of Greco-Roman decorations, appearance of vine and grapes can observe (СОЛОВЬЕВ, 2019: 53). This decorative motif been later transmitted to Gandhara Art, in which sculptures can be seen decorated with vine scrolls and grapes hanging on the end of the panels.

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<sup>22</sup> Mahaparinirvana: in Buddhism Pari nirvana refers to nirvana after death, that means the state of ever lasting peace and happiness entered by an awakened being (Buddha).



#### **4.1.8 Garland**

The usage of flower or the combination of flowers started from Egypt. The garlands of flower petals shown on the head bands of women or as collars. Between the 18<sup>th</sup> and 20<sup>th</sup> century dynasties of Egypt the garland came to be used on pottery also. Whereas, in architecture, garland came to be in use, few of the example found in which garland carved on the stone around the columns (Plate: 24) and sometimes made in coloured glaze, inlaid in the surface.

Sometimes the garland surrounded by flower like Lotus, has also been observed. Wreaths of lotus flowers and buds has found around the columns of '*Tell el Amarna*' (Petrie, 1895: 82).

#### **4.1.9 Volute**

Volute (spiral, curl) measured as an architectural motif. It is a spiral curl having an eye in the centre used as an essential part of Ionic, Corinthian and composite capitals. The basic motif of Bronze age ornamentation was capital with two volutes (Ionic). Afterward, it was used as an architectural motif in all styles. Apart from, as a usage of architectural motif, volute was also portreyed in Greek ceramics (depicted on high handles of vessels) (Adam, 1990: 292).

#### **4.1.10 Spiral and Scroll**

Spiral and scroll are the supreme elements of Egyptian decoration and regarded as important after lotus. These geometric decorations share the beginning of a great part of ornamentation of the world. The source and meaning of these motifs are uncertain. It is said that spiral represent the meandering of the soul. Spirals were also been used to fill the gap around the inscriptions (Petrie, 1895: 82).

The spiral defined as the change of the existance of the soul into the physical body also shows endurance between death and rebirth (Goodison, 1989: 167). The appearance of spiral can be seen in Bronze age extending to a large area of 'Eurasia'. By the end of 3<sup>rd</sup> millennium BCE, spiral turns out as the favourite decorative motif used on vessels and objects in Greece.

Scientifically, spiral is connected to the sun, with the movement of heavenly bodies which in turn see link with the development of life on earth (Steiner, 1999: 357).

Clockwise spiral symbolizes sun whereas anticlockwise spiral represent death (Chwalkowski, 2016: 267). According to Buddhist mythology, the sign of spiral means eye (attention of god), as same in Indo-European (span of Cretan-Mycenaean). Double volute spiral can be allied with the habitat of Indo-European tribes and with the succeeding migration to further regions of Europe and Asia. According to Goff (1963: 159), Greek tribes entered into Asia around 19<sup>th</sup> century.

The simplest form of spiral can be found as a chequered pattern series of 'S'(Plate: 25), portrated on cloth and on relief columns. Later, this design was used in jewelery as well (Benson, 1970: 210). Therefore, volute (in the form of spiral or curl) widely used as a geomectric and an architectural decorative motifs in Egypt and Greece which later on extended to the rest of the world.

## Chapter 5

### Motifs in Gandhara panels displayed in Swat Museum:

#### Decorative or Symbolic Representation

This chapter covers the catalogue of ‘Displayed Gandhara Collection’ in Swat Museum, targeting those panels which are depicting decorative motifs. This chapter further deals with the analysis and comparison of the represented motifs in the panels with those found in various world arts. Analytical approach is used to understand the purpose of the motif that whether they are depicted merely as decorative motifs or reveal any kind of symbolic significance. This catalogue is divided into two groups based on the motifs represented in them i.e. floral motifs; floral and architectural motifs. Details of these groups are mentioned below:

#### 5.1 Floral Motifs:

<b>Material</b>	<b>Subject</b>	Love scene (Plate: 26)
<b>Dimensions</b>		Soap stone
<b>Period</b>		15× 62 cm
<b>Provenance</b>		2 <sup>nd</sup> -3 <sup>rd</sup> century CE
<b>Acc. No</b>		Nimogram excavations 1967-68
<b>Location</b>		NG. 888
<b>Condition</b>		On display, Gallery 6, showcase 4-6
		Broken but repaired. Hence, few small parts are missing on the upper part while a small piece is missing and damaged from right bottom side of the panel. The lower part of the relief is flat and smooth.

**Decorative motif:** Four petalled Rosette, chevrons (geometric decorative motif)

**Description:** This relief panel is depicting a love scene.

This relief panel is decorated with almost 54, four petalled rosettes. The left side of the panel row of chevrons with staggered arms is used to decorate the border of the panel. Rosettes are enclosed in a square box all around. The study reveals that rosette motif is commonly and widely discussed ornamental motif world widely. Rosette motif is radially symmetrical circular design (radial elements usually identical in form). In some of the examples rosette is considered as a floral motif but also found an example where measured as geometrical pattern (motif). Foreign influence can be seen in this relief as it was the culture of west (Roman and Greek) to portray love scenes, hence rosette is also a foreign pattern (motif) transmitted to Greco-Buddhist Art (Gandharan Art).

Generally, there are some of the interesting facts regarding four petaled flower that rosette can relate. Four petaled flower is considered as a universal symbol rooted within the body of the earth. Four petaled flower is a symbol of powerful healing (Fuller, 2012: 2).

In Greco-Buddhist Art or Gandhara Art, rosette extensively was used as a decorative motif and as a religious or symbolic representation. In Swat Museum, both examples are found relating to the depiction of rosette motif. Rosette is used as decorative motif over the borders and in some of the cases all over the panel as in this relief (Plate:26), it is representing an ornamental motif and have no symbolic representation in this panel. There are many types of rosettes that has been figured out during the research, four petal rosettes (commonly found), five petals, whereas six and eight petaled rosettes are rare. Mostly four petal rosette and five petalled rosette motif is found in Gandhara Art. The depiction of rosette examples is found also on other sculptures and relief panels from Swat Museum, on jewelry wearing by noble women, in an architectural relief panel. Which indicates that this motif was abundantly used in the domain of Swat Valley or in the whole region of Gandhara.

<b>Material</b>	<b>Subject</b>	Stupa Model	(Plate: 27)
<b>Dimensions</b>		Soap stone	
<b>Period</b>		40.5×19 cm	
<b>Provenance</b>		2 <sup>nd</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>		Nimogram excavations (1967-68)	
<b>Location</b>		NG 390	
<b>Condition</b>		On display, Gallery 5, frontshow 1	
		Bottom of the stupa is broken and repaired. Flat and smooth.	

**Decorative motifs:** Closed lotus, rosette scroll and geometrical decorative motifs (row of saw-teeth, chequered grid with alternating relief squares, straight festoon with overlapping lanceolate leaves facing right, row of reverse, bordered ogival leaves).

**Description:** This (Plate: 27) is depicted a beautifully decorated stupa model.

The stupa is a sacred burial mound rather than just an architectural monument in Buddhism. It is considered as the living presence of Buddha, his protective powers and energy. So, stupa is considered one of the important parts of faith in Buddhism. Since stupa is being illustrated, it used to be decorated. From the plain it becomes more complex in adornment. In Gandhara art, different type of stupas has been observed, plain stupa having less adornment and without the depiction of Buddha while in some of the cases Buddha is shown sitting in mediation as in this stupa model (Pl. 27).

This stupa model depicts eight parts, capped with umbrellas on the top. The plinth of the stupa is adorned with images of Buddha, sitting in meditation (*dhayanamudra*) mounted in the niches, there is a closed lotus between these seated Buddha figures, separating them from one another. Over the plinth, the first layer of the stupa is decorated with half-rosettes within

filleted opposite triangles while the upper layer is decorated with chequered grid alternating relief squares. The upper part of stupa is decorated with row of reverse bordered ogival leaves and lanceolate leaves. Stupa model is enclosed by Gandharan Corinthian capital supporting the stupa.

Lotus, rosette and foliage scrolls are the architectural motifs dates back to Gupta and post-Gupta periods that gradually transferred to Gandhara Art. Most of the decorative motifs are closely linked with the mainstream of Indian classical art which reveals that this region did not evolve with new motifs.

In Gandharan Art, before the portrayal of Buddha lotus was used to depict his presence. Lotus is the most sacred and widely used symbol. Lotus is among one of the eight auspicious symbols in Buddhism and it symbolizes faith. Two type of lotus been represented in Gandharan Art, stylized (usually throne, pedestals) and naturalistic. Besides its symbolism, lotus is also shown as a decorative motif in Gandhara Art. As in stupas lotus is often used for a decorative scheme of stupa. Lotus is a symbol of water whereas the leaf symbolizes the earth, in this plate, Buddha along with the lotus depicts his appearance on earth. Later, it was extensively used for the architectural details in Gandhara Art. As it is depicted with Buddha, it represents a divinity apart from ornamentation. Rosette is commonly found with lotus in many of the examples, as it symbolizes 'kingly prestige'. The rosette motif used on beams or on the borders often symbolizes 'protection'. The ogival (rosette leaves) which covered the upper part of stupa in this (Pl.27) suggests as it is used for the protection. Hence rest of the geometrical patterns have no symbolic depiction rather than being used for an adornment.

<b>Material</b>	<b>Subject</b>	Birth Scene of Prince Siddhartha (Plate: 28)
<b>Dimensions</b>		Gray Schist stone
<b>Period</b>		41×41 cm
<b>Provenance</b>		2 <sup>nd</sup> -3 <sup>rd</sup> century CE
<b>Acc. No</b>		Amlukdara excavations (2012)
<b>Location</b>		AKD 97
<b>Condition</b>		On display, Gallery 6, showcase 8
		Few sides of the panel are slightly damaged. Ligaments in the bottom, large chunk is scooped out. All characters are bare footed except the female devotee standing at the extreme end and her face is badly damaged. Upper register is fine while the lower register is slightly pitted and lime incrustation.

**Decorative motif:** *Sala* (lanceolate leaves), geometric decorative motif (chevrons)

**Description:** This panel is depicting a birth scene of prince Siddhartha, Queen Maya is standing in the middle of the relief panel and holding the branches of *Sala* tree. *Sala* tree is considered a symbolic tree in different religions of the world including, Jainism, Hinduism and Bhuddism (Behrendt, 2006: 8). Mcarthur (2015: 15), mentions that under *Sala* tree jain god Mahavir Swami got enlightenment, in Hinduism this tree was favored by lord Vishnu and then in Buddhism Buddha's birth, enlightenment and death all these moments are associated with *Sala* tree. It is also revealed through the study that *Sala* tree. In Buddhism, *Sala* is a sacred tree and it symbolises impermanence and rapid passing of glory, also symbolizes birth and rebirth and considered tree of enlightenment.

The center part of the upper register is decorated with *Sala* tree and few of the branches of lanceolate leaves (*Sala*) are scattered on either sides of the panel and coming down to the face of the female devote. The upper register of this panel is decorated with chevrons on musical instruments.

<b>Material</b>	<b>Subject</b>	Birth of Kanthaka and Chandaka (Plate: 29)
<b>Dimensions</b>	Schist stone	
<b>Period</b>	30.5×18.5 cm	
<b>Provenance</b>	2 <sup>nd</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>	Varia collection	
<b>Location</b>	V 820	
		On display, Gallery 5, showcase 2

**Decorative motifs:** *Pipal* scroll, festoon<sup>23</sup> of lanceolate leaves

**Description:** The lower part of the panel depicts the scene of birth of Kanthaka enclosed in two gandharan persepopolitan column on pedestal. The male standing on the right side of Kanthaka is eating food while also providing milk to the foal.

The middle part of the panel is decorated with pipel scroll and there is a festoon with overlapping lanceolate laeves facing right on both sides separating the first scene to the other. According to Buddhist mythology, Buddha, his wife (Yashodhra), Chandaka and his horse Kanthaka, his disciple named Ananda and *Bodhi* (*pipal*) tree all came to this world on the same day (Trainor, 2001: 31). In the earlier art, Buddha was shown by symbols rather depiction of himself as in earlier phase of Gandhara Art at Bharut and Sanchi Buddha was shown by

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<sup>23</sup> Festoon: chain of flowers, hung in a curve as a decoration. Usually used over the register of architectural panels (upper or lower).



symbols, include pipal tree, footprints, wheel of life and an empty throne. This *pipal* scoll in this panel symbolizes birth and the representation of Buddha. In Gandhara Art, *pipal* is sacred and also called anlightenment tree as Buddha’s enlightenment is associated with this tree.

<b>Material</b>	<b>Subject</b>	First Meditation of Prince Siddhartha (Plate: 30)
<b>Dimensions</b>	Green Phyllite	
<b>Period</b>	46×18 cm	
<b>Provenance</b>	2 <sup>nd</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>	Nimogram excavations (1967-68)	
<b>Location</b>	NG 458	
<b>Condition</b>	On display, Gallery 6, showcase 2	
	Lower register of the panel is damaged whereas upper register is smooth. The couch on which Siddhartha seated, is broken from right side while left side is partially damaged. On the extreme right side, half body of oxen is also damaged. Feet of all the characters are missing	

**Decorative motifs:** *Sala* (Lanceolate leaves), festoon, geometric decorative motif (braid)

**Description:** This panel depicts mediating prince Siddhartha and *Chandaka* and *Kanthaka* waiting nearby him. Siddhartha is sitting on a seat decorated with braid between upper and lower plain fillets. Prince Siddhartha is covered with the lanceolate leaves, symbolizes protection. Symbolic representation of lanceolate, (Pl: 33). The upper part of the panel is decorated with straight festoon by overlapped lanceolate leaves facing right. On the left side of the panel is the subject matter of this meditation, the suffering instigated to those engaged in an agriculture, (farmer and his oxen) disturbed by the ploughing.

<b>Material</b>	<b>Subject</b>	Entreatment of Buddha (Plate: 31)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	43×44 cm	
<b>Provenance</b>	2 <sup>nd</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>	Varia collection (Swat)	
<b>Location</b>	V 725	
<b>Condition</b>	On display, Gallery 6, showcase 1	
	Lower part of the register is damaged, chipped at top, bottom is flat and smooth. Right leg and shoulder of Brahma is badly damaged and soil incrustation	

**Decorative motifs:** Lanceolate leaves, rosette

**Description:** In reference to Buddhist mythology, after the Enlightenment of Buddha, different gods visited him in order to encourage Buddha to preach his doctrine for the benefit of humanity. This Buddhist belief is truly shown in this relief panel.

Buddha is seated under an umbrella of lanceolate leaves bestowing a shelter for Buddha, an umbrella of lanceolate leaves here symbolizes protection (Pl, 33). The front part of a throne or cushioned seat, on which Buddha is sitting decorated with squares filled with rosettes within lozenges and half rosettes in the resulting triangles. It was very common in Greco-Buddhist Art, to depict Buddha sitting on a high plinth or throne which shows the superem power. As far as history goes back, lotus throne was severely common as in Indian art also but few of the examples in which Buddha is shown seated over a throne or plinth of rosette may symbolises divinity. Lotus and rosette both are regarded sacred in the world religions included Gandhara

art as well. Rosettes over the throne symbolises the divinity and the supernatural power of Buddha.

<b>Material</b>	<b>Subject</b>	Victorious return of Siddhartha (Plate: 32)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	52×35 cm	
<b>Provenance</b>	1 <sup>st</sup> -2 <sup>nd</sup> CE	
<b>Acc. No</b>	Butkara 1 excavations (1956-62)	
<b>Location</b>	B1 926/683	
<b>Condition</b>	On display, Gallery 5, frontshow 1	
	Upper register of the panel is badly damaged while lower register from the left side is damaged. All the characters are defaced, faces of musicians and legs are badly damaged.	

**Decorative motif:** Ogival<sup>24</sup> leaves

**Description:** This relief depicts the victory of Buddha, after defeating the candidates in the tournament. Siddhartha is sitting on an elephant and in the company of many people (including musicians) enjoying his victory.

The relief is decorated with a row of bordered ogival leaves and dart<sup>25</sup>. Ogival pattern is the petals of rosette flower, depicted in the form of leaves. Ogival is a geometrical decorative motif, that often used for the ornament of sculpture or relief panel. In Gandhara Art, mostly the borders (lower register) of panels were used to decorate with this pattern for aesthetic beauty. The study reveals that artists usually not only portray the subject matter but also embellish the

<sup>24</sup> Ogival leaves: Petals of rosette flower or a curve chain of rosette petals.

<sup>25</sup> Dart: half egg shape, geometrical pattern motif.

panel with different motifs. There is no symbolic representation of motif but the decorative motif of ogival.

<b>Material</b>	<b>Subject</b>	The Attack of Mara (Plate: 33)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	45.5×51 cm	
<b>Provenance</b>	2 <sup>nd</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>	Varia, from Katelai stupa	
<b>Location</b>	V 729	
<b>Condition</b>	On display, Gallery 6, showcase 1	
	Broken and damaged. Right side of the arch is broken, while left side is pitted out. Lower register is badly damaged from the edges. Few characters are defaced and soil incrustation. Feet are missing.	

**Decorative motifs:** Five petaled rosette, rosette scroll, phytomorphic<sup>26</sup> decorative motif (calices) lanceolate leaves and open flame palmette with tuft

**Description:** This is the volute arch with carinated extrados (that has been destroyed). The triangular arches were very common feature of Kashmiri temple. In the center of niche, a river goddesses *Ganga* and *Yamuna* were used to depict (Goetz, 1969: 44). Similar arches were first discovered from the Buddhist monasteries in Ladakh dating back to 10<sup>th</sup> and 11<sup>th</sup> century CE, triangular gables capping trefoil arches with enclosing the figures of Buddha (Khosla, 1980: 57). So, the concept of arch, enclose with the Buddha or any deity representation is borrowed from foreign workshops.

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<sup>26</sup> Phytomorphic: Plant form motifs, sacred plants considered to be divine are represented in connection with gods in human form

In this scene, Mara (god of passion and desire) tried to hinder Buddha from achieving his goal of enlightenment. He is dismayed Buddha along with his host of demons, daughters and soldiers.

The upper portion of a volute arch is separated into four high, oval, concentric portions. In the extreme lower portion, Buddha is shown to be seated in the middle of a throne or plinth in Bhumisparsa Mudra under the shadow of lanceolate leaves umbrella used as a symbolic representation of protection. The general purpose of an umbrella is to protect us whether from hot or cold climate. Similarly, an umbrella of lanceolate leaves is shown as a protective canopy that help Buddha from demons and evil creatures. An umbrella of lanceolate leaves is symbolizes protection in this relief. On the right side of Buddha, there is figure sitting on a couch that is decorated with a row of trifid calices alternating verticle and reverse, separate (phytomorphic decorative motifs).

Five outward petaled separate rosette been used to decorate the outer or upper most part of the an arch. In the next series, the rosette scroll has been used in a bigger size than in the upper part. Rosette and rosette scroll both are used for the decorative purposes as in the past it was the tradition to adorn droors, jamb and arches for aesthetic manifestation. Palmette motif can be seen in the middle of the arch separating the row of rosette. Palmette is a universal decorative motif widely used on the borders of friezes, arches and sculptures. It was very common to use this motif as a symbol in Egptian civilization as a symbol of life. This motif also used a funerary motif, symbolizes death. Later, it was being used for a decorative purposes, depicted as an architectual motif.

<b>Material</b>	<b>Subject</b>	Descent from the Trayastrimsa Heaven (Plate: 34)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	36×34 cm	
<b>Provenance</b>	Half Century CE	
<b>Acc. No</b>	Butkara 1 excavations (1956-62)	
<b>Location</b>	B1 2524	
<b>Condition</b>	On display, Gallery 5, frontshow 1	
	Upper and lower register is not smooth, partially damaged. Brahma is defaced and soil incrustation.	

**Decorative motif:** *Sala* (lanceolate) leaves

**Description:** The relief shows the ascend Buddha to the heaven of thirty three gods (Trayastrimsa<sup>27</sup>) so as to preach the gods. The staircase along with worshipper, god Indra and Brahma can also be seen in this panel. The upper part of the panel is decorated with three upward wavy branches and *Sala* (lanceolate) leaves, symbolic representation (Plate 28). The concept of heaven in many religions of the world is used for the physical place in the afterlife (Russell, 1997, pp. 6-8), so it is associated with the notion of rebirth and same is in Buddhism. The presence of *Sala* tree symbolizes birth, rebirth and also represents holiness.

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<sup>27</sup> Trayastrimsa: according to Buddhist and Hindu mythology, it is heaven of the devas, an important world after death.

<b>Material</b>	<b>Subject</b>	Mahaparinirvana of Buddha (Plate: 35)
<b>Dimensions</b>	Black Schist stone	
<b>Period</b>	28.5 × 22 cm	
<b>Provenance</b>	1 <sup>st</sup> -2 <sup>nd</sup> Century CE	
<b>Acc. No</b>	Butkara 1 excavations (1956-62)	
<b>Location</b>	B1 2437	
<b>Condition</b>	On display, Gallery 5, frontshow 1	
	Badly damaged, faces are defaced. All four sides of the panel is pitted out and soil incrustation.	

**Decorative motif:** *Sala* (lanceolate leaves)

**Description:** This relief shows the death scene of Buddha, he is lying on his right side on a bed with his head resting on his right. There is a crown with bent branches on one side and *Sala* (lanceolate) leaves on the left side of the panel.

Ingholt (1957: 54) indicates *Sala* symbolizes the arboreal spirit of grief over the death of master. In this panel, *Sala* tree is a symbolic representation of grief. In Gandhara Art, common use of *Sala* tree can be seen in the moments related to birth, enlightenment and death of Buddha, symbolizes birth and rebirth.

<b>Material</b>	<b>Subject</b>	Noble women (Plate: 36)
<b>Dimensions</b>	Schist stone	
<b>Period</b>	133×49×20 cm	
<b>Provenance</b>	1 <sup>st</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>	Butkara I excavations 1956-62	
<b>Location</b>	B 16000	
<b>Condition</b>	On display, Gallery 4, showcase 6	
	The pedestal on which women is standing and the legs of the women are severely damaged. While the nose tip and two fingers of right hand is also damaged.	

**Decorative motifs:** Lotus, rosette

**Description:** This is the sculpture of a noble women, dressed in a local dress.

- (a) The women who is standing in this sculpture is holding a bunch of lotus flower, which indicates that she belonged to a royal family. Study reveals that Lotus is considered very important and sacred flower in Buddhism, also symbolizes purity and here it is used as a symbol of honored or royalty.
- (b) There is a motif of rosette on the jewelry of this women. Eight petaled rosette is used to decorate the headdress of this women, lotus earrings and a full-blown lotus scroll is used to adorn the necklace. Lotus also symbolizes growth, fertility and origin of life.



<b>Material</b>	<b>Subject</b>	Cupid and Garland Bearer (Plate: 37)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	39.5×26 cm	
<b>Provenance</b>	1 <sup>st</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>	Butkara 1 excavations (1956-62)	
<b>Location</b>	B1 7555	
<b>Condition</b>	On display, Gallery 5, frontshow 1	
	Upper register is flat and smooth, while lower register of the panel is pitted out. Right leg and left knee of cupid is damaged, feet are missing and soil incrustation	

**Decorative motifs:** *Sala* (Lanceolate leaves), geometric decorative motifs, pendant elements

**Description:** This panel is decorated with garland bearer of straight festoon with overlapping lanceolate leaves facing left bounded by double ribbon, spreading vine with grapes and tendrils. There is geometric decorative motifs, row of opposite triangles filled with parallel lines on the right side of both garland while row of dentils and bars with smaller height and width are carved on the left side of both garland. The bottom of garland is decorated with pendant elements on either side of the garland bearer.

The study reveals that garland bearers are frequently found in Gandhara specially Swat, Taxila and Peshawar. The garland bearer was used to embellish the drum of the stupa, purely used for the decoration purposes.

<b>Material</b>	<b>Subject</b>	Love scene under an arch (Plate: 38)
<b>Dimensions</b>	Schist stone	
<b>Period</b>	34×53×7 cm	
<b>Provenance</b>	1 <sup>st</sup> -2 <sup>nd</sup> century CE	
<b>Acc. No</b>	Butkara 1 excavations (1956-62)	
<b>Location</b>	B1 283	
<b>Condition</b>	On display, Gallery 5, showcase 5	
	Arch from the centre is broken, borders chiseled and soil incrustation.	

**Decorative motifs:** Rosette, acanthus leaves, festoon of lanceolate leaves, pendants and hanging grapes

**Description:** This extremely decorated arch shows a love scene. False gable in the shape of a carinated extrodos and a voluted door with a pointed arch in volutes with pendants, hanging down grapes on the both sides from the volutes. This arch is decorated with carved row of disks and a border of dentils having same in height and widht. The upper and lower luntte of this arch is decotaed with acaethus leaves. Pointed arch is engraved in a festoon of lanceolate leaves, while rosette in the centre. Floral and geometric decorative motifs used in this arch to decorate.

<b>Material</b>	<b>Subject</b>	Standing female (Plate: 39)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	59cm × 25cm	
<b>Provenance</b>	1 <sup>st</sup> -3 <sup>rd</sup> Century CE	
<b>Acc. No</b>	Butkara 1 excavations (1956-62)	
<b>Location</b>	B1 1133	
<b>Condition</b>	On display, Gallery 4, showcase 6	
	Partially damaged, left elbow is damaged. Lower and the top most part of the sculpture is partially damaged. Few petals of rosette motif over the head is damaged.	

**Decorative motifs:** Rosette, other motif (braid)

**Description:** This sculpture depicts a standing female in a dancing attitude, loaded with different type of jewellery and embellished clothing.

The head dress of this woman (Plate: 39) is decorated with two six petaled motifs at the front side. She is wearing a beautiful belt, full adorned with rosettes separated by a vertical fillet. Between the rosette a narrow line is decorated with braids having upper and lower plain fillets. In this sculpture rosette in two different forms can be seen to adorn the clothing and headdress of this woman. Merely for a decorative purpose its (rosette) been used here. Braid is the other decorative motif used here to enhance the beauty of this belt.

## 5.2 Floral and Architectural motifs:

<b>Material</b>	<b>Subject</b>	Queen Maya's Dream (Plate: 40)
<b>Dimensions</b>	Schist stone	
<b>Period</b>	20×15 cm	
<b>Provenance</b>	1 <sup>st</sup> -2 <sup>nd</sup> century CE	
<b>Acc. No</b>	Butkara I excavations (1956-62)	
<b>Location</b>	B 1 2642	
<b>Condition</b>	On display, Gallery 5, front show 1	
	<p>Half of the lower register is damaged; all the characters are defaced. The right-side pillar in the middle of relief is damaged. Pointed arch on the left side of relief is damaged. Royal throne on which queen is laying, partially damaged. Tip of frame and right leg of the couch is damaged and soil incrustation.</p>	

**Decorative motif:** Acanthus leaves, Gandharan persopolitan column

**Description:** This relief interprets, dream of queen Maya. She is laying on a couch, her head is over a pillow, keeping her left hand under her head and right hand in front over the couch.

This relief is enclosed by Gandharan Persepoliton semi column on either side. The upper part of the relief is decorated with a row of vertical separate acanthus leaves with plain leaves behind, which also may symbolize birth as this relief depicted the dream in which the indication of birth of Prince Siddhartha was indirectly given to Queen Maya. In Gandhara Art, acanthus has widely used in most of the sculptures as an architectural motif, whereas in some of them may predict the symbolic.

<b>Material</b>	<b>Subject</b>	Interpretation of Dream (Plate: 41)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	21.5×34.5 cm	
<b>Provenance</b>	1 <sup>st</sup> -2 <sup>nd</sup> century CE	
<b>Acc. No</b>	Saidu Sharif excavations (1964-82)	
<b>Location</b>	S 563	
<b>Condition</b>	On display, Gallery 4, showcase 2	
	Top and bottom of this relief is flat and smooth, tendons on bottom and top of relief and broken from both right and left side.	

**Decorative motifs:** Acanthus leaves, double volute, straight festoon, lotus

**Description:** Four scenes from the life of Buddha is depicted in this panel, separated by in framed Corinthian pilasters. The upper and the middle edges of the panel is decorated with straight festoon with overlapping lanceolate leaves facing right, bottom of the panel is pitted out. Four of the scenes are separated by Gandharan Corinthian pillar, adorned with row of reverse separate acanthus leaves with plain leaves behind. In the upper most scene on the right side of panel, Buddha is shown seated and there is a crown or wings type representation can be seen that may is lotus crown, symbolizes protection. Except it, rest of the motifs are used as merely decorative to adorn, having no symbolic representation.

<b>Material</b>	<b>Subject</b>	Exchanging of Clothes (Plate: 42)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	27×17 cm	
<b>Provenance</b>	1 <sup>st</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>	Nimogram excavations (1967-68)	
<b>Location</b>	NG 462	
<b>Condition</b>	On display, Gallery 6, showcase 3	
	Broken and repaired from the centre of the panel. While the left side of the panel is badly damaged. Faces defaced, most of the character's legs are missing. Upper and lower register is partially broken.	

**Decorative motif:** Acanthus leaves, Gandharan Corinthian pilaster

**Description:** Prince Siddhartha is shown dismounted from the horse in this panel, after travelling from a palace. In this panel, Siddhartha is shown with a hunter who is wearing shabby clothes. Prince Siddhartha is shown requesting to exchange his royal clothes with his shabby one.

This relief panel is enclosed by a Gandharan Corinthian pilaster, used to support the panel and for the adornment. The Acanthus leaf is funerary art and symbolizes death, birth and grief. The depiction of acanthus in Gandhara Art is mostly decorative rather symbolically. Whereas, in Roman and Greek funerary art, there are many examples in which acanthus, rosette and palmette been depicted together. The upper or the lower register and the columns that encloses the relief usually depicts the decorative motifs, as in this panel the upper part of register is decorated with row of vertical separate acanthus leaves with plain leaves behind. In this panel acanthus may symbolizes grief as when in the age of nineteen prince Siddhartha visited a city,

he noticed the suffering of the people and he observed few of the scenes more that day which makes him feel the basic and bitter facts of existence.

<b>Material</b>	<b>Subject</b>	The Great Departure (Plate: 43)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	35×19 cm	
<b>Provenance</b>	2 <sup>nd</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>	Nimogram excavations (1967-68)	
<b>Location</b>	NG 411	
<b>Condition</b>	On display, Gallery 6, showcase 2	
	Broken and repaired from the bottom of the panel. All four sides are flat and chipped, soil incrustation.	

**Decorative motifs:** Acanthus leaves, rosette, Corinthian pilaster

**Description:** This panel depicts a departure scene of Buddha.

The relief panel is enclosed by a corinthian pilaster on the right side of the panel, decorated with acanthus leaves. Whereas, four petaled rosette can be seen on the rein of horse may used as a symbolic representation of divinity and royal dignity. Rosette motif also symbolizes grief. Since the origin of rosette motif in Egypt, its widely been used to represent the high or royal status. Study reveals that this concept was adopted the same in later periods til the evidence of rosette found on a child's burial dated ack to 28000 years ago, used as a funerary motif. Rosette motif is also used for the adornment, in Jewellery of queen and princess or noble women (Plate, 36). The Gandhara collection in Swat Museum have many sculptures depicting rosette motifs alone in some panels, whereas along with other floral motifs too.

<b>Material</b>	<b>Subject</b>	Offering to Buddha (Plate: 44)
<b>Dimensions</b>	Black Schist stone	
<b>Period</b>	37×34 cm	
<b>Provenance</b>	2 <sup>nd</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>	Varia collection Swat	
<b>Location</b>	V 1219	
<b>Condition</b>	On display, Gallery 6, showcase 1	
	All four sides of the panel is flat and chipped out. All characters are defaced and soil incrustation.	

**Decorative motifs:** Acanthus leaves, lanceolate leaves, ogival leaves, Corinthian pilaster

**Description:** This relief is divided into two portions. The upper part of this panel depicts, two Buddhas seated in *dhyana mudra* bordered by Corinthian pilasters. In the lower part, Buddha is standing with four figures standing. Two of them had bowls in their hands and offering to Buddha, Vijrapani can also seen in this relief.

The upper register of this panel is decorated with a row of vertical separate acanthus leaves with plain leaves behind. Spaces on either sides of the panel are decorated with row of reverse ogival leaves motifs (Plate: 2), while inside the lower scene of panel is decorated with lanceolate tree branches. There is a halo behind the Buddha, clearly visible indicates that it is used for the protection. The symbolic representation of Lanceolate ( Plate: 33) or *Sala* tree depicted in this panel.

Overall this panel has four decorative motifs been identified, categorized as architectural (Corinthian pilasters) and floral (*Sala* tree branches, acanthus leaves and ogival leaves).



<b>Material</b>	<b>Subject</b>	Return of Chandaka and Kanthaka (Plate: 45)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	56×32 cm	
<b>Provenance</b>	1 <sup>st</sup> -2 <sup>nd</sup> CE	
<b>Acc. No</b>	Saidu Sharif 1 excavations (1964-82)	
<b>Location</b>	S 361	
<b>Condition</b>	On display, Gallery 4, showcase 2	
	Badly damaged, lower part of the register and sides are flat. Faces are defaced and soil incrustation.	

**Decorative motif:** Acanthus leaves, double volutes (architectural decorative motif)

**Description:** This panel depicts the return of *Chandaka* (horse man of Siddhartha) and *Kanthaka* (horse of Siddhartha) are entering into the city gate, after leaving their master (Siddhartha) into the forest and Chandaka is holding an umbrella. Step mother of Siddhartha (Mahaprajapati), is seated over the couch by putting her head on the left side of couch due to grief. This panel is enclosed by a ‘Corinthian’ pilaster decorated with row of alternating acanthus leaves and double volutes. This panel is decorated with architectural elements (corinthian pilaster) representing as merely a decorative motif and to give support to the relief panel. Most of the sculptures are observed enclosed by corinthian pilaster in the collection of Swat museum, indicated its common or widely used in Gandhara Art.

<b>Material</b>	<b>Subject</b>	Buddha with worshipper (Plate: 46)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	19×10 cm	
<b>Provenance</b>	1 <sup>st</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>	Saidu Sharif excavations (1967-68)	
<b>Location</b>	S 700	
<b>Condition</b>	On display, Gallery 6, frontshow 1	
	Well preserved, bottom of lower register and right and left side is chipped out. Throne over which Buddha is seated is flat and soil incrustation.	

**Decorative motifs:** *Sala* (Lanceolate) canopy, acanthus leaves, Corinthian pilaster

**Description:** Buddha is seated over a rectangular plain throne under an umbrella of lanceolate leaves. This panel is enclosed by Corinthian pilasters decorated with acanthus leaves. Lanceolate canopy is used as a symbolic representation (see detail, Plate: 33), whereas acanthus is mostly used to decorate pilasters in an architecture. Pilasters itself used to adorn the panel, mostly it was made where any single scene is ended. Sometimes pilasters were made on either sides of the panel and in some of the cases in the middle of the panel to separate the scences or story. In Gandhara Art, different pilasters including Corithian, column of the Gandharan Persepolitan, pilasters with capital composed of horizontal mouldings etc.

<b>Material</b>	<b>Subject</b>	Scene with warriors (Plate: 47)
<b>Dimensions</b>	Gray Schist stone	
<b>Period</b>	15×20 cm	
<b>Provenance</b>	2 <sup>nd</sup> - 3 <sup>rd</sup> Century CE	
<b>Acc. No</b>	Nimogram excavations (1967-68)	
<b>Location</b>	NG 463	
<b>Condition</b>	On display, Gallery 6, Showcase 4-6	
	Broken from the middle and repaired. Left side of the panel is damaged, Faces of the characters are defaced.	

**Decorative motif:** Acanthus leaves, architectural element (Corinthian capital)

**Description:** This panel depicts a warrior scene. The upper register of the panel is decorated with a row of alternating acanthus leaves and double volutes. Acanthus was very famous to use for the decorative purposes over the panel and on the capitals in world arts as well as in Gandhara Art. The panel is enclosed by a Gandharan Persepolitan capital having base with stepped plinth, representation of decorative art as used in Greek arts.

<b>Material</b>	<b>Subject</b>	Scenes of offering to Buddha (Plate: 48)
<b>Dimensions</b>	Gray Schist stone	
<b>Period</b>	35×15 cm	
<b>Provenance</b>	1 <sup>st</sup> – 2 <sup>nd</sup> Century CE	
<b>Acc. No</b>	Butkara 1 excavations (1956-62)	
<b>Location</b>	B1 3358	
<b>Condition</b>	On display, Gallery 5, frontshow 1	
	Faces of mostly characters are defaced, the adornment of pilaster on right side of the panel is damaged. Lower register of the panel is pitted out.	

**Decorative motifs:** Ogival leaves, row of saw teeth<sup>28</sup> (geometric decorative motifs), Corinthian capital, acanthus leaves

**Description:** This panel is depicting two scenes of offering to Buddha. The upper part of panel is decorated with a row of saw teeth. There are two Corinthian capitals inside the panel separating the either scenes from one another. These Corinthian are used as a basic architectural element used in Gandhara and other world arts to decorate and support the panel. The lower register of panel is decorated with row of boarded ogival leaves upright and dart (see detail: Plate, 32).

This panel is representing the decorative motifs and having no symbolic representation.

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<sup>28</sup> Row of Saw teeth: chain of triangular ornamental motif pattern used to decor friezes and registers of panels usually.

<b>Material</b>	<b>Subject</b>	Male figures standing under torana arch (Plate: 49)
<b>Dimensions</b>	Schist stone	
<b>Period</b>	57×30 cm	
<b>Provenance</b>	1 <sup>st</sup> – 2 <sup>nd</sup> century CE	
<b>Acc. No</b>	Butkara 1 excavations (1956-62)	
<b>Location</b>	B1 800	
<b>Condition</b>	On display, Gallery 5, frontshow 1	
	Upper part of panel is partially damaged, middle part of an arch is pitted out and soil incrustation.	

**Decorative motifs:** Four petaled rosette, ogival leaves, beads and reet (geometric decorative motif), pendants, composite capital with zoomorphic<sup>29</sup> element.

**Description:** This relief is depicting a door with pointed arch; two male figures are standing under torana. Torana is a sacred gateway in Hindu and Buddhist architecture and associated with Buddhist stupas like the great stupa in Sanchi (Trainor, 2001: 166). Symbolic torana made up of flowers and leaves, carved on doors and an entrance, it symbolizes good fortune and indicates festive occasions (Behrendt, 2006: 451). There is a row of four petaled rosette over the door, left side of torana is decorated with zoomorphic composite capital and ogival leaves are used to adorn the rest of the capital. Whereas, the lower part of panel is also decorated with ogival leaves. Symbolic representation of torana has shown in relief panel.

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<sup>29</sup> Zoomorphic: Representation of animal form or gods of animal forms.

<b>Material</b>	<b>Subject</b>	Figured Gandharan Corinthian Capital (Plate: 50)
<b>Dimensions</b>	Green Schist stone	
<b>Period</b>	36×50 cm	
<b>Provenance</b>	1 <sup>st</sup> -3 <sup>rd</sup> century CE	
<b>Acc. No</b>	Butkara I excavations (1956-62)	
<b>Location</b>	B1 5897	
<b>Condition</b>	On display, Gallery 5, front show 2	
	Well preserved, slight black spots over all the capital	

**Decorative motifs:** Acanthus leaves, lotus, volute (architectural decorative motifs).

**Description:** This is the piece of Gandharan Corinthian Capital, which is shown a bust of female figure in the middle of the capital.

Apart from the usage of acanthus as a funerary motif it was in the later period also used as a decorative motif and specially it was the main element for the adornment of Corinthian capital. As acanthus is famous for the decoartive purposes of architectural elements (capitals or columns). The bottom of the capital is full of a row of alternating acanthus leaves and double volutes. In the Greek architecture, similar evediences of capital full of acanthus leaves has been observed. The top either sides of capital is decorated with two full blown six pateled lotus with doble corolla.

Lotus was used first as a symbolic representation as a medium of religiously superme power. But later, it was also used for the decoration purposes itself and along with other motifs such as acanthus leaves or rosettes etc. Rosette and lotus often look same, as sometimes its hard to understand whether its rosette or lotus. The depiction of bust or figures over the columns or capitals is highly influnced by the Greek and Romans, they used to depict their god and

goddesses in the form of sculptural art for the manifestation of religion, which concept was later adopted as decorative purposes in which noble figured men or women or the bust of male or women can seen on the corinthian capitals.

<b>Material</b>	<b>Subject</b>	Corinthian capital (Plate: 51)
<b>Dimensions</b>	Schist stone	
<b>Period</b>	17×15 cm	
<b>Provenance</b>	Half 1 <sup>st</sup> Century CE	
<b>Acc. No</b>	Saidu Sharif excavation (2011-13)	
<b>Location</b>	SS 126	
<b>Condition</b>	On display, Gallery 4, showcase 3	
	Broken, the upper right part of the capital is missing and soil incrustation.	

**Decorative motif:** Acanthus leaves, rosette, volutes

**Description:** This is the fragment of Corinthian capital, decorated with row of alternating acanthus leaves with double volutes, at the top of capital six petaled rosette is depicted. Acanthus with the combination of rosette motif was commonly used as an architectural element in Greek, representing the decorative element in architecture. In Gandhara Art, there is an abundance of capitals decorated with acanthus leaves.

## Analysis and Conclusion

Gandhara sculptures depict religious and aesthetic manifestation of the artists. Gandhara art was purely religious when it was first introduced but later it became more decorative and artistic. It covers all dimensions of socio-religious life including the representation of costumes (Prince to poor), furniture, carts, carriages, cult objects, musical instruments, marriage and love scenes, offerings and ceremonies etc. Gandhara art reached to its zenith during the reign of Kushans 2<sup>nd</sup>- 3<sup>rd</sup> century CE. Foreign influences i.e. Persians, Greeks, Romans, Scythians, Parthians and Kushans can be observed on all the sculptures and artefacts. Foreign influences can be identified by the comparative study of foreign motifs; Corinthian, Doric, Ionic, Persepolitan pilasters, foreign costumes, acanthus leaves, vine scrolls, garland bearer, rosette, foreign deities, *pipal* and other zoomorphic representations on capitals or pillars.

Different foreign influences and their motifs observed through this research will be discussed in this chapter. Achaemenids ruled Gandhara from 6<sup>th</sup>-4<sup>th</sup> century BCE and left their cultural sway upon Gandhara art in the form of Persepolitan pilaster, pointed hats, dress (baggy trouser) etc. Persians strangely contributed for the promotion of Gandhara art, examples of the temples in Gandhara having central square structure (usually found in Swat valley and Hadda) are the creeps of Persian influences. In Gandhara art, most of the stupas and monasteries are built in the same manner.

The origin of persepolitan pillar or pilaster is Persian. It consists of three basic architectural parts, base, fluted shaft and double bull capital. These persepolitan pillars are found in Gandhara relief panels displayed in the museum in Gandhara collection.

Greek influences in the region can be traced back when Bactrian Greeks were pushed by Scythians and they settled in Gandhara region. Greek influences are found from the archaeological sites of Swat valley including Butkara 1, Butkara III, Amlukdara stupa,



Shingardara stupa, Shnaisha and Chatpat. The ruins depicted Greek influences are also found from the sites of Taxila valley and Peshawar.

Three of the Greek pilasters are in order, Doric, Ionic and Corinthian. Doric originated in Greece, Crete, colonies of Sicily and Magna Graecia. Ionic order of pillars has its roots in Asia Minor (Thomas, 1966, p.56-57). In Ionic pillar type there is a starting point at the end of the shaft which gave rise to two volutes on either side, the space between two volutes was filled by palmette motif for a continuous support for abacus.

The origin of Corinthian capital and Corinthian pilaster/pillar is Greek (details in chapter: 4). It consists of an elaborated network of acanthus leaves and volutes. Both are found in abundance in Swat valley Mardan, Taxila and Peshawar. In some of the examples Corinthian capital is further adorned with a human figure in the middle and called an Indo-Corinthian capital.

Garland with floral patterns, vine leaves and tendrils were used as an architectural adornment in Hellenistic Greece arts (Boardman, 1994: 132)

A wavy garland with leaves, grape bunches, decorated with ribbons and supported by Amorini, cupid or other human figures are frequently found in Greek mythology (detail chapter: 4) which later was adapted in Gandhara art (Plate: 37).

Scrolls including (vine, *pipal*, acanthus, rosette etc.) also has its origin from Greece, which later was practiced in Gandhara art for decorative purposes. Vine scroll has vine leaves, tendrils, bunches of grapes and sometimes a human figure or multiple figures can also observe in scrolls. Whereas, in other scrolls i.e. *pipal*, acanthus and rosette, only particular flower scroll can be observed without tendrils and bunches of grapes. In Swat museum, vine scroll, *pipal* scroll (Plate: 29) and rosette scroll (Plate: 33) are found in abundance.

Origin of acanthus is found in Greek mythology (detail in chapter: 4). Acanthus leaves are considered as a vigorous part of Corinthian capital and widely used as a decorative motif over Corinthian capitals/pillars/pilasters world widely with volutes. There are several examples of Corinthian in Gandhara art used for separation of scenes and for the adornment of the panel. (Plate: 40, 41, 42, 43, 44, 45, 46, 47, 48, 51).

Chequered grid is a geometric decorative pattern used with alternating relief square design and was used as an architectural adornment element across the world. In this research, two examples from Swat Museum (Plate: 27, 47) has been studied.

Gandhara region was invaded by people of different races hence they left their cultural influences. Romans did trade with Gandhara region peacefully, although they did not come to this zone (Buchthal, 1945: 4-5). They traded an unpretentious product in this region.

Local artists of Gandhara introduced the things into Gandhara art what they look round themselves. Trade products have multiple things which were later followed by artists i.e. kitchen utensils, toilet trays, furniture and armors decorated with figures. In Gandhara art, dress including drapery is influenced by Romans.

## **Conclusion**

Gandhara region was a home to multiple cultures, as ruled by different ruler i.e. Persians, Mauryans, Indo-Greeks, Scythians, Parthians, Kushans and White Huns etc. Gandhara region was on the crossroads of several cultural influences because it was in the vicinity of Silk route and on a passage to India. The arrival of Alexander in Gandhara region brought a revolution in local art and an extraordinary revolution that had a lasting impact on Gandhara art. So, this region was a melting pot of eastern and western influences that was blended with the local art of Gandhara and called as Gandhara art. Gandhara art was based on religion and the purpose was to propagate Buddhism. It was religious in the beginning but with the passage of time it

turned into decorative arts as well. However, Gandhara art seems only surviving source to describe the real story of cultural interactions and the process of adaptation into Gandharan life.

The focus of present research is 'Decorative motifs in Gandhara art', case study is Swat Museum. For the study of decorative motifs only the displayed sculptures having decorative motifs are targeted. It has been studied that either they are representing as decorative motifs or they have any symbolic representations, 27 relief panels and sculptures from displayed collection (Swat Museum) have been studied through this research.

These sculptures are studied along with the comparison of the motifs in world religions and arts. Few of the motifs are purely decorative as they did not represent any symbolic representations and the rest of them are symbolic. Both can differentiate with the subject matter, few of the symbols were purely religious but adopted in Gandharan local workshop as decorative. Study reveals that Gandhara sculptures were highly decorated with the help of floral motifs or foliage. Common floral motifs in Swat valley were rosette, lotus, lanceolate leaves and acanthus. The depiction of rosette and lotus can widely be seen in Gandharan art of Swat, these motifs were also used in jewelry.

Plate No; 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39 are representing decorative motifs while Plate No; 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51 are symbolic representations. Study of the motifs in religious perspective reveals that these are symbolic representation rather decorative. Region of Gandhara was hub of different cultures and dynasties, which left their influences and with the amalgamation of foreign influences local art was developed. Gandhara sculptures portray manifestation of religion and the aesthetic sense of local workmanship. Example of the decorated door jamb divulges that decorative art was a major component of their lives. The foreign influences can be observed in every single aspect of Gandhara region.

Gandhara Art is highly influenced by Greeks. Greco-Roman influence on Gandharan sculptures that differentiate it with local art. The fusion of western chic with local workmanship ascribes for its attractive appreciation from all over the world from the discovery of Gandhara Art till present.

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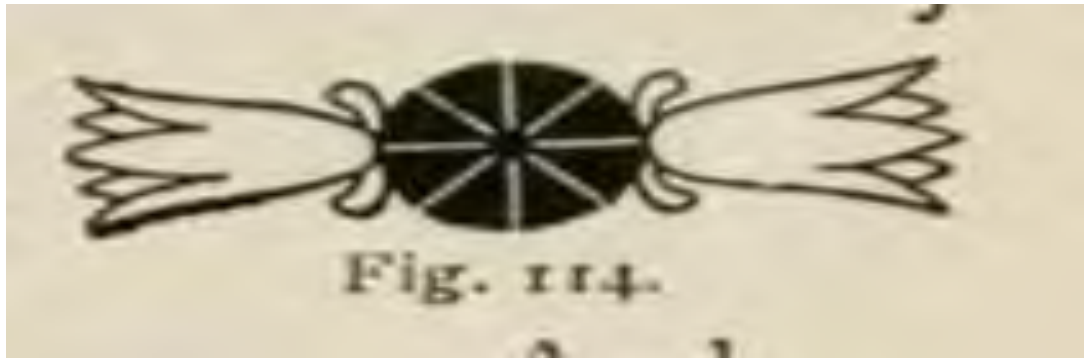


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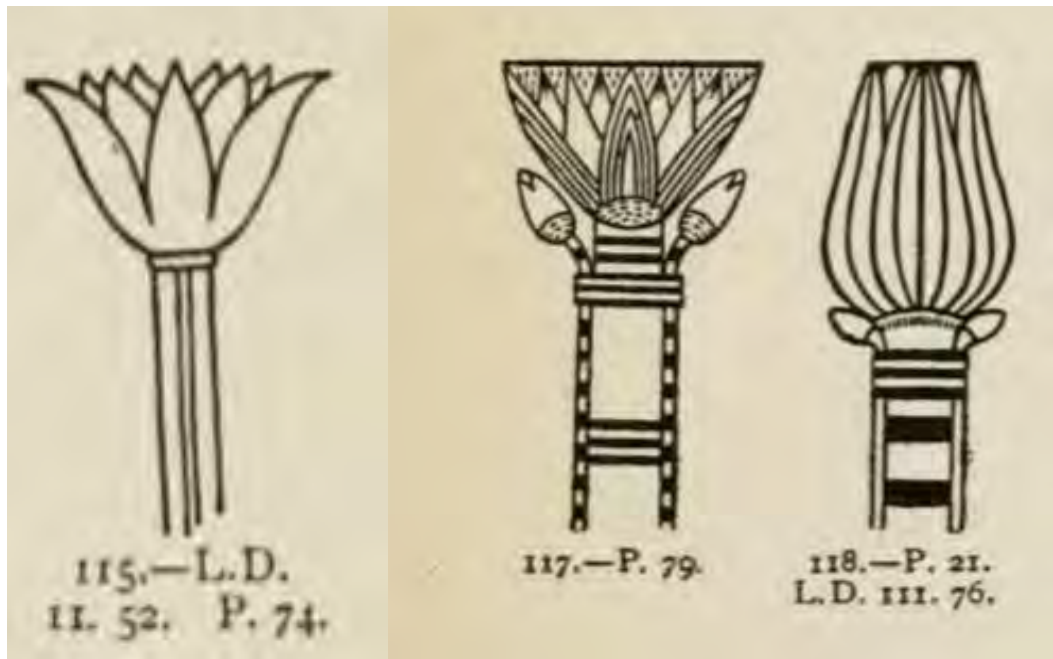
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*Plate 1: lotus in 4th dynasty of Egypt (Petrie, 1895, p. 63)*



*Plate 2 : An architectural ornament and lotus depiction in 5th dynasty, Egypt (Petrie, 1895, p. 65)*



*Plate 3: Vishnu standing on double lotus pedestal (source: Blurton, 1992, p. 158)*



*Plate 4: Buddha and Jambu (pipal tree) (source: website, flicker.com, 6th April 2019)*





*Plate 5a: Pipal leaf representation (Harappan culture) (Marshall, 1931, p.389 )*



*Plate 5: (b) Pipal leaf representation (Harappan culture) (Marshall, 1931, p.389 )*



*Plate 6: Pipal representation on Harrapan pottery (Kenoyar, 1996)*



*Plate 7: Acanthus leaves motif on Corinthian capital (source: website, bobvila.com)*

*([Acanthus leaves motif on Corinthian capital](#) 7<sup>th</sup> April 2019\*)*



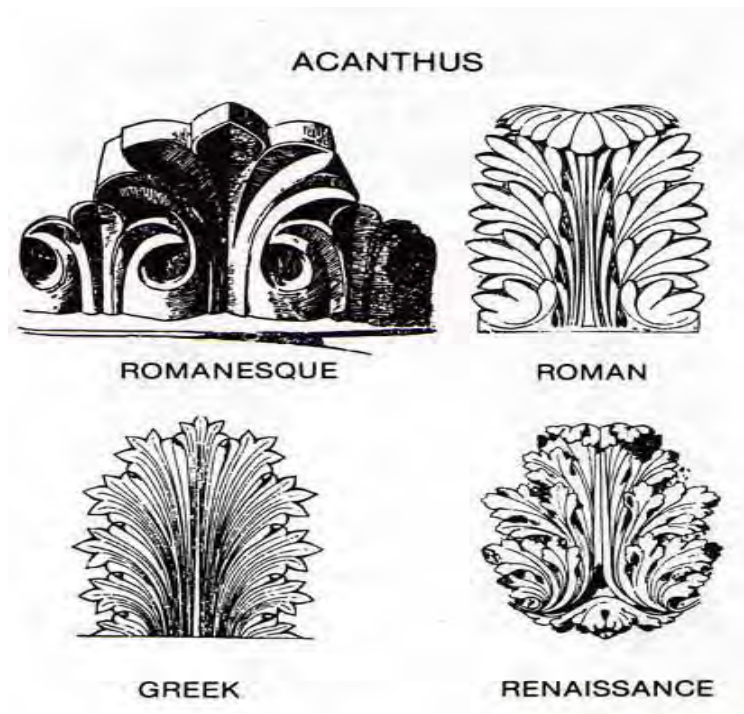


Plate 8: Acanthus architectural design (source: website, bobvila.com)

([Acanthus architectural design](#) 7<sup>th</sup> April 2019)



Plate 9: Greek funerary motif acanthus (Grossman, 2001, p. 147)



*Plate 10: Different representation of acanthus in different periods*

*([Acanthus flower](#) 11<sup>th</sup> April 2019)*



*Plate 11: Acanthus scroll (source: website, buffalo.com)*

*([Acanthus scroll](#) 11<sup>th</sup> April 2019)*



*Plate 12a: Palmette inlay in Egyptian art (source: website, study.com) ([Palmette inlay](#) 12<sup>th</sup> April 2019)*



*Plate 12b: Palmette used as decorative motif*





*Plate 13: Greek vase decorated with palmette (source: website, study.com)(Palmette on Greek vase 12th April 2019)*



*Plate 14: (a) Palmette motif in Greek funerary sculpture fragment (Grossman, 2001, p. 147)*



Plate 14: (b) Palmette motif in funerary grave slab (Grossman, 2001, p. 172)



Plate 15: Indo-Corinthian capital (palmette in center) (Adam, 1990, p. 23)



*Plate 16: Egyptian coffin details (rosette depiction) (source: Hart, 2015, p. 62)*



*Plate 17: Relief at Sar-i-Pul Iran, goddesses of Innana and eight pointed star (Berghe, 1988, p. 1)*





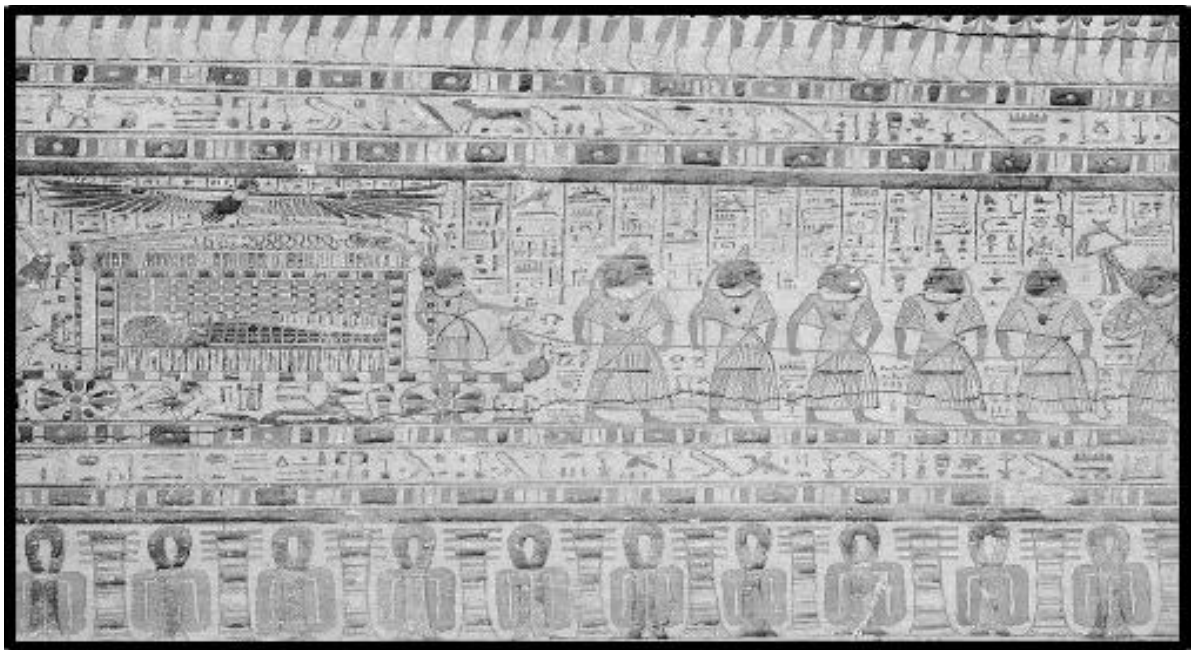
*Plate 18: Babylonian seal, god Marduk 8th century BCE (Oppenheim, 1949, p. 8)*



*Plate 19: Rosette motif depiction on funerary fragment (Grossman, 2001, p. 147)*

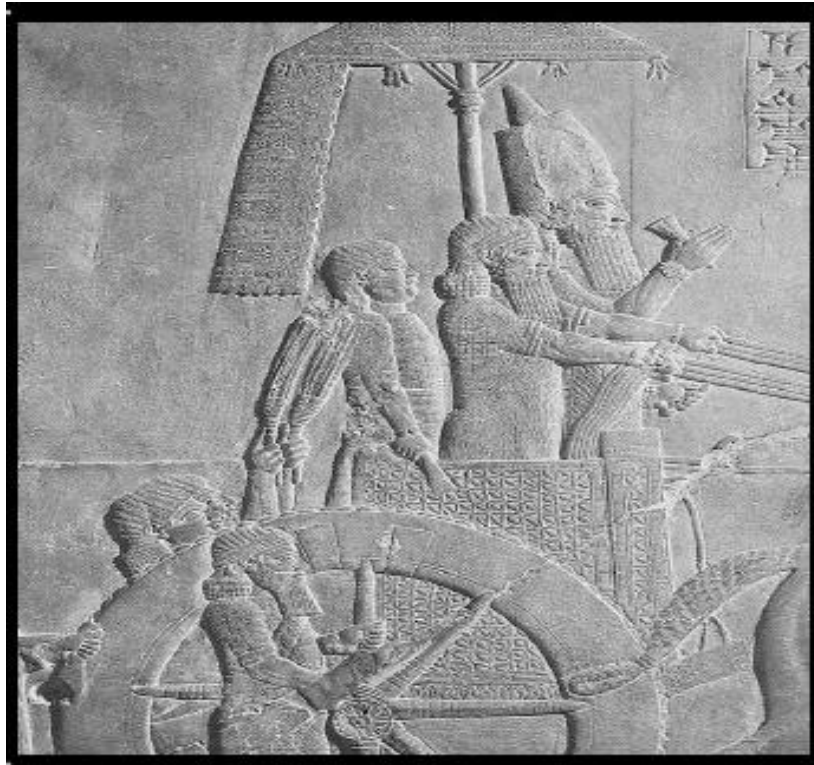


*Plate 20: Dipylon Krater, four spoked wheel (rosette) (Hart, 2014, p. 8)*

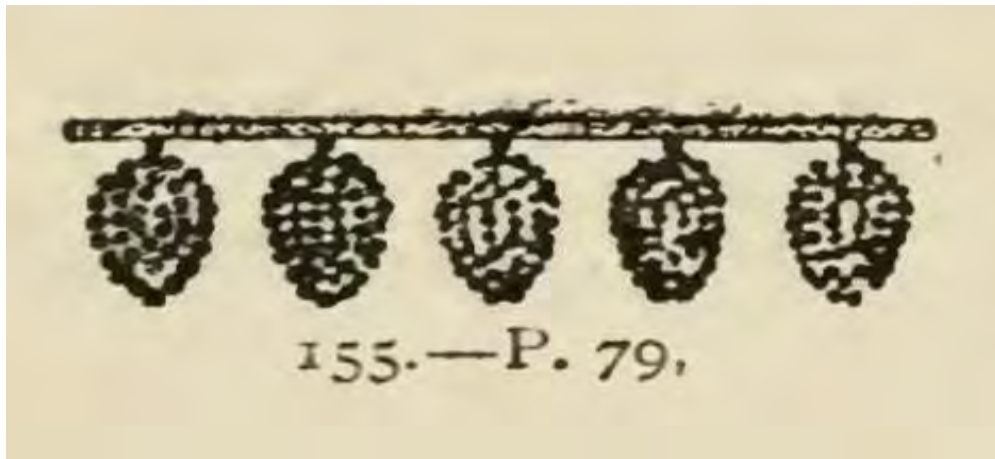


*Plate 21: (Coffin), wheels in the form of rosette (Hart, 2014, p. 9)*

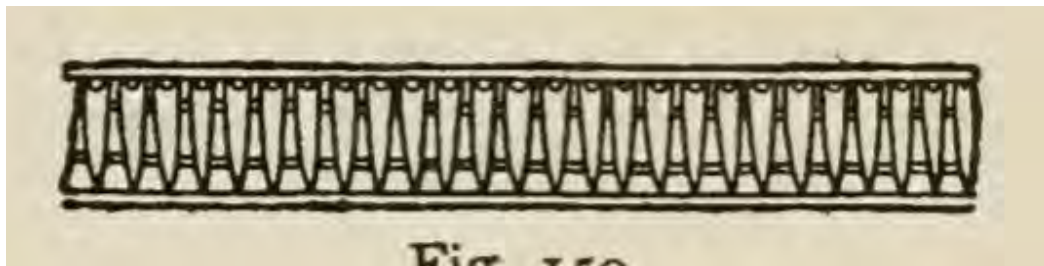




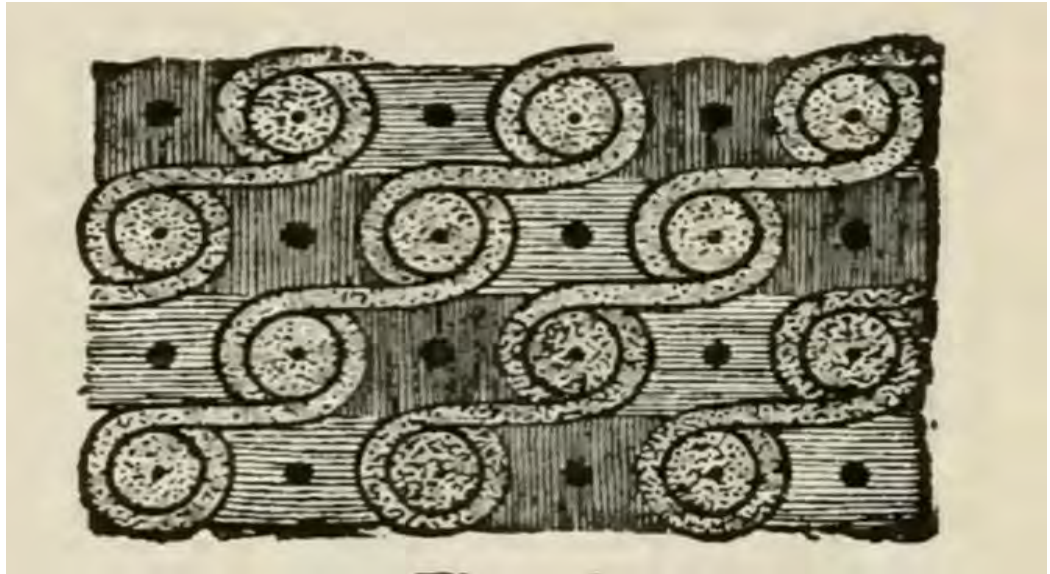
*Plate 22: Mesopotamian relief depicting wheel and rosette (Hart, 2014, p. 11)*



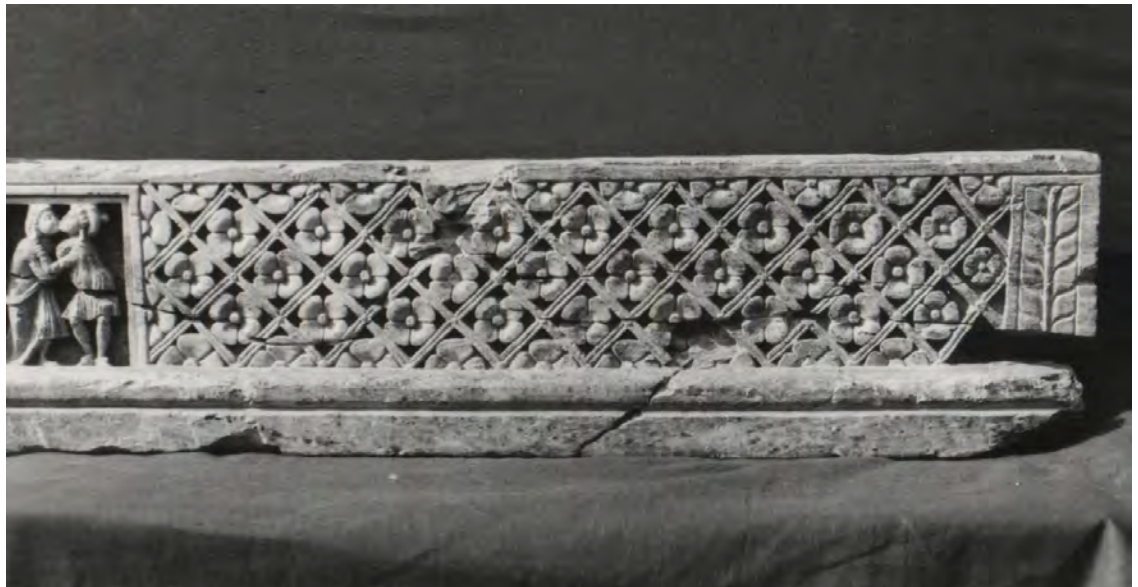
*Plate 23: vine grapes pendants (Petrie, 1895/1920, p. 79)*



*Plate 24: Garland with columns (Petrie, 1895/1920, p. 82)*



*Plate 25: Spiral Scroll (Petrie, 1895/1920, p. 29)*



*Plate 26: (a) Love scene (Photograph by researcher)*





*Plate 26: (b) detail of love scene (Photograph by researcher)*



*Plate 27: (a) Stupa model*



*(b) Detail of stupa model (photographs by researcher)*



*Plate 28: Birth of Siddhartha (photograph by researcher)*



*Plate 29: Birth of Kanthaka and Chandaka (Photograph by researcher)*





*Plate 30: First meditation of Siddhartha (Photograph by researcher)*



*Plate 31: Entreatment of Buddha (Photograph by researcher)*



*Plate 32: Victorious return of Siddhartha (Photograph by researcher)*



*Plate 33: The attack of Mara (Photograph by researcher)*





*Plate 34: Descent from the Trayastrimsa Heaven (photograph by researcher)*



*Plate 35: Mahaparinirvana of Buddha (photograph by researcher)*





*Plate 36: (a) Noble women*

*(b) Detail of motifs (Photographs by researcher)*



*Plate 37: Cupid and garland bearer (Photograph by researcher)*





*Plate 38: Love scene under an arch (Photograph by researcher)*



*Plate 39: Standing female (photograph by researcher)*



*Plate 40: Dream of Queen Maya (photograph by researcher)*



*Plate 41: Interpretation of Dream (photograph by researcher)*





*Plate 42: Exchanging of Clothes (photograph by researcher)*



*Plate 43: The Great departure (photograph by researcher)*



*Plate 44: Offering to Buddha (photograph by researcher)*



*Plate 45: Return of Chandaka and Kanthaka (photograph by researcher)*





*Plate 46: Buddha with worshipper (photograph by researcher)*



*Plate 47: Scene with warriors (photograph by researcher)*





*Plate 48: Offering to Buddha (Photograph by researcher)*



*Plate 49: Males standing under a torana (Photograph by researcher)*



*Plate 50: Gandharan Corinthian Capital (photograph by researcher)*



*Plate 51: Corinthian capital (photograph by researcher)*