

**CLASSIFICATION AND STYLISTIC ANALYSIS OF ZAR DHERI
SCULPTURES (SHINKIARI-HAZARA)**



BY

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CERTIFICATE

This thesis by Abdul Azeem is accepted in its present form by the Taxila Institute of Asian Civilisations, Quaid-i-Azam University, Islamabad, as satisfying the thesis requirements for the Degree of Doctor of Philosophy in Asian Studies.

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DECLARATION

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

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I hereby recommend that the Dissertation prepared under my supervision by **Mr. Abdul Azeem**, entitled **Classification and Stylistic Analysis of Zar Dheri Sculptures (Shinkiari-Hazara)** be accepted in partial fulfilment of the requirements for the degree of Doctor of Philosophy in Asian Studies.

Prof. Dr. Muhammad Ashraf Khan
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**Dedicated to my beloved late father who was a always a
source of great strenth and inspiration**

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Abbreviations

ASAR	Archaeological Survey Annual Reports.
BCE	Before the Common Era
CE	Common Era
DAOM	Department of Archaeology and Museums.
FIG.	Figure.
ISIAO	Instituto Italiano Per, L Africa E L, oriente
IsMEO	Instituto Italiano Per Il Medo ed Estremo Oriente
INV	Inventory Number
PI	Plates
P	Page
S	Shinkiari
TIAC	Taxila Institute of Asian Civilizations.

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Abstract

The present work is the study of sculptures and architectural elements from Zar Dher in Shinkhari area of district Mansehra in Hazara division of the province of Khyber Pakhtunkhwa, analysis of selected pieces and their comparison with important Gandharan Buddhist sites in Pakistan. While holistic approach was adopted for the study and analysis of the Zar Dheri sculptures, the comparison was made on the basis of important and striking features of our sculptures from Zar Dheri with those from other such sites having striking resemblance in certain particular aspects with the Zar Dheri sculptures.

All prevailing research methodologies were suitably employed during the course of this research. Chronological, descriptive and analytical methods were used for a comprehensive research and understanding of the basic purpose and theme, efforts were made to visit the site, the original objects unearthed from the site presently housed in the Peshawar Museum, collections in Peshawar Museum, Swat Museum, Taxila Museum, Lahore Museum and National Museum of Pakistan, Karachi were also examined to get primary information through visual observations and in-depth study of sculptures having close resemblance with our sculptures from Zar Dheri. Sculptural wealth from Gandhara currently housed in different museums abroad and available for study and comparison in books, articles and catalogues were also consulted. Serious discussions were also held

with senior archaeologists and university professors who had considerable experience in the Gandhara art and their feedback on views expressed by the researcher was of immense importance for improvement the quality of this research. Secondary sources in the form of publications are available in huge quantity. Efforts were made to consult as much of the published material as possible. The published works of all prominent archaeologists, researchers and scholars e.g. (Ackermann, Hans Christoph (1975), Khan, M. Ashraf (1996), Buchthal, H. (1945), Callieri, P et al. (1992), Luca. (2011), Dainobu, Y (2004), Dani, A.H. (1965-66), Dani, A.H. (1995), Dani, A. H. (1968-69a), Dani, A H. (1968-69b), Dani, A H. (1978), Dani, A H. (1983), Dar, S.R. (2006), Dar, S. R. (1998), Dar, S. R. (1999-2000), Deane, H. A. (1896), Faccenna, D & Filigenzi, A (2007), Faccenna, D (1995), Faccenna, D (2001), Faccenna, D. (1964-65), Faccenna, D. (1980-81), Faccenna, D. (1995), Faccenna, D. (1995a), Faccenna, D. (2002), Faccenna, D. (2006), Faccenna, D. (2007), Faccenna, D. A.N. Khan and I.H. Nadiem (1993), Faccenna, D. and A. Filigenzi (2007), Faccenna, D. and P. Spangesi (2014), Faccenna, D. P. Callieri, and A. Filigenzi (1984), Faccenna, Domenico, S. Lorenzoni Luca M. Olivieri and Zanettin Lorenzoni. (1993), Faccenna, Domenico. (1980-1981), Faccenna. D (1980-80); Swati, Muhammad Farooq (1997), Swati, M. Farooq et al (2002), Filigenzi, A. (2014), Filigenzi, Anna. (2003), Filigenzi, Anna. (2011), Foucher, A. (19015/2005), Foucher, A. (1905-1951), Foucher, A. (1917/1994), Foucher, A. (1942), Ghafoor, Abdul (2016), Lohuizen-deeuw et. Al. (198, Khan, Ashraf & Hassan, Mehmood-ul

(2010), Khan, Muhammad Ashraf (2004), Khan, Muhammad Ashraf and Muhammad Farooq Swati (2012), Khan, Muhammad Ashraf (2004), Khan, Nasim (2010), Khan, Shah Nazar (2002-2003), Koizumi, Y. (2007), Koizumi, Y. (2008a & b), Koizumi, Y. (2002), NHK: 86-93, Krishan, Y (1966), Kurita, I. (2003), Lohuizen-de Leeuw van, E. (1989), MacDowall, D.W. and P. Cllieri (2004), Makin Khan (1998), Marshall, J, (1951), Marshall, John. (1945/2006), Marshall, John. (1960/2008), Odani. N.(1996), Olivieri, L.M. (1993), Olivieri, Luca M and Massimo Vidale, et al. (2006), Olivieri. M. Luca. (2014), Qamar, Mian Said and Muhammad Ashraf Khan. (1991), Qamar, Mian Said. (2004), Qamar. M.S. (1990), Qamar. M.S. and S.N. Khan (1998), Qamar. MS & Khan, Ashraf (1980-90), Rahim. Gul (2015), Rahman, A. (1993a), Rahman, Abdur. (1993), Rahman, Abdur. (2001), Rahman, Abdur. (2011), Rhaman, Abdur and Sardar Mohammad. (1984), Sardar, B (2009), Sardar, B. (1995), Sardar, Badshah. (2005), Schmidt, Carolyn Woodford. (1990), Spagnesi, Peiro. (2006), Swati, M.F. (1997-A), Taddei, M. (1987), Taddei, M. (2006), Taddei, Maurizio. (1998), Tanweer, Tahira (2010), Tanweer, Tahira. (2011), Tissot, Francine (1985), Tokyo National Museum Archaeological Mission to Pakistan, *Archaeological Survey in Pakistan – Reports of 1992, 1994, 2001, 2002, and 2011*, Tucci G. (1958) were consulted for enhancing knowledge and understanding about the present research.

Qualitative and quantitative methods were also employed. Comparative study of the artefacts from Zar Dheri with the large body of the kind of artefacts from the

surrounding regions with chronological developments were carefully undertaken as the most important aspect of this research, leading to some definite conclusions based on realism and rationality. This research is thus a mix of all the prevailing approaches and the method, techniques and tools of research.

The Japanese scholars have opined that these sculptures have close stylistic affinity with those found from Swat (Yoshihide, K 2011:297-320), but at the same time they also opine, “dating the Zar Dheri sculptures is not easy, but a comparison with similar examples in the vicinity shows that stylistically, they can be assigned a rather early era of Gandharan art”. (Yoshihide, Koizumi 2008). They have done no comparative study and has based their opinion on a general style and material based study, mainly of Butkara-I and Dharmarajaki complex at Taxila and hypothetical in nature. This researcher broadened the scope of the study and research to include specimens from different Buddhist sites in broader Swat Valley and the ancient Gandhara country i.e. Peshawar Valley and the areas across the Indus including Taxila. The extensive comparative study of identical objects from known Buddhist sites throughout the ancient Gandhara and Uddhiyana with the sculptures from Zar Dheri also brought forth similarities in style and material, but the dominant influence as proved through this research clearly came from Swat.

The study and comparison was, therefore, enlarged for valid reason to gain more authenticity for our findings and acceptance for the outcome of this research. We looked for possible quarries of the schist used in our sculptures and after finding no evidence as yet in the entire Hazara division, we also looked for the possibility of import of stone from other regions or even the import of these sculptures to Zar Dheri Buddhist establishment in carved and refined form from some other place. It was on the basis of the multipronged approach, diverse study and analysis and researches of scholars on Gandhara art and architecture that final conclusion was derived.

1. INTRODUCTION

1.1. Previous researches in Hazara division

Systematic and pre-planned archaeological researches hardly took place in the entire Hazara division, though there had been some activities during the colonial era mostly aimed at extracting antiquities from the Buddhist sanctuaries and other archaeological sites. Colonial period was not the only time, when our rich cultural heritage was mercilessly plundered and cultural objects transported to the European museums and private collections, but such unmindful acts continued even after independence for variety of reasons. The destruction had started with arrival of the ruthless White Huns and the Hindus hardly spared any opportunity to give a death blow not only to Buddhist sanctuaries, but the Buddhist religion itself as a revenge, because it was Buddhism that after its emergence eliminated the religious superiority of the upper class Hindus and they never forgot to take advantage of any opportunity to destroy Buddhism and its physical manifestations. Muslims, Sikhs and the Britishers also did not lag behind in this act. The lust for money earned through sale of antiquities and the antique dealers also caused great loss to our rich heritage and they are continuously active in depriving our country and nation of their rich cultural objects.

Cultural activities in the area can be traced back to the early Stone Age in Pakistan. In 1880, Swynnerton claimed to have found the earliest hand axe at Thandiani,

Abbottabad (Ali et al 2009:p.145). Elden Johnson, in 1964, noted microlithic tools from the Khanpur cave (Ali al 2009:p.145). Farid Khan of Peshawar University subsequently excavated the site and found similar tools from this site (Dani 1999:p.19). Muhammad Saleem reported a Neolithic stone tool (shoulder axe) near Thakot Bridge in Alai region that shows continuation of cultural activities in the region since prehistoric times (Qazi 1998:p.11). The Grave Culture sites found in Abbottabad and Mansehra districts during survey by Hazara University show that the Indo Aryans were not confined to the ancient Gandhara region only but had moved further eastward and settled in the present Hazara division. Indo-Greek coins have been found in Katera in Mansehra district by Saad Khan – a resident of Mansehra as reported by Hazara University. Similarly, during survey by the Department of Archaeology, Hazara University in 2006-07 yielded coins of Menander, a celebrated Indo-Greek King, apart from structural remains of the Indo-Sythians and the Indo-Parthians (Ali et al 2009:pp.145-193).

With reference to archaeological researches, we find scanty references. One such reference is the visit of Hargreaves to the site of Zar Dheri in 1921(Hargreaves 1921:pp.34-36), but no further details about any serious efforts to promote archaeological researches in the region could be noted. Thanks to the initial efforts of the Japanese scholars from Tokyo National Museum which also encouraged Pakistani scholars to pay attention to the culturally rich and fertile land of Hazara division. Apart from conducting archaeological excavations at this important Buddhist

sanctuary, this Mission also conducted survey in parts of Hazara division during 1992-2000 and recorded 97 sites which included 13 Buddhist sanctuaries and 64 settlement sites (Dainobu 2011: pp.429-435). However, most of these sites were already known and some of these sites are outside the limits of Hazara Division. Amongst the settlement sites reported by the Japanese Mission include sites of the Hindu Shahi and Islamic Period, while some have been placed in the category of unidentified period.

Hazara University must be given credit for initiating serious efforts to map up the cultural relics of the division. Though the inconclusive archaeological survey and explorations in the region could not have mapped up its true potential and cultural wealth, but the commendable efforts brought to light many new sites, while also revived the already recorded sites in the division. The archaeological explorations in Balakot District during 2006-07 by the University of Hazara brought to light 53 sites that included 02 sites of Gandhara Grave Culture, 08 sites of Hindu Shahi period, 26 sites of the Islamic period, 14 sites of the Sikh period, 03 sites of the British period and 02 sites of unknown period (Ihsan Ali et al 2009:pp.195-193). The survey of District Abbottabad was highly important because no efforts were ever made before the survey of 2006-07 by Hazara University. They recorded 175 sites of the Buddhist period, 16 sites of Hindu Shahi Period, 08 sites of Islamic Period, 02 sites of Sikh Period, 78 sites of the British Period and 21 sites yet to be properly identified (Ihsan Ali et al 2010:pp.161-208). Similarly, during archaeological survey of District

Haripur in 2007-08, the University recorded 04 Prehistoric Cave sites, 01 sites of Prehistoric Period, 02 sites of Mesolithic Period, 02 sites belonging to Gandhara Grave Culture, 01 site of Indo-Greek Period 187 Buddhist sites, 25 sites of Hindu Shahi Period, 20 sites of Islamic Period, 15 sites of Sikh Period, 30 sites of British Period and 06 sites from an unknown period (Ali, I, et al 2010: pp.161-208). Earlier during 2003, the Directorate of Archaeology, Khyber Pakhtunkhwa had recorded 68 sites in Khanpur and 41 sites in Ghazi (Ali, I, et al 2010: pp.161-208). A random view of these efforts gives credence to the claim that the region is highly rich in term of cultural relics and Buddhist relics particularly dominate the region. The entire region has not yet been explored and surveyed for its cultural potential and only a negligible part of the division has been subjected to archaeological explorations. Most of sites recorded have either badly been plundered or they exist only in ruins. There is an urgent need for large scale efforts on war footings to map up the entire cultural wealth of the Hazara division before it is vanished forever.

The presence of Asoka Rock carvings at Mansehra gives credence to the idea that Hazara region being on the main artery of the Silk routes had prominence and importance much before Asoka the Great selected this site for engraving the important inscriptions. The importance of the area must have enhanced with the passage of time due to its geographical location being on the crossroads to and from Central Asia, Afghanistan, China, mainland India, Kashmir, Ancient Gandhara and Uddhyana.

While archaeological survey of the Hazara division has been conducted on relatively limited scale considering the vast area yet to be explored so far, huge efforts and financial resources are required to map up the entire cultural relics. As against the archaeological explorations, the archaeological excavations in the region present a dismal picture. We know that Hargreaves visited this area during 1921 and only had random reference to the Zar Dheri site (Hargreaves 1921:pp.34-36). Sir John Marshall spent considerable period at Taxila, spanning over a period from 1912 to 1936, explored and excavated many important Buddhist sites including those falling in district Haripur, which have been inscribed on the World Heritage list (Marshall 1951 3 volumes). These include Sirsukh, an important city of the Kushan Dynasty, Mohra Moradu, Pippla, Bhamala and Jauilian. However, Marshall could not expand and extend his researches to have mapped up the true potential of Hazara region. Then we know of the little efforts of Eden Johnson during 1964 (Dani 1999:p.19) for his initial probe at Khanpur Cave followed by similar efforts by Farid Khan (Dani 1999:p.19). Mian Said Qamar of the Federal Department of Archaeology had conducted excavations at Panian and Gar Morian (Qamar et al:1998/2:pp.59-89 & Qamar 1990-13/1:pp.95-154) during the late 1980's and 1990's followed by archaeological excavations at Jinnah Wali Dheri (Khan, 2004: pp.14-25 & Khan 2005:pp.277-299) and Badalpur (Azeem et al 2015:pp.145-175). Peshawar University under Prof. Durrani excavated the site of Pir Manak Rai (Khan, S.N. 2003: pp.113-118).

1.2. Previous researches on Zar Dheri and its artefacts.

Amongst the many important Buddhist centers of the peak period of Buddhism in the region, Buddhist complex of Zar Dheri is the one located 3 km toward north of Shinkiari village and about 20 km to the north of Mansehra, which is famous for its Ashokan Rock Edicts. Hargreaves had visited the site of Zar Dheri in 1921, but gave no details of this important Buddhist sanctuary (Hargreaves 1921:pp.34-36). The site obviously covering a large area was an important Buddhist sanctuary. It appears very strange that despite its huge complex, it did not draw attention of the archaeologists and the site remained at the mercy of the illegal diggers and antique seekers. It appears that it was searched for sculptures during the colonial period and was subjected to large scale illegal diggings during the past many decades, before the Tokyo National Museum's Archaeological Mission to Pakistan in collaboration with Department of Archaeology; Government of Pakistan visited this site in 1995 and decided to excavate it. The Japanese archaeologist found 145 Buddhist sculptures from the site of Zar Dheri. Due to a large number of Buddhist sites in the Hazara division, it can be said with authenticity that the region had played a vital role in the spread of Buddhism. Most of the sites belong to the Kushan period further showing the active patronage of the Kushan kings. It was through the Silk Road passing through Mansehra that Buddhism migrated to China and the Central Asian states.

While conducting this study the researcher had to visit a number of institutions to

study the sculptural wealth retrieved from important Buddhist establishments and to collect data. During this research visit was paid to Peshawar Museum including its reserve collection, Swat Museum, Dir Museum, Lahore Museum, Taxila Museum, National Museum of Pakistan (Karachi), and Peshawar University Museum. The site was also visited many times for better understanding of the layout of the site, its different parts and on the spot analysis vis-à-vis the sculptures retrieved from the site. I had frequent and fruitful discussions with both national scholars on the issues at hand and for the purpose; I visited the Directorate of Archaeology and Museums, Government of Khyber Pakhtunkhwa and various museums under it to hold on the spot discussions with relevant heads of the particular office/museum. I also frequently visited the Department of Archaeology, Peshawar University for holding discussions and seeking guidance from the teachers there. I also frequently visited retired professors of archaeology and other professional archaeologists who had both theoretical and practical experiences in the field of archaeology in general and Buddhist art of Gandhara in particular. Important sources, both primary and secondary were collected, studied and used in the present research.

It would not be out of place to mention that the present study is to a great extent influenced by the works of the pioneering archaeologists referred to in the preceding paras, but it is not at all confined to the works of those who worked in the greater Taxila valley and Hazara division, but those pioneering archaeologists including the Italian archaeologists, archaeologists from federal Department of Archaeology and the

scholars from Peshawar university who worked in Malakand agency, Dir, Swat and Buner after Pakistan came into being. This researcher has however, adopted descriptive, analytical and critical methods for the present work, to give it greater authenticity and acceptance.

1.3. Purpose of this research.

The purpose of this research is to see the previous works through historical and critical analysis of the archaeological wealth of Hazara division in the first place and to give a realistic picture of the whole scenario keeping in view the work already done and giving a new perspective. Koizumi has correctly mentioned that “the study about the relationship between stone production sites find spots of sculptures is one of the open problems to be studied in the future” (Koizumi 2011:p.413). Similarly, Nishioka Yashiro (Yashiro 2011:p.210) has also expressed that “although the report cannot clarify the whole aspects of Zar Dheri site, and our interpretation of the site and excavated objects may not always be adequate, it would be our great pleasure if this publication serves as an opportunity for the general public to turn their attention to the Buddhist art and archaeology of Pakistan, and if it contributes to the development of research in this field”. The statements of these two scholars inspired this scholar to embark upon the unfinished task left by the Japanese scholars on the close of their field work at Zar Dheri. The primary aim of the research is multi-dimensional approach to the solution of the problems at hand and to give a realistic and elaborate view on the available literature and present new perspective with supporting

evidences from the past researches and arguably with the help of sculptural wealth from different important Buddhist establishments in our region. The additional advantage for the present researcher to study the large body of sculptural wealth was his being the student of archaeology with both theoretical and practical experience, my close interaction with archaeologists (both local and foreign) and easy access to the objects in different museums and reserve collection throughout the country.

1.4. Research methodology.

The researcher employed all prevailing research methodologies during the course of this research. While chronological, descriptive and analytical methods were used during this research, it also involved primary and secondary researches. Qualitative and quantitative methods were also employed. Comparative study of the artefacts from Zar Dheri with the large body of the kind of artefacts from the surrounding regions with chronological developments were carefully undertaken as the most important aspect of this research, leading to some definite conclusions based on realism and rationality. This research is thus a mix of all the prevailing approaches and the method, techniques and tools of research.

This researcher faced almost similar problems during the research on the sculptures from Zar Dheri obviously in absence of previous researches and availability of historical material, that were faced by Carolyn Woodfort Schmidt (Schmidt: 1990: Vol.1; pp.1-20). She had taken the major elements of the stylistic, iconographic

vocabulary of of the Bodhisattva, the headdresses and hairstyles as among the few consistently present primary features of a Gandharan image for the developmental phases as well as iconographic changes and innovations. Her study provided her a system for analyzing the headdress and hairstyles conventions and correlating them to the origin and development of the Bodhisattva. She further corelated her data iconographically to patterns of association with identifying attributes (Schmidt 1990: Vol.I, p.15).

Schmidt has rightly pointed that due to syncretic stylistic and iconographic profile of the art, questions of origin and development of the Buddhist school have been subject of considerable controversy from the time when it was first explained in a systematic way by Foucher as a “progressive deterioration of style originally based on imported Greek elements” (Schmidt 1990: Vol.I, pp.81-2). Scholars like Farooq Swati, Badshah Sardar, Tahira Tanweer and Amjad Pervaiz have distributed sculptures on the basis of different local schools in Swat, while references to quarry-based sculptures have also been mentioned by them (Pervaiz, Amjad 2015:pp.186-187). However, the most appropriate research to reach some definite conclusion thus for me was to follow the footsteps of Schmidt. (Schmidt 1990).

1.5. Importance of this research.

The Zar Dheri artefacts suffer from isolation for reasons given by this researcher in Chapter-3 and as also briefly referred to by the Japanese scholars and reproduced

below. Absence of researches in the form of archaeological excavations and resultant material from Hazara in general (except for a small part of Haripur district falling within the geographical confinements of greater Taxila valley) and district Mansehra in particular had further restricted the options of comparative study. The Zar Dheri hoard also did not produce any independent statues of the Buddha or the Bodhisattvas and only panels incorporating images of the Buddha, Bodhisattvas and other personages were found, making it rather more difficult to undertake an independent study of the sculptures vis-à-vis the large body of such sculptures from other Buddhist sites. As such this study is highly important for future researches, because no such study was ever undertaken before. We do not claim that our research will be received by all researchers without any reservation(s), but we made very sincere efforts to place these sculptures in the proper context and perspective and paved way for future researchers. This research also emphasise on the lack of researches on the archaeological wealth of the area and lay further emphasis on the kind of researches to highlight the importance of the region since millennia.

The entire work has been divided into five chapters, including the present introductory one. Chapter-II deals with the geographical and historical perspective of Hazara with particular emphasis on Zar Dheri. Chapter-III is the descriptive catalogue of the finds from Zar Dheri, while Chapter-IV deals with stylistic analysis and comparative study of Zar Dheri sculptures (Shinkiari-Hazara). The last portion has been reserved for conclusion of the research.

**GEOGRAPHICAL AND HISTORICAL PERSPECTIVE OF THE
HAZARA WITH PARTICULAR EMPHASIS ON ZAR DHERI**

2.1. Geography of Hazara division:

Hazara, falling east of the Indus River is located in the eastern part of the Khyber Pakhtunkhwa province of Pakistan. It lies between north Latitude $88^{\circ} 45'$ and $85^{\circ} 2'$ and east longitude $72^{\circ} 86'$ and $74^{\circ} 9'$. It consists mainly of a narrow wedge of territory lying between the Indus and the Jhelum. The extreme length of the division is 120 miles, its width is 40 miles in the centre and 56 miles along the southern base. It is bounded on the south by the Murree, Rawalpindi and Attock. River Indus separates it from District Swabi, Amb and in the northern half, the newly created district of Tor Ghar and District Buner. On the north it is separated by the Kaghan range from Swat and Kohistan and from Chilas. On the east lies Azad Kashmir. The division consists of six districts namely, Mansehra, Abbottabad, Haripur, Kohistan, Tor Ghar and Battagram (Map-1).



It comprises six districts: Abbottabad, Battagram, Haripur, Mansehra, Kohistan and Torghar. The population is multiethnic and multilingual. It consists of Hindkowan, Pashtuns and Dardic Kohistan. The people speak different languages such as Hindko, Gujri, Pashto and Urdu. Minor Kohistani languages of the region include Maiva, Bateri, Kalkoti, Chillisso, Gowro, Torwali and Shina. The origin of the name Hazāra is obscure. It has been identified with Abisāra, the country of Abisares, the chief of the Indian mountaineers at the time of Alexander's invasion. According to Sir Aurel Stein, the name Hazara has been derived from Urasā, or 'Urasha', an ancient Sanskrit name for this region (Stein, M.A. 1988; p.267). Scholars like H. C. Ray Chaudhury, B. N. Mukerjee, B. C. Law, J. C. Vidyalankar, M. Witzel, M. R. Singh and K. N. Dhar have also agreed with Stein's identification of modern Hazara with ancient Urasa (<http://kpktribune.com/index.php/en/hazara>).

The greater part of the division is mountainous and its hills have a mean height of more than 10,000 feet and rise in their highest peaks to an elevation of 16,700 feet above the sea level. The scenery of the division is picturesque in the extreme and charming from its endless variety. There are three beautiful lakes situated near the head of the Kaghan valley, Jheel Saiful Maluk, which is some 500 yards broad and 10,718 feet above the sea level; Lutu Sar, an irregular crescent-shaped lake 11,166 feet above the sea level, of which the total length is about a mile and a half with an

average breadth of 300 yards; and Dudibat Sar, a circular lake about half a mile in diameter. The principal rivers that traverse the division are the Jhelum and its tributary the Kunhar or Nainsukh and the Indus, with its tributaries the Unar, the Siran, the Dor, and the Harro. Climate of the division is as varied as its scenery. The southern part is hot in summer and cold in winter. In the centre of the division, the heat of the summer is moderate and the winter is proportionately more severe. The hills of 6,000 feet and over have a very temperate climate in the summer and are snow-clad in the winter. The division enjoys abundant snowfall.

Pakistan is one of the most ancient lands, which has been a cradle of many unique cultures and civilizations. Its history goes back to several millennia as is evidenced by Stone Age discoveries. Its cultural heritage is preserved in a variety of forms including a large number of sites / monuments of pre-historic, proto- historic, historic, Muslim periods and colonial period. They provide a rich source material for the study of history, ancient customs, beliefs and cultures of our region. Leaving aside the prehistoric civilizations that flourished on the fertile land of Pakistan, its early historic period is proudly marked for a great change and a fresh leap in the development of man in different spheres of life. Buddhism a revolutionary religion in its own right that not only brought a drastic and positive change in the lives of the people of the region, but also produced the remarkable Buddhist art, which mingled eastern and western concepts. It developed and outspread a jovial craftsmanship from the

mastermind of its own fertile soil.

The chronicles of the Chinese pilgrims give a picturesque account of Buddhism and its unique art in Gandhara, but sadly these accounts relate to a period when both the religion and its art had suffered severe blows from foreign invaders and internal opponents who thought that their own religion had received almost a death blow at the hand of Buddhism and had waited for centuries to find an opportunity to play a role eliminating this religion from the country where it had originated. The accounts of the Chinese pilgrims give some information about the situation that prevailed here at the time of their visit and also dealt at some length with the Buddhist religion and sanctuaries of the time. While 1000 stupas and monasteries (Dani 1995: p.51) have been mentioned in Gandhara and more than that to the extent of 1400 in Uddhiyana by a Chinese Pilgrim (Tucci, G 1958:pp.279-328), it is certainly very difficult to distinguish the actual circumference of the Gandhara country at the time of visit of the Chinese pilgrim. It is thus further complicated to say whether the number mentioned by the Chinese in Gandhara included the present Hazara division. A realistic study however, would conclude that the 1000 stupas and monasteries referred to by Hsuan-Tsang in 7th century of our era were found in the Peshawar valley (Dani, 1999:pp.45-48) alone which extended to the present districts of Nowshera, Charsadda, Mardan and Swabi. Hazara division perhaps remained outside the geographical limits of Gandhara at that time. The inconclusive and limited survey of parts of the Hazara

division by Hazara University has brought to light nearly 400 Buddhist sites, which speak for tremendous cultural richness of the region (Ali et al 2009:pp.145-182: 2010: pp.161-208 & 2011:pp.149-162). This number may swell many times with survey of the unexplored parts of the division including the newly established district of Torghar. As such the importance of the division will further grow. There is an urgent need for serious attention on parts of the provincial government, the universities and other research institutions to focus on the area and map up its total cultural potential before the rapid urbanization, craze for antiquities and expansion of agricultural land completely annihilate the unexplored sites.

2.2. Historical and Geopolitical scenario:

The Achaemenids ruled over this region from 558 to 327 BCE (<http://www.newworldencyclopedia.org/entry/Gandhara>). Alexander gained geopolitical control of the area in 326 BCE and subsequently handed it over to Raja Ambhi whence it was called the Abhisara country (Chander, Prakash 1999). Evidence from the seventh-century Chinese traveller Hiuen Tsang in combination with much earlier evidence from the Indian epic the Mahabharata, attests that Poonch and Hazara District of Kashmir had formed parts of the ancient state of Kamboia, whose rulers followed a republican form of government (Imperial Gazetteer of India in 26 assorted volumes (London: Oxford 1931), v. 13, p. 76 & Kalhana's Rajatarangini: A Chronicle of the Kings of Kaśmīr (1988), p 267, Kalhana, M. A. Stein). After conquering parts

of the Northern Punjab, Alexander the Great had established his rule over a large part of Hazara. In 327 BCE, Alexander handed the area over to Abisaras, the raja of Poonch state. Hazara remained a part of the Taxila administration during the rule of the Maurya dynasty. Ashoka the Great was the governor of the area when he was a prince. After the death of his father Bindusara around 272 BCE, Ashoka inherited the throne and ruled this area as well as Gandhara. The Edicts of Ashoka inscribed on three large boulders near Bareri Hill serve as evidence of his rule there. The Mansehra rocks record fourteen of Ashoka's edicts, presenting aspects of the emperor's dharma or righteous law, and represent the earliest irrefutable evidence of writing in South Asia. Dating to middle of the third century BCE, they are written from right to left in the Kharoshthi script (UNESCO World Heritage Centre - Mansehra Rock Edicts).

Hazara has several places of significance for the Hindus related to the Pandavas. There are the five Pandavas, the heroes of the Mahabharat favourite objects of worship in the east and sometimes called as the Panj Pir. Many are the legends current about these heroes and they are localised at quite a number of places. The hill of Mokshpuri, just above Dunga gali has an elevation of 9232 feet. Its name means 'the hill of salvation' and on its summit is a Panduan da Sthan, or place of the Pandavas, where it is said they were visited and tempted by Apsaras who still frequent the place.

In the 2nd century CE, a mythical king Raja Risalu, son of Raja Salbahan of Sialkot – the ancient Sakala is said to have brought the area under his control. The local people consider him as a popular folk hero. When a Chinese pilgrim, Hiun-Tsang, visited this area, it was under the control of Raja Durlabhavardhana, the ruler of Kashmir. The Shahi dynasties ruled Hazara one after another. Among the Hindu Shahi dynasty rulers, Raja Jaypala is the best known. Mehmood of Ghazni defeated Raja Jayapala during his first campaign. However, there is no historical evidence that Mehmood of Ghazni ever visited or passed through Mansehra. After the fall of the Shahi dynasty, in the 11th century, the Kashmiris took control of the area under the leadership of Kalashan (1063 to 1089). From 1112 to 1120, King Susala ruled the area. In the 12th century, Asalat Khan captured this area but soon after Muhammad of Ghor's death the Kashmiris once again regained control of Hazara. Amb – ancient Embolima and its surrounding areas as a town of Indo-Scythia situated on the Indus supports this theory. of Hazara have a long history which can be traced to Alexander the Great's invasion of India. Arrian, Alexander's historian, did not indicate the exact location of Embolima, but since it is known that Aoronos was on the right bank of the river Indus, the town chosen to serve as Alexander's base of supplies may with good reason be also looked for there. The mention in Ptolemy's Geography of Embolima

In 1399, the Muslim warrior Timur, on his return to Kabul, stationed his Turk soldiers (who belonged to a sub-tribe of Turks, called Karlugh Turks) in Hazara to protect the

important route between Kabul and Kashmir. By 1472, Prince Shahab-ud-Din came from Kabul and established his rule over the region. Prince Shahab-ud-Din, a Turk of Central Asian origin and a descendant of Amir Taimur, founded the state and named it Pakhli Sarkar and chose the village of Guli bagh as his capital. Kashmir was also included in Pakhli Sarkar. During the period of Mughal rule, local Turkish chiefs acknowledged Mughal authority. In fact, Mansehra (Pakhli) provided the main route to Kashmir and was the most commonly used route for Emperor Akbar to travel to Kashmir. In the 18th century, Turkish rule came to an end due to the increased aggression of the Swatis and their allied forces. The most crucial attack was that of the Swatis in collusion with Syed Jalal Baba in 1703. Syed Jalal Shah was the son in law of the last ruler of Turkic dynasty, Sultan Mehmud Khurd. During the absence of the Sultan Mehmood Khurd, Syed Jalal Shah (Jalal Baba) took advantage of his father in law's absence, conspired with Swatis and invited them to invade Pakhli Sarkar. They succeeded to overthrow the Turkish rulers. Thus Swatis ousted the Turks and captured this area. The descendants of this Turkic dynasty still live in various parts of Hazara, such as Manakrai, Girwal, and Mohar etc. Hazara remained part of the Afghan Durrani Empire from the mid-18th to the early 19th centuries. Durrani rule had weakened considerably at the beginning of the 19th century. The Sikhs annexed most of Hazara.

After the first Sikh War, under the terms of the treaty of Lahore, the area was governed by Major James Abbott. By 1849, the British had gained control of all of Hazara. The British divided Hazara District into three tehsils i.e. Mansehra, Abbottabad and Haripur and annexed it to the Punjab. In 1901, when the North-West Frontier Province (now Khyber Pakhtunkhwa) was formed, Hazara was separated from Punjab and made a part the new province.

On the dissolution of West Pakistan in 1970, Hazara district and the two tribal agencies were merged to form the new Hazara division with its capital at Abbottabad in 1976. The division was initially composed of three districts (Abbottabad, Kohistan and Mansehra) but within a few years, Haripur district was spun off from Abbottabad District and Batagram District was spun off from Mansehra district. Hazara is bounded on the north and east by the Northern Areas and Azad Jammu & Kashmir. To the south are the Islamabad Capital Territory and the province of Punjab, whilst to the west is located the rest of Khyber Pakhtunkhwa. The river Indus runs through the division in a north-south line, forming much of the western border of the division. The total area of Hazara is 18,013 km (<http://kpktribune.com/index.php/en/population-demography/75-khyber-pakhtunkhwa/kp-divisions/hazara>).

No satisfactory account of the meaning or origin of the name Hazara has yet been given. An explanation frequently offered is that the division is so called from the fact

that numerous different (Persian hazar equal to thousand) tribes inhabit it, but this is a guess, and is unsupported by any real basis. The term Hazara was not until late times applied to more than the plain country around Haripur in the south of the division was called Hazara and it is a difficult matter to trace the origin of the name (Gazetteer of the Hazara District 1883-4 (reprint 2013;p19). Major-General Cunningham, the then Director-General of the Archaeological Survey of India attempted to find an explanation of the name by prefixing to it the name Chach. He stated that the name is Chah Hazara, and connected it with the stupa of one thousand heads (Siraha-Sahasra) built near the site of the ancient Taxila on the southern border of the then Hazara district. However, this explanation is not plausible, because the south of Hazara is not known as Chach Hazara, but Chach is the name of the alluvial tract in district Attock, while Hazara was the name of the plain country around Haripur (Gazetteer of the Hazara District 1883-4 (reprint 2013;p19). .

Major Wace is inclined to suggest a more modern origin of the name Hazara (Gazetteer of the Hazara District 1883-4 (reprint 2013;p20). . We know from the Emperor Jehangir's diary that the Karlaghs or Karluki Hazaras came to India with Timarlane at the end of the 14th century, and that on his return to Central Asia they located themselves in this part of the county. General Cunningham (Cunningham 1877:p.19) also tells that in the time of Babar, i.e. in the first half of the fifteenth century, the Karluki Hazaras ruled a considerable territory in this part of the Punjab, though by some mistake he speaks of them as if they were a branch of the Janjuha and

Awan tribe, instead of Turks, as we know them to have been. Inasmuch as we know that the last of these Karlagh or Karluki Hazara families retained an important position in the district up to the end of the seventeenth century, it seems most probable that they gave to the district its present name, just as another branch of the Hazara Turks have given their name to a large tract in Afghanistan. In a number of old deeds filed during the settlement by Turins, Gujars, and Gakkars, the dates of which extend from the year 1650 C.E. to 1805 C.E., the district is spoken of as Hazara Karlak. It seems only natural that in later years the latter half of this name should be dropped and almost forgotten.

Occasional references to Hazara are to be found in the “Ayin Akbari” (C.E.1597) (Kishore, Nawal 1879-80), the “Tarikh Farishta” (C.E.1605) (Farishta, Muhammad Qasim Vol. 1 – 4: 2013), “Tuzak Jehangiri” (C.E. 1604 – 1626) (Rogers, Alexander. 1909); the “Khulast-ul-Tawarikh” (C.E. 1695) (Bhandari, Sujan Rai 1918), and the “Sair-ul-Mutakherin” (C.E. 1771) (Khan, Mir Ghulam Hussain 1832). From the statements made in these books, it appears that under the Mughal Empire, the Hazara plain was attached to the Attock governorship. A family of Turks are described in the Tuzak Jehangiri as the *samindars* of the Pakhli Sarkar; the Emperor Jehangir writes that they call and say that they came to India with Timerlane (C.E. 1399), and were left by him or located themselves in Pakhli on his return to Central Asia.

Hazara, known as Pakli in the history was one of the great centres of Buddhism

alongwith Gandhara and Uddhyana as evident from the discoveries of large number of Buddhist sanctuaries (Marshall, John 1945/2006, 1951; Qamar, MS 1990; Koizumi, Y 2002, 2007, 2008a & 2008b & 2011; Khan, Ashraf 2004a & 2004b; Khan, Ashraf & Hassan, Mehmoodul 2010; Foucher, A. 1942; Ali, I, et al. 2009, 2010, 2011; Samad, Abdul et al. 2016 and Muhammad, Saleh, et al. 2016) and (Yoshihide, Koizumi 2011: pp.429-435).

From above, it has become dominantly clear that there had been a large number of Buddhist sanctuaries in the area, but ironically the archaeologists paid hardly any attention to map up its rich cultural relics and undertake research in the area. Gandhara Art is a highly developed and mixed blend of both secularism and religion and a unique blend of eastern and western ethnological, architectural and cultural touches. Researches from 19th century till now could not encompass the diverse areas of this art and it will continue to take centuries to uncover the hidden and at the same time interesting areas with local and foreign influences. So far scholars have focused more on mainland Gandhara and ancient Uddhyana and focus on the Hazara region has remained almost negligible. The chronicles of the Chinese pilgrims are unclear about the actual boundaries of ancient Gandhara country and there is even not slightest evidence anywhere in their records about Hazara or the ancient Pakli or Pakhli as part of the ancient Gandhara country. The limited research on the area has revealed that Hazara or the ancient Pakli was another most important centre of Buddhism and Buddhist art during the peak period of Buddhism in the region.

Due to its close proximity to Kashmir, Hazara region received influences from Tibet via Kashmir and direct from Kashmir. Hazara lies on the ancient Silk routes and the regions must have been greatly influenced by the people coming through these routes, bringing their artistic features to be mixed with local art. Further, Gandhara and Udhyaana touched its border and thus greatly influenced its art, but Uddhyana seems to have a distinct role in shaping its cultural relics. Further, the local indigenous people and more particular the Gujars and the Awans must have some sort of influence on the Buddhist culture and art.

2.3. Pakhli in the Historical Perspective:

As discussed in chapter-I, the origin of the name Hazāra is obscure in the pages of history. Similar is the position of Pakhli. It is generally believed that Timur on his return to Kabul after invading the region in 1399 stationed some of his Turk soldiers in Hazara. Those soldiers belonged to a sub-tribe of Turks known Karlugh Turks were left behind with a view to protect the important route between Kabul and Kashmir. Prince Shahab-ud-Din, a Turk of Central Asian origin and a descendant of Amir Taimur, came from Kabul here in 1472, founded the state and named it Pakhli Sarkar and chose the village of Guli bagh in Mansehra as his capital (Hazara Gazetteer 1907, Lahore: Punjab Government, p. 233).

It is said that Pakhli was an ancient sarkar (district) of the Mughal Subah of Punjab, now part of Hazara and roughly corresponds to the ancient Urasa, the Αρσα or Οὔαρσα which Ptolemy placed between the Bidaspes (Jhelum) and the Indus. It is further said that it was part of the Gandhara or Gandharva country of antiquity. It later became part of Chandragupta Maurya's Empire. The archaeological remains found here suggest that this was a place of great Hindu and Buddhist learning. It has been mentioned as a separate kingdom and as tributary to the Kashmir in the Kashmir Chronicle - Rajatarangini (Raina, A.N. 2002:p.58). The Ain-i-Akbari refers to this entire region as Sarkar Pakhli, which formed a part of the larger Kashmir province, which in turn was part of Subah Kabul (Kishore 1880: p.169).

The king of Pakhli at the time of Alexander the Great was Arsakes (Pakhli - Imperial Gazetteer of India, v. 19, p. 318). During the visit of the Chinese pilgrim Hiuen Tsang the area was a tributary of Kashmir (Pakhli - Imperial Gazetteer of India, v. 19, p. 318).

After the first Sikh war, under the terms of the Treaty of Lahore, the area was governed by Major James Abbott. By 1849, the British had gained control of all of Hazara (The Hazara District Gazetteer, 1883-84, Pub. by the Government of the Punjab, Lahore, 1884, pp.41-47). The British divided Hazara District into three

Tehsils i.e. Mansehra, Abbottabad and Haripur and annexed it to the Punjab (Gazetteer of the Hazara District 1883-4(2013); p186). In 1901, when the North-West Frontier Tehsils i.e. Mansehra, Abbottabad and Haripur and annexed it to the Punjab (Gazetteer of the Hazara District 1883-4(2013); p186). In 1901, when the North-West Frontier Province (Now Khyber Pakhtunkhwa) was formed, Hazara was separated from Punjab and made a part of the new province. On the dissolution of West Pakistan in 1970, Hazara district and the two tribal agencies were merged to form the new Hazara division with its capital at Abbottabad in 1976. The division was initially composed of three districts (Abbottabad, Kohistan and Mansehra) but within a few years, Haripur district was spun off from Abbottabad District and Batagram district was spun off from Mansehra district.

2.4. The Buddhist site of Zar Dheri (Shinkiari)

Mansehra serves as a catchment area for settlements like Kaghan Valley, Batagram, Balakot, Shinkiari and Baffa. Mansehra consists of three tehsils including Mansehra, which consists of 33 union councils including Shinkiari. Mansehra itself is situated in the eastern border of the Khyber Pakhtunkhwa and located at $34^{\circ} - 121'$ latitude and $35^{\circ} - 50'$ and $47^{\circ} - 07'$ longitude and bounded on north by Battagram and Kohistan districts, in the east by Muzaffarabad district of Azad Jammu and Kashmir, in the south by Abbottabad and Haripur district and the west by Swat district. Its linkage

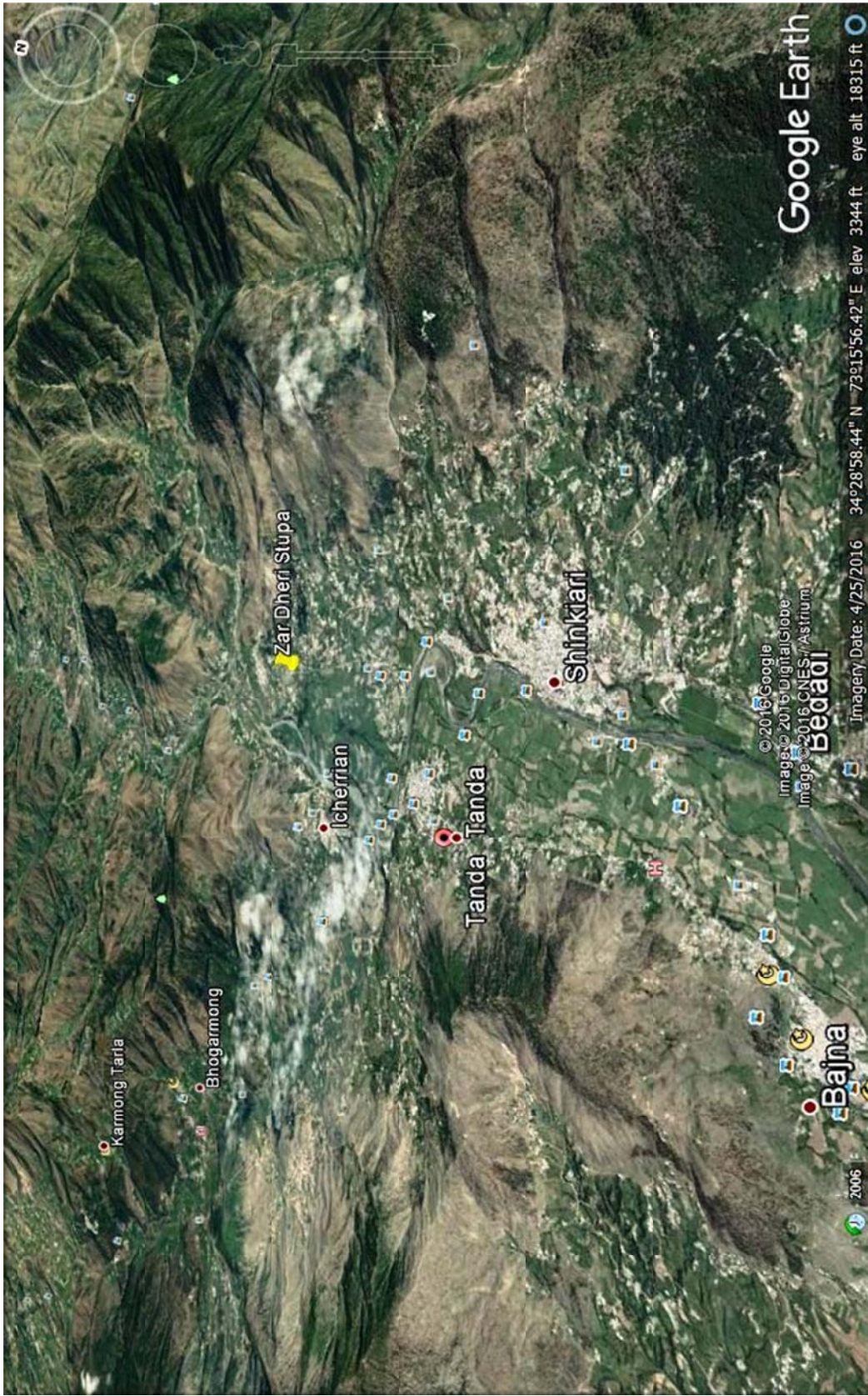
with the Kaghan-Naran valleys makes it an important transportation hub. It is the largest transport hub in the region and caters to the commuters of northern areas as well. The leading distinctive features of Mansehra are its mountains, plains, beautiful valleys and lakes. It is located on the Karakorum highway and it is the city where tourists on route to Kaghan and Harran valleys and other tourists' spots like Baffa and Shinkiari usually stay overnight. The presence of Ashoka rock carvings on three boulders has greatly enhanced the importance and significance of the area. The fourteen rock edicts were engraved on the three boulders on orders of Ashoka the Great and thus go to the 3rd century B.C. (Cunningham 1877: pp.26-30).

Amongst the many important Buddhist centers of the peak period of Buddhism in the region, Buddhist complex of Zar Dheri is the one located 3 km toward north of Shinkiari village and about 20 km to the north of Mansehra, which is famous for its Ashokan Rock Edicts. Hargreaves had visited the site of Zar Dheri in 1921 (Hargreaves 1921: pp. 34-36) as has also been mentioned in Chapter-I, but gave no details of this important Buddhist sanctuary. The site obviously covering a large area was an important Buddhist sanctuary. It appears very strange that despite its huge complex, it did not draw attention of the archaeologists and the site remained at the mercy of the illegal diggers and antique seekers. It appears that it was searched for sculptures during the colonial period and was subjected to large scale illegal diggings during the past many decades, before the Tokyo National Museum's Archaeological Mission to Pakistan in collaboration with Department of Archaeology Government of

Pakistan visited this site in 1995 and decided to excavate it. The Japanese archaeologist found 145 Buddhist sculptures from the site of Zar Dheri (Koizumi, Y 2002, 2007, 2008a & 2008b & 2011; pp.426-438). The presence of huge Buddhist sanctuaries in Shinkiari at Zar Dheri and the discovery of a large number of sculptures at one place refer to the significance of the area during the peak period of Buddhism. It can be said with authority that the region had played a vital role in the spread of Buddhism. The presence of Ashoka rock edicts in the close vicinity further reinforce the idea that the significance did not surface during the Kushan period, but the area had attracted the sharp eye of Ashoka the Great, who had realized the importance of this area due to its strategic location on the silk roads. The presence of a large number of sites in the entire Hazara division going back to the Kushan period further make us believe that the Kushan rulers had also realized the importance of the area and while extending the active patronage for the spread of Buddhism, a large number of Buddhist sanctuaries also cropped up here. It was through the Silk Road passing through Mansehra and close to Shinkiari that Buddhism migrated to China and the Central Asian states. Karakorum highway passing through Mansehra connects Pakistan with China over the Karamorum Pass. This route must have been very busy since ancient time, which not only transported commercial goods, but ideas, art and religious faiths, etc. Shinkiari can be reached from Mansehra on the Karakorum highway while traveling some 20 kilometers northward.

On the basis of inscriptional reconstruction, Salomon has identified the Zar Dheri

stupa complex by the name “The Lion’s Forest”. He opines, “ Thus the inscriptions, though brief relatively few in number, tell us a great deal about the Zar Dheri stupa. First of all, the location letters have made it possible to reconstruct the 60 disassembled pieces of group A and B. Second, the inscriptions on the stone blocks reveal the original name of the Zar Dheri stupa complex, namely “The Lion’s Forst” (*kesariavana*). (Salomon , Richard 2011:pp.381-391)



2.5. Zar Dheri – I:

The importance of Shinkiari area can be judged from the fact that the Japanese Archaeological Mission from Tokyo National Museum recorded 15 archaeological sites in Shinkiari Village including the two important stupa sites (called Zar Dheri-1 and 2). Zar Dheri-1 is situated in a cultivating field in Tamba Hamlet, some 2 to 3 km to the north of Shinkiari close to Karer Village, built between 1st to 3rd centuries of our era. Zar Dheri is not far from the entrances to the Konsh and Bhogarmang valleys (Dainobu, Y 2011: pp.229-230). The name Zar Dheri or Zaro Dheri has been given to the site due to the belief of the local people that gold is buried and hidden in the mound. Shinkiari is a village not very far from the Karakorum Highway near Mansehra, between Shiran and Kunhar rivers. The excavators after exposing plan of the complex opined that Zar Dheri is a site with a plan that is common to 3rd to 5th century Buddhist temples of Pakistan. The important site is hardly 26 kilometer from Mansehra. The site is rectangular in shape of about 80 m (E-W) x 130 m (N-S) (Plate-1). The stupa is located on the south, while monastic area is on the north. The stupa has been erected on the square platform (about 70 m) and has a square base (24.4 m) with 4 staircases topped with a cylindrical drum (diameter 19.4 m). The upper part of the drum has been destroyed. The masonry is constructed in diaper masonry. The surface is decorated with plinths in Kanjur. Many remains of stone wall and foundation are visible in the monastic complex.

2.6. Zar Dheri-2:

Harold Hargreaves was the first officer from Archaeological Survey of India posted at the Peshawar Regional Office who mentioned Zar Dheri in the Annual Report of the Archaeological Survey of India for the year 1922-23. Despite mentioning it as “a distinguished Buddhist archaeological site in the Hazara Division” (Yuji, Sainobu 2011: pp.229-230), no excavations were conducted at the site till 1995 (Yoshihide, Koizumi 2011:pp.233-243). The excavation of the Zar Dheri site was carried out for six consecutive seasons from 1995 to 1999 (Yoshihide, Koizumi 2011:pp.233-243). Zar Dheri-2 is located in the rice field of Tanda hamlet. The site is about 40 m (E-W) and 100 m (N-S), the stupa is to the south and the monastery to the north. The whole site has been largely damaged. The square base is topped with a cylindrical drum (diameter 16-20 m), the eastern staircase is observed. According to Japanese scholars, it is “an interesting site with an apsidal-temple-style floor plan similar to the Sirkap city remains in Taxila” (Yoshihide, Koizumi 2011:pp.233-243). The Japanese scholars further state that “at Gandharan Buddhist temples, many small stupas are often found in the stupa area, where the main stupa is erected, but at the present site the field survey produced no evidence of small stupas (Yoshihide, Koizumi 2011:pp.233-243). The excavations at the site from 1995 to 1998 produced revealed virtually no sculptures, demonstrating how heavily the site had been looted. The excavations during the year 1999 were highly rewarding. In one of the monk’s cells marked “F2”, a large number of stone sculptures were unearthed. (Yoshihide, Koizumi 2011:pp.233-243) (Plan No. 1 & Plates: 2 & 3). The excavators classified the objects

into “reliefs of Buddhas, bodhisattvas, worshippers, etc., and pilasters, brackets, and other architectural elements decorated with plants and animal designs (Yoshihide, Koizumi 2011:pp.233-243). Apart from sculptures, other objects such as stone objects, iron objects, pottery and grinding stones were also found from the same cell. The interesting aspect of the monk’s cells at Zar Dheri is that the structure of the entrances were similar to those found at the Saidu Sharif I site in Swat (Setsuo, Furusato, et al. 2011:pp.278-292). In all 137 stone objects including schist reliefs sculpture and architectural elements were found, which were divided roughly into three groups and placed in the southeast corner, next to the north wall and next to the west wall respectively. In the southeast corner large pieces were placed against the south wall and small pieces were placed near the north and west walls (Setsuo, Furusato, et al. 2011:pp.278-292). This clearly suggests that these sculptures were intentionally placed in this cell and arranged according to their size and against the walls for support and safety.

The site obviously covering a large area was an important Buddhist sanctuary, but despite its huge complex, it did not draw attention of the archaeologists thereafter and the site remained at the mercy of the illegal diggers and antique seekers. It appears that it was searched for sculptures during the colonial period and was subjected to large scale illegal diggings during the past many decades, before the Tokyo National Museum's Archaeological Mission to Pakistan in collaboration with Department of Archaeology; Government of Pakistan visited this site and decided to excavate it. The

Mission started excavating this site in 1995 and after four years of fruitless hardwork, they finally succeeded in unearthing these sculptures in a cell in the shape of a hoard.

The main stupa is located in the southern half of the site and the monastery is in the northern half. The main stupa is built in diaper masonry technique with some decorative elements like pilaster in Kanjore stone. It is important to note that the use of kanjore stone was common in religious buildings not only in Hazara Division, but we find many important Buddhist and Hindu temples with kanjore stones in Attock and Chakwal (observations during personal visits). The nearby monastic area was provided with paved floor. In 1999 the excavators met very important success, when a substantial amount of sculptures were found. The primary objective of the excavation was to clear the monastic area and the cells within the courtyard. The stupa complex was also cleared with a view to locate the stairs and the clusters of buildings on the west. It was during the clearance of the monastery in 1999, that 146 stone (Schist) sculptures mostly carved out of schist but included stucco and stone architectural fragments as well were found in a monk's cell measuring 3x3 meters. They were found in three distinctive heaps of pieces (north, south, and west block). The Japanese scholars have opined that these sculptures have close stylistic affinity with those found from Swat (Yoshihide, K 2011:297-320), but they failed to give any plausible supporting evidence based on comparative study of any of the important aspects of the Buddhist sculptures from our region . Most probably this material had been temporary kept in the cell waiting to be mounted within architectural frames for

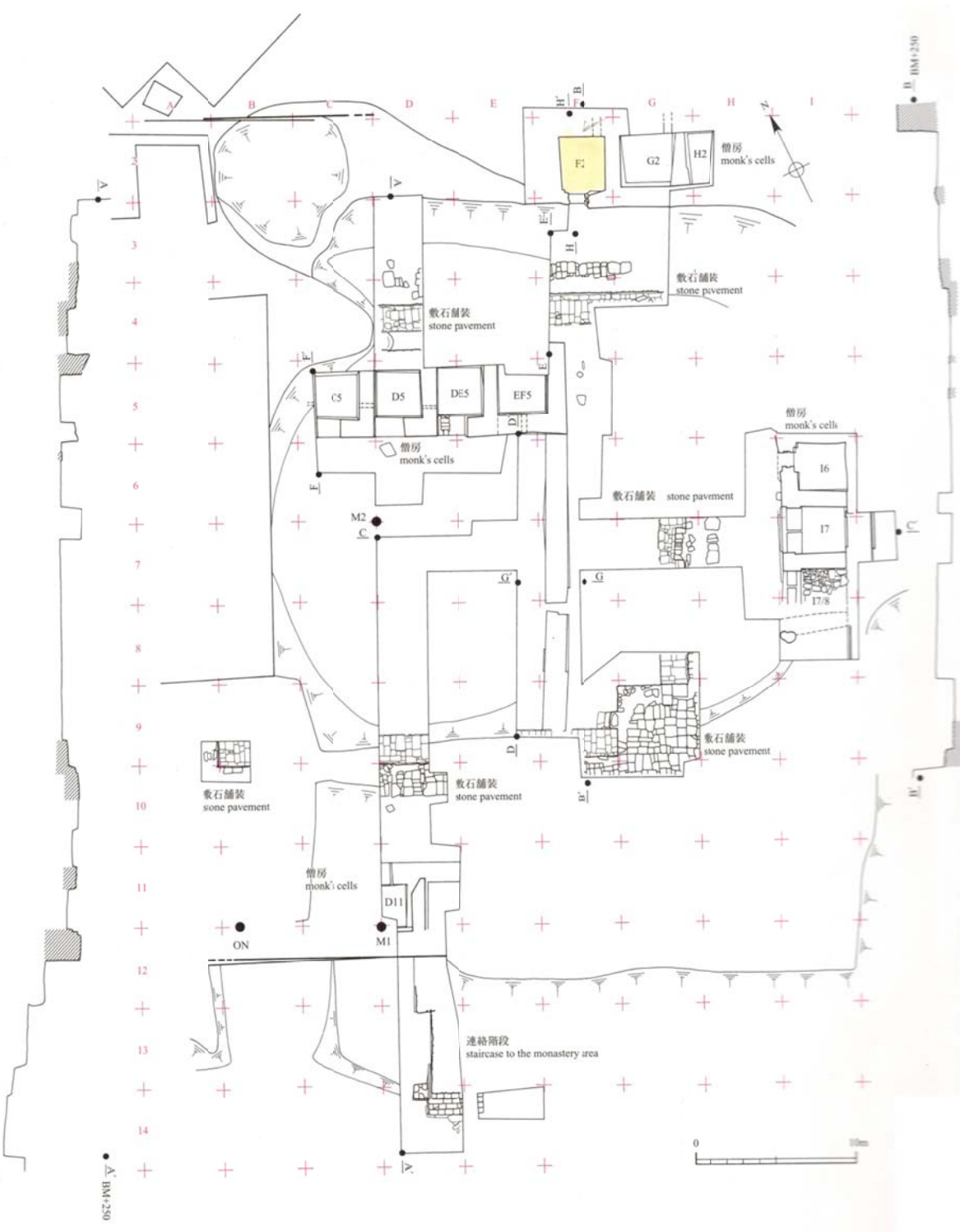
decoration. Such kind of stone sculptures stock was found in India at Sanghol Buddhist Stupa and Monastery complex (Sharma, G.B.1985:17-19). Some of the objects have Kharoshti characters either on their front or back. The schist sculptures are categorized as; larger relief pieces with Arched Top, Panels, Concaves Niches with Buddha bust figures, Buddha triad, and decoration of false doorjamb.

Among the other excavated objects include stone sculptures pieces, pottery earthenware, Iron implements and bone fragments. According to the excavators, it is important to note that the systematic excavations hardly revealed any sculptures which is a peculiarity of Buddhist sanctuaries, except the stacked sculptures quoted above. They further opine that there could, therefore be hardly any two opinions that the sculptures were stacked in a room and before they could be fixed to their proper places, some unknown devastation visited the area and the great center to be, could not be embellished and opened for devotees. This could be an initial estimate but with further excavations and study of the objects, the opinion could be different. There is a possibility that this sanctuary was fully embellished and these staked sculptures were meant to replacement any of the sculptures fixed to the stupas or monastery. One of the important aspects to which the excavators have referred is the main stupa of Zar Dheri, having a cross-shaped plan with stairs attached to all the four sides of the square plinth, as against the peculiar pattern of the Gandharan stupas, which often have only one set of stairs on one side of the their square plinths. Further, the heavily encroached Zar Dheri site by the villagers for their houses makes it virtually

impossible to undertake large scale excavations for more antiquities and also to expose the remaining structures, which may reveal even more significant aspects of the site.

While this researcher also subscribes to the initial findings of the excavators, we have been studying the discovery and the sculptures from different angles. It is though important to note that no independent sculpture either of the Buddha or any Bodhisattva could be found here and whatever has been found are all panels, jambs and architectural elements. Buddha and Bodhisattvas have always found central place in the Buddhist art of Gandhara believe that Hazara enjoyed a unique geographical status. It is located close to the east of the two other ancient provinces Uddhiyana and Gandhara known for their being great centres of Buddhism and homes of very large number of Buddhist establishments, to the north-west of Taxila and to the north of Kashmir. It was also open to the influences from the West and India simultaneously. The region and its art might thus have received influences from different directions and it is likely that its artists might have developed their own indigenous style, exactly like the artists of Uddhiyana had developed while receiving guidance and influence from the main centers of Gandhara. Without supporting evidences or any dated inscription from the site, it seems very difficult to date the site or the sculptures found here. So far the chronology of Gandhara art has been a problem, as very few dated sculptures and other Buddhist material have been found and whatever have

been found also throw shadows of doubt about the exact dates or period.







2.7. Zar Dheri and other important Buddhist sanctuaries in mainland Gandhara and Swat:

As stated above style of the sculptures found from this site has a very close affinity and resemblance with those from Swat. We have sculptures from different important Buddhist sanctuaries in Uddhiyana including Butkara-I, Butkara-III, Nimogram, Nijigram, Shnasha, Saidu, Gumbatuna, Dadahara, etc. (Khan, Ashraf 1993: pp.11-14) The Italian Archaeologists who have been working in the ancient Uddhiyana country since 1955 have fixed tentative dates for different sites and sculptures found by them (Luca, Olivieri 2014: pp.255-349 and Faccenna, P & Spagnesi, pp.7-531). Similarly, Pakistani scholars who worked on different sites and found some important pieces of Gandhara art have also given dates to their finds. Due to lack of relevant material from Hazara division as a result of any systematic excavation here by any government agency or any foreign archaeological mission, it is very difficult to base any study on a known site in the area. Therefore, Japanese scholars were forced to go out of the Hazara division for a comparative study of these sculptures. On the basis of comparative study of the sculptures found from Zar Dheri and different sites of Swat and Butkara I and Saidu Sharif stupa in particular, they have reasons to give a tentative date to the sculptures from Zar Dheri, on the basis of style, drapery, ornaments, etc. The researcher shall discuss the discovery by considering all aspects, possibilities and probabilities in the ensuing chapters and shall try to give tangible evidences in support of my contention on issues and points of disagreement with the excavators.

Descriptive Catalogue of the finds from Zar Dheri

Large Relief with a Group of Figures (Left Part)

Figure : 01

Inv. No. : S097

Material : Schist Stone

Size : 146.0×43.5×13.5 cm

Description : The left element of an arched relief. Seventeen figures are arranged in six layers from the top, a seated monk in meditation, three kneeling deities in prayer (worshippers), four sitting figures on stools, two Nagas, two figures in prayer, seven jewels of Cakravartin, a figure surrounded by two drivers of four-horse carriage as well as two figures in prayer. The left part used to be outlined by a lotus-motif garland, now exfoliated. A lotus motif adorns the upper left part. The piece is broken into two fragments with a lot of smaller parts.

Ref: Youshihide, 2011, P.340, Pl 182, S97

Large Relief with a Group of Figures (Right Part)

Figure : 02
Inv. No. : S102
Material : Schist Stone
Size : 148.0×69.5×11.2 cm

Description : The right element of an arched relief. Slightly to the left of the center is a long lotus-motif garland, thus separating two upright portions. On the left portion, from the top is a seated monk in meditation, three figures in prayer, two Nagas and one figure in prayer, three busts of worshippers, another three busts of worshippers and a king escorted by two drivers of a four-horse carriage. The left half of the right portion houses six layers of two figures in prayer between two Corinthian columns; in the right half are, from the top, a standing Bodhisattva sprinkling flowers, another standing Bodhisattva with a lotus flower and Yavani. The right border is decorated with an acanthus motif, but mostly exfoliated. On the upper part is a lotus-motif decoration. The piece is broken into three fragments with many bits.

Ref: Youshihide, 2011, P.340, P1180, S102

Arch Shaped relief with Lotus Flowers

Figure : 03
Inv. No. : S111
Material : Schist Stone
Size : 33.0×119.0×9.5 cm

Description : A fragment of the top element of an arch relief ornamented with a garland, lotus-petal-rinceau motif and an acanthus motif. On the bottom ends are mortises for connection.

Ref: Youshihide, 2011, P.340, Pl 179, S111

Worshippers

Figure : 04
Inv. No. : S12
Material : Schist Stone
Size : 81.4×74.2×9.4 cm

Description : A false gable depicts worshippers arranged in three layers within a 1/4 circle. Four men on the lower level are sitting on the stools; except for the second man from the left who is full-faced with his raised right hand, other eleven men (three on the lower, five on the middle and three on the upper levels) are looking towards the left in prayer. All are clad in Indian princely attire; some are turbaned and others in a bun. The lower frame is adorned with lotus-foliaged motif, while the inner circumference portion with a lotus-petal motif and the outer portion with an acanthus motif. Some faces and arms are either exfoliated or missing, some are temporarily treated four tenons on the round frame and two tenons on the bottom of the relief are present. Fractures are visible.

Ref: Youshihide, 2011, P.341, Pl 184, S12

Worshippers

Figure : 05

Inv. No. : S76

Material : Schist Stone

Size : 95.4×73.0×8.6 cm

Description : A false gable decorated with twelve standing worshippers arranged in two layers within a 1/4 circle. Eight face to the left and in prayer. They are clad in Indian attire; some have turban, the rest in a bun. The outer half of the round frame is decorated with garland while the inner half with lotus-petal motif. There are two tenons on the bottom and five more on the round frame. The faces and arms suffer from exfoliation and lack, some were temporarily treated. The piece is broken into three fragments, and fracture and exfoliation is visible.

Ref: Youshihide, 2011, P.341, Pl 186, S76

Worshippers

Figure : 06

Inv. No. : S109

Material : Schist Stone

Size : 81.5×73.2×9.5 cm

Description : Twelve worshippers arranged in three layers within a $\frac{1}{4}$ circle. Four men on the lower level are sitting on stools, except for the second man from the right, who is facing us with his left hand raised, and other eleven men (three on the lower, five on the middle and three on the upper levels) are looking towards the right in prayer. All are clad in Indian Princely attire and are wearing turbans. The lower fram is adorned with lotus-arabesque. The inner portion of circumference has lotus-petals and outer portion has acanthus. There are two tenons on the bottom and four on the round fram. The piece was broken into two parts, some faces and arms were exfoliated and are missing. Restored in 2003.

Ref: Youshihide, 2011, P.341, Pl 183, S109

Group of Worshippers

Figure : 07

Inv. No. : S126

Material : Schist Stone

Size : 76.1×72.4×10.5 cm

Description : Nine worshippers arranged in two layers within a $\frac{1}{4}$ circle. All are clad in Brahman attire and their hair styles vary from being a bun, coiffure, or completely shaven except for the top. There are three Brahmans each holding a water pot, and there is a small figure on the left side holds a rod-like object. The inner portion of the circumference has lotus petals and outer portion has garlands. There are *punaghata* aligned on the lower frame, and there are two tenons on the bottom and four on the round frame. Faces, arms, legs and other parts are suffering from exfoliation and are missing. The exfoliated parts of this object are S86 (1), (2) and (3), which show *punaghata* were originally from the left lower position.

Ref: Youshihide, 2011, P.341, Pl 185, S126

Group of Worshippers

Figure : 08

Inv. No. : S14

Material : Schist Stone

Size : 82.3×42.5×13.0 cm

Description : Eight worshippers in prayer, all facing to the right, are arranged in three layers; two kneeling figures on the lower level, three each standing figures on the middle and the upper level. Those on the lower and middle levels are Brahmans, and haloed on the upper level. On the lower frame are arranged eight-petalled flowers among the rinceau. Faces of the upper middle as well as lower left figures are missing. Two tenons are on the bottom.

Ref: Youshihide, 2011, P.341, Pl 187, S14

Group of Worshippers

Figure : 09

Inv. No. : S113

Material : Schist Stone

Size : 79.5×35.2×8.5 cm

Description : Eight worshippers in prayer, all facing to the left, are arranged in three layers; two kneeling figure on the upper level, three each standing figures on the middle and the upper level. Those on the lower and middle levels are in Indian princely attire and haloed on the upper level. On the lower frame are arranged eight-petalled flowers among the rinceau. The face of the middle figure of the middle layer is exfoliated but temporarily treated. The hands of the three figures on the left are missing. two tenons are on the bottom.

Ref: Youshihide, 2011, P.342, Pl 188, S113

Maitreya and Group of Worshippers

Figure : 10

Inv. No. : S121

Material : Schist Stone

Size : 93.3×41.0×9.2 cm

Description : A standing Maitreya as well as six male worshippers are arranged in two layers within an upright panel. Maitreya to the right of the lower layer holds a water container in his left hand and his hair is in a bun. To the left stands a man holding an umbrella for Maitreya and his another worshipper in prayer. All three are clad in the Indian princely attire. On the upper layer are depicted four Brahmans, of whom two hold a water container each. The right arm of Maitreya, the middle figure on the lower layer, the faces of the three figures of the upper layer as well as the right forearm of the central figure of the upper layer are missing. The bust of the left figure of the upper layer was exfoliated, but is temporarily treated. On the top is one tenon and on the bottom are two.

Ref: Youshihide, 2011, P.342, Pl 189, S121

Avalokitesvara and Group of Worshippers

Figure : 11

Inv. No. : S122

Material : Schist Stone

Size : 92.6×46.0×7.0 cm

Description : A standing Avalokitesvara as well as six male worshippers are arranged in two layers within an upright panel. Avalokitesvara, to the left of the lower layer, has a turban. To his right stand a worshipper holding the umbrella for him and another worshipper in prayer. Three out of four worshippers on the upper layer are in prayer. All are represented in the Indian princely attire. Two tenons are on the top as well as on the bottom. The right forearm of Avalokitesvara, umbrella, the faces of the central figure of the lower layer as well as three figures of the upper layer, the left arm of the central figure of the lower layer is missing. The face of the second figure from the right of the upper layer was exfoliated, but temporarily treated. The piece is broken into three fragments.

Ref: Youshihide, 2011, P.342, Pl 190, S122

Filed Niches with Bust of Buddha Figures in Abhaya Mudra

Figure : 12
Inv. No. : S24
Material : Schist Stone
Size : 57.0×34.0×5.8 cm

Description : An upright and concave stone slab has three vertically set square niches. In each niche is a bust of a haloed-Buddha with a raised right hand in abhaya mudra and both shoulders are covered with an outer garment. The lowest niche has its upper portion only. To the right of the niches are two upright mortises. On the bottom is a tenon. The lower frame of the middle niche as well as the Buddha's head is missing. Several cracks are clearly visible.

Ref: Youshihide, 2011, P.342, Pl 195, S24

Filed Niches with Bust of Buddha Figures in Abhaya Mudra

Figure : 13
Inv. No. : S25
Material : Schist Stone
Size : 73.0×34.0×6.0 cm

Description : An upright and concave stone slab has three vertically set square niches. In each niche is a bust of a haloed-Buddha with a raised right hand in abhaya mudra and both shoulders are covered with an outer garment. To the left of the niches are two upright mortises. The area covering the left frame of the middle niche and the upper mortise, frames as well as the central Buddha, the area to the left of the mortises are missing. The whole piece has been split into two parts, and the lower niche is again split.

Ref: Youshihide, 2011, P.342, Pl 199, S25

Filed Niches with Bust of Buddha Figures in Abhaya Mudra

Figure : 14
Inv. No. : S37
Material : Schist Stone
Size : 82.0×38.0×6.0 cm

Description : An upright and concave stone slab has four vertically set square niches. In the niche is a haloed Buddha bust with his raised right hand in *abhaya mudra* and his left hand holding the end of the garment. In the top niche is carved only the lower portion of the bust. To the left of the niches are two upright mortises. The lower half of the area to the left of the lowest niche has been cut out and a tenon was secured. In the center of the upper end backside is a mortise. Areas covering the left of the central niche and the upper mortise, frames of the lower niche and the Buddha as well as to the left of the mortise are missing. The piece has been broken into three large fragments with many tiny bits. The right side of the slab has a tenon.

Ref: Youshihide, 2011, P.343, Pl 198, S37

Filed Niches with Bust of Buddha Figures in Abhaya Mudra

Figure : 15
Inv. No. : S38
Material : Schist Stone
Size : 80.5×35.5×6.0 cm

Description : An upright and concave stone slab has four vertically set square niches. In the niche is a haloed Buddha bust with his raised right hand in abhaya mudra and his left hand holding the end of the garment. In the top niche is carved only the lower portion of the bust. To the right of the niche are two upright mortises. The lower half of the area to the right of the lowest niche has been cut out and a tenon was secured. On the backside of the upper end to its right is a mortise. On its bottom is a lateral groove. The piece has been broken into three large parts. The right side of slab has a tenon.

Ref: Youshihide, 2011, P.343, Pl 196, S38

Filed Niches with Bust of Buddha Figures in Abhaya Mudra

Figure : 16
Inv. No. : S46
Material : Schist Stone
Size : 55.0×38.5×6.0 cm

Description : An upright and concave stone slab has three vertically set square niches. In each niche is a bust of a haloed-Buddha with a raised right hand in *abhaya mudra* and both shoulders are covered with an outer garment. The upper niche is about 2/3 complete, while the lower one about 1/3. To the left of the niches are two upright mortises. Both on the top and the bottom is a mortise each. The piece is broken into two pieces. On a bottom is a tenon.

Ref: Youshihide, 2011, P.343, Pl 200, S46

Filed Niches with Bust of Buddha Figures in Abhaya Mudra

Figure : 17
Inv. No. : S59
Material : Schist Stone
Size : 57.0×40.5×5.5 cm

Description : A somewhat upright and concave stone slab has three vertically set square niches. In each niche is a bust of a haloed-Buddha with a raised right hand in *abhaya mudra* and both shoulders are covered with an outer garment. The lower niche is about 1/3 complete. To the left of the niches are two upright mortises. On the bottom is a tenon. The piece is split into two large fragments, of which the lower one again split into two more parts. The upper left corner is missing. On a bottom is a tenon.

Ref: Youshihide, 2011, P.343, Pl 197, S59

Filed Niches with Buddha Bust Figures

Figure : 18
Inv. No. : S93
Material : Schist Stone
Size : 107.5×39.5×6.0 cm

Description : A somewhat upright stone slab that is slightly concave towards the top and has 5 square niches arranged vertically on the right side. In each niche is a bust of a haloed Buddha with his right hand raised in *abhaya mudra* and both shoulders covered with an outer garment. An usnisa is knotted at the bottom, and the Buddha has a mustache. The lower half of the top niche is complete. To the left of the niches are two upright mortises. The lower half of the left side of the lowest niche is cut with a tenon. On the back of the top is mortise. The piece is broken into three parts.

Ref: Youshihide, 2011, P.343, Pl 201, S93

Filed Niches with Buddha Bust Figures

Figure : 19
Inv. No. : S107
Material : Schist Stone
Size : 108.5×35.0×5.7 cm

Description : An upright stone slab is slightly concave towards the top and it has five vertically set square niches. In each niche is a bust of a haloed-Buddha with a raised right hand in abhaya mudra and both shoulders are covered with an outer garment. The top niche is half complete. To the right of the niches are two upright mortises. The lowest niche is again half complete with a tenon. On the back at the center is a tenon. The piece is broken into four fragments.

Ref: Youshihide, 2011, P.344, Pl 204, S107

Filed Niches with Buddha Bust Figures

Figure : 20
Inv. No. : S112
Material : Schist Stone
Size : 81.5×37.5×5.7 cm

Description : An upright and concave stone slab has four vertically set square niches. In each niche is a bust of a haloed-Buddha with a raised right hand in abhaya mudra and both shoulders are covered with an outer garment. The lowest niche is 1/3 complete. To the right of the niches are two upright mortises. On the bottom is one tenon. The piece is broken into five fragments with so many small parts. Both the upper left and lower right corners are missing.

Ref: Youshihide, 2011, P.344, Pl 202, S112

Filed Niches with Buddha Bust Figures

Figure : 21

Inv. No. : S123

Material : Schist Stone

Size : 52.5×41.3×6.0 cm

Description : A somewhat upright and concave stone slab has three vertically set square niches. In each niche is a bust of a haloed-Buddha with a raised right hand in *abhaya mudra* and both shoulders are covered with an outer garment. The lowest niche is half complete, while the upper one 2/3 complete. To the right of the niches are two upright mortises. The lower mortise pierces through the slab. On the bottom is one tenon.

Ref: Youshihide, 2011, P.344, Pl 203, S123

Vertical Relief with Six Pairs of Figures

Figure : 22

Inv. No. : S35

Material : Schist Stone

Size : 141.5×22.0×10.5 cm

Description : An upright stone slab has six vertically set panels. Each panel has been bordered with two Corinthian shafts between which are two standing Eros. From the top panel, 1) the left Eros holds the other's shoulders with his right hand and arm; 2) each is holding something round in their right had: 3) two are holding a basket filled with fruit-like objects; 4) the right figure is in prayer while the left figure is putting his right hand on his hips; 5) two are embracing each other with their arms while their free hands are joined together: 6) two are embracing each other and their legs are crossed. To the right is a torus with a pointed leaf-decoration. On the bottom is a tenon. On the back of the upper portion is an angular U-shaped groove. To the upper right side is a mortise, after which is an upright groove down to the lower edge. The left side is molded from the middle to the lower end and closer to the reverse side.

Ref: Youshihide, 2011, P.344, Pl 193, S35

Vertical Relief with Seven Pairs of Figures

Figure : 23
Inv. No. : S98
Material : Schist Stone
Size : 132.8×21.0×12.5 cm

Description : An upright stone slab with seven vertically set panels. Each panel is bordered with two Corinthian columns, between which are scenes of a couple feasting. In each panel there is a man on the left and a lady on the right. From the top panel, 1) the man is holding a drinking cup and the lady a palm leaf; 2) a couple embracing each other and both are holding a drinking cup; 4) a couple embracing each other and holding their hands; 5) a male holding a drinking cup in his right hand while a female holding a palm leaf in her left hand; 6) a couple embracing each other, man holding and drinking cup in his right hand while a female holding a palm leaf in her left hand; 7) a couple, holding a drinking cup in the right hand while a female hold wineskin on her left shoulder. To the right is a torus with pointed leaf decoration and the bottom is ornamented with lotus arabesque on the bottom is a tenon. On the back of the upper part is angular U-shaped groove, tenon at the center, on the left mortise.

Ref: Youshihide, 2011, P.345, Pl 192, S98

Chambranle with Figures

Figure : 24
Inv. No. : S105
Material : Schist Stone
Size : 132.9×22.5×9.5

Description : An upright stone slab has seven vertically set panels. Each panel has been bordered with two Corinthian columns between which are feasting/dancing scenes. From the top panel, 1) a couple, a man on the left and a female on the right, embrace each other and holding the drinking cup, 2) a dancing scene, a male on the left playing a drum and the female on right in dancing pose; 3) the man on the left is playing a lute and the female on the right is playing a recorder; 4) two females are dancing; 5) a couple in dancing pose; 6) the male touching the female; 7) the couple embarrass each other and the female touching the male, the right border of the slab with decorated with torus and lotus flower while the lower part of the slab is decorated with lotus-arabesque. On the bottom of the slab is a tenon. On the back of the upper part of the slab is an angular U shaped groove. Two mortises are visible on the back of this slab.

Ref: Youshihide, 2011, P.345, Pl 191, S105

Chambranle with Eros

Figure : 25

Inv. No. : S106

Material : Schist Stone

Size : 139.7×21.5×8.8 cm

Description : An upright stone slab has six vertically set panels. Each panel has been bordered with two Corinthian columns between which are two standing Eros. From the top panel, 1) they look to the left in prayer, 2) embrace each other and the left Eros has something round, 3) look to the left in prayer, 4) the left one holding up his right hand while the right one his left hand, 5) embrace each other, 6) embrace each other and the left one holds something round in his right hand. To the left is a torus with pointed leaf-decoration. On the bottom is a tenon. On the back of the upper portion is an angular U-shaped cavity. To the upper left side is a mortise, then comes a molding down to the lower edge. The right side has a molding from the middle to the lower end.

Ref: Youshihide, 2011, P.345, Pl 194, S106

Two Standing Worshippers under an Arch

Figure : 26
Inv. No. : S2
Material : Schist Stone
Size : 30.0×28.0×5.0 cm

Description : Two worshippers are standing under the Indian Chaitya-arch in Indian attire are facing to the left. The arch is decorated with a lined-beads motif and the inner gate with a wavy motif. Over the arch are two defaced parakeets and two clusters at both end. On the bottom at the center is a tenon. The face, the parakeet the right cluster and the surface of the arch are missing.

Ref: Youshihide, 2011, P.346, Pl 227, S2

Standing Couple in Feast under an Arch

Figure : 27
Inv. No. : S10
Material : Schist Stone
Size : 30.0×29.5×5.5 cm

Description : Under the Indian Chaitya-arch is standing a couple dressed in Indian attire are facing left. The man on the left has a drinking cup in his right hand and his left arm around the lady's shoulder. The arch is adorned with a wavy design and the inner gate with a line of pearls. Over the arch are two and six-petalled flowers and two buds as well as two bunches of grapes hanging from both ends. A tenon is on the bottom center.

Ref: Youshihide, 2011, P.346, Pl 231, S10

Buddha with Worshippers

Figure : 28

Inv. No. : S26+S40

Material : Schist Stone

Size : 34.5×31.5×16.5 cm

Description : A relief showing the Buddha in the center raises his right hand in *abhaya mudra*, his left hand holds the end of the robe over the thigh has a round halo and stands with left leg in contraposto; his shoulders are completely covered with the outer garment. The left attendant has a turban. Both attendants are clad in Indian princely attire and worship the Buddha. Next to their heads are two busts looking outwards. On the bottom and the top are two tenons each. The faces of the Buddha, of the right attendant and of the left bust figure are missing. The piece is broken into two fragments and the lower portion has been exfoliated.

Ref: Youshihide, 2011, P.346, Pl 219, S26+S40

Standing Buddha with Worshippers

Figure : 29

Inv. No. : S39+S89

Material : Schist Stone

Size : 34.0×32.5×5.5 cm

Description : A relief showing the Buddha in *abhaya mudra*, his left hand holds the end of the robe over the thigh has a round halo and stands with his left leg in contraposto; his shoulders are covered with the outer garment. The left attendant has a turban, in his right hand holds a lotus and his left hand on the hip. The right attendant has a bun, and is worshipping the Buddha. Both attendants are in Indian princely attire. On the background of the attendants are bodhi trees. Two tenons are on the bottom. Upper part and lower right part have been missing. The piece is broken into three parts.

Ref: Youshihide, 2011, P.346, Pl 222, S39+S89

Standing Buddha with Indra and Brahma

Figure : 30

Inv. No. : S41

Material : Schist Stone

Size : 35.5×34.5×7.5 cm

Description : A relief having a Buddha in the center raises his right hand in *abhaya mudra*, his left hand holds the end of the robe over the thigh, has a halo and stands with left leg in contraposto; his shoulders are completely covered with the outer garment. The left attendant has a cylindrical headgear called Muktha, thereby safely surmised to be Indra; the right attendant in a bun Brahma. Both attendants are clad in Indian princely attire and worship the Buddha. On the bottom and the top are two tenons each. The face of the Buddha is missing. The piece is broken into two fragments and the lower portion has been exfoliated.

Ref: Youshihide, 2011, P.346, Pl 220, S41

Seated Buddha in Abhaya Mudra

Figure : 31

Inv. No. : S42

Material : Schist Stone

Size : 31.0×32.0×7.0 cm

Description : The Buddha is seated on a cushioned throne; his right hand in abhaya mudra, his left hand holds the end of the robe over the thigh, has a round halo and sits with crossed legs. He has a wavy hair with high *ushisha*, prominent *urna*, and elongated ears and round face. Two worshippers are on both sides of the Buddha; all in prayer. The left group is clad in Indian princely attire and the right one in Brahman. Over their heads are clusters of leaves. On the top is a tenon as wide as the panel itself, on the bottom a tenon at the center. The right forearm and hand of the Buddha, the head of the left attendant and his hands in prayer are missing.

Ref: Youshihide, 2011, P.347, Pl 224, S42

Standing Buddha with Worshippers

Figure : 32
Inv. No. : S54+S128
Material : Schist Stone
Size : 34.5×34.0×6.5 cm

Description : A relief showing the Buddha in the center raises his right hand in *abhaya mudra*, his left hand holds the end of the robe over the thigh, has a round halo and stands with left leg in contraposto; his shoulders are completely covered with the outer garment. The left attendant has a turban, the right one in a bun. Both attendants are clad in the Indian princely attire and worship the Buddha. Next to their heads are two smaller deity bust figures looking outwards. On the bottom are two tenons and another one to the right on the top. The faces of the Buddha, of the left attendant and of the right bust figure are missing. The piece is broken into two fragments, the large upper portion is missing and the lower part has been partially exfoliated.

Ref: Youshihide, 2011, P.347, Pl 221, S54+S128

Standing Buddha in Abhaya Mudra

Figure : 33
Inv. No. : S60
Material : Schist Stone
Size : 35.0×31.5×6.5 cm

Description : The Buddha in the center raises his right hand in *abhaya mudra*, his left hand holds the end of the robe over the thigh, has a round halo and stands with left leg in contraposition; his shoulders are completely covered with the outer garment. Both attendants are clad in Indian princely attire and worship the Buddha. On the bottom are two tenons. The faces of the two attendants are missing.

Ref: Youshihide, 2011, P.347, Pl 223, S60

Two Standing Worshippers under an Arch

Figure : 34
Inv. No. : S69
Material : Schist Stone
Size : 30.0×27.0×5.5 cm

Description : Two male worshippers with turban head dress are standing under the Indian chaitya arch, dressed in Indian attire with clasped hand facing to the left. The arch is ornamented with a palmet motif and the inner gate with palmet, cuneiform and lined-beads motifs. Over the arch are two and eight-petalled flowers, four buds and two bunches of grapes at both ends. The face of the left man is missing. On the bottom at the center is a tenon.

Ref: Youshihide, 2011, P.347, Pl 228, S69

Two Standing Worshippers under an Arch

Figure : 35
Inv. No. : S70
Material : Schist Stone
Size : 29.0×26.5×4.7 cm

Description : Two male standing worshippers in Indian attire facing to the left under the Indian Chaitya arch. The worshippers wear an elaborated high fan shaped turban and ear pendants. The arch and the inner gate are decorated with a rinceau-motif. Over the arch are two and eight-petalled flowers, four buds and two bunches of grapes at both ends. On the bottom at the center is a tenon.

Ref: Youshihide, 2011, P.347, Pl 229, S70

Two Standing Worshippers in Prayer under an Arch

Figure : 36
Inv. No. : S71
Material : Schist Stone
Size : 30.0×28.0×7.0 cm

Description : Two male standing worshippers in Brahman attire facing to the right under the Indian Chaitya arch. The arch is decorated with a lined-beads motif and the inner gate with a cuneiform motif. Two parakeets are sitting on an Indian arch, and two bunches of grapes at both ends. On the bottom at the center is a tenon.

Ref: Youshihide, 2011, P.348, Pl 230, S71

Seated Buddha in Meditation

Figure : 37
Inv. No. : S72
Material : Schist Stone
Size : 30.5×26.5×7.5 cm

Description : The Buddha sits on a high seat under the Indian Chaitya arch in meditation. He has a halo and both shoulders are covered with drapery, folds are characterized by paired and parallel lines. The arch is decorated with rinceau motif and the inner gate with a palmet motif. Over the arch are two and six petalled flowers, four buds and two bunches of grapes at both ends. On the bottom at the center is a tenon.

Ref: Youshihide, 2011, P.348, Pl 225, S72

Seated Buddha under a Tree

Figure : 38
Inv. No. : S125
Material : Schist Stone
Size : 31.0×31.5×6.3 cm

Description : The Buddha sits under the Indian Chaitya arch. The Buddha raises his right hand in abhaya mudra, has a round halo and both shoulders are covered with an outer garment. The arch is decorated with a rinceau motif and the inner gate with a palmet motif. Over the arch are 2 6-petalled flowers, four buds and two bunches of grapes at both ends. On the bottom at the center is a tenon.

Ref: Youshihide, 2011, P.348, Pl 226, S125

Fragment of Bust of Buddha

Figure : 39
Inv No. : S6
Material : Schist stone
Size : 9.5×20.0×4.5 cm

Description : Both shoulders are covered with an outer garment and his right hand is raised in abhaya mudra. The upper half (the head) and right portion of the panel is chipped off.

Ref: Youshihide, 2011, P.353, Pl 211, S6

Bust of Buddha in Abhaya Mudra

Figure : 40
Inv. No. : S58
Material : Schist Stone
Size : 17.0×23.0×6.0 cm

Description : The Buddha has a halo, both shoulders are covered with an outer garment and his right hand is raised in *Abhaya Mudra*. The protruded upper frame is as wide as the panel itself.

Ref: Youshihide, 2011, P.353, Pl 205, S58

Bust of Buddha in Abhaya Mudra

Figure : 41
Inv. No. : S61
Material : Schist Stone
Size : 17.0×22.5×5.5 cm

Description : The Buddha raises his right hand in *abhaya mudra*, has a round halo and both shoulders are covered with an outer garment. On the top is an oblong protruding band. The forehead has been separated but temporarily treated.

Ref: Youshihide, 2011, P.353, Pl 206, S61

Bust of Buddha in Abhaya Mudra

Figure : 42
Inv. No. : S65
Material : Schist Stone
Size : 17.0×21.5×5.5 cm

Description : The Buddha raises his right hand in *abhaya mudra*, has a round halo and both shoulders are covered with an outer garment. On the top is an oblong protruding band. The face is missing.

Ref: Youshihide, 2011, P.353, Pl 208, S65

Bust of Buddha in Abhaya Mudra

Figure : 43
Inv. No. : S68
Material : Schist Stone
Size : 17.0×21.0×6.0 cm

Description : The Buddha raises his right hand in *abhaya mudra*, has a round halo and both shoulders are covered with an outer garment. On the top is an oblong protruding band. The missing face reveals an original repair mortise in the center.

Ref: Youshihide, 2011, P.354, Pl 209, S68

Bust of Buddha in Abhaya Mudra

Figure : 44
Inv. No. : S77
Material : Schist Stone
Size : 16.5×22.5×6.5 cm

Description : The Buddha raises his right hand in *abhaya mudra*, has a round halo and both shoulders are covered with an outer garment. On the top is an oblong protruding band. The forehead has been separated but temporarily treated.

Ref: Yoshihide, 2011, P.354, Pl 207, S77

Bust of Buddha in Abhaya Mudra

Figure : 45
Inv. No. : S82
Material : Schist Stone
Size : 17.0×23.0×5.0 cm

Description : The Buddha raises his right hand in *abhaya mudra*, has a round halo and both shoulders are covered with an outer garment. The area covering the nose and the mouth is missing.

Ref: Youshihide, 2011, P.354, Pl 210, S82

Group of Figure

Figure : 46
Inv. No. : S15
Material : Schist Stone
Size : 27.1×46.5×10.5 cm

Description : Figures are arranged side by side in an oblong panel. From the left to the right a lady holding a baby, a man holding an arrow, a lady with a bow, a lady with a drinking cup, a man serving a drink from his wineskin, a man in a Sophoclean dress and two wrestling figures whose torso are missing complete the set. On the lower frame are lotus-petal motif, oval motif and parallel incisions. A tenon on the upper end is broken and a mortise on the bottom. Both headers are broken; the upper left portion suffers from flaking of the relief.

Ref: Youshihide, 2011, P.361, Pl 216, S15

Female Worshippers

Figure : 47
Inv. No. : S73
Material : Schist Stone
Size : 51.0×19.5×7.5 cm

Description : Three female worshippers with elaborated headdress, hair in buns, long ear pendants, wears Indian dress facing to the right, are depicted with in a framed upright panel. The central female figure is standing with clasped hands and heavy anklets. On each of the top and the bottom is a tenon. The right hand of the central figure is missing.

Ref: Youshihide, 2011, P.361, Pl 212, S73

Worshippers

Figure : 48
Inv. No. : S74
Material : Schist Stone
Size : 48.0×17.5×9.0 cm

Description : Three standing male worshippers, facing to the right, are depicted within a framed upright panel. The central figure raises his right hand on which rests a flower, wears Indian dress with elaborated fan shaped turban, ear pendants, broad neckless and three bangles on his right hand. The two upper figures have hair tied in buns. On each of the top and the bottom is a tenon. The right hand of the central figure is missing.

Ref: Youshihide, 2011, P.361, Pl 213, S74

Group of Worshippers

Figure : 49
Inv. No. : S75
Material : Schist Stone
Size : 46.5×16.5×8.5 cm

Description : Three standing male worshippers, with clasped hands facing to the left, are depicted within an upright framed panel. They wear Indian dress with elaborated turban, moustaches, ear pendants and bangles on their right hand. On each of the top and the bottom is a tenon.

Ref: Youshihide, 2011, P.361, Pl 214, S75

Corinthian Pilaster

Figure : 50
Inv No. : S29
Material : Schist stone
Size : 35.0×13.5×5.3 cm

Description : Corinthian type. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.349, Pl 240, S29

Corinthian Pilaster

Figure : 51

Inv No. : S4

Material : Schist stone

Size : 31.5×13.3×5.5 cm

Description : A framed a Corinthian pilaster the shaft is rounded with base having torus and stepped fillets. The capital with acanthus leaves is carved in great detail. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.348, Pl 254, S4

Corinthian Pilaster

Figure : 52

Inv No. : S31

Material : Schist stone

Size : 32.0×13.3×7.5 cm

Description : Corinthian type. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.349, Pl 234, S31

Corinthian Pilaster

Figure : 53

Inv No. : S28

Material : Schist stone

Size : 32.5×13.0×8.0 cm

Description : Corinthian type. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.349, Pl 232, S28

Pilaster

Figure : 54

Inv No. : S33

Material : Schist stone

Size : 32.0×13.0×8.0 cm

Description : Corinthian type and the lower frame is slanted to the right. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.350, Pl 246, S32

Corinthian Pilaster

Figure : 55

Inv No. : S34

Material : Schist stone

Size : 35.5×13.5×6.0 cm

Description : Corinthian type. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.350, Pl 241, S34

Corinthian Pilaster

Figure : 56

Inv No. : S43

Material : Schist stone

Size : 32.0×12.8×6.5 cm

Description : Corinthian type. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.350, Pl 237, S43

Corinthian Pilaster

Figure : 57

Inv No. : S44

Material : Schist stone

Size : 34.0×13.5×6.5 cm

Description : Corinthian type. On the bottom and the top is one tenon each. The left frame has been treated temporarily and the upper tenon is missing.

Ref: Youshihide, 2011, P.350, PI 239, S44

Corinthian Pilaster

Figure : 58

Inv No. : S83

Material : Schist stone

Size : 30.5×13.4×9.3 cm

Description : Corinthian type. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.352, PI 233, S83

Corinthian Pilaster

Figure : 59

Inv No. : S49

Material : Schist stone

Size : 32.5×11.5×6.5 cm

Description : Corinthian type. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.351, Pl 247, S49

Corinthian Pilaster

Figure : 60

Inv No. : S50

Material : Schist stone

Size : 31.5×13.3×8.0 cm

Description : Corinthian type. On the bottom and the top is one tenon each. The lower frame is slanted towards the left.

Ref: Youshihide, 2011, P.351, Pl 238, S50

Corinthian Pilaster

Figure : 61

Inv No. : S51

Material : Schist stone

Size : 32.5×13.5×6.7 cm

Description : Corinthian type. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.351, Pl 235, S51

Corinthian Pilaster

Figure : 62

Inv No. : S55

Material : Schist stone

Size : 35.0×13.3×7.0 cm

Description : Corinthian type. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.351, Pl 242, S55

Corinthian Pilaster

Figure : 63

Inv No. : S56

Material : Schist stone

Size : 34.0×13.5×6.7 cm

Description : Corinthian type. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.351, Pl 245, S56

Corinthian Pilaster

Figure : 64

Inv No. : S57

Material : Schist stone

Size : 35.0×13.1×4.7 cm

Description : Corinthian type. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.352, Pl 243, S57

Corinthian Pilaster

Figure : 65

Inv No. : S64

Material : Schist stone

Size : 32.5×11.7×6.4 cm

Description : Corinthian type. On the bottom and the top is one tenon each. Some small chisel grooves over the shaft are visible.

Ref: Youshihide, 2011, P.352, Pl 244, S64

Persepolitan Pilaster

Figure : 66

Inv No. : S66

Material : Schist stone

Size : 30.5×12.3×6.8 cm

Description : Persepolitan type; the capital has two addorsed hunchbulls and a lion's head in-between. On the bottom and the top is one tenon each. Both lateral sides of the backside has been planned. On the center of the lower frame is inscribed an "X".

Ref: Youshihide, 2011, P.352, Pl 252, S66

Persepolitan Pilaster

Figure : 67

Inv No. : S79

Material : Schist stone

Size : 30.3×12.5×6.8 cm

Description : Persepolitan type; the capital has two addorsed hunchbulls and a lion's head in-between. On the bottom and the top is one tenon each. On both sides are lengthwise grooves. The left portion of the backside is broken.

Ref: Youshihide, 2011, P.352, Pl 249, S79

Persepolitan Pilaster

Figure : 68

Inv No. : S45

Material : Schist stone

Size : 31.0×13.2×9.8 cm

Description : Persepolitan type; the capital has two addorsed hunchbulls and a lion's head in-between. On the bottom and the top is one tenon each. On the right side is one lengthwise groove; while on the left is a slanted one.

Ref: Youshihide, 2011, P.350, Pl 254, S45

Persepolitan Pilaster

Figure : 69

Inv No. : S47

Material : Schist stone

Size : 31.5×12.7×8.5 cm

Description : Persepolitan type; the capital has two addorsed hunchbulls and a lion's head in-between. On the bottom and the top is one tenon each. On the right side is a lengthwise groove.

Ref: Youshihide, 2011, P.350, Pl 253, S47

Persepolitan Pilaster

Figure : 70

Inv No. : S30

Material : Schist stone

Size : 35.5×12.7×9.0 cm

Description : Persepolitan type; the capital has two addorsed hunchbulls and a lion's head in-between. On the bottom and the top is 1 tenon each. On both sides is a lengthwise groove.

Ref: Youshihide, 2011, P.349, Pl 248, S30

Persepolitan Pilaster

Figure : 71

Inv No. : S32

Material : Schist stone

Size : 31.0×12.2×6.7 cm

Description : Persepolitan type; the capital has two addorsed hunchbulls and a lion's head in-between. On the bottom and the top is one tenon each.

Ref: Youshihide, 2011, P.349, Pl 251, S32

Persepolitan Pilaster

Figure : 72

Inv No. : S1

Material : Gray schist stone

Size : 31.0×12.5×6.0 cm

Description : A framed Indo-Persepolitan pilaster, the shaft is round and tapering. The capital consisting two addorsed humped bulls and a lion's head in-between. On the bottom and the top is one tenon each. The right frame is partially chipped off.

Ref: Youshihide, 2011, P.348, Pl 256, S1

Persepolitan Pilaster

Figure : 73

Inv No. : S48

Material : Schist stone

Size : 31.0×12.8×8.5 cm

Description : Persepolitan type; the capital has two addorsed hunchbulls and a lion's head in-between. On the bottom and the top is one tenon each. On both sides are two lengthwise grooves.

Ref: Youshihide, 2011, P.351, PI 250, S48

Persepolitan Pilaster

Figure : 74

Inv No. : S5

Material : Schist stone

Size : 30.0×13.4×6.3 cm

Description : This is a Persepolitan type pilaster. There are two humped bulls on the capital, and tenons at the top and the bottom. Both sides are less thick on the back. The lower right side of the frame is partially chipped. There are two inscribed Kharosthi characters on the lower frame, “va”, on the right and, “ta” or “nu”, on the left.

Ref: Youshihide, 2011, P.349, PI 255, S5

Worshippers over a Railing

Figure : 75

Inv No. : S91

Material : Schist stone

Size : 33.3×104.3×13.0 cm

Description : Ten male bust figures are depicted above the Indian railing decorated with flowers and rosary motif. Each raises his right hand with a bouquet of flower in front of each figure lies a piece of cloth over the coping stone. On the top and the bottom are two tenons each, while on either side one tenon. Three faces and five attributes are missing.

Ref: Youshihide, 2011, P.352, Pl 215, S91

Vihara, Four Pairs of Eroses, Corinthian

Figure : 76

Inv No. : S78

Material : Schist stone

Size : 92.5×21.5×8.3 cm

Description : On an upright stone slab are depicted, from the top, a vihara, four sets of two standing Eros that are framed by Corinthian columns and a Corinthian capital. A vihara has two superimposed roofs, both decorated with lotus-petal motif. On top of the upper roof is a rounded protrusion and two birds. Under the lower roof is a railing, beneath which are arranged two superimposed sections with two Eros framed by Corinthian pilasters. Under the Corinthian capital are two adorsed bust figures under a canopy. On the top to the right as well as on the bottom to the left is one tenon each, the lower decorative portion is missing and four original repair mortises are clearly visible.

Ref: Youshihide, 2011, P.353, Pl 218, S78

Corinthian Bracket

Figure : 77

Inv. No. : S16

Material : Schist Stone

Size : 17.5×43.0×11.6 cm

Description : Bracket from cornice of a stupa in “S” shaped, shaft with a Corinthian capital consists of a lower row of leaves from which emerge the volutes and a large central leaf in vertical position. The front part of the shaft is ornament with wavy motif, the bottom with a vegetable motif. Upper side of the Corinthian capital is flat. A lengthwise groove separates the exposed portion from the support portion. A square mortise is on the bottom.

Ref: Youshihide, 2011, P.354, Pl 261, S16

Corinthian Bracket

Figure : 78

Inv. No. : S17

Material : Schist Stone

Size : 17.0×50.0×11.0 cm

Description : Architectural decorative element has an S-shaped shaft with a Corinthian capital. The front part of the shaft is decorated with a wavy motif, the bottom with a vegetable motif. A lengthwise groove separates the exposed portion from the support portion. A square mortise is on the bottom.

Ref: Youshihide, 2011, P.354, Pl 261, S16

Bracket

Figure : 79
Inv. No. : S19
Material : Schist Stone
Size : 17.0×56.0×10.5 cm

Description : Architectural decorative element has an S-shaped shaft with a Corinthian capital. The front part of the shaft is decorated with a wavy motif, the bottom with a vegetable motif. A lengthwise groove separates the exposed portion from the support portion. A square mortise is on the bottom. The shaft suffers from a partial loss.

Ref: Youshihide, 2011, P.354, Pl 258, S19

Bracket

Figure : 80
Inv. No. : S21
Material : Schist Stone
Size : 17.0×54.0×11.5 cm

Description : Architectural decorative element has an S-shaped shaft with a Corinthian capital. The front part of the shaft is decorated with a diagonal motif, the bottom with a vegetable motif. A lengthwise groove separates the exposed portion from the support portion. A square mortise is on the bottom.

Ref: Youshihide, 2011, P.355, Pl 262, S21

Bracket**Figure** : 81**Inv. No.** : S22**Material** : Schist Stone**Size** : 17.0×44.5×11.7 cm

Description : Architectural decorative element has an S-shaped shaft with a Corinthian capital. The front part of the shaft is decorated with a diagonal motif, the bottom with a vegetable motif. A lengthwise groove separates the exposed portion from the support portion. A square mortise is on the bottom.

Ref: Youshihide, 2011, P.355, Pl 260, S22

Bracket**Figure** : 82**Inv. No.** : S36**Material** : Schist Stone**Size** : 17.0×51.5×13.5 cm

Description : Architectural decorative element has an S-shaped shaft with a Corinthian capital. The front part of the shaft is decorated with a herring-bone motif, the bottom with a vegetable motif. On the left part of the left side has a low-relief bird in profile. At the center of the side is an important concavity reaching down to the center of its overall height.

Ref: Youshihide, 2011, P.355, Pl 264, S36

Bracket

Figure : 83
Inv. No. : S52
Material : Schist Stone
Size : 17.2×52.7×11.2 cm

Description : Architectural decorative element has an S-shaped shaft with a Corinthian capital. The front part of the shaft is decorated with an acanthus motif, the bottom with a vegetable motif. On the right portion of the right side is a low-relief bird in profile. At the center of the side is an important concavity reaching down to the center of its overall height. On the top of exposed portion is inscribed an "X".

Ref: Youshihide, 2011, P.355, Pl 257, S52

Bracket

Figure : 84
Inv. No. : S53
Material : Schist Stone
Size : 17.0×45.5×11.5 cm

Description : Architectural decorative element has an S-shaped shaft with a Corinthian capital. The front part of the shaft is decorated with a saw tooth motif, the bottom with a vegetable motif. A lengthwise groove separates the exposed portion from the support portion. A square mortise is on the bottom.

Ref: Youshihide, 2011, P.355, Pl 266, S53

Bracket

Figure : 85
Inv. No. : S81
Material : Schist Stone
Size : 17.3×51.5×7.0 cm

Description : Architectural decorative element has an S-shaped shaft with a Corinthian capital. The front part of the shaft is decorated with a herring-bone motif, the bottom with a vegetable motif. A lengthwise groove separates the exposed portion from the support portion. A large area including the left side of the support portion and a part of the upper frame of the exposed portion is exfoliated; the rest of the upper frame is missing. The end of the support portion is slanted towards the lower end.

Ref: Youshihide, 2011, P.355, Pl 259, S81

Bracket

Figure : 86
Inv. No. : S124
Material : Schist Stone
Size : 16.7×27.5×9.3 cm

Description : Architectural decorative element has an S-shaped shaft with a Corinthian capital. The front part of the shaft is decorated with a lozenge motif, the bottom with a vegetable motif. The support portion has been lost.

Ref: Youshihide, 2011, P.356, Pl 268, S124

Bracket

Figure : 87
Inv. No. : S127
Material : Schist Stone
Size : 17.0×37.0×10.5 cm

Description : Architectural decorative element has an S-shaped shaft with a Corinthian capital. The front part of the shaft is decorated with a wavy motif, the bottom with a vegetable motif. A lengthwise groove separates the exposed portion from the support portion.

Ref: Youshihide, 2011, P.356, Pl 267, S127

Bracket

Figure : 88
Inv. No. : SS1
Material : Schist Stone
Size : 16.2×29.0×9.2 cm

Description : 2 heads of elephants are represented on both sides of the exposed portion, while the support portion is missing. Reportedly villagers have found it from the disturbed strata near the E stairs of the stupa and above the level of the stairs attached to the plinth.

Ref: Youshihide, 2011, P.356, Pl 323, SS1

Bracket**Figure** : 89**Inv. No.** : SS8**Material** : Schist Stone**Size** : 21.0×18.5×12.0 cm

Description : A fragment of S-shaped shaft with a Corinthian capital. The whole surface suffers much from wear and tear. It was reportedly discovered by the villagers from the stupa area.

Ref: Youshihide, 2011, P.356, Pl 321, SS8

Architectural Element (Floral Motif)**Figure** : 90**Inv. No.** : S3**Material** : Schist Stone**Size** : 75.0×22.4×10.8 cm

Description : A fragment of oblong architectural element of a stupa decorated with eight petalled flowers over its face. Four mortises set lengthwise on the top of the fragment while on the bottom are two upright grooves with three mortises. Along the top of this piece is a protruding frame and lower one is missing. Header on the left side is broken. One header on the right is complete but the left one is broken.

Ref: Youshihide, 2011, P.358, Pl 277, S3

Architectural Element (Floral Motif)

Figure : 91
Inv. No. : S9
Material : Schist Stone
Size : 99.0×23.2×11.2 cm

Description : A fragment of oblong architectural element of a stupa decorated within a latticework is presented eight-petalled flowers over the face of an oblong architectural element. Along the top is a protruding frame, while the lower one is flat. The top has four aligned mortises; on the bottom is a winding groove. The right header is broken.

Ref: Youshihide, 2011, P.358, Pl 276, S9

Architectural Element (Floral Motif)

Figure : 92
Inv. No. : S27
Material : Schist Stone
Size : 10.5×91.2×13.5 cm

Description : The front side of this piece is flat. On the top are four aligned mortises set lengthwise. On the left is a tenon and concavity.

Ref: Youshihide, 2011, P.358, Pl 283, S27

Architectural Element (Floral Motif), Fragment

Figure : 93
Inv. No. : S84
Material : Schist Stone
Size : 8.0×121.9×16.8 cm

Description : In this piece, there are 6-petalled flowers within a latticework over a face of an oblong crossbar. Along the top is a protruding frame. The top is flat, while on the bottom is a groove of full width. There are tenons on both sides. It is broken into two pieces.

Ref: Youshihide, 2011, P.358, Pl 275, S84

Architectural Element (Floral Motif)

Figure : 94
Inv. No. : S87
Material : Schist Stone
Size : 10.7×159.5×19.3 cm

Description : Within a series of roundels are presented eight-petalled flowers over a face of an oblong architectural element. Between the roundels are leaf-motif decorations. Along the top is a protruding frame and a flat frame along the bottom. On the top are seven aligned mortises and on the bottom upright grooves with intervening mortises. One header has one tenon and two mortises. It is split into two parts with many missing bits.

Ref: Youshihide, 2011, P.358, Pl 279, S87

Architectural Element (Floral Motif)

Figure : 95
Inv. No. : S92
Material : Schist Stone
Size : 11.5×175.7×24.3 cm

Description : Within a latticework are presented eight-petalled flowers over a face of an oblong architectural element. Along the top is a protruding frame and a flat frame along the bottom. On the top are seven aligned mortises, and on the bottom is an upright groove. Left header has one tenon. It is broken into three fragments with many damages.

Ref: Youshihide, 2011, P.358, Pl 278, S92

Architectural Element

Figure : 96
Inv. No. : S96
Material : Schist Stone
Size : 164.0×19.1×10.0 cm

Description : A square pillar has eight more or less aligned mortises on one side. one header has two mortise, the opposite one one half-mortise. The piece is broken into two fragments near the center.

Ref: Youshihide, 2011, P.359, Pl 282, S96

Architectural Element (Torus and Flower Motif)

Figure : 97
Inv. No. : S99
Material : Schist Stone
Size : 10.3×121.9×27.0 cm

Description : A fragment of architectural element decorated with pointed-leaf pattern above a layer of six petalled flowers over a face of an oblong piece. Two mortises are on the top while on the bottom are two upright grooves with three mortises. Tenon is on the right side.

Ref: Youshihide, 2011, P.359, Pl 286, S99

Architectural Element (Torus and Flower Motif)

Figure : 98
Inv. No. : S100
Material : Schist Stone
Size : 6.0×106.5×24.7 cm

Description : A pointed-leaf torus above a layer of 6-petalled flowers is presented over a face of an oblong architectural element. On the top are two mortises, while on the bottom are four more or less aligned mortises. Each header has one tenon along the aligned mortises.

Ref: Youshihide, 2011, P.359, Pl 284, S100

Architectural Element (Flower Motif)

Figure : 99
Inv. No. : S101
Material : Schist Stone
Size : 10.0×162.5×13.5 cm

Description : A fragment of oblong architectural element decorated with eight petalled flowers within aligned circles at its front and spaces between the flowers with acanthus leaves. Seven mortises set lengthwise on the top of this piece while on the bottom are four upright grooves with five mortises. Concavity is visible on the left side.

Ref: Youshihide, 2011, P.359, Pl 280, S101

Architectural Element

Figure : 100
Inv. No. : S115
Material : Schist Stone
Size : 9.8×74.5×19.0 cm

Description : A horizontal pillar depicting four aligned mortises. A header has tenon.

Ref: Youshihide, 2011, P.359, Pl 281, S115

Architectural Element

Figure : 101
Inv. No. : S117
Material : Schist Stone
Size : 17.0×71.5×10.5 cm

Description : A square pillar has an upright tenon on one side and on the opposite side two tenons. On a header is an oblong tenon, while the opposite side has lost the tenon.

Ref: Youshihide, 2011, P.359, Pl 285, S117

Architectural Element

Figure : 102
Inv. No. : S130
Material : Schist Stone
Size : 11.6×177.8×29.0 cm

Description : A pointed-leaf torus above five-petalled flowers within a latticework is presented over a face of an oblong architectural element. On the top are seven aligned mortises and on the bottom twelve aligned mortises. On the left header has an upright widthwise groove and a mortise on the right. Some exfoliated areas are visible.

Ref: Youshihide, 2011, P.360, Pl 287, S130

Architectural Element

Figure : 103
Inv. No. : S13
Material : Schist Stone
Size : 8.0×110.0×38.5 cm

Description : An architectural fragment of a cornice decorated on the front and the left header are represented the lion's heads with athrust tongue, lotus and two different vegetable acantous motifs. A slightly raised frame borders the bottom outline. On the right header is a mortise at the center. The piece has been split into two fragments at the center, suffered from many breaks and layered exfoliation.

Ref: Youshihide, 2011, P.360, Pl 288, S13

Architectural Element

Figure : 104
Inv. No. : S85
Material : Schist Stone
Size : 8.3×122.9×38.0 cm

Description : On the front and the right header are represented the lion's heads with a thrust tongue, lotus motif and two different vegetable motifs. The left header has a tenon. On the center of the backside is a dovetail mortise. Not only damaged sides but also layered exfoliations are apparent at many places.

Ref: Youshihide, 2011, P.360, Pl 289, S85

Architectural Element

Figure : 105
Inv. No. : S114
Material : Schist Stone
Size : 8.0×105.8×30.9 cm

Description : On the upright front are represented the lion's heads with a thrust tongue, lotus motif and two different vegetable motifs. A slightly raised frame borders the bottom outline. On the right header is a mortise and on the left header is a tenon. The piece has been split into two lengthwise fragments, suffered from many breaks and layered exfoliation.

Ref: Youshihide, 2011, P.360, Pl 289, S114

Architectural Element

Figure : 106
Inv. No. : S108
Material : Schist Stone
Size : 5.2×123.8×37.4 cm

Description : A slab with long and short moulded sections while the bottoms of these sections are planned thin. This piece is broken into three pieces.

Ref: Youshihide, 2011, P.360, Pl 292, S108

Architectural Element

Figure : 107

Inv. No. : S110

Material : Schist Stone

Size : 6.5×121.8×33.2 cm

Description : Along the long side as well as on the shorter left side on the bottom are planed areas and the section is rounded towards the top. Especially the central portion suffers much from break.

Ref: Youshihide, 2011, P.360, Pl 293, S110

Architectural Element

Figure : 108

Inv. No. : S119

Material : Schist Stone

Size : 5.5×121.3×31.9 cm

Description : Along the long side as well as on the right header on the bottom are planed areas and the front section is rounded towards the top. The right header has one tenon. The piece is broken into three fragments and suffers much from break.

Ref: Youshihide, 2011, P.361, Pl 291, S119

Corinthian Pilaster

Figure : 109
Inv. No. : S67
Material : Schist Stone
Size : 40.5×23.0×8.5 cm

Description : Corinthian type. A rectangular form with rounded short ends is engraved on the shaft. A garland adorns the base. The bottom has one tenon. The capital has been exfoliated. An original tiny repair mortise is on the upper right part.

Ref: Youshihide, 2011, P.362, Pl 217, S67

Architectural Element Fragment

Figure : 110
Inv. No. : S11
Material : Schist Stone
Size : 40.5×5.0×2.8 cm

Description : A fragment of an oblong pier with flowers within a latticework. A part of floral design within a latticework is visible. On the bottom is a part of a mortise.

Ref: Youshihide, 2011, P.362, Pl 311, S11

Architectural Element

Figure : 111

Inv. No. : S118

Material : Schist Stone

Size : 21.0×5.3×2.0 cm

Description : A fragment of architectural element (Torus) having sharply cut pointed leaves pattern.

Ref: Youshihide, 2011, P.364, Pl 309, S118

Architectural Element Fragment

Figure : 112

Inv. No. : S131

Material : Schist Stone

Size : 18.0×6.0×2.2 cm

Description : A fragment of architectural element (Torus), decorated with sharply cut pointed leaves patterns and frame.

Ref: Yoshihide, 2011, P.365, Pl 310, S131

Architectural Element Fragment

Figure : 113

Inv. No. : SS3

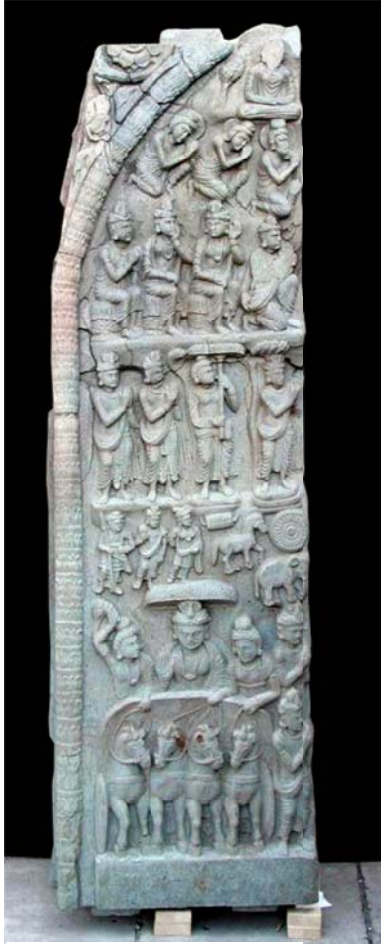
Material : Schist Stone

Size : 2.5×10.5×7.5 cm

Description : A fragment of the pointed-leaf torus and the slightly curved outer frame.

Ref: Youshihide, 2011, P.367, Pl 324, SS3

FIGURES



Group of



figures





Fig. 4 Worshippers
Inv. (S12)



Fig. 5 Worshippers
Inv. (S76)

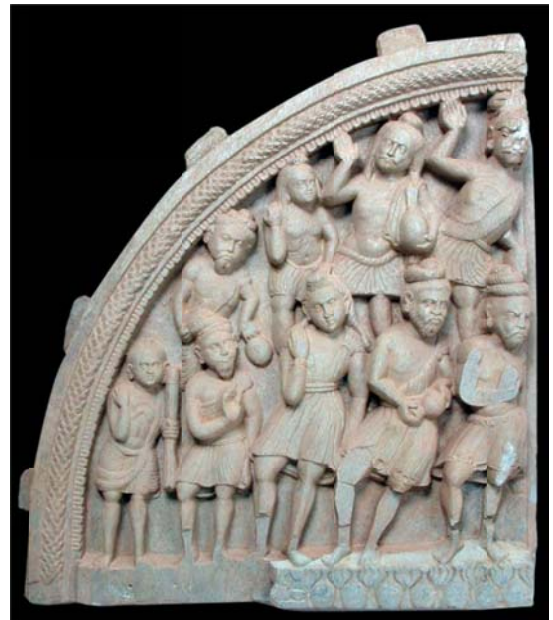




Fig. 8 Group of Worshippers
Inv. (S14)



Fig. 9 Group of Worshippers
Inv. (S113)



Fig. 10 Maitreya and Group of Worshippers
Inv. (S121)



Fig. 11 Avalokitesvara and Group of Worshippers
Inv. (S122)



Fig. 12 Filed Niches with Bust of Buddha Figures in Abhaya Mudra (S24)
Inv.



Fig. 13 Filed Niches with Bust of Buddha Figures in Abhaya Mudra (S25)
Inv.



Fig. 14 Filed Niches with Bust of Buddha Figures in Abhaya Mudra (S37)
Inv.



Fig. 15 Filed Niches with Bust of Buddha Figures in Abhaya Mudra (S38)
Inv.



Fig. 16 Filed Niches with Bust of Buddha Figures in Abhaya Mudra (S46)
Inv.



Fig. 17 Filed Niches with Bust of Buddha Figures in Abhaya Mudra (S59)
Inv.



Fig. 18 Filed Niches with Buddha Bust Figures (S93)
Inv.



Fig. 19 Filed Niches with Buddha Bust Figures (S107)
Inv.



Fig. 20 Filed Niches with Buddha
Bust Figures
Inv. (S112)

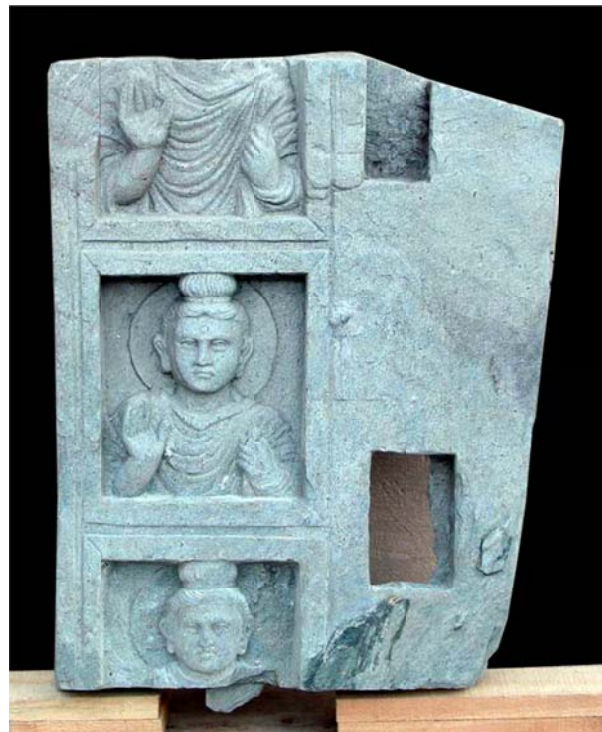


Fig. 21 Filed Niches with Buddha Bust Figures
Inv. (S123)



Fig. 22 Vertical Relief with Six Pairs of Figures (S35)
Inv.



Fig. 23 Vertical Relief with Seven Pairs of Figures (S98)
Inv.



mbranle
Eros
16)



Fig. 26 Two Standing Worshippers under an Arch
Inv. (S2)



Fig. 27 Standing Couple in Feast under an Arch
Inv. (S10)



Fig. 28 Buddha with Worshippers
Inv. (S26+S40)





Fig. 30 Standing Buddha with Indra and Brahma
Inv. (S41)



Fig. 31 Seated Buddha in Abhaya Mudra
Inv. (S42)



Fig. 32 Standing Buddha with Worshippers
Inv. (S54+S128)



Fig. 33 Standing Buddha in Abhaya Mudra
Inv. (S60)



Fig. 34 Two Standing Worshippers under an Arch
Inv. (S69)



Fig. 35 Two Standing Worshippers under an Arch
Inv. (S70)



Fig. 36 Two Standing Worshippers in Prayer under an Arch
Inv. (S71)



Fig. 37 Seated Buddha in Meditation
Inv. (S72)



Fig. 38 Seated Buddha under a Tree
Inv. (S125)



Fig. 39 Fragment of Bust of Buddha
Inv. (S6)



Fig. 40 Bust of Buddha in Abhaya Mudra
Inv. (S58)



Fig. 41 Bust of Buddha in Abhaya Mudra
Inv. (S61)



Fig. 42 Bust of Buddha in Abhaya Mudra
Inv. (S65)



Fig. 43 Bust of Buddha in Abhaya Mudra
Inv. (S68)



Fig. 44 Bust of Buddha in Abhaya Mudra
Inv. (S77)



Fig. 45 Bust of Buddha in Abhaya Mudra
Inv. (S82)



Fig. 46 Group of Figure
Inv. (S15)



Fig. 47 Female Worshippers
Inv. (S47)



Fig. 48 Worshippers
Inv. (S74)





Fig. 50
Inv. Corinthian Pilaster
(S29)



Fig. 51
Inv. Corinthian Pilaster
(S4)



Fig. 52
Inv. Corinthian Pilaster
(S31)





Fig. 54
Inv. Corinthian Pilaster
(S33)



Fig. 55
Inv. Corinthian Pilaster
(S34)



Fig. 56
Inv. Corinthian Pilaster
(S43)



Fig. 57
Inv. Corinthian Pilaster
(S44)



Fig. 58
Inv. Corinthian Pilaster
(S83)



Fig. 59
Inv. Corinthian Pilaster
(S49)



Fig. 60
Inv. Corinthian Pilaster
(S50)



Fig. 61
Inv. Corinthian Pilaster
(S51)



Fig. 62 Corinthian Pilaster
Inv. (S55)



Fig. 63 Corinthian Pilaster
Inv. (S56)



Fig. 64 Corinthian Pilaster
Inv. (S57)



Fig. 65 Corinthian Pilaster
Inv. (S64)



Fig. 66 Persepolitan Pilaster
Inv. (S66)



Fig. 67 Persepolitan Pilaster
Inv. (S79)



Fig. 68 Persepolitan Pilaster
Inv. (S45)



Fig. 69 Persepolitan Pilaster
Inv. (S47)



Fig. 70 Persepolitan Pilaster
Inv. (S30)



Fig. 71 Persepolitan Pilaster
Inv. (S32)



Fig. 72 Persepolitan Pilaster
Inv. (S1)



Fig. 73 Persepolitan Pilaster
Inv. (S48)



Fig. 74 Persepolitan Pilaster
Inv. (S5)



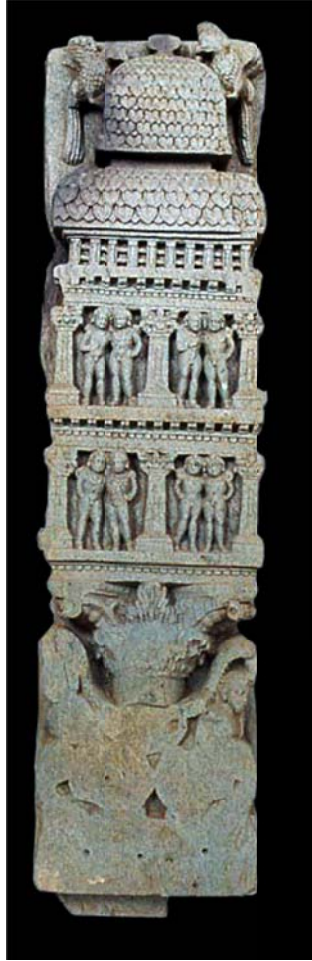


Fig. 76 Vihara, Four Pairs of Eroses, Corinthian
Inv. (78)



Fig. 77 Corinthian Bracket
Inv. (S16)



Fig. 78 Corinthian Bracket
Inv. (S17)



Fig. 79 Bracket
Inv. (S19)



Fig. 80 Bracket
Inv. (S21)





Fig. 82 Bracket
Inv. (S36)



Fig. 83 Bracket
Inv. (S52)



Fig. 84 Bracket
Inv. (S53)



Fig. 85 Bracket
Inv. (S81)



Fig. 86 Bracket
Inv. (S124)



Fig. 87 Bracket
Inv. (S127)



Fig. 88 Bracket
Inv. (SS1)



Fig. 89 Bracket
Inv. (SS8)



Fig. 90 Architectural Element (Floral Motif)
Inv. (S3)





Fig. 92 Architectural Element (Floral Motif)
Inv. (S27)



Fig. 93 Architectural Element (Floral Motif) Fragment
Inv. (S84)



Fig. 94 Architectural Element (Floral Motif)
Inv. (S87)



Fig. 95 Architectural Element (Floral Motif)
Inv. (S92)



Fig. 96 Architectural Element
Inv. (S96)



Fig. 97 Architectural Element (Torus and Flower Motif)
Inv. (S99)

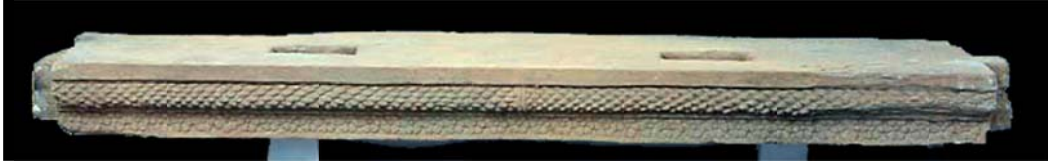


Fig. 98 Architectural Element (Torus and Flower Motif)
Inv. (S100)



Fig. 99 Architectural Element (Flower Motif)
Inv. (S101)





Fig. 101 Architectural Element
Inv. (S117)



Fig. 102 Architectural Element
Inv. (S130)



Fig. 103 Architectural Element
Inv. (S13)



Fig. 104 Architectural Element
Inv. (S85)



Fig. 105 Architectural Element
Inv. (S114)



Fig. 106 Architectural Element
Inv. (S108)



Fig. 107 Architectural Element
Inv. (S110)



Fig. 108 Architectural Element
Inv. (S119)



.er



Fig. 110 Architectural Element Fragment
Inv. (S11)



Fig. 111 Architectural Element
Inv. (S118)



Fig. 112 Architectural Element Fragment
Inv. (S131)



Fig. 113 Architectural Element Fragment
Inv. (SS3)

Chapter 4

STYLISTIC ANALYSIS AND COMPARATIVE STUDY OF ZAR DHERI SCULPTURES (SHINKIARI – HAZARA)

4.1. Importance and necessity of stylistic analysis:

Without stylistic analysis and comparative study of the sculptures from Zar Dheri, the whole study shall be a futile exercise. However, the kind of analysis and study is not an easy task and deep knowledge about Buddhist sculptural wealth from ancient Gandhara, Udhiyana, Afghanistan and ancient land on the east across the Indus is a pre-requisite for the purpose. This researcher has to his credit the working experience in the whole country in general and in the ancient land of Khyber Pakhtunkhwa and Taxila valley in particular, which facilitated his job to some extent. However, I owe my gratefulness to Carolyn Woodfort Schmidt for her very elaborate analysis of hair styles and head-dresses in Buddhist sculptures (Schmidt: 1990: Vol. I - III).

According to Schmidt, “It is worth-mentioning that no thorough study of Buddhism and its artistic manifestations could be considered complete without the study of the Buddhist school as a separate tradition. Further, it is difficult to determine when the development of the Buddhist school of art in the northwest actually began due to the

ephemeral nature of the more accessible, less costly, and more commonly used mediums, such as cloth and wood” is also very pertinent to the subject”. While she talks about the Buddhist school of art in the northwest, scholars are now holding different opinions about different Buddhist schools of art. Scholars have identified different zonal workshops in greater Swat valley including Ilam Khawar sub-valley workshop, Shamoza Sub-valley zonal workshop, Dargai-Thana valley zonal workshop, Adin-zai and Jambil Valleys (Pervaiz, Amjad 205: pp.201-203). Scholars like Muhammad Farooq Swati (Swati, M.F. 1997-A:), Tahira Tanvir (Tanvir, Tahira 2010: pp.121-127) and Badshah Sardar (Sardar, B 2009: pp.77-98) had earlier mentioned different workshops with reference to quarries of schist in different parts of Swat. However, generally scholars speak of one school of art i.e. Gandhara in the north-west Pakistan with its different and offshoots. While scholars speak of similarities, they also talk of dissimilates on the basis of style, workmanship and sculpting. However, this researcher has no intention to indulge in the kind of debate at this stage, as it would be out of scope of my research, though I may tend to opine that sculpting as an art developed in different areas either independently or with encouragement from local elite who might have brought artisans from other areas as well and Zar Dheri could be no exception.

Schmidt has underlined very interesting phenomenon while discussing the succession of styles and the development of a relative chronology. She states, “With the

understanding that at present it is impossible to establish an exact date for any given sculpture, it is feasible to provide the guidelines of a relative chronology. Reasonable stylistic assessments are of value and this detailed analysis of internal stylistic development will be useful in establishing this chronology. It is significant to note that important stylistic details and iconographic elements are present in sufficient numbers to provide a reasonable statistical foundation for such analysis. From this analysis a relative chronology for the succession styles can be postulated.” (Schmidt 1999: Vol. I pp.13-14) Schmidt has broadened our views and perspectives by giving some definite food for thought and this notion may not be confined to only one area but can be generalized to encompass all aspects that would in any way help us determine origination, period, developmental stages, influences etc. on the Buddhist sculptures. Taking lead from her, this researcher has also made a serious effort to take advantage from the data and evidences available to us and make as much realistic and true comparison of our sculptures from Zar Dheri with those from other adjoining areas as possible to give the most feasible and correct picture concerning them. Draperies are included amongst the most common and major elements of the stylistic and iconographic vocabulary of the images under discussion, as they are of course of all images throughout the world.

4.2. Grounds for the present study:

There has been sufficient ground for conducting the study to place the sculptures from Zar Dheri in a suitable time-frame, apart from the influences on them keeping in view its highly ideal and strategic location close to the ancient Silk Road receiving constant and continuous influences from all directions. In absence of any previous scientific study due to lack of proper archaeological excavations in the Hazara Division – particular in district Mansehra, Till this day, no scholar has undertaken the kind of research in respect of sculptures from Hazara Division. Japanese scholars who were instrumental in unearthing these sculptures despite extensive research could not expand their views beyond hypothesis, despite availability of scientific data including carbon dating of the biological material from the site and analysis of the schist from which these sculptures were carved. As such, it was of paramount importance to undertake some clear path for our research to determine the influences and similarities between our sculptures from Zar Dhere and elsewhere in the surroundings including mainland Gandhara (Greater Peshawar Valley), Taxila and Swat.. Without applying the analytical options and comparative study, it would never have been possible at least for the time being to say with some authority about the precise dates and school(s) of influence.

This researcher after studying results of all archaeological explorations carried out in the entire Hazara Division and the limited archaeological excavations undertaken mainly in the

Taxila Valley (Haripur district) reached definite conclusion that so far no quarries of the schist used for carving Buddhist Gandharan sculptures could be identified. However, Swat is very rich in quarries of schist of different colours and textures. The district of Buner also contains huge quarries (Swati, M. Farooq 1999; Sardar, Badsha 2005; Tanweer, Tahira 2010 and Pervaiz, Amjad 2015)

Taking advantage of the great work done by Schmidt, I have also proved my contention about influences on the hordes from Zar Dheri through stylistic and comparative study of the images in the panels with such images from Swat to reach some definite conclusion. The study shall cover the following aspects:-

- (a) Analysis, comparison and study of Buddha images through hair styles, body features and drapery;
- (b) Analysis, comparison and study through head-dresses, facial features and drapery of Bodhisattva and other images;

In the broader context of finding some affinity of the Zar Dheri hoard with Swat, Schmidt in her Ph D thesis mentions that “Evidence from excavations at Butkara I and Andan Dheri demonstrate that certain monuments were rebuilt over the course of time using combinations of older sculptures intermixed with the new.” (Schmidt, 1990

Vol.I;p.8). These evidences provide us with sufficient food for thought that the sculptures found in hoard from Zar Dheri might have been stacked with very similar purpose. Then among the most stylistically and iconographically enriching accomplishments of the Buddhist school in Bactro-Gandhara was the development of imagery for turban-wearing Bodhisattvas who are distinguished by the presence of this type of headdress. Further, as stated by Schmidt, “Bodhisattva styles and the wrapping and restraining band conventions used to secure them are most important, which represents a system for organizing the material evidence through attention to the detailing of headdress treatments and to patterns of association with other important characteristics. By means of this system, an uninterrupted course of development can be traced. Conventions introduced and assimilated during the early phases of development provided the foundations from which later turban treatments were formulated. During the course of development, it is clear that the tradition moved toward increased elaboration and codification.” (Schmidt: 1990, Vol. I P.136)

She argues that “For extant evidence, it may be assumed that the turban, clearly a royal headdress of Indian derivation, was accepted at the beginning of the Buddhist school in the northwest and continued in use throughout the period of decline...In the Buddhist literary references that deals with the biography of Sakyamuni and the myths which developed around his early life, it is stated that the divine young prince has a turbaned head (*Deva-kumara unhisso-siso*). Emphasis is focused on the final wrapping of his turban as a prince at the behest of Indra, king of the *devas*.” (Schmidt: 1990, Vol. I pp.137-138)

Schmidt further states that, “the historical appropriateness of considering the Buddha as the *devatideva* (God of gods) adorned with some type of jewel headdress is attested by passages in the *Milinda-panha* where it is implied that the Buddha may wear a crown of jewels representing the seven-fold wisdom of enlightenment. (Schmidt: 1990, Vol.I pp.137-138) The concept of the Buddha as the *dharma cakrvarin* (Universal Emperor of the Law) must have developed at an early date as well as it lies at the essence of Mahayana theory....Given the literary tradition, it may be assumed that from the initial stages of development, the turban was used to connote the underlying nature, status and functions of the image it enhanced. As the school progressed, the iconographic importance of turban emblems increased, becoming ever more specific and complex. The turban, in conjunction with other elements, was often used to evoke a particular deity or an episode from the *jatakas*, the biography of the earthly life or legends of Sakyamuni, and possibly Maitreya as well. (Schmidt 1990 Vol-I:P.138). Presumably, through the use of emblems, turbans served to identify more precisely the deities or deity types, were used to represent specific levels of spiritual advancement, and, in certain instances, were suggestive of specific oral or textual traditions.” (Schmidt: 1990, Vol.I P.138,)

Schmidt has dealt at length with the topic of turban and states that, “In order that the complexity of the turban treatments may be more fully comprehended and related to the course of development, conventions leading to, and those conceptualized

specifically for the wisdom-type Bodhisattvas have been organized into seven categories based on securing and restraining methods, and modes or ornamentation. Schmidt placed sculptures in seven categories on the basis of turban styles and also dated them on the same basis with reasons (Schmidt 1990, Vol.I, pp.120-180).

She has tentatively assigned styles I and II to the Saka and Parthian eras, while styles III and IV have been assigned to the late Parthian or early Kusana eras. Similarly, she places styles V, VI and VII in the middle Kusana eras. Turban Style I refers to as ‘turban secured by unornamented bands’. This style was the most widely used style during the early developmental phases of the tradition in stone, a period from about the middle of the first century B.C.E. through the beginning of the second century C.E. According to her, the kind of turbans were wrapped fabric secured by three bands that crossed over the upper, middle and lower sections of the headdress. At the centre front, the bands were crisscrossed or occasionally knotted just above the hairline. Above the main body of the turban, over the upper front of the head, rests a separately fashioned cockade or frontal crest. As the Gandharan School developed, the handling of this frontal portion gained importance and may be used to mark changes specific to time and region and among the earliest Gandharan reliefs is a fragment of a relief carving in greenish schist from Butkara I in Swat.” (Schmidt: 1990, Vol.I pp.146-147)

4.3. Developmental and evolutionary traditions of sculpting in stone:

As we study the developmental and evolutionary traditions and stages of sculpturing in stone, many prominent scholars are firmly holding the view that these traditions started and subsequently gained momentum at little before the dawn of the Christian era and whatever extant examples we have from Gandhara appear to have been crafted toward the end of the first century BCE and later (<https://www.britannica.com/art/Gandhara-art>). Faccenna in his reports on excavations at Butkara I and Lohuizen-de Leeuw in her article “New Evidence with Regard to the Origin of the Buddha Image” (Faccenna, D 198-81, pp.126-79; Lohuizen-de Leeuw 1981: pp.377-400) have described twenty-two cited sculptures out of which seventeen belong to Faccenna’s first grouping from Butkara I, which have been dated by archaeological evidence to the late first century B.C.E. or the early first century C.E. The Buddha images of this Phase have the following characteristics:-

- (a) The similarities in the hair styles used for Buddha images in Bactro-Gandhara and for Buddha and Jina images in the Mathura region;
- (b) The eyes have a wide open, staring appearance;
- (c) The legs and feet are articulated in a manner that gives them an awkward appearance;
- (d) The drapery is finely pleated;
- (e) Attendant figures wear *dhotis* that display billowing hemlines, a characteristic derived from early *yaksa* images.

- (f) Looping of the drapery over the left shoulder of attendant figures in a manner reminiscent of that used for early Indic *yaksa* images.

The next or Phase II of Schmidt is characterized by the popularity of works that are essentially of the narrative type. It is due to its richness of visual content that the corpus of work created during this phase (first or early second century C.E.) provides a wealth of information related to stylistic and iconographic development. In these early examples, the turbaned Bodhisattva, possibly Siddhartha, is shown standing with his right hand raised in *abhaya mudra* while the *jatamukuta*-wearing Bodhisattva, possibly Maitreya, is shown seated in *abhaya mudra*. Schmidt has described notable features of this phase as under:

- (a) A high-rising rounded topknot conventionalized for images of Sakyamuni;
- (b) A hair line which descends to a peak in the middle of the fore-head was introduced and conventionalized for Buddha images;
- (c) For some Buddha images, the topknot was secured with a Hellenistic hair band that displays either a square knot or some type of set jewel at the centre front;
- (d) A double-looped *jatamukuta* was used for images that may represent Maitreya Bodhisattva;
- (e) The eyes are typically wide open and frequently articulated;
- (f) Ornamental elements were introduced to turban restraining bands;
- (g) Open-faced resettes were used at the center of the garlands and wreaths which adorn architectural elements and the heads of female deities suggesting a new wave of Hellenistic influences, probably from Palmyra.

Similarly, the third phase of Schmidt represents the apex and full flowering of the tradition in stone, attaining highest productive level with finest created specimens under the Kushanas. The body work from this phase includes a significant number of formally ordered, hieratic relief and stelae carvings. They are frequently representations of paradisiacal scenes which focus on an image of a Buddha seated in *padmasana* and displaying *dharmacakra mudra*. Characteristic of these paradisiacal scenes is the Trinitarian relationship between the Buddha and a complementary pair of Bodhisattvas attendants, clearly illustrating the displacement of Indra and Brahma by the Bodhisattvas. Important characteristics of this phase include:

- (a) For Buddha images, the size of the chignon has been reduced;
- (b) The images exhibit a preference for wavy or curly hair;
- (c) The snail-curl fashion was accepted as a suitable hair style for Buddha images;
- (d) The eyes tend to be more “lotus” shaped;
- (e) Ornamentation with strands of beads was widely accepted;
- (f) Beaded tassel, jewelled hoop, and lion earrings were preferred; bodhisattva turbans were heavily ornamented. Most frequently found are drilled, cut and set jewels, tassels, and elaborate restraining band finials in the form of repousee of cast plaques. Emblems in the forms of a jewel on a lotus dais, seated Buddhas, Graeco-Bactrian or Scythian lions and a garuda with a *Naga* were used for Bodhisattva images;
- (g) A square-knot, single-loop *jatamukuta* was conventionalized for images of Brahma and the *jatamukuta*-wearing Bodhisattva in *Mahayana*;
- (h) Images of *Amitabha* and *Padmapani/Avalokitesvara* have been identified by inscription. The *sraj*- or wreath-bearing Bodhisattva is identifiable by a wreath of leaves or jewels which he carries;

- (i) Incised parallel lines were used in the articulation of drapery on smaller images.

Then we come to the traditions of the later Kusana period (3rd to 5th centuries), which Schmidt classed as Phase IV and during which period the tradition seems to have lost its vitality and marked by diminishing levels of creative innovation and decline in quality. If we realistically analyse the sculptures from Zar Dheri, it is not difficult to place them in the second phase i.e. 1st and 2nd centuries C.E.

There is sufficient evidence to demonstrate that by the second century C.E., two distinct and well developed types predominated in Bodhisattva imagery. One type is adorned with a turban headdress while the other type is adorned with hair styles composed of shoulder length locks and *jatamukuta*. Bodhisattva figures adorned with turbans have been classed as turbaned-type Bodhisattvas and those adorned with shoulder-length fashions and *jatamukuta* as *jatamukuta-type* Bodhisattvas (Schmidt 1990: P.234).

4.4. Comparative and Analytical Study of Zar Dheri Sculptures:

The Japanese scholars have opined that these sculptures have close stylistic affinity with those found from Swat (Yoshihide, K 2011:297-320). They further state, “if we

compare these objects with examples from the vicinity, we find numerous similar sculptures at Swat or Taxila. The similarities to objects from Butkara I at Swat, in style as well as in the material used, a green type of schist stone, are especially striking. For the Butkara sculptures, - Domenico Faccenna has worked out a rough stylistical and chronological sequence..... On the basis of the vague chronology of Gandharan sculpture, dating the Zar Dheri sculptures is not easy, but a comparison with similar examples in the vicinity shows that stylistically, they can be assigned a rather early era of Gandharan art (Yoshihide, Koizumi 2008: pp.308-313).

Further, the gist of analytical examination of schist stone used in the Zar Dheri sculpture by Palynosurvey Co., Ltd. for Tokyo National Museum Mission given at pp.413-16 of the Zar Dheri Excavation report 2011 gives very interesting results. It says, “the examined samples are certified to be rocks that underwent almost the same grade of metamorphism, and are assumed to be a product from the same metamorphic belt, by considering their texture and metamorphic minerals in combination. However, even if the examined stones belong to the same regional metamorphic rocks mentioned above, it is necessary to consider the fact that the rocks which underwent a similar grade of metamorphism may be distributed over several hundred kilometers, depending on various conditions”. The radio-carbon dating as a result of analysis of carbonized substances from monk’s cell F2 by Beta Analytic Inc, Miami, Florida, USA (PP.407-409 of the 2011 report of Zar Dheri Excavations) places these objects

to a period between BC 40 to AD 90. We have also on the basis of our comparative study and analysis tentatively dated the sculptures from Zar Dheri to a time frame of 1st century CE.

4.4.1. Turban style secured with restraining bands

When we compare this turban style secured with restraining bands, we have to look into the images visible in the panels from Zar Dheri. In the first instance we notice images in the panel marked S-102 (Plate?) in the Zar Dheri collection reproduced in Chapter V. Most of the images and particularly on the right side of the panel truly represent this style and the turbans are secured with restraining bands. The kind of turban is also visible in another panel marked as S-14 worn by at least one figure on the right in the lowest row. Panel marked as S-122 also contains figures wearing the kind of turban. The most prominent figures can be seen in panels marked as S-26+S40 and S-39+S89 both on the left side. Schmidt has also reproduced an image of Bodhisattva from Dharmarajika marked by her as fig.5 (Schmidt 1990: p.143). All the figures from Zar Dheri just referred to and that from Dharmarajika wear turbans – the wrapped fabrics of which were secured by three bands secured by three bands that crossed over the upper, middle and lower sections of the headdresses. Schmidt has dated the style and the Dharmarajika figure to the middle of the first century BCE through the beginning of the second century CE. On the basis of this dating, we may also place the figures from Zar Dheri in the same time-frame.

We have many examples of the kind of figures wearing the same style of turbans from Swat valley. For instance the figure of *Vajrapani* reproduced by Muhammad Ashraf Khan as plate 30 from Butkara-I (Khan, Ashraf 1993: p.50), figures of two worshippers in plate no.35 from Saidu Stupa (Khan, Ashraf 1993: p.55), figure of Siddharta from Nimogram reproduced at plate-50 (Khan, Ashraf 1993: p.75), two figures in a panel from Butkara-I reproduced as plate-75 (Khan, Ashraf 1993:p.111) and a standing figure from Panr reproduced as plate-120 (Khan, Ashraf 1993: p.160), which have been placed within the time bracket of 1st to 3rd centuries CE bear testimony to the fact that a large number of such turbaned figures have been found in Swat which in turn further reinforce the idea that the Zar Dheri figures were greatly influenced from the artistic school of Swat. As a matter of principles, the general use of three restraining bands, the wrapping of the cockade base, the high-rising pleated fabric crest ornamented with a circular disc through which a fabric loop used to be pulled, all mark important developmental characteristics of the first century CE in Mathura and the late first or first half of the second century CE in Taxila and Swat (Schmidt 1990: pp.135-180). Thus looking at a glance, it appears that the developments in this respect took roots simultaneously and the sculptures bearing the kind of turbans have been placed in the same time period.

In most examples, the wrapped fabric of the turban was secured by three bands that crossed over the upper, middle and lower sections of the headdress. At the centre

front, the bands were crisscrossed or occasionally knotted just above the hairline. The looped ends of the fabric matrix can be seen at the sides tucked up and secured beneath the middle restraining band. Above the main body of the turban, over the upper front of the head, rests a separately fashioned cockade or frontal crest.

At some point, a fantail of pleated fabric was incorporated as a standard part of this frontal element and once accepted, this pleated fabric fantail was retained. The fabric roll or cone-like object was given up for other treatments such as a more vase-like emblem or an ornamental ring through which a loop of fabric was pulled, subsequently, an additional crest emblem in the form of lion promoted with a bead garland was introduced.

4.4.2. Multiple approaches to the present research:

Apart from above, the present researcher also covered different aspects such as analysis, comparison and study through hair styles; analysis, comparison and study through headdresses; Analysis, comparison and study through drapery; and analysis, comparison and study through total body, where possible.

Out of 146 unique pieces found from Zar Dheri, we have selected only a few for comparison with those found from Swat. As mentioned earlier, the sculptures found

from Zar Dheri are in panels and no isolated or independent image of Buddha or Bodhisattva could be found. This study is therefore not holistic, but based on different aspects on the art of Swat as under:-

- (a) A panel bearing accession no.S-037 plate 6 contains figures of the Buddha in four distinct frames in *abhayamudra*. We have selected its heads for comparison with the head of the Buddha from Butkara-I presently housed in Swat museum bearing inventory no. 2540 plate VII(4). Both the heads have a very close resemblance in almost all respects. For instance take the moustaches, which have no line of difference at all. The high *ushnisha* of both the heads are bound by a string with central circular plaquette, while the hair is indicated by the vertical wavy and parallel grooves, with *urna* on the forehead. As against the sculptures of Gandhara, the *ushnisha* in the sculptures of Swat is distinctly high and it is not tied with a sting as distinct as in the sculptures from Swat. In another context the Italians have described one panel containing exactly of the same kind of Buddha, while Swalf has also referred to the two panels from Butkara bearing inventory nos.1387 and 2531. According to description of Zwalf of the Buddha presently preserved in the British museum (plate-VIII) in comparison with the above two found from Butkara, “Buddha stands almost in three quarter view with moustache in densely linear hair with *ushnisha* a large bun – chignon bound with a plain band. He raises the open right hand at right

angle to the chest and secures the robe with the left hand. Both shoulders are covered and the drapery folds are defined by dense grooves, sometimes overlapping or crossing in a disorganise manner”. This definition is exactly true for the figure found from Zar Dheri as well as Zwalf sees the resemblance of this shape with that found from Butkara-I. The tentative for the sculptures from Butkara-I falls between 1st and 3rd CE.

- (b) In another context the above panel containing figures of Buddha in frames could be compared with such a panel found from Saidu Stupa and as reproduced at inventory no.141 plate-IX (Callieri & Anna 2002::p.198). Panels containing frames with figures were a common feature in Swat irrespective of the fact that what figure has been placed in the frame, the frame in such panels is peculiarity of ancient Swat. In context of Saidu Sharif, the tentative date as fixed by the Italian scholars fall between 1st and 3rd CE.
- (c) Our panes from Zar Dheri bearing inventory No.S075 (Plate-X) has very close resemblance to a panel found from Saidu Sharif recorded as inventory no.82B (pl-XI) (Callieri & Anna 2002::p.198). Zwalf has given interesting analysis of a similar but unidentified sculpture in the British museum bearing inventory no.82 pl-XII). He defines the same in these words, “ the turban is held in place by twisted bands radiating from over the centre of the forehead where there are three horizontal bands; at the sides in between

the bands is a motif of petals in rows or of open flowers. In front of a large, densely pleated crest is a piriform ornament, secured by a twisted band against a medallion(?) and showing a beaded design down the middle. The appearance of the stone and comparison with published sculpture excavated by the Italian Archaeological Mission point to an origin in Swat and stylistic affinities with the earliest group, of the 1st century CE”. The same definition is exactly true for our sculpture from Zar Dheri.

The above comparison restricted to only three pieces found from Zar Dheri to that found from Butkara-I and Saidu Sharif stupa in Swat gives sufficient ground to assume that the sanctuary of Zar Dheri is contemporary to Butkara-I and Saidu stupa. It further confirms that the art of Hazara received tremendous influence from Swat for many reasons and foremost must be that the stone in which these sculptures have been carved perhaps came from Buner – an integral part of ancient Swat. The possibility of carving these sculptures in Buner or Swat proper also cannot be ruled out, as was a tradition in those days. Such sculptures were transported to their destination through different means of transportation.

Our analysis and elaborate study for the Buddha images in Panels from Zar Dheri and other sculptures in the Zar Dheri hoard and their comparison with those from Swat

has been expanded. In making comparison and analysis of the features found in the figures of Zar Dheri hoard with other known and established specimens from Swat region, I take the Buddha images (both seated and standing) in niches or otherwise and start with the hairstyles of the Buddha from Zar Dheri. Through close examine of the Buddha's seated images in niches marked as S-24, S-25, S-37, S-38, S-46, S-59, S-93, S-107, S-112, and S-123 and Buddha's images marked as S-58, S-61, S-77 and S-82, I divide the stylistic examination as under:-

- (a) Hair Style;
- (b) Body features; and
- (c) Drapery

Let us see, how and on what basis we have been claiming that the sculptures from Zar Dheri are greatly influenced from Swati schools and artists:-

4.4.3. Hair Style: Before going ahead with analysis of the hair styles, it seems appropriate to refer to the conclusion draw by Lohiuzen-de Leauw as also referred to by Schmidt (Schmidt 1990: pp.223-224) on the basis of hair styles evolved for Buddha images in the northwestern and eastern Afghanistan. She placed the Buddha images into four major phases of development on the basis of hair styles i.e. the full head of hair in the initial stages drawn up into a low flat bun or *Jatamukuta*, followed by high rising bulbous topknot. Then the preferences changed in favour of a less

prominent chignon fashioned from a full head of wavy hair. Then finally the less prominent bun or *usnisa* of wavy hair fashioned from a full head of wavy hair came into practice. This type remained in practice as the primary mode through the periods of florescence and decline.

Schmidt has given interesting comparison of the hair styles in her PhD thesis under caption “Buddha images – Summary of detailed evidence for development of Buddha images” (Schmidt 1990: p.229). The comparison includes the Buddhist sites of Bimaran (Afghanistan), Gandhara (unknown places), Swat, Chat Pat, Loryan Tangai, Takht-i-Bahi, Siri Behlol, Sheikhan Dheri, Taxila and Mathura Region. Thus it is one of the most comprehensive and authentic study. If we take the example of Swat (fig. 8, 9, 10 and 11 of the thesis) (Schmidt 1990;p.29), it is evident that the *ushnisha* on top of the head is generally high enough as comparison to the *ushnisha* from other places. According to Schmidt, the low flat topknot seems gradually to have given way especially in Swat to one that was more high rising and bulbous (Schmidt 1990: p.224).

We would like to draw parallel between these images from Swat and with our images of the Buddha from Zar Dheri reproduced as S-25, S-37, S-38, S-42, S-46, S-59, S-72, S-93, S-112, S-107, S-123. It is evident from visual examination of the hair styles of

the Buddha in the Zar Dheri hoard that the bun or *unsisa* on the top of the head with the rest of the hair has been pulled up on both sides. The hair is evidently drawn up into a high bun or a high rising bulbous topknot. This is exactly the style that we find in the Buddha hair style on sculptures from Swat as mentioned by Schmidt and referred to above and particularly from Butkara I reproduced as plate-113 by Muhammad Ashraf Khan (Khan, Ashraf 1993: p.153). This is the style that we see in all the images from Zar Dheri and in the fragment of a relief image of a Buddha from Butkara I, Swat reproduced by Schmidt as fig.740 in her PhD thesis (Schmidt 1990: vol-III: fig.740). The *Jatamukut* have been secured by a band with a knot in the front and the hair combed up towards the *usnisa*. We see very close resemblance between the Zar Dheri Buddha images as being discussed here and the images of Buddhas shown at plates 6, 8, 35, 59, 60, 61, 62, 65, 66, 67, 70, 86, 87, 88, 90, 91, 113, 115, 116, and 129, in his book titled “Gandhara Sculptures in the Swat Museums” (Khan: 1993, P.23,25,55,86, 87, 88, 90, 96, 97, 99, 104, 126, 127, 128, 130, 131, 153, 154, 156, and 170). We also see the change mode of hair style and *usnisa* in Swat. The Buddha images reproduced by Muhammad Ashraf Khan in his book as plates 5 from Butkara-I (1st-3rd century CE), plate-35 from Butkara-I (1st-3rd century CE), plate-55 from Saidu Stupa (1st – 3rd century CE), plate-61 from Panr Swat (1st – 2nd century CE), plate-65 from Nimogram (1st – 3rd century CE), plate-66 from Varia collection (2nd – 3rd century CE), plate-67 from Nimogram (2nd – 3rd century CE), plate-60 from Varia collection Swat (2nd – 5th century CE), and plate-8 from Varia collection (7th – 8th century CE) (Khan, Ashraf 1993: pp.25-153). If we see the earliest images from

ancient Gandhara and the contemporary images pertaining the period to which the Zar Dheri hoard tentatively belongs, we find the usual low chignon or low bun on the images of the Buddha, as the fashion in vogue, but it was in Swat during the 2nd half of the 1st century CE to the 2nd century CE that a fashion developed where the low flat topknot seems gradually to have given way to one that was more high rising and bulbous. The high bulbous *jatamukuta* is frequently secured by a band that displays a set jewel or square knot at centre. We once again find the preferences developed for a less prominent chignon fashioned from a full head of wavy hair after the 1st half of the 2nd century CE in Swat as in other regions of ancient Gandhara. The less prominent bun (or *usnisa*) of wavy hair remained the primary mode before the 2nd half of the 1st century CE and after the 1st half of the second century CE. Schmidt has conveniently proved that, “In Bactro-Gandhara, and especially in Swat, the low flat topknot seems gradually to have given way to one that was more high rising and bulbous. The high bulbous *jatamukuta* is frequently secured by a band that displays a set jewel or square knot at centre front suggesting influences specifically associated with Hellenistic jewellery styles and perhaps high chignon fashions worn by the Sakas and Parthians.”

If we compare the seated Buddha images all in *abhaya mudra* found in the niches in the Zar Dheri hoard with the styles depicted by Schmidt in Fig. 117 and Fig.118 (Schmidt 1990, fig.117&118), it could be conveniently accepted that they belong to the same school of thought and art. This style is also seen in head of a Buddha – Butkara, Swat Circa 1st or early 2nd century CE. now in Museo nazionale d’art, Rome as reproduced at P.817 in Vol.III of Schmidt (Schmidt 1990 vol-III, p.817) and

fragment of a relief image of a Buddha, Butkara I, Swat circa 2nd century CE, Istituto Italiano per il Medio ed Estremo Oriente, Rome – P.818 of Vol.III of Schmidt). We also find close similarities in the Buddha images as referred to above and those from Zar Dheri in their moustache, single halo around the head and eyes. Their facial features also closely resemble. The Buddhas in these panels are in different poses, but the hair style is almost the same. On the basis of the dates given to the Swat sculptures, we can safely place the sculptures from Zar Dheri between second half of the 1st century CE and the 1st half of the 2nd century CE.

Further, we also find such examples from Swat and adjoining/surrounding areas as can be seen in the panel from Chamla, Buner as reproduced by Zwalf at Pl No, 258 in volume-II of the catalogue titled “A Catalogue of the Gandharan Sculpture in the British Museum” (Zwalf 1996: pl.156), showing the Buddha in the middle part of the panel stretching out his right hand towards a smaller turbaned worshipper. The hairstyle, *bun* or *usnisa* is in high relief exactly on the pattern of the Zar Dheri hoard. Similarly, we find the same hair style of the Buddha in plate No.263 (Zwalf 1996: pl-263) stated to be either from Swat or Buner, but to our mind more accurately from Swat. The same style is also depicted in another plat No.281 (Zwalf 1996 vol.II; pl.281) from Kafirkot in Swat with raised or high *usnisa*. Zwalf has not given any date for these sculptures, but having examined the hair style with high *usnisa* of the

Buddha figures, we safely place them within the same period of 2nd half of the 1st century to 1st half of the 2nd century CE.

4.4.4. Body Features: The facial features of the Zar Dheri Buddha images closely resemble those found from Swat. Muhammad Ashraf Khan has reproduced a number of such images in his book titled “Gandhara Sculptures in the Swat Museum” and more particularly the Buddha figure in Plate Nos. 58, 59, 60, 61 and 62 (Khan, Ashraf 1995: pl. 58, 59, 60, 61 and 62). The faces are fleshy, broad but oval shaped with open slanting eyes under the sharp edged eyebrows and the lids with very sharp edges, rather relatively thin mouth and a full chin. The styles of the broad but rounded forehead and thick moustache are also the same in all these figures. Then the concave ears have long grooved lobes, which also appear to be the peculiarity of this period in Swat. Interestingly, the time-frame for these figures suggested by Ashraf Khan broadly correspond to the 1st and 2nd centuries of the Christian era and thus closely correspond to the time suggested by this researcher for the Buddha figures on the basis of hair style i.e. 2nd half of the 1st century of the Christian era to the 1st half of the second century. These features are also clearly visible in figures of the Buddha as reproduced in Plates No.262 and 263 by Zwalf (Zwalf 1996: pl. 262 and 263), which belong to Swat region. We also find most of the features in close similarity between Zar Dheri Buddha figures and the one found from Swat and reproduced by Schmidt as in volume-III (Schmidt 1990 vol-III, fig.740).

4.4.5. Drapery: The drapery of all Buddha figures in sitting or standing postures in the Zar Dheri hoard shows distinct features. The folds are narrow (Plates S-14, S-26+S-40, S-39+S-89, S-41, S-42, S-54+S128, S-60, S-72, S-76, S-113); the round neckline (Plates S-12, S-74, S-75, S-69, S-70, S-76, S-113) from Zar Dheri) is raised with a distinct back-throw with covered arms (Plates S-26+S-40, S-41, S-42, S-54+S-128, S-39+S89, S-60, S-72, S125); the folds are ridges and terraces. In both sitting and standing Buddha images from Zar Dheri, the over-robe covers both shoulders and forms a graceful neckline and distinguishable back-throw. The robe is secured by a loop of drapery by the left hand in most cases and hangs gathered below it in dense folds. The dense and regular major drapery folds are high ridges and terraces with rounded edges. The upper garment or *Uttariya* is wrapped around the body in a manner that the lower garment or *paridhana* is not visible at all and the two schemes of upper and lower garments seems to be merging (Plates S-26+S-40, S-41, S-42, S-54+S-128, S-39+S89, S-60, S-72, S125). Ashraf Khan has reproduced a number of Buddha's figures in his book "Gandhara Sculptures in Swat Museum", such as the figures at Plates Nos. 58, 59, 61, 62, 64, 65, 66, 87, 88, 89, 90, 91, 115 and 116 (Khan, Ashraf 1993: pp. 84-156) wearing the same type of garments as worn by the Buddha figures from Zar Dheri. We also find similarities between some figures reproduced by Zwalf from Swat at plates 4 and 5 in volume II of his catalogue of British Museum (Zwalf 1996 vol.2: pl.4 and 5). Even the upper garment or *uttariya*

covering both shoulders of the Buddha figures in the Zar Dheri hoard depicts the same flow, pattern and folds as are visible in the Buddha images reproduced by Ashraf Khan and in some cases by Zwalf. It is noteworthy to mention that the ladies' garments in Buddhist sculptures prove to be of double origin: one Indian, since most of them wear the *paridhana* and over it the *sari* which is still the favourite ladies dress in India and Pakistan. They wear for comfort in cold a long sleeved bodice and a scarf or *dupatta*. Other women wear breeches and a tunic, or a mixed garment composed of *paridhana* and tunic.

The following features are common in figures from Zar Dheri, Buddha's images from Swat region reproduced by Ashraf Khan and Zwalf and most figures reproduced by Calleiri and Anna in their reports about Saidu stupa (Faccenna 1980-81:pp.3-28Calleiri & Anna 2002; pl.81-84, pp.172-174):-

- (i) The neckline has prominent folds;
- (ii) The thick neckline shows the back-throw;
- (iii) The over-robe or *uttariya* covers both shoulders are covered;
- (iv) The major drapery folds consist of dense drapery folds, running narrowly and in finely rounded thin ridges and prominent relief;
- (v) In the *abhaya mudra* pose, both sitting and standing positions, the left hand secures the robe by a small loop and gathered drapery hangs below;
- (vi) Both *uttariya* and *paridhana* have been fashioned in a manner that it is very difficult to distinguish between the two and the schemes of both almost merge;

- (vii) The dense and regular major drapery folds are high ridges and terraces with rounded edges – a ridge under the abdomen in both the sitting and standing figures clearly separating them.
- (viii) In the standing abhaya mudra pose (S-26+40, S-41, S54+128, S-39+89 and S-60), the gathered drapery hangs under the left arm and part of the back-throw can be seen at the side. The head is oval to round, the hair undulating from a peak into the large flat *unsina*, the eyebrows are depressed arched edges above long and open eyes with prominent lids, the mouth seems turned down at the corners above a full chin and the ears have long lobes and project unevenly. Similarly, the body is broad, the breasts and abdomen are lightly rounded, the columnar legs somewhat thick, the feet large with long toes showing nails, and the back-plate at the bottom there is a vertical ridge between the legs. These very features exactly resemble the standing Buddha images from Swat or Buner as reproduced by Zwalf at Plates No. 4, 5, and 12 (Zwalf 1996 vol.II; pl.4, 5 and 12). The close resemblance of these features leave no doubt about the influences from Swat on the sculptures of Zar Dheri. We also find close similarities between Zar Dheri images of the Buddha and those from Butkara – I as reproduced by Faccenna at Inventory No. 655 (Faccenna 1980-81, inv.no655), where the turbaned figure is exactly the same with *usnisa*.

4.4.6 Female Dresses and Jewellery from Zar Dheri and Swat

Coming to S-73 of the Zar Dheri hoard, where three female figures are depicted with typical hair style that we find only in Swat. It symmetry is found with a female figure in green schist from Butkara (Khan, Ashraf 1993: p.137 (pl-97) and from Saidu Sharif as shown in the book titled “IL MAESTRO DI SAIDUSHARIF” as pl – 74 (Calleri and Anna 2002: pl.74, p.170). These female figures are shown with elaborate headdresses ornamented with rosettes exactly the same as depicted by the figure in panel S-73 of Zar Dheri hoard. In both cases the figures are wearing ornamented necklace and long ears pendants. Other peculiarities are their similarities in facial

features, fleshy cheeks, slightly open eyes, thin nose and small mouth. The jewellery and anklets of the kind also are mostly common.

Carolyn Woodfort Schmidt has very rightly stated:

“for the study of Buddhist sculptures and their different styles, one should keep in mind the locations of different important Buddhist centres in the Ancient Gandhara region and its offshoots differently known such as Uddhyana, Afghan schools and areas across the Indus to the east including Taxila Valley and Hazara Division. Trade routes played an important role in development, innovation and promotion of Buddhist art of Gandhara. From 3rd century B.C.E. the Ancient Gandhara and Uddhiyana remained connected with other regions and more particularly with the neighbouring areas to the west and northwest by trade routes. These trade routes directly extended to Central Asia and beyond to the Mediterranean in the West to China in the East. This was the period when Gandhara, Uddhiyana and the areas across the Indus flourished economically due to lucrative commercial traffic that passed through enroute to the great cultural and commercial centres of Asia. Thus the unique stylistic characteristics of the regional schools of Buddhist art not only reflect the location and topography of the north-west and Afghanistan, but also economic advantages advanced by complex systems for trade and communication, the repercussions of political instability, and the force of foreign political, cultural, and religious incursions.” (Schmidt: 1990, PP1-2).

4.4.7 Architectural elements: Apart from the sculptures of Buddha, worshippers, attendants, devotees, etc. a large number of architectural elements and panels for adorning the stupas such as persepolitan and Corinthian pilasters, brackets, door jambs, false gables and cornices have also been reported from Zar Dheri.

4.4.8 Persepolitan Pilasters: This researcher has compared the persepolitan pilasters from Zar Dheri. If we look at the sculptures from Zar Dheri with deep rather minute observations, we would find different influences in them. For instance, we have as many as 28 Persepolitan pilasters, which are apparently integral parts of doors. Most of these pilasters have at the capital two addorsed hunchbulls and a lion's head in-between. On the bottom and the top is one tenon each. Such pilasters were first found at the ancient city of Persepolis that was the capital of the ancient Persian Empire now in ruins from where they got their name and are now famously known as persepolitan capitals or pilasters. Though this is out of purview of my research to explore as to how this type was introduced in this region in general and in the Buddhist establishments in particular, but it would certainly be interesting to make a general comparison of the type of pilasters in the region in Buddhist sanctuaries to closely see if our pilasters have been particularly influenced by any specific area or school. However, generally the kind of pilasters are found from almost all important Buddhist establishments in the ancient Gandhara region, ancient Swat and Taxila

valley, etc. Generally, the influences on these pilasters cannot be noticed or even justifiable to link them to any particular areas, unless very minute study has been undertaken, but a random comparison of the Zar Dheri persepolitan capitals with those from Swat and other areas would precisely suggest that there is very close resemblance between the persepolitan pilasters from Zar Dheri with those from Swat.

If we look at the sculptures from Zar Dheri with deep rather minute observations, we would find different influences in them. For instance the 09 Persepolitan pilasters are apparently integral parts of doors. Most of these pilasters have at the capital two addorsed hunchbills and a lion's head in-between. On the bottom and the top is one tenon each. The typical examples may be found in figures S-1, S-5, S-30, S-32, S-45, S-47, S-48, S-66, S-79 from Zar Dheri, which can be compared to such pilasters visible in plates 23,24, 27, 29, 30, 31, 40, 42 in the unpublished PhD thesis of Amjad Pervaiz (Pervaiz, Amjad 2015: pp225-233), plates 117 in PhD thesis of Tahira Tanvir (Tanvir, Tahira 2010: pp.26-89) and plates 432 and 455 in the catalogue of Zwalf (Zwalf 1996: vol.II p.241 & p.253) all from Swat. Though the kind of persepolitan pilasters are found in all Buddhist sites including Khazana Dheri Charsadda (Accession Nos.2952, 2953 Peshawar Museum on display), plate 38C No.72 (Reg. No.57) from Andan Dheri lower Dir (Dani 1968-69: vol. IV p.78), plates 44-B No.87 (Reg. No.134) and plate 46-A No.88 (Reg. No. 127) from Chat Pat also lower Dir (Dani, AH 1968-69: p.85), from Butkara-III (Khan, Gul Rahim 2015, pl.157-165,

pp.214-223. We also find the same kinds of persepolitan pilasters from Ranigat in district Buner on the boarder of District Swabi, reproduced as plate Nos. 1 to 13 (Nishikawa, Koji 1994: p.213), at Siri Behlol reproduced as plate No.362 (Ingold, H 1957: p.140) and at Aziz Dheri reproduced as plate Nos. 344 and 348 (Khan, Nasim 2010: pp.287-289). Majority of close resemblance to the Persepolitan pilasters from Zar Dheri comes from Swat valley.

4.4.9. Corinthian Pilasters: Then we have the Corinthian pillars or pilasters in our sculptures from Zar Dheri. Obviously this influence came from ancient Greece with the Greeks from Alexander to the Bactrian and Indo-Greek rulers. We have taken an extra step to make a comparison of similar pilasters from the region to see if our pilasters are influenced by any particular area or school. We have sixteen Corinthian pilasters from our hoard from Zar Dheri as reproduced at S-4, S-28, S-29, S-31, S-33, S-34, S-43, S-44, S-49, S-50, S-51, S-55, S-56, S-57, S-64 and S-83. We have found similar Corinthian pilasters in Swat from Nathu (Tissot 1985, pl.XIII, fig.6), Saidu stupa (Faccenna 2001:Tav. 31, c&d, Tav. 35, c, Tav. 41, d, Tav.60, b, Tav.66, a, Tav.96, a) Butkara-I (Calleiri & Anna 2002:fig.34, p.114), Butkara-III (Khan, Gul Rahim 2015: pl.6, pp.26-27, pl.10, pp.34-35, pl.11, pp.36-37, pl.12-13, pp.38-39, pl.14,15,16,17,19,20,23,26, 30,31,32,33,43-51,55, pp.40-89, pl.179-188, pp.242-251), Saidu Sharif (Faccenna 1995 vol-II pl.261 no.8, pl.262, no.a, pl/270, no.h, pl.250.A343), Wali-e-Swat collection (Tanweer, Tahira 2010, pl.4, 6, 11, 20, 21, 53,

pp.235-275), and Baligram (Qamar, MS and Khan, Ashraf 1989-90, pl.173, 234), Buner (Zwalf 1996, volu-II, pl.454, p.253 & vol.I, p.290) Apart from Swat, such pilasters have been found in abundant in Peshawar valley in the sites such Khazana Dheri (Charsadda), Takhth-i-Bahi (Mardan) (Tissot 1985, pl.XIII, fig 6-9: p.178). Thus this scanty comparison strongly suggest that the Corinthian pilasters from Zar Dheri hoard has very strong resemblance and affiliation with those from major Buddhists of ancient Swat, though we come across similar and identical pilasters in other Buddhist sanctuaries as well across the ancient Gandhara country and across the Indus in Taxila valley e.g. Jinnan Wali Dheri (Khan, Ashraf & Hassan, Mehmood-ul (2010), pl.5, pp.29-72).

4.4.10. Brackets: Then we have different brackets serving as architectural decorative elements designed in S-shape shaft with Corinthian capitals such as S-16, S-17, S-36, S-52, S-53, S-81, S-124, S-127 in our hoard). The front part of the shaft is decorated with a wavy motif, the bottom with a vegetable motif. A lengthwise groove separates the exposed portion from the support portion. A square mortise is visible on the bottom. Such brackets are common features of Buddhist buildings. I have gone an extra mile to make comparison of the brackets from Zar Dheri with other such brackets from the region and finally came to the conclusion that the kind of brackets are common in most of the Buddhist structures and even in the panels throughout the entire Buddhist dominant areas of present day north-west Pakistan.

Generally speaking a bracket is an important architectural element, which may serve as a structural or decorative member in any building. It projects from a wall, usually to carry weight or strengthen any angle in the structure. Brackets also serve as component for fixing one part to another and thus joins two parts and are found in different shapes i.e. “L” shape, “S” shape, square brackets,. Reinforcement brackets, decorative brackets, brackets shaped in different angles, etc. Brackets from Buddhist establishments throughout Khyber Pakhtunkhwa and across the Indus in the Taxila valley are found in different forms and shapes e.g. architectural brackets with wrestlers, lion and other human and animal figures (figural brackets), floral and leaf-shaped brackets, brackets with volutes (Behrendt, Kurt (2012) http://www.metmuseum.org/toah/hd/gand/hd_gand.htm, accessed on March 12, 2016), The kind of brackets have been found from Aziz Dheri (Khan, Nasim (2010) vol.3, pl.353-359, pp.292-293), S-shaped brackets in Musee Guimet with unidentified provenance (Tissot 1985, pl.XVI no.5, p.184). Similar brackets have also been found at Dharmarajika and Kalawan monasteries in Taxila valley (Khan, Ashraf et al. 2005, pl.251-257, pp.216-218). Faccenna has referred to the kind of brackets (Faccenna, D and Filigenzi, Anna 2007: Tav.61/Pl.61 (1.6), p.96). S-shaped brackets do not appear to be very common and we came across scanty reference from a few sites referred to above and also with reference to Faccenna. At the most, we can assume that the S-shaped brackets have been found relatively in a good number from Zar Dheri, but we

do not find the kind of brackets in other sites. However, the reference by Faccenna to include S-Shaped bracket in his catalogue does reinforce the idea that the same are found in Swat too.

4.4.11. Cornices: A number of cornices have also been found from Zar Dheri such as cornices in floral and geometric design (S-3, S-9, S-13, S-27, S-84, S-87, S-92, S-99, S-100, S-117, S-130), cornices with lion heads (S-13, S-85, S-114, S-115). We come across similar cornices from all important Gandharan Buddhist sites in general and the Buddhists in Swat in particular, such as Kafirkot from where cornices with floral designs have been found (Zwalf 1996, pl.472-473, p.261-vol.II and p.296.vol.I), Panr (Faccenna, et al. 1993, pl.139-a&b), cornice with lion design from Butkara-I (Calleiri & Anna 2002, pl.34, p.114). Cornices with pointed leaf motives have been found from Dharmarajika in Taxila and Baligram in Swat (Khan, Ashraf et al. 2005, pl. 325, p.252 & Khan, Ashraf 1991, pl.48, p.197-209). It is important to mention that we find cornices independent as well as part of narrative panels as in the Varia collection of Swat museum (Ghafoor, Abdul 2016; pl.no.1, p.108). With proper examination of the panel, it is obvious that the cornices elements four in number are independently placed on the Corinthian pillars. The designs on the lower and upper cornices of this particular narrative panel closely resemble the designs at S-99, S-100 and S130 of Zardheri cornices. Thus we find cornices in combination with the pilasters as well.

4.4.12. Filled Niches/Door Jambs or False Gable: We have many filled vertical niches or door jambs with Buddha figures from our hoard from Zar Dheri such as S-24, S-25, S-37, S-38, S-59, S-46, S-93, S-107, S-112 & S 123). In these panels depicts busts of hallowed Buddha figures in *abhayamudra*. The panels also depict square niches with seated Buddha figures from three to five niches or registers. These are parts of false doors used for decorative purposes. Similarly filled niches have been reported from Saidu Sharif (Calleiri & Anna 2002, pl.141, p.198), Swat or Buner (Zwalf 1996, pl.263, p.160 1&2, vol.II, p.222, vol-I). Hans Christoph also report similar filled niches from Gandhara (Ackerman, HC 1975, pl.LXXI, B, no.im.201-1913). Tahira also reports similar door jamb from Wali-e-Swat collection (Tanweer, Tahira 2010, pl. 23).

4.5. General discussions on developmental stages and styles: Schmidt has underlined very interesting phenomenon while discussing the succession of styles and the development of a relative chronology. She states:

“With the understanding that at present it is impossible to establish an exact date for any given sculpture, it s feasible to provide the guidelines of a relative chronology. Reasonable stylistic assessments are of value and this detailed analysis of internal stylistic development will be useful in establishing this chronology. It is significant to

note that important stylistic details and iconographic elements are present in sufficient numbers to provide a reasonable statistical foundation for such analysis. From this analysis a relative chronology for the succession styles can be postulated.” (Schmidt 1999: Vol. I pp.13-14)

Schmidt has broadened our views and perspectives by giving some definite food for thought and this notion may not be confined to only one area but can be generalized to encompass all aspects that would in any way help us determine origination, period, developmental stages, influences etc. on the Buddhist sculptures. Taking lead from her, this researcher has also made a serious effort to take advantage from the data and evidences available to us and make as much realistic and true comparison of our sculptures from Zar Dheri with those from other adjoining areas as possible to give the most feasible and correct picture concerning them. Draperies are included amongst the most common and major elements of the stylistic and iconographic vocabulary of the images under discussion, as they are of course of all images throughout the world.

It is interesting to note that the fall of drapery of Buddha in Abhaya Mudra (Khan, Ashraf, 1993: Figures at p.21, p.22, p.23) from an unknown site of Swat, Nimogram and Butkara respectively are exactly resembling the fall of drapery on sculptures from

Zar Dheri bearing S24, S25, S37, S38, S46, S59, S93, S107, S112, etc. Similarly, we find close resemblance in headgears, hair styles, facial features, ear pendants, necklaces, anklets, both persepopolitan and Corinthian pilasters, cornices, filled niches, etc. These great resemblances reinforce point of view of this researcher that greater influences on sculptures from Zar Dheri came from Swat. We may refer to the pattern or ways of tying or wearing the draperies both upper and lower. This researcher was able to note some interesting sculptures from Zar Dheri including those identified as S-74 and S-75 and figures in panels at S-12, S-97, S-102, S-109, etc. which were compared with a sculpture of worshipper from Panr Stupa in Swat mentioned as Fig. 29 at page 99 of book titled Pakistan – A Land of Encounters 1st – 6th Centuries (The Art of Gandhara) published by Establishment Public du muse des Arts asiatiques Guimet, Paris in 2010. All these figures clearly show the lower dress tucked at the waist falling in similar fashion depicting narrow incised like pleats stretching down upto the feet, while the upper garment after stretching from the right shoulder below the right armpit coming down at the buttock and then stretching in front of the lower garment just below the waist level with fold upward going above the left shoulder on back side. All the figures wear the same kind of headdresses with necklace. The facial features are also the same with broad forehead, open eyes, beautifully carved nose in similar fashion and thick moustaches. All the figures wear ear pendants having great similarities. Similarly, the draperies both upper and lower and the remaining features of the male at fig. 30 from Butkara-I from the same book is also closely resembling in all respect to the figures from Zar Dheri just described. The headdresses and hairstyles

were in particular described at length because they are among the few consistently present primary features of an image. Their peculiarities and developmental phases as well as iconographic changes and innovations tell volume of truth and history and their study provides a system for analyzing these hairstyles conventions and relating them to the origin and development of these styles in the Buddhist iconography. For instance the styles of hair and knot of Buddha's figures at page 84 from Katelai Stupa, at page 86 from Saidu Stupa, Panr (Khan, Ashraf 1993, p.at page 89, at page 97 from Varia Collection Swat, from Nimogram at page 99 of booklet Gandhara Sculptures in the Swat Museum (Khan, Ashraf 1993; p.86, p.89, p.97 and p.99 respectively) are all wearing the same kind of hair with knots as are seen in the Zar Dheri sculptures at S-42, S-72, S-112, S-107, S-123, S-125, etc.

The purpose of such extensive discussions, analysis of sculptural wealth and above all realistic and honest comparison of the Zar Dheri sculptures with sculptures from all important Gandharan Buddhists sites located in Pakistan was to come to an acceptable and just conclusion. The discussions in this chapter lead us to the ultimate belief that in all probability the Zar Dheri sculptures either came from some part of Swat or were greatly influenced by the sculptural art of Swat.

CONCLUSION

Hazara as an ancient land has peculiarities which attracted people in the past and will continue to do so till it has unveiled its hidden treasures, representing different phases of our hoary past. As we have already mentioned, the archaeological survey and documentation already done in the colonial era revealed certain hidden marks of the past, which testified the potential richness of the area in term of archaeological wealth. However, it was only recently that proper attention could be paid by archaeologists and so far thousands of archaeological sites and historic monuments have been identified and documented by the Tokyo Museum Archaeological Mission, Directorate of Archaeology and Museums, Khyber Pakhtunkhwa and Department of Archaeology, Hazara University. This huge wealth no doubt make us believe that Hazara division was by no means behind in advancements in different phases of our historic period beginning in the first millennium BCE. We have yet to trace the footprints of Alexander the Great, who had traversed this area in 326 BCE, but the traces from Mauryan period onward are quite markedly visible. Be it the Mansehra rock edicts inscribed during period of Ashoka the Great, important places related to the five Pandavas of the Mahabharata having religious significance for the Hindus or other important tangible remains of the periods from Indo-Greeks to the Hindu Shahi periods and thereafter, gigantic efforts are needed to reveal and reconstruct the a authentic history in chronological order of the events of Hazara division.

It has been considered of prime importance by scholars and researchers for the study of Buddhist sculptures and their different styles that one has sufficient knowledge of the locations of different important Buddhist centres – the ancient Gandhara region and its offshoots including Uddhiyana, Afghan schools and areas across the Indus to the east. Trade routes have always been considered important in playing an important role in the development, innovation and promotion of Buddhist art.

If we throw a cursory look on the historic development from 3rd century BCE onward, it is not difficult to reach a conclusion that the ancient Gandhara and Swat remained connected with other regions and more particularly with the neighbouring areas to the west and northwest by trade routes. These trade routes used for bilateral trade directly extended to Central Asia and beyond to the Mediterranean in the West and to China in the East. This was the period when Gandhara, Swat and the areas across the Indus flourished economically due to lucrative commercial traffic that passed through enroute to the great cultural and commercial centres of Asia. Thus the unique stylistic characteristics of the regional schools of Buddhist art not only reflect the location and topography of the north-west and Afghanistan, but also economic advantages advanced by complex systems of trade and communication, the repercussions of political instability, and the force of foreign political, cultural, and religious incursions.” (Schmidt 1990: pp.1-2)

As we see at a glance the so far explored and documented archaeological wealth of Hazara region, we come to one conclusion that most of the archaeological sites faced heavy destruction for reasons not yet known to us with certainty. Even, we are not certain about wholesale destruction of the Buddhist sanctuaries in the region. Whether the White Huns or the revengeful Hindus were actually responsible for the wide spread destruction of the Buddhist temples is yet a question mark, despite some strong suggestions by Sir John Marshall blaming the White Huns to be carrying fire everywhere and not sparing the religious establishments.

Similarly, the Buddhist sculptures of the region have also not yet been scientifically examined and truly analysed with authenticity for reasons obviously clear to us i.e. no large scale archaeological excavations could take place in the extensive areas beyond parts of district Haripur, where Sir John Marshall spent considerable part of his career as Director General of Archaeology, Archaeological Survey of India and unearthed a large number of sculptures apart from other objects and artifacts. It was here that the Pakistani archaeologists concentrated on a few potential sites like Jinnan Wali Dheri and Badalpur, but the sculptural wealth of that magnitude and value could not be retrieved from these two sites mainly because they were already subjected to illegal diggings before and after partition and whatever wealth was buried there was unearthed and taken away by the illegal diggers and looters. During this process they

also greatly damaged the structures and virtually disturbed the chronological sequence of events at these sites. Other such sites in the entire Hazara division are no exception, as we know from the description of exposed and documented sites of the nature.

Except researches carried out in a limited area of the Hazara Division in the Taxila Valley (Haripur District), no systematic or scientific archaeological excavations have ever been undertaken in Hazara division in general and in district Mansehra in particular. We have already referred to the scanty reference by Harold Hargreaves in his report published in the “Annual Reports of the Archaeological Survey of India, 1922-23” (Yuji, Dainobu 2011; 229-230). Koizumi Yoshihide, the principal excavator and researcher at Zar Dheri opines, ‘If we compare these objects with examples from the vicinity, we find numerous similar sculptures at Swat or Taxila. The similarities to objects from Butkara I at Swat, in style as well as in the material used, a green type of schist stone, are especially striking’ (Yoshihide, Koizumi 2008: pp.308-317). Thus he could not exclusively identify the sculptures from Zar Dheri with either Gandhara or Swat.

Similarly, he further opines, “On the basis of vague chronology of Gandharan sculptures, dating the Zar Dheri sculptures is not easy, but a comparison with similar examples in the vicinity shows that stylistically, they can be assigned a rather early era of Gandharan art (Yoshihide , Koizumi 2008: pp.308-317).. Thus there has been

no clear opinion from them. Richard Salomon while analyzing the inscriptions from the Zar Dheri excavations (Salomon, Richard 2011:pp.381-391) writes, “Neither of the names is familiar. *Cavilia-* in *cavaliaoda* could be connected with a Sanskrit *capalika*, but I find no relevant attestation for such a name. The suffixal element *-ada* might be connected with the well-attested *odi*, etc. (Salomon 1986, p.290) referring to the Swat Valley and its ancient capital, as a geographical or ethnic designation (Salomon, Richard 2011:pp.381-391). This is certainly an important hint to link the Zar Dheri site with Swat valley, but this is not any conclusive evidence and mere a hypothesis. Similarly, on the dateing of the inscription, he opines, “In conclusion, all that can be said is that the paleographic features of the Zar Dheri inscriptions suggest but do not prove a relatively early date, apparently in the pre- or early Kusana period, that is, in or about the first century A.D., although a somewhat later date cannot be ruled out” (Salomon, Richard 2011:pp.381-391). Even in this context, Salomon is unclear and has been unable to give any specific date to the inscriptions.

Discussing the result of carbon dating of the carbonized substances (Himalayan cedar and Pine genus), Koizumi Yoshihide has mentioned the conventional radiocarbon age for the Himalayan cedar at 1970 ± 60 BP (i.e. 1950) with the intercept of radiocarbon age with calibration curve at AD 40, or between BC 40 and AD90 with 68% probability (1 Sigma calibrated result) or between BC 100 and AD 140 within 95 % probability (2 Sigma calibrated result). As for the pine genus, the conventional

radiocarbon age is established at $19809 \pm 70\text{BP}$ (i.e. 1950) with the intercept of radiocarbon age with calibration curve at AD 30, or between BC50 and AD 90 with 68 % probability (1 Sigma calibrated result) or between BC 160 and AD 150 within 95% probability (2 Sigma calibrated result). Koizumi further states that it is indeed difficult for us to imagine the various working conditions and context of those days. In the first place, the use of wood at the construction site of the Zar Dheri Buddhist complex was partial and the possible margin of error in the result of the analysis is also important (Yoshihide, Koizumi 2011: pp.319-403). The C14 Analysis of Carbonized Substances from Monk's Cell F2 of Zar Dheri complex is attached as Appendix-1 and 2. The wood used in the construction does not necessarily represent the exact date of construction of this complex. The wood might have been used in construction at much later time and thus would definitely pose difficulties in assigning the exact or even tentative date to the site, what to speak of the sculptures, which obviously had been placed here after completion of the complex. Further, the construction of the huge complex might have consumed considerable time, while expansions from time to time might alter the dates drastically.

Similarly, the stone used in the sculptures from Zar Dheri is generally considered to be green schist but but mineralogical information has ever been made available. The Japanese scholars went for petrological analyses on two stone samples through Palynosurvey Co., Ltd. These samples were considered to be the same as the original

stones of the Zar Dheri sculptures. Report on the study of these two stone samples is attached as Appendix-3. During personal interaction and interview of Khattak (Khattak, M.H. Khan 1997) who had undertaken extensive archaeological survey of the Buner district confirmed that the kind of schist used in the Zar Dheri sculptures was abundantly available in Buner area and most of the sculptural pieces collected from different Buddhist sites in Buner during his survey were carved exactly from the same stone.. Palynosurvey Co., Ltd. in discussions at the end of the report concluded, “Both of the examined samples belong to regional metamorphic rock, whose texture and mineral components are transformed from protolith, such s sedimentary rock accumulated on the sea floor or ingneous rocks coagulated from magma, by being exposed to different conditions from those originally acting on protolith, and by being confined in the earth’s crust and subjected to mainly tgreat diastrophic pressure caused by the plate movement. The regional metamorphic rocks thus formed form one broad regional metamorphic belt over several to several hundred kilometers” (Palynosurvey Co. Ltd. 2011: 413-416). Reports on Carbon dating and mineralogy are appended to this thesis (pp.229-39).

Despite the fact that Hazara division revealed very rich cultural profile, no proper attention could ever be paid to unveil its great archaeological wealth and place this culturall rich region in proper historic perspective. In the absence of any scientific and systematic archaeological excavations in Hazara division in general and district Mansehra in particular, it is not only difficult but almost impossible to refer to earlier

researches and get any reasonable support for developing any point of worth consideration. Even the Japanese researchers floated a random hypothesis lacking all supporting facts about the sculptural art of Zar Dheri and the possible influences on these sculptures. Their views are evenly hanging between mainland Gandhara particularly Taxila and Swat and swings on either sides at times. They have left the field open for coming researchers to develop on what has been expressed by them hypothetically. The Japanese report clearly mentions that “the study about the relationship between stone production sites find spots of sculptures is one of the open problems to be studied in the future” (2011:p.413). Paucity of historical material for driving our point of view restricted our options. As such this researcher had to think out of box and finally decided to undertake the research on the basis of stylistic analysis of headgears and dresses of the figures in the Zar Dheri panels through comparative study with dominant features of the kind of such figures found from different Buddhist sanctuaries of the region, to reach some definite conclusion.

This researcher had initially decided to carry out analysis of the Zar Dheri sculptures and their comparison with sculptures from other important Buddhist sites keeping in view the following peculiarities:-

- (a) Analysis, comparison and study of Buddha images through hair styles, body features and drapery.

- (b) Analysis, comparison and study through head-dresses, facial features and drapery of Bodhisattva and other images.

However, after giving a second thought to all aspects and with approval of worthy supervisor of this researcher, it was decided to enlarge the scope of the study to include as much of the sculptures including architectural and decorative elements from Zar Dheri, to make the study more elaborate, comprehensive, appealing and acceptable.

In order to sum up our conclusion of the whole discussion as a result of stylistic analysis of different sculptures from Zar Dheri vis-à-vis their comparison with similar sculptures from other important Buddhist sites throughout the Khyber Pakhtunkhwa and across the Indus in Taxila valley, it seem pertinent to give gist of the discussions in chapter IV as under:-

- (a) The archaeological explorations in the entire Hazara division could not identify any single quarry of any kinds of the schist used in sculpting during the Buddhist period. Similarly, Hazara has neither been marked as a separate school of Gandhara art nor it has been linked to any particular school of art by scholars. So speaking in a broad sense, it is yet open for

further discussions with the passage of time and further discoveries and researches to relate the Buddhist sculptures to any particular school of art or even to link the sculptures particularly from Zar Dheri to have been sculpted from quarry from any particular area. However, the close resemblance on the basis material used in these sculptures this researcher has no hesitation to link the sculptures from Zar Dheri with Swat/Buner.

- (b) Turban styles: We have variety of turban styles worn by different figures, but the most distinct and important is the turban style secured with restraining bands such as plates S-14, S-26+S-40, S-39+S-89, S-122 in the Zar Dheri collection as discussed in Chapter V are secured with restraining bands. Though we find similarities in Dharmarajika (Schmidt 1990: fig.5, p.143), where the turban is wrapped fabrics secured by three bands that crossed over the upper, middle and lower sections of the headdresses, dated by Schmidt has to the middle of the first century BCE through the beginning of the second century CE, we have greater similarities of the kind in the sculptures from Swat. The clear resemblance appears in the turban style in the figures of *Vajrapani* from Butkara-I (Khan, Ashraf 1993: pl. 30, p.50), figures of two worshippers from Saidu stupa (Khan, Ashraf 1993: pl. 35, p.55), figure of Siddharta from Nimogram (Khan, Ashraf 1993:pl. 50, p.75), two figures in a panel from Butkara-I (Khan, Ashraf 1993:p.111) and a standing figure from Panr (Khan, Ashraf 1993: pl.

120p.160), which have also been placed within the time bracket of 1st to 3rd centuries CE bear testimony to the fact that a large number of such turbaned figures have been found in Swat which in turn further reinforce the idea that the Zar Dheri figures were greatly influenced from the artistic school of Swat.

- (c) Hair Styles: Hair styles in the Buddhist sculptures and particularly that of the Buddha and important Bodhisattvas has been a subject of study and debate amongst the scholars since long. We have important hair style from Zar Dheri depicted by Buddha seated in niches e.g. plates S-24, S-25, S-38, S-37, S-46, S-58, S-59, S-61, S-65, S-68, S-77, S-82, S-93, S-107, S-112, and S-123 from Zar Dheri. On comparison, the hair styles worn by these figures of the Buddha with similar figures from Butkara-I on display in Swat museum bearing inventory no. 2540 as reproduced by Schmidt (Schmidt 1990: plate VII(4), it was very much visible that the high *ushnisha* of both the heads are bound by a string with central circular plaquette. Both the heads have a very close resemblance in almost all respects. For instance take the moustaches, which have no line of difference at all. The hair is indicated by the vertical wavy and parallel grooves, with *urna* on the forehead. As against the sculptures of Gandhara, the *ushnisha* in the sculptures of Swat is distinctly high and it is not tied with a sting as distinct as in the sculptures from Swat. Schmidt has also referred to two

panels from Butkara bearing inventory no.1387 and 2531 (Schmidt 1990, pl.VIII) containing exactly of the same kind of Buddha with the same hair style, which are not preserved in the British museum. A panel from Saidu stupa containing figures mentioned by Calleiri (Callieri & Anna 2002, pl.,IX, p.198) have the same common feature in Swat irrespective of the fact that what figure has been placed in the frame, the frame in such panels is peculiarity of ancient Swat. In the same context, another panel from Saidu Sharif bearings inventory no.82B (Callieri & Anna 2002: pl. XI, :p.198). Zwalf has given interesting analysis of a similar but unidentified sculpture in the British museum bearing inventory no.82 (Zwalf 1996; pl-XII) and the description if closely related to opine about its providence to Swat. In support of our contention, reference is also invited to some other examples from Butkara I (Khan, Ashraf 1993: pl. 113. p.153). and other images shown by the same scholar (Khan: 1993, pl. 5 (Butkara-I), 8, 35 (Butkara-I), 55 (Saidu Sharif)59, 60 (Varia), 61 (Panr), 62, 65 (Nimogram), 66 (Varia Collection), 67 (Nimogram), 70, 86, 87, 88, 90, 91, 113, 115, 116, and 129. p.23, 25, 55, 86, 87, 88, 90, 96, 97, 99, 104, 126, 127, 128, 130, 131, 153, 154, 156, and 170). (Khan, Ashraf 1993: pp.25-153). We also have one panel from Chamla, Buner in the British Museum” (Zwalf 1996:pl. 258, p.156), showing the Buddha in the middle part of the panel stretching out his right hand towards a smaller turbaned worshipper. The hairstyle, *bun* or *usnisa* is in high relief exactly on the pattern of the Zar

Dheri hoard. Similarly, we find another figure of the Buddha either from Swat or Buner (Zwalf 1996: pl-263) and another from Kafirkot in Swat (Zwalf 1996 vol.II; pl.281) with raised or high *usnisa*.

- (d) Facial Features: The facial features of the Zar Dheri Buddha images closely resemble those found from Swat. Muhammad Ashraf Khan has reproduced a number of such images (Khan, Ashraf 1995: pl. 58, 59, 60, 61 and 62). The faces are fleshy, broad but oval shaped with open slanting eyes under the sharp edged eyebrows and the lids with very sharp edges, rather relatively thin mouth and a full chin. The styles of the broad but rounded forehead and thick moustache are also the same in all these figures. Then the concave ears have long grooved lobes, which also appear to be the peculiarity of this period in Swat.
- (e) Drapery: Our conclusion from discussions in the previous chapter is that the drapery of all Buddha figures whether in sitting or standing postures in the Zar Dheri hoard shows distinct features. The folds are narrow (Plates S-14, S-26+S-40, S-39+S-89, S-41, S-42, S-54+S128, S-60, S-72, S-76, S-113); the neckline are round (Plates S-12, S-74, S-75, S-69, S-70, S-76, S-113) and raised with a distinct back-throw with covered arms (Plates S-26+S-40, S-41, S-42, S-54+S-128, S-39+S89, S-60, S-72, S125); the folds are ridges and terraces and the over-ropes cover both shoulders. The robes are secured by a loop of drapery by the left hand in most cases and hangs

gathered below it in dense folds. The upper garment or Uttariya is wrapped around the body in a manner that the lower garment or paridhana is not visible at all and the two schemes of upper and lower garments seems to be merging (Plates S-26+S-40, S-41, S-42, S-54+S-128, S-39+S89, S-60, S-72, S125). Ashraf Khan has reproduced a number of Buddha's figures in his book "Gandhara Sculptures in Swat Museum", such as the figures at Plates Nos. 58, 59, 61, 62, 64, 65, 66, 87, 88, 89, 90, 91, 115 and 116 (Khan, Ashraf 1993: pp. 84-156) wearing the same type of garments as worn by the Buddha figures from Zar Dheri. We also find similarities between some figures reproduced by Zwalf from Swat at plates 4 and 5 in volume II of his catalogue of British Museum (Zwalf 1996 vol.2: pl.4 and 5). Even the upper garment or *uttariya* covering both shoulders of the Buddha figures in the Zar Dheri hoard depicts the same flow, pattern and folds as are visible in the Buddha images reproduced by Ashraf Khan and in some cases by Zwalf.

- (f) Female Figures: Coming to S-73 of the Zar Dheri hoard, where three female figures are depicted with typical hair style that we find only in Swat. It symmetry is found with a female figure in green schist from Butkara-I (Khan, Ashraf 1993: p.137 (pl-97) and Calleiri (Calleri and Anna 2002: pl.74, p.170). These female figures are shown with elaborate headdresses ornamented with rosettes exactly the same as depicted by the figure in

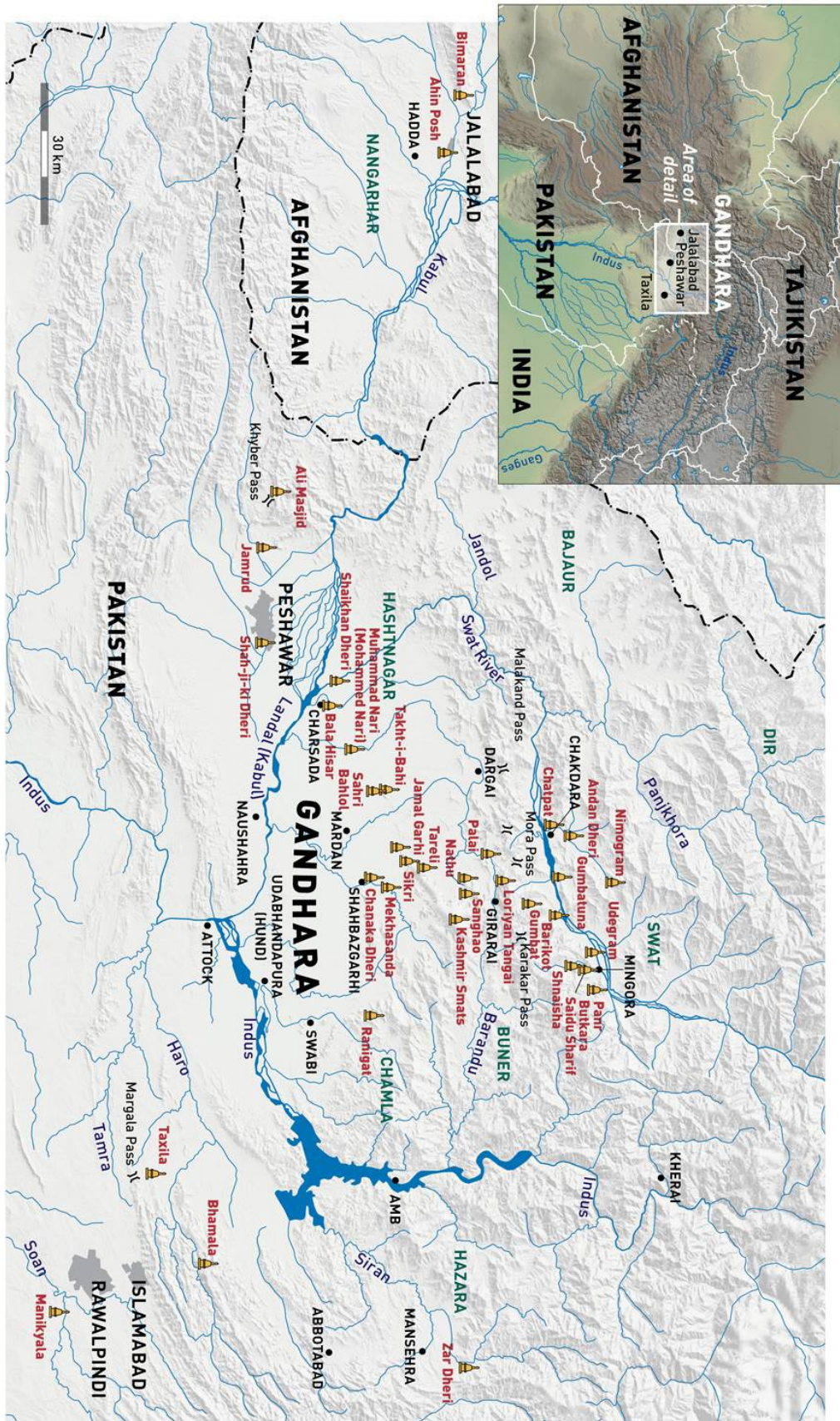
panel S-73 of Zar Dheri hoard. In both cases the figures are wearing ornamented necklace and long ears pendants. Other peculiarities are their similarities in facial features, fleshy, slightly open eyes, thin nose and small mouth. The jewellery and anklets of the kind also are mostly common.

- (g) Architectural elements: Apart from the sculptures of Buddha, worshippers, attendants, devotees, etc. a large number of architectural elements and panels for adoring the stupas such as persepolitan and Corinthian pilasters, brackets, door jambs, false gables and cornices have also been reported from Zar Dheri as discussed in chapter III. The Persepolitan pilasters from Zar Dheri having two addorsed hunchbulls and a lion's head in-between with one tenon each suggest that there is very close resemblance between the persepolitan pilasters from Zar Dheri with those from Swat. The 09 Persepolitan pilasters plates S-1, S-5, S-30, S-32, S-45, S-47, S-48, S-66, S-79 from Zar Dheri are comparable with reproduced by Amjad Pervaiz in his unpublished PhD thesis such pilasters visible in plates in the unpublished PhD thesis of Amjad Pervaiz (Pervaiz, Amjad 2015: pl. 23,24, 27, 29, 30, 31, 40, 42, pp225-233), one plate reproduced by Tahira Tanweer in her PhD thesis (Tanvir, Tahira 2010: pl. 117, pp.26-89) and plates 432 and 455 in the catalogue of Zwalf (Zwalf 1996: vol.II p.241 & p.253), pilasters from Butkara-III (Khan, Gul Rahim 2015, pl.157-165, pp.214-223 all from Swat. We also find the same kinds of persepolitan pilasters from Ranigat in

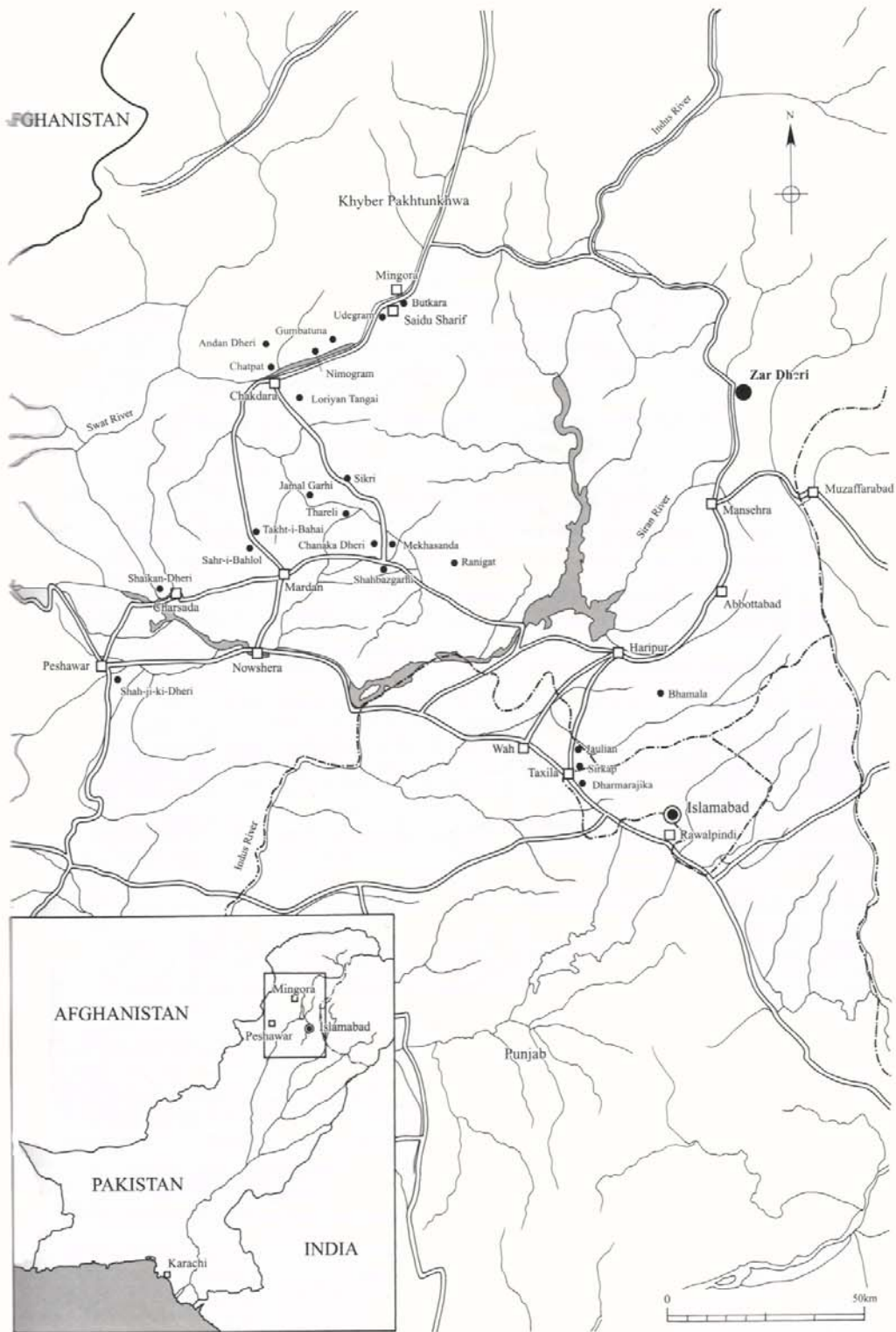
district Buner on the boarder of District Swabi, reproduced as plate Nos. 1 to 13 (Nishikawa, Koji 1994: p.213). Similarly, the Corinthian pilasters plates S-4, S-28, S-29, S-31, S-33, S-34, S-43, S-44, S-49, S-50, S-51, S-55, S-56, S-57, S-64 and S-83 have also very close resemblance from Nathu-Swat (Tissot 1985, pl.XIII, fig.6), Saidu stupa (Faccenna 2001:Tav. 31, c&d, Tav. 35, c, Tav. 41, d, Tav..60, b, Tav.66, a, Tav.96, a) Butkara-I (Calleiri & Anna 2002:fig.34, p.114), Butkara-III (Khan, Gul Rahim 2015: pl.6, pp.26-27, pl.10, pp.34-35, pl.11, pp.36-37, pl.12-13, pp.38-39, pl.14,15,16,17,19,20,23,26, 30,31,32,33,43-51,55, pp.40-89, pl.179-188, pp.242-251), Saidu Sharif (Faccenna 1995 vol-II pl.261 no.8, pl.262, no.a, pl/270, no.h, pl.250.A343), Wali-e-Swat collection (Tanweer, Tahira 2010, pl.4, 6, 11, 20, 21, 53, pp.235-275), and Baligram (Qamar, MS and khan, Ashraf 1989-90, pl.173, 234), Buner (Zwalf 1996, volu-II, pl.454, p.253 & vol.I, p.290) . The S-shaped brackets from Zar Dheri plates S-16, S-17, S-36, S-52, S-53, S-81, S-124, S-127 have also been compared and there are greater similarities between the brackets from Zar Dheri and Swat. Faccenna has referred to the kind of brackets (Faccenna, D and Filigenzi, Anna 2007: Tav.61/Pl.61 (1.6), p.96). S-shaped brackets do not appear to be very common and we came across scanty reference from a few sites referred to above and also with reference to Faccenna. At the most, we can assume that the S-shaped brackets have been found relatively in a good number from Zar Dheri, but we do not find the kind of brackets in other

sites. However, the reference by Faccenna to include S-Shaped bracket in his catalogue does reinforce the idea that the same are found in Swat too. When we account for the cornices from Zar Dheri such as cornices in floral and geometric design (S-3, S-9, S-13, S-27, S-84, S-87, S-92, S-99, S-100, S-117, S-130), cornices with lion heads (S-13, S-85, S-114, S-115). we come across similar cornices from all important Buddhist sites of Kafirkot (Zwalf 1996, pl.472-473, p.261-vol.II and p.296.vol.I), Panr (Faccenna, et al. 1993, pl.139-a&b), and cornice with lion design from Butkara-I (Calleiri & Anna 2002, pl.34, p.114), Baligram in Swat (Khan, Ashraf et al. 2005, pl. 325, p.252 & Khan, Ashraf 1991, pl.48, p.197-209) and the Varia collection of Swat museum (Ghafoor, Abdul 2016; pl.no.1, p.108), reinforcing our point of view as to the influences from Swat on Zar Dheri sculptures. Even the filled Niches/Door Jambs or False Gable plates S-24, S-25, S-37, S-38, S-59, S-46, S-93, S-107, S-112 & S 123 find resemblance from Saidu Sharif (Calleiri & Anna 2002, pl.141, p.198), Swat or Buner (Zwalf 1996, pl.263, p.160 1&2, vol.II, p.222, vol-I). Hans Christoph also report similar filled niches from Gandhara probably Swat (Ackerman, HC 1975, pl.LXXI, B, no.im.201-1913). Tahira also reports similar door jamb from Wali-e-Swat collection (Tanweer, Tahira 2010, pl. 23).

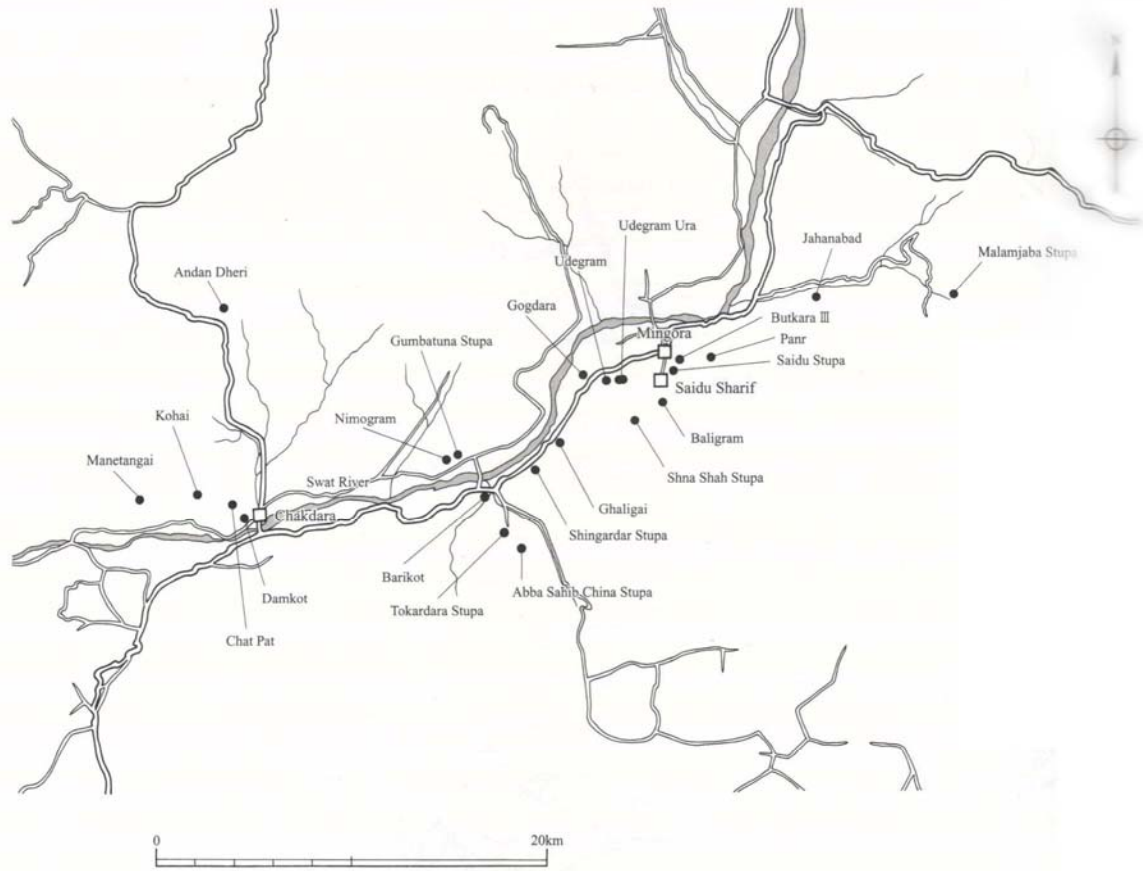
On the basis of the elaborate study covering as much aspects of the Zar Dheri sculptures and their comparison with sculptures from all important Buddhist centres in Khyber Pakhtunkhwa and the area across the Indus including the Taxila valley, we found the closest resemblance between our sculptures from Zar Dheri with those from different important Buddhist sites in Swat, as against sculptures from other areas. As such, there could hardly be any reason not to believe that the sculptures of Zar Dheri either came from Swat or they were predominantly influenced by the art of Swat.



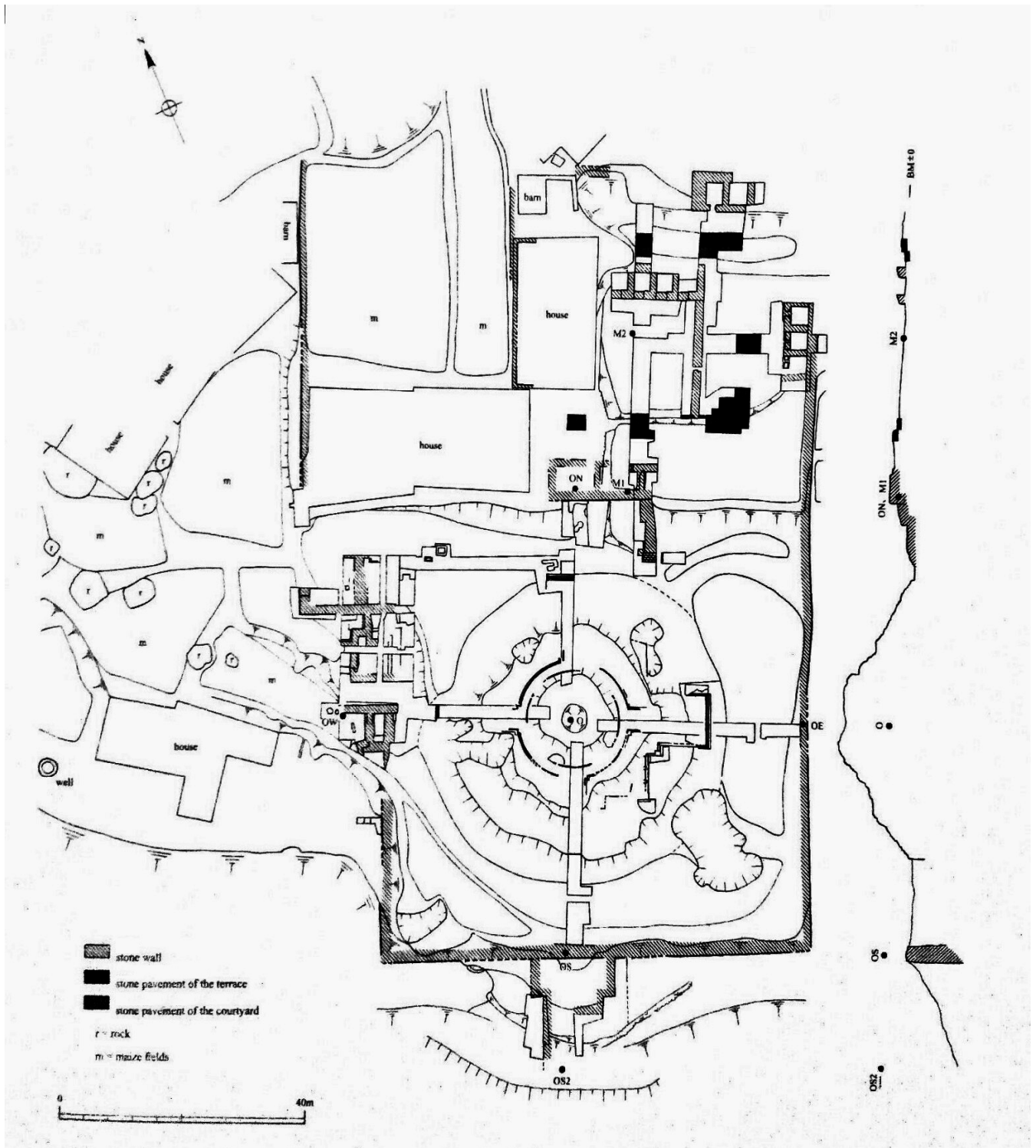
Map 3. Archaeological sites of Gandhara.



Map 4. Location Map of Zar Dehri. (Source Youshihide, 2011)



Map. 5. Distribution map of archaeological sites of Swat Valley. (Source Youshihide, 2011)



Plan No. 2. General Plan of Zar Dehri Site. (Source Youshihide, 2011)

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Glossary

- abhaya mudra:*** (lit. Gesture of reassurance). Hand gesture with open palm outward and fingers extended upward [2]. *Abhaya:* fearless [4]
- acanthus:*** A plant, the leaves of which are imitated in the decoration of friezes, cornices, and capital of columns esp. in Corinthian and Composite orders [1].
- asana:*** (lit. seat), throne [4].
- bodhisattva:*** In Mahayana Buddhism a being who, although capable of attaining buddhahood but, renounces this goal in favour of acting as a ministering angel to humanity; emanation of the dhyana Buddha; the Buddha before Enlightenment [2].
- brahma:*** The absolute creator of all things. Chief of the Hindu Trinity with Vishnu and Siva. In Buddhist tradition, he together with Indra is the divine protector and guardian of the Buddha; frequently depicted in art [2].
- capital:*** Architecture member crowning the top of a *column, pillar, or pilaster* [1].
- corinthian:*** A Greek style of column with a slender body and topped by an ornate capital.
- dentil:*** *Tooth-shaped block that is arranged with others to look like a row of teeth, and is used as an architectural decoration.*
- dharmacakra:*** The Wheel of the Law, emblem of the Buddhist Dharma or Law, derived from an ancient solar symbol and intended to suggest domination of all by the Buddha's Law as the sun dominates all space and time.
- dhoti:*** A loincloth tied around the waist and extending to cover the hips and legs, worn by male Hindus.
- dhyana:*** *Yoga meditation; visualization of a mental image. **Dhyana mudra:*** Gesture or pose of meditation. The hands rest in the lap, the right above the left with all fingers extended.

- false gable:*** In Buddhist architecture, a false dormer or lunette placed on the façade near the crest of dome of the stupa. They were used for narrative illustration in relief work.
- hinayana:*** (lit. Small vehicle). Early Buddhism concerns with the individual salvation. It emphasis on the doctrine of the Buddha [1].
- mahayana:*** (lit. Large vehicle). A from or branch of Buddhism which focuses on the compassion of all sentient beings and universal salvation.
- padmasana:*** Lotus seat.
- quarry:*** An open excavation from which stone, gems or minerals are extracted.
- relief:*** Sculpture projecting from a surface. Three types are the ***alto-relievo:*** less than half; also ***sunken*** [1].
- stanctuary:*** A holy place or the most sacred part of a religious building.
- school of Art:*** A group of artists, generally working in the same style, at the same time, and place.
- stupa:*** A Buddhist sephulture mound, houses relics of the Buddha, bodhisattvas, and other saints.
- tenon:*** A projecting part made on the end of a block that fits into a mortise on another piece, making a joint.
- urna/unna:*** (lit. wool). A tuft of hair between the eyebrows. In Buddhist art, the dot or clump of hair placed between the eyebrows of the Buddha's image; describing as one of the ***Mahapurisha-Iakshana;*** identification marks of a Great Man [4].
- Vajrapani:*** Vajrapāni (Sanskrit: "Vajra in [his] hand") is one of the earliest-appearing in Mahayana Buddhism. He is the protector and guide of Gautama Buddha and rose to symbolize the Buddha's power. The Golden Light Sutra titles him "great general of the yakshas".

Appendix 1

C14 Analysis of Carbonized Substances from Monk's Cell F2

The Mission has commissioned Chikyu Kagaku Kenkyusho Corp. (Geo Science Laboratory) to conduct radiocarbon dating on the samples.

Subject: Radiocarbon dating by Chikyu Kagaku Kenkyusho Corp.

Results of radiocarbon dating for the submitted samples are reported in the attached tables.

Descriptions of the terms used in this report

14C age (y BP) : "measured radiocarbon age"

Years simply calculated from the ratio of carbon-14 in relation to carbon-12 (14C/12C) of the samples.

Used half-life is the Libby half-life of 5568 years.

y BP: Years "before the present (1950 AD is the year 0)" (BP),

Adjusted 14C age (y BP) : "conventional radiocarbon age"

Years calculated first by measuring the carbon stable isotopic ratio (13C/12C) of samples to determine the carbon isotopic fractionation, then a correction value to the measured values of 14C/12C will be added.

The year value is obtained by standardizing a 13C value of samples to -25 (‰).

This year value is used to obtain the calendar dates.

δ 13 C (permil) : 13C/12C ratio for correcting the measured 14C/12C ratio of the samples.

The stable isotopic ratio is expressed in per mill (‰) of isotopic ratio for the reference material (PBD or para-dichlorobenzene) as the following formula:

$$\delta \text{ 13C}(\text{‰}) = \frac{(13\text{C}/12\text{C})[\text{Sample}] - (13\text{C}/12\text{C})[\text{Reference material}]}{(13\text{C}/12\text{C})[\text{Reference material}]} \times 1000$$

Herein, 13C/12C [Reference material] = 0.0112372.

Calendar date : Calendar date is calculated by compensating variation of 14C concentration in the atmosphere caused by the variation of cosmic ray strength in the past. Concretely, the calendar date is calculated by making calibration curves based on 14C measurement of tree rings whose age is already known or a comparison between 14C age and coral U-Th age. The calendar date can be calibrated to almost 19,000 years BP by using the latest data base ("INTCAL98 Radiocarbon Age Calibration" Stuiver et al, 1998, *Radiocarbon* 40 (3)). *

*The calendar calibrations were calculated using the newest calibration data as published in *Radiocarbon*, Vol. 40, No. 3, 1998 using the cubic spline fit mathematics as published by Talma and Vogel, *Radiocarbon*, Vol. 35, No. 2, pg 317-322, 1993: A Simplified Approach to Calibrating C14 Dates. Results are reported both as cal BC and cal BP. Note that calibration for samples beyond about 10,000 years is still very subjective. The calibration data beyond about 13,000 years is a "best fit" compilation of modeled data and, although an improvement on the accuracy of the radiocarbon date, should be considered illustrative. It is very likely that calibration data beyond 10,000 years will change in the future. Because of this, it is very important to quote the original BP dates and these references in your publications so that

future refinements can be applied to your results.”

Data regarding measuring methods etc.

Measuring methods : AMS or Accelerator Mass Spectrometry

Radiometric: Beta-ray counting method with liquid scintillation counter

Treatment, preparation, etc. : Information about pretreatment and preparation of samples

Pretreatment : acid-alkali-acid : acid-alkali-acid washes

Acid washes : washing by acid

Acid etching : etching by acid

None : No treatment

Preparation, etc. :

Bulk-Low Carbon Material : Low concentration organic substance treatment

Bone Collagen Extraction ; Collagen extraction from bone, tooth, etc.

Cellulose Extraction : Cellulose extraction from wood

Extended Counting : Extending the measuring period in radiometric measurement

Analyzing facility : BETA ANALYTIC INC. 4985 SW 74 Court, Miami, Fl.

Results of C14 dating measurement

client : Tokyo National Museum 20000192

Sample data : Beta-150969

Measured C14 age : 1970 ± 60

δ 13 C (permil) : - 25.0

Conventional C14 age : 1970 ± 60

Sample name : (16747) 235

Measurement method and period : Radiometric-Priority

Sample type, pretreatment, etc. : charred material acid/alkali/acid

Sample data : Beta-150970

Measured C14 age : 1970 ± 70

δ 13 C (permil) : - 24.3

Conventional C14 age : 1980 ± 70

Sample name : (16748) 237

Measurement method and period : Radiometric-Priority

Sample type, pretreatment, etc. : charred material acid/alkali/acid

Year value is expressed in RCYBP (designating 1950 AD as year 0).

95% of C14 concentration of NBS Oxalic Acid is used for Modern Reference Standard according to international practice, and the Libby half-life of 5568 years is used for the half-life. Error is 1 sigma (68% probability).

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