

History, Classification and Analysis of Regional Styles of Narrative Reliefs

A case study of Varia Collection (Stone Sculptures) in Swat Museum



by

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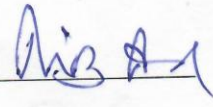
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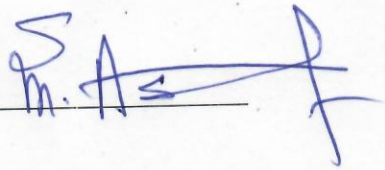
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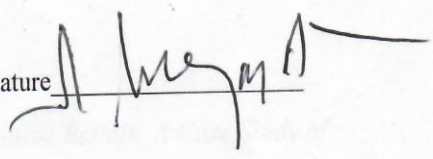
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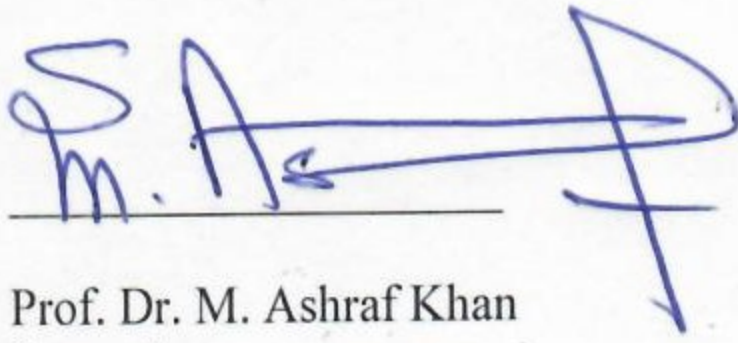
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"History Classification and Analysis of Regional Styles of Narrative Reliefs: A Case Study of Varia Collection (Sculptures) in Swat Museum"

Dedication

To

Domenico Faccenna

(Sitara-i-Imtiaz)

One of the first representatives of Italian Archaeology in Asia.

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List of ABBREVIATIONS

ACT	Archaeological Community Tourism Field School Project
AMPA	Ancient Monuments Preservation Act (VIII 1904)
AMSV	Archaeological map of Swat valley
ASI	Archaeological Survey of India
B	Balogram
BCE	Before Common Era
Bk	Butkara
Bkg	Barikot
CE	Common Era
EW	East and West
DOAM	Deaprtment of Archaeology and Museums
DOAP	Deaprtment of Archaeology, Peshawar
DOAPU	Department of Archaeology, University of Peshawar
Fig.	Figure
Gt	Gumbatuna
IAM	Italian Archaeological Mission
Inv.No.	Inventory No
ISIAO	I' Istituto Italiano Per I' Africa el Oriente
IsMEO	Istituto Italiano per il Medio ed Estremo Oriente
JAC	Journal of Asian Civilizations
JASB	Journal of Asiatic Society of the Bengal
Mk	Malakand Collection
MNAOR	Museo Nazionale d'Arte Orientale
NG	Nimogram
NW	Nawagai
NWFP	North West Frointer Province
IAM	Italian Archaeological Mission
KPK	Khyber Pukhtoonkhawa
P	Panr
PA	Pakistan Archaeology
Pl.	Plate
S	Saidu Sharif
Sh	Shanaish
SM	Swat Museum
TIAC	Taxila Instituate of Asian Civilizations
V	Varia
VNS	Varia New Series
WS	Wali-e-Swat Collection

Chapter 1
Introduction

Introduction

The Swat Valley, in the north western mountainous regions of Khyber Pakhtunkhwa (formerly known as North Western Frontier Province) Pakistan, is well known to ancient and contemporaneous historians as part of the Gandhara province of the Achaemenid Empire from 6th century BCE to the invasion of Alexander the Great in 327 BCE (Vidale and Olivieri 2016:7).¹ Gandhara encompassed the area located on the west bank of the Indus River and included the Peshawar Valley as well as present day Swat, Buner and Bajaur (Ali I. and Naeem 2008: 2). Swat Valley remained an identical integral part of Gandhara (Hassan 2006: 41). Chinese travelers and pilgrims visited, Swat valley in fifth century CE and narrated surviving Buddhist heritage in the region. Uddiyana, from the word of Sanskrit, called “the royal garden”. It is after the name of the river Swat that entire valley has gotten the toponym “Swat” (Olivieri 1996: 60). In later Sanskrit literature the areas of Swat is called Uddiyana (Tucci 1940). Ancient Swat Valley remained a junction of cultural, social and economical activities (Rahman 2011: 22). (Fig. I.I)

Swat played a strategic role, as a contact area between Central Asia and Iran on one side and the Indo Pakistani subcontinent on the other (Vidale et al. 2016). Evidence of ancient pottery and relative cultures in the regions lying between the slopes of Hindukush and those of Karakorum, emerges from Swat and Kashmir Valleys (Stacul 1974: 12). Swat Valley is one of critical threads to elucidate the emergence, evolution and development of Gandhara art, especially Buddhist art in Gandhara, particularly in Khyber Pakhtunkhwa. Archaeological potential and discoveries, including rock shelter at Ghalighay in Swat Valley strengthen the hypothesis that Swat Valley played a fundamental role in the evolution of Buddhist art of Gandhara (Stein 1927: 418). In 1956, Tucci came to Saidu Sharif on the famous reconnaissance, along with Francesca Bonardi and later joined by D. Faccenna and G. Gullini (Olivieri 2006: 29).

1. “North Western Frontier Province (NWFP)” was lacking its name since British rule in 1860., The process of naming of the province of NWFP, proceeded in early 2010 and the Pakistani Senate confirmed the name, “Khyber Pakhtunkhwa” under the 18th amendment to the Constitution of Pakistan 1973, with a unanimous 90 votes, on 15 April 2010.



Fig. 1.1 Province of Khyber Pakhtunkhwa (Swat Valley in profile)
 Courtesy; Information Management Unit ERUC/FAO Pakistan @2011

Fig. 1.1 Province of Khyber Pukhtunkwa (Swat Valley in profile)

Courtesy; Information Management Unit ERUC/FAO Pakistan @2011

Tucci distinguished the prevailing environment and situation of Swat in past and emphasized that the conditions prevailing in Swat were very favorable to the junction of ideas, situated as it was on great access point which brought the West into contact with the East, Central Asia and India, and where met, not to resist but to approach one another, the most active religions of those times (Tucci 1958: 279).

After the occupation of East India Company, despite the insecure law and order situation, many European antiquarians and archaeologists moved in and started extensive field activities in Swat Valley. Mostly army personnel carried out diggings and survey in Swat. Recently, Luca Maria Olivieri, published very rare archival material, collected from Malakand, including the confidential correspondence between Sir Aurel Stein and the political Officers of Malakand (Olivieri 2015). Said letters reflect that the British administration in Malakand was contemporarily engaged in the digging of sites in Swat Valley to discover classic production. The European antique collectors were involved in the smuggling of Gandharan sculptures from Swat to abroad. The then local administration considered it harmless hobby and relaxed the border security while the transportation of said antiques (Olivieri 2015: 365). Antiquarian had enough takings after sharing the discovered antiquities with the then regime, as per rules and agreements. Curiosity of classic collections in Gandhara was sparked in the West in the late nineteenth century as collections of coins, sculptures and reliquaries were amassed by adventures such as Charles Masson, who served outside British colonial control, and by the British Military units who collected antiquities during raids into tribal areas (Pia Brancaccia and Kurt Hehrendt 2006: 1). Swat Valley was out of control of the British law. Stein was one of the most dedicated advocate of the integrity of Gandharan Heritage (see Olivieri 2015a).

In nineteenth century antique collection was one of the best hobbies of European antiquarian collectors and British forces in India also facilitated them. Archaeological Survey of India established in 1860 but protective measures were not taken to secure cultural heritage in India. Relaxed legislation for the protection of cultural heritage, increased unscientific excavations and inadvertently spoiled the evidences of relative chronology in Gandhara specially Swat Valley. Gandharan sculptures did not have a high monetary value in 1860 and was not esteemed highly by British or the native population (Bautze 2008: 47). Village chieftain and locals were involved in excavations

claimed to have found sculptures during “accidental excavations” (Wannaporn 2012:5). European personnel were keenly interested in the collection of classic production of Buddhist sculptures, relics, rare antiquities manuscripts and coins (Mirsky 1977: 68). During colonial era, vandalism of cultural heritage in India is also admitted by many scholars, researchers and explorers. Evert Barger and Philip Wright also pin pointed, military penetration in region and also blamed haphazard nature of excavations by Pathan treasure seekers (Barger and Wright 1941:2). Lieutenant Colon F.G.L. Mainwaring, Lieutenant Colon G.A and Capitan B.C. Water Field, were few among those many army personnel who contributed or sold, rare stone sculptures collected from Swat and Buner valleys to the British Museum London (Zwalf 1996). Agnes C. Gibson used the term “ignorance” for the then excavators. Stein mentioned such excavations as ‘irresponsible digging” (Stein 1934:189). Stein requested Government of India that in future, government may prevent amateur excavations, and make sure that their excavators really know how such work ought to be executed (Gibson 1901: iv). Ackermann called those antiquarian collectors “treasure hunter”. The problems in interpreting the Buddhist sculptures of Gandhara arise mainly from their fragmentary or incomplete condition. Irresponsible digging was one of the main cause which was well lamented in those days (ibid). Ackermann fixed, irresponsible diggers for the ignorance and disregard of scientific methods on the part of the excavators in those days.

We cannot exempt Stein’s role in the random collection of antiquities in Asia.² Chinese regard Stein and Pelliot as robbers, not researchers (Waley 1960:237). Then the Buddhist Monastic complexes were dug into or demolished without regard to what might be learnt in the process by modern methods. No proper documentation carried out and without reference of their relative positions or any attempt to recover missing smaller portions and chips by which they might have been pieced together. The vindictive style of digging urged to term antiquities; the spoils which were sent to different museums, often without mention of the sites from which they recovered. One

2. Chinese often reviled Stein as an imperialist thief” and scoundrel who collected material through the destruction and plundering of the important sites. Stein employed 300 labourers to dig for nine to ten hours every day. Stein blamed contemporary fellow men for careless digging and destruction of heritage sites but he alone carried out a speedy, hazard diggings and did not care any context and chronology of the under trial Buddhist monuments.

of such occurrence is mentioned by Surgeon-Major L. A. Waddell, who met Major Deane, the Chief Political Officer in Northern area.³

Notwithstanding the appointment of Sir John Marshall, Director General of Archaeological Survey of India in 1902, documented scientific archaeological excavations were lacking in Swat Valley. Swat was neglected because the Ancient Monument Protection Act 1904 was not applicable in Swat and Indian States and until 1956 when negotiations started and in October of the very same year Swat state accepted the Pakistani law (Tahira 2011:42). Therefore Swat Museum was established as the first public building of Swat state with a Pakistani (DOAM) officer (Olivieri 2015).

Before the partition of India, in 1947, large scale unsystematic excavations have reduced the chances of survival of such potential Buddhist sites which could link and fill the missing gaps in the art history of Buddhist Art in Pakistan (Filigenzi 2000: 584). One of the leading figures of the Italian Mission, in Pakistan, Domenico Faccenna, was working on the subject and reconstructed the life of the 'art centre' of Butkara-I.⁴ With its three main stylistic groups and with its different workshops and craftsmen, illustrated by Faccenna, with unparalleled detail that finally brought to Gandhara studies that objectiveness which was preciously lacking." (Callieri 2011:16) This researcher is optimistic that the recent systematic study and documentation of stone sculptures by Italian mission in Swat may precisely resolve the matter of the evolution and development of Buddhist art in Pakistan specially Swat and contemporary Buddhist centers in the region.

1.1. Brief History of Varia Collection

Before the partition in 1947, in Pakistan, archaeological excavations were just diggings, carried out by treasure seekers rather than archaeologists, with the exception of excavations carried out by Marshall in Taxila (Ackermann 1975: 4). Tucci, president of the Italian Institute for the Middle and Far-East (Istituto Italiano per il Medio ed Estremo

-
3. In 1895 Surgeon-Major L.A.Waddell, who was by profession a surgeon, went to the Swat valley to undertake archaeological research and he met with, Major Deane, the Chief Political Officer. Deane was for many years has been zealously exploring the Buddhist remains Of Peshawar and its frontier countries. On the request of Waddell, Major Deane assured his aid and he generously said that "he would make over all the numerous sculptures found in the Swat Valley for Indian Museum of Calcutta, of which he had already got possession." (Source British Library Online)
 4. Keeping in view the contribution of Faccenna in the field of Archaeology, in 1993 Government of Pakistan awarded him, Sitara-i-Imtiaz.

Oriente, IsMEO), launched an accurate survey in 1955-56 and selected the sites to be excavated.⁵ Since then Italian Archaeological Mission is working in Swat Valley, modern techniques, stratigraphy in excavations, were being employed for the first time, in Swat valley, and this marked a turning point in the history of Gandharan studies (ibid). Prior to the devolution of Federal department of Archaeology and Museums, on 5th April 2011, there were four major research institutions, carrying out archaeological investigations, excavations and conservation in Swat Valley.⁶

- i. Federal Department of Archaeology and Museums⁷.
- ii. Italian Archaeological Mission.
- iii. Department of Archaeology, Peshawar (Provincial)
- iv. Department of Archaeology, University of Peshawar

Since 1956, Italian Mission is caring out comprehensive field activities, including field survey and excavations in Swat. Mission collected lot of rare antiquities apart from their regular excavations in Swat valley. Local inhabitants also handed over some, randomly collected antiquities.⁸ Collection under research is known as Varia Collection because of it miscellaneous nature of material and different provenances. Varia collection preceded number of objects found, not in regular excavations but within the

-
5. After the emergence of Pakistan in 1947, Directorate of Archaeology Pakistan needed the active participation of archaeologists from developed countries and contribution in form of training in the field of Archaeology and museology, for armature archaeologists, in East and West Pakistan. Thence Italian Mission was first foreign mission, allowed to start it field activities in Swat Valley. There are many Italian professionals, who devoted their experience and energies to stable archaeological activities in Swat Pakistan and contributed remarkable research work. Pioneer researchers were Tucci, Domenico Faccenna, Giorgio Stacul, Umberto Scerrato, succeeded by Maurizio Taddei, Pierfrancesco Callieri, Anna Filigenzi and Luca M. Olivieri is presently leading the field activities of the Italian mission in Pakistan. In 2016, Government of Pakistan awarded *Sitara-i-Imtiaz* to Dr. Olivieri to recognize his contributions and services in field archaeology and conservation of historical monuments in Swat Valley .
 6. Since the devolution of Federal department of Archaeology and Museums, under 18th constitutional amendment 2010, on 5th April 2011, all the archaeological sites and monuments transferred to respected provinces.
 7. In Swat Valley besides Italian archaeological mission, lot of Pakistani researches played an active role in the field archaeology. They conducted archaeological surveys and carried out large scale archaeological excavations. Muhammad Rafique Mughal, Muhammad Ashraf Khan, Main Said Qamar, Nazir Khan, Gulzar Muhammad Khan, Muhammad Habibullah Khattak, Faiz-ur- Rehman, Abdul Nasir, Tahira Tanweer belonged to Federal Department of Archaeology and Museums, where as Abdur Rahman, Muhammad Farooq Swati, Shah Nazar, Nasim Khan, Amnullah, Zainul Wahab came forward from Department of Archaeology, University of Peshawar and Directorate of Archaeology KPK.
 8. Simultaneously, local inhabitant and elites also handed over lot of valuable stone sculptures to Miangul Abdul Haq Jehan-Zeb the ex Wali-e-Swat, the elder son of Miangul Abdul Wadud, the founder of the Swat state, known as Bacha Sahib.

area of the activities of the Italian Archaeological mission in Swat (Zwalf 1996: 370). Most of antiquities of this collection came from different parts of Swat Valley except, few purchased from outside the Swat Valley. This collection comprises rare antiquities made of stone, metal, stucco, terracotta, silver, iron and bone. Largely stone narrative reliefs are in fragmentary condition. According the inventory book maintained by Italian Mission, up to 2003, the Mission received and registered 1604 antiquities including more than 1152, stone objects. Few rare stone sculptures are complete and in good state of preservation. Before the establishment of Archaeological Museum Swat (1959) Varia Collection was kept at the Italian Mission House, at Saidu Sharif, Swat. Later on, after the construction of Swat Museum this collection was shifted to the reserve rooms of Archaeological Museum of Swat.⁹

In 1998, as a specific project of the Italian Mission, a joint Italo-Pakistani programme for recording the sculptures in the Swat Museum in Saidu Sharif, started. An informatic laboratory was set up by the Mission in the museum compound but it could not be completed (Callieri 2011:16). In 2002, the present researcher was performing his duties at Swat Museum as Assistant Curator (Museum) and got opportunity to study the archaeological materials discovered in Swat Valley, displayed in Swat Museum and reserve. Researcher completed the documentation of the antiquities on display, in the Swat museum.¹⁰ In 2007-08 UNESCO launched a project titled "Preservation of Endangered Movable Cultural Assets of Gandhara Art" in Khyber Pakhtunkhwa.¹¹ Researcher successfully documented the various collections of stone sculptures in Swat

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9. This building was established by Late Mian Gul Jahan-zeb, then the Wali-e- Swat, to keep his private collection and material collected by I.A.M ,after three season of excavations in Butkara and Udegram.
 10. Said project focused on the registration and conservation of Gandhara objects housed in three museums selected by the Federal Government of Pakistan. These museums included Peshawar, Sir Sahibzada Abdul Qayyum Museum (SSAQ) Museum of Archaeology and Ethnology, University of Peshawar and Swat Museum. Stone objects were documented in File pro software provided by Project Management. Scope of project was limited and only stone sculptures were registered. Principally a uniform inventory system was developed by the project management for the documentation of antiquities. After completion of project, the compiled data from said museums, was shifted to UNESCO office, Islamabad. However the data was not shared with Federal department of Archaeology and Museums Islamabad, the solitary state agency to control illegal trafficking of cultural heritage in Pakistan. Consequently the fixed targets of the project could not be achieved meanwhile Federal department of archaeology and Museums Islamabad decentralized in 2011.
 11. Masterpieces of Gandhara Art in Pakistan 2008, Printed by FORMAT Designers & Printers Lahore, published by UNESCO, Islamabad

Museum and reserve. In 2008, anti-state elements caused damages to Swat museum (Marati and Vassallo 2013: 30). After the bomb blast, entire electric equipments of the said project were badly damaged and regrettably the software used for the documentation of stone sculptures was also lost.¹² In 2013, after the rehabilitation, repairs and renovation of Swat museum by Italian Mission, on the occasion of inaugural ceremony of Swat Museum, Luca Maria Olivieri dedicated the event with the concluding remarks;

“The Swat museum is being reconstructed for everyone who loves the Swat Valley and its people. It is also our way to honour the losses suffered by the people in Swat during the militancy.”

1.2. Sources of the Varia Collection

The material sources for reconstructing unknown history of any place, are its archaeological remains, ancient monuments, coins and inscriptions (Taj 2001: 59). There are two main sources to acquire the Varia Collection: Italian Archaeological Mission, and Federal Department of Archaeology and Museums. Field activities of Italian Mission, in Swat Valley, are spreading over a long time span.¹³ Italian Archaeological Mission collected antiquities from different sites while conducting field survey in Swat valley besides few antiquities which were purchased from local people.¹⁴ Antiquities brought together, formed Varia Collection and shared at different occasions with the Swat Museum. In addition antiquities, data maintained by Italian Mission in Swat and

12 . After the completion of the Project "Preservation of Endangered Movable Cultural Assets of Gandhara Art" on 16th February 2009, a bomb blast caused massive structural damages to the Jahanzeb College and Archeological museum Swat. Due to the terrible bang, terracotta antiquities in reserve collection badly damaged. Some rare coins, kept in one of the rooms, were thrown away by spherically expanding shock waves and scattered in the enclosed lawn of reserve. Dangerous cracked developed in the walls of the main building of the Swat Museum. Federal department of Archaeology and Museum took immediate safety measures to secure the damaged museum building and scattered antiquities of reserve collection. The entire Collection displayed in Swat Museum and selected material from reserved collection, packed within a night and shifted to the Taxila museum under the supervision of this researcher, being in charge Museum display and all antiquities kept till the rehabilitation and restoration of Swat Museum. Here researcher would like to pay his heartiest tributes to Italian Archaeology Community Tourism Field School (ACT) for rehabilitation of Swat Museum and organization of standard display. The collection was returned to Swat in 2012 and museum has been re-inaugurated in 2013.

13 . Italian Mission recorded 1604 antiquities (Varia Collection) from 1956 to 2003.

14 . Local inhabitants got lot antiquities while leveling mounds for cultivation or construction of houses. Besides farmers Shepherds also collected antiquities while roaming and grazing their animals around archaeological mounds in Swat.

the correspondence between the Federal Department of Archaeology and Museums and Italian Archaeological Mission in Swat, is vital evidence of documentation.¹⁵ Primarily, Italian Archaeological Mission, in Pakistan, documented and managed all lists of Varia collection. This researcher went through the inventory lists of Varia Collection, available in Swat museum. Simultaneously, with the help of available material (stone Sculptures) in Swat Museum and reserve collection, the lists of Varia Collection maintained by Federal Department of Archaeology and Museums (here after DOAM), were also verified. In 2007, the data of Varia Collection (stone sculptures) in Swat museum and reserve, once again updated under the project, titled "Preservation of Endangered Movable Cultural Assets of Gandhara Art". During the systematic documentation of stone sculptures of Varia Collection, researcher learnt that 71 stone sculptures were transferred to Italy under the then prevailing rules and agreements signed between the Governments of Pakistan and Italy. Besides those objects of Varia collection, which were shifted to Italy, one stone frieze (Inv.No.V-1047) was traced in the reserve collection at Taxila museum. This researcher visited Department of Archaeology and Museums, Islamabad to pursue the record of antiquities belong to Varia Collection, shifted to Italy.¹⁶ Old record available in Directorate of Archaeology Islamabad confirm the details of said agreements between Government of Pakistan and Italy.¹⁷

In the beginning, this researcher approached Luca Maria Olivieri and requested him for his assistance to access the original list of the Varia collection and the pictures of stone sculptures of Varia Collection, at Museo Nazionale d' Arte Orientale "Giuseppe Tucci" Rome in Italy. Researcher was provided the copies of original inventory lists of Varia Collection prepared by the then Italian Mission in Saidu Sharif Swat. These lists are one of the primary sources of documentation which enabled researcher to compare and verify the lists prepared by the department of Archaeology and Museums, at

15 . Federal department of Archaeology and Museums retained the original agreements signed between the Italian Mission and department of archaeology and museums.

16 . Old record revealed that, some stone sculptures were shifted to Italy in 1960 under the terms and condition of license issued in 1956-61. According to the terms of the license, the objects shared with Italy, were supposed to be available for research as and when required.

17. Researcher is much obliged by Luca M. Olivieri, Director/Project Manager, ACT, Italian Archaeological Mission in Pakistan, for his extensive collaboration and guidance to access the original record in form of lists available at the camp office of Italian Mission, in Saidu Sharif. Consequent upon the request of my research supervisor Muhammad. Ashraf Khan TIAC Islamabad, Luca M. Olivieri, Director/Project Manager, ACT, Italian Archaeological Mission in Pakistan, accepted the same and became my co-supervisor.

Archaeological Museum Swat. Secondly, Olivieri shared the basic information and names of three responsible officials for Varia collection at Museo Nazionale d' Arte Orientale, Rome.¹⁸ Oscar Nalesini, informed that the pieces of Gandharan art, as well as the other archaeological objects kept in the Museum, are always available for study in the storerooms. Then researcher contacted Laura Giuliano, Curator and Antonio Armellini, commissioner of IsIAO, for further assistance and action.¹⁹ In 2015 (April) Luca Maria Olivieri handed over the soft copy of images of the stone sculptures of Varia collection in Rome and a courtesy letter, issued by Laura Giuliano, Director of the Indian and South East Asia Department and Paola D'Amore, Director of the Photographic Archive.

1.3. Research Methodology

The research methodology of the present study is based on the thematic, descriptive as well as analytical approach. Primary source of research is available in shape of sculptures in Swat Museum. Present research systematically carried out to collect the data of available material in Swat Museum and in the camp office of Italian Archaeological Mission at Saidu Sharif in Swat. Original material is kept at Swat Museum and Museo Nazionale d'Arte Orientale (MNAOR) "Giuseppe Tucci" National Museum Rome, Italy. The antiquities (Stone sculptures) in Swat Museum were physically examined. All narrative reliefs were photographed with scale. The identification of material acknowledged as identified and mentioned by Italian Archaeological Mission in the lists prepared by the mission. An inclusive catalogue of stone sculptures has been compiled to provide comprehensive details of the narrative reliefs, including its measurements and existing condition along with digital photographs. Time to time researcher paid visits to Swat Museum and Italian Archaeological Mission camp office at Saidu Sharif in Swat, to reconfirm the data. This researcher frequently visited different libraries at Swat Museum, Italian Archaeological

18. Olivieri informed that the said material (Varia Collection) is available in the Museo Nazionale d' Arte Orientale "Giuseppe Tucci", Rome, on rotation from reserve to display. There are three main responsible including Paola D' Amore, Laura Giuliano, Curator of the India department, Gandharan Collection and Oscar Nalesini, Head of the photographic department.

19. Oscar Nalesini also explained that the photographs of the "Varia collection" taken by the Italian archaeological mission in Swat were kept at the museum, but they are still property of the Italian institute for Africa and the Orient.

Mission Camp office Saidu Sharif, Department of Archaeology, Peshawar Museum and Department of Archaeology, University of Peshawar, Taxila Museum, Taxila Institute of Asian Civilizations Islamabad and Central Archaeological Library Karachi, to study and collect the relevant publications.

1.4. Research Questions

Present research finds out answer to the following research questions:

- What is Varia Collection?
- What is the source of Varia collection?
- What is subject matter depicted in the narrative reliefs of Varia Collection?
- What are the possible provenances of narrative reliefs of Varia Collection?
- What is probable chronology of the narrative reliefs of Varia Collection?

1.5 Significance of the research

We can divide the available artifacts in Swat Museum, into five major categories as under;

- i. Artifacts discovered through regular excavations.²⁰
- ii. Private Collection of Wali-e-Swat.²¹
- iii. Varia Collection.
- iv. Malakand Collection.
- v. Confiscated, donated and purchased artifacts.²²

Among the above mentioned categories, Varia Collection is, one of the exceptional collections in Swat Museum. Varia Collection is containing different kinds of artifacts, including stone sculptures. The scope of the present work is to present by means of a catalogue of the selective narrative stone reliefs of Varia collection in Swat Museum and Museo Nazionale d'Arte Orientale (MNAOR) "Giuseppe Tucci" National

20 . Aligrama, Amlukdara, Barikot, Barama, Butkara. I & II, Dadhara, Gogdara, Ghaligai, Gumbatuna, Katelai. Loebanr, Najigram, Nawagai, Panr, Saidu Stupa, Tirat (Malamjaba), Udegram

21 . In 2010, Tahira Tanweer, former Deputy Director Archive, Islamabad, carried out a detailed research, on the Gandharan sculptures of Wali-e-Swat's Collection and successfully completed her PhD.

22 . Besides Varia Collection, there are some other collections available in Swat Museum, including Wali-e-Swat's Collection, Peshawar Collection (confiscated antiquities shifted from SRO Peshawar in 2002/03) and USA Collection (Confiscated and repatriated by US embassy in 2007, and Malakand Collection. Amjid Perviaz, (TIAC-Islamabad) has carried out a comprehensive research on the stone sculptures of Malakand Collection in Swat museum and completed his PhD in 2016.

Museum Rome, Italy. Narrative reliefs also analyzed to fix it appropriate regional context. Catalogue of the narrative reliefs of Varia collection, is arranged in a novel form, following the sequence of narrative reliefs adorned in the stupas, i.e. from harmika to drum and lower stupa panel. Theme of the reliefs is also interesting to investigate that either the subject of the narrative relief, depicted there has any distinctness or fixed on regular standard. It has been noticed that there are four fundamental episodes, repetitively depicted in *harmikas*. These scenes included birth of *Siddhartha*, great departure, worship of wheel of law and Buddha seated in meditating poses. Events depicted in the stone sculptures are very interesting and viable to elucidate the scope of Varia Collection. Narrative reliefs of Varia Collection are, presenting different and diverse style of Buddhist art and illustrating different episodes of the life of the Buddha. Various indices, according to inventory numbers as well as according to ichnographic criteria would enable the reader to find easily and quickly what he is looking for.

This dissertation has been divided into six chapters. Chapter first, devoted to the background of the Varia Collection and its need of study. This chapter also explained the circumstances in which illegal excavations carried out in Swat Valley. Second chapter discussed to review the geography and historical background of Swat Valley. Chapter three highlights the updated archaeological explorations and excavations in Swat Valley. Fourth chapter covers a comprehensive catalogue of Varia Collection in Swat Museum and Museo Nazionale d'Arte Orientale Rome Italy (MNAOR). Fifth chapter deals with Statistical study of Varia Collection (Narrative reliefs-Stone Sculptures). Chapter Six presents a comparative study, classification and distribution of regional styles of these sculptures with other stone sculptures discovered from Buddhist monastic complexes in Swat Valley through scientific excavations, followed by a detailed discussion and conclusion which elaborates the results of present research. The scope of the present work is to show by means of catalogue, the importance and significance of the narrative reliefs of Varia Collection in Swat.

Chapter 2

Profile of Swat Valley

Profile of Swat Valley

Administratively Swat Valley is consisting of the present Swat (formerly including Buner and Shangla), Dir and as well as Malakand Agency. More than 87% of total area is located within the Swat District, while minor part falls within the Dir District and the Malakand Agency (Ali Usman and M. Aslam Khan 1991: 97). Buner remained integral part of Swat or the ancient Uddiyana since unknown times (Khattak 1997: 36).

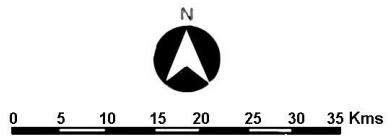
2.1. Geography of Swat Valley

Swat Valley is situated to the northeast of Peshawar, which lies at a distance of 250 km from the Islamabad, capital of Pakistan. Swat Valley lies between 34° 31' 55" and 35° 53' 40" N latitude and 71° 47' 15" and 73° E longitudes. It is the upper Valley of the Swat River, which rises in the Hindu Kush range. Saidu Sharif is capital of Swat; however the focal town in Swat Valley is Mingora. It was a princely state in Khyber Pakhtunkhwa until it was dissolved in 1969 and after the merger of state it became administrative part of Malakand Division (Population Census Organization 1999: 1). The name, Swat is frequently designated as Swat state rather than Swat (now the District). (Fig. 2.1)

Swat Valley is surrounded by Gilgit and Chitral on the north, District Dir on the West, Indus Kohistan and Hazara on the East, while Mardan District and Malakand Agency on the South (Khan Bahadar, Khattak M.H, Abdul Nasir and Faiz ur Rahman, 1999). The boundaries of Swat State were extended to the territories outside Swat Valley, i.e. to Buner, Puran-Chakisar Kana, Ghawar band and western part of Abaseen Kohistan. The elevation of the Valley near Panjkora River is 610 meters above the sea level, which increases towards the north to 4572 meters and on the northwest to 6706 meters. Various passes have linked the Valley with the Punjab via Hazara in the east, Tibet and China on the north, Central Asian States and Afghanistan on the west and ancient Gandhara on the south (Swati 1997: 153). The area of the valley, including Swat Kohistan, is 8045 to 9654 sq. Kms, but the Valley does not exceed from 209 km in length and 19 km average in breadth. However the

Swat District

(Landscape)



- Forest 50% % density
- Forest 26-50 % density
- Forest 10-25 % density
- Shurb and Bushland
- Glaciers and Snowfields

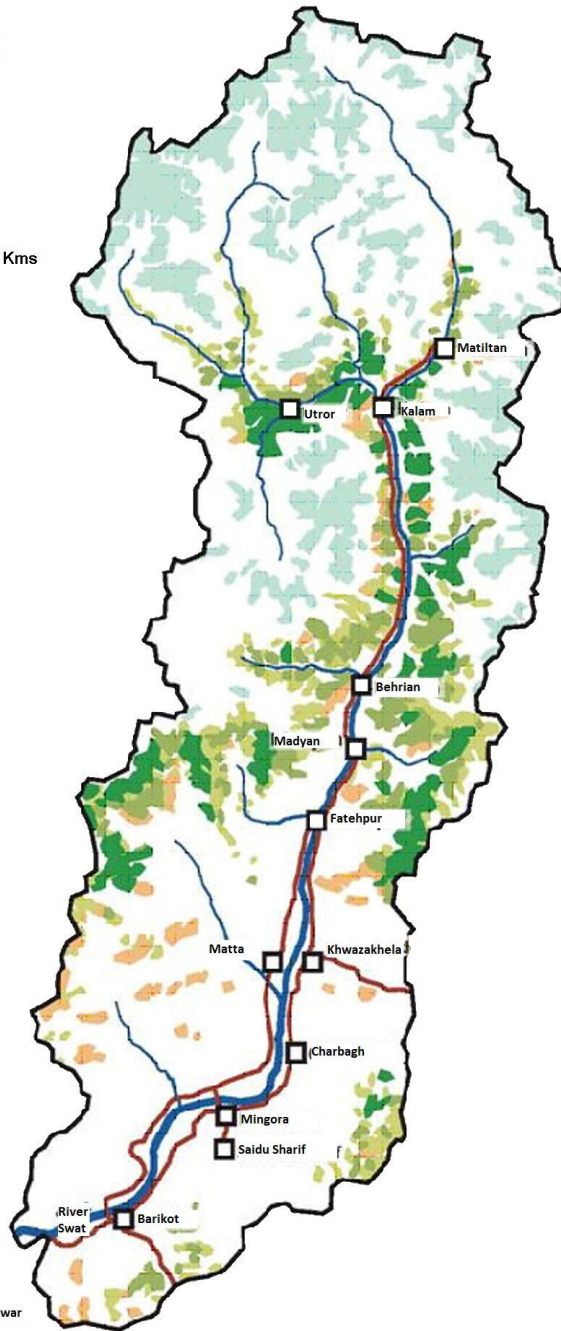


Fig.2.1 : Courtesy of the Pakistan research Group, 2005
Cartography: Bernd Steimann 2004, Basic Data: GIS FMC Peshawar

total area of the proper Swat Valley is about 3,821 sq.Kms. As per 6th population census, total area of Swat District is 5337 Sq. Kms (7.16% of KPK) and population is 2,309,570 persons, including 52 transgender. Male population is 1,172,974 contrary to female population of 1,136,544 (Pakistan Bureau of Statistics, Government of Pakistan.²³ Rural population is 814527 (male) and 799140(female) contrary urban population is 358447(male) and 337404(female). Growth rate of population is 3.24. First regular population Census in the area was held in 1881. Since then after every ten years regular censuses were supposed to be conducted.²⁴ Geographically Swat Valley can be divided into two regions - plains and mountains.

2.2. Cultural diversity

In addition to Pashto, seven different languages are spoken in Swat Valley. Torwali, Gujri, Gawri, Qashqari (a variety of Chitrali/Khowa language), Badeshi and Ushojo all among the Dardic group of languages of the Indo-Aryan family, are also spoken in Swat, although Badeshi and Ushojo are now declining (Stacul, 1987:15). The Torwali community is said to be descended from the original inhabitants of pre-Muslim Swat. They are now confined to a part of Swat Kohistan beyond the town of Madyan up to the boundary of Kalam in the north and to the Chail Valley to the east (McMohan and Ramsay,rep.1981:4). Garhwi, another Dardic language, is confined to Kalam and Utror Valleys; and Kohistan of Upper Dir generally known as Dir Kohistan. Torwalis and Garhwis are non-Pathans (ibid). Qashqari is a variety of Khawar, which is also a Dardic language, spoken by a few thousand people in Kalam and Mitiltan. The situation of Ushojo and Badeshi is critical. Now Badeshi dialect is no longer alive.

2.3. Landscape

Swat Valley is divided into two geographical regions; Swat Kohistan and proper Swat (Frontier and Overseas Expeditions from India 1982:321). Mountainous area beyond the village of Ayin near Madyan, is called Swat Kohistan, whereas from Ayin

23. Sixth Population census 2017.

24. After independence, the first census of Pakistan was conducted in 1951, followed in 1961 while the third census was held in 1972 instead of 1971 due to war with India. The fourth census was held in March 1981 and fifth one which was due in 1991 could be held in March, 1998. Recently, in 2017, sixth census of population began on 15th March 2017 and ended on 25th May 2017.

down to Kalangai in the west is proper Swat. The proper Swat is further divided into two regions: Bar (upper) Swat and Kuz (lower) Swat. Bar Swat extends from Ayin down to Landakai and Kuz Swat stretches from Landakai to Kalangai, a village few miles above the junction of the river Swat and Panjkora in the southwest (Imperial Gazetteer of India, 1979: 216). After the emergence of Swat State in 1915, territory of Kuz Swat was not included in the State, because it was not in proper control of the British Indian Government (Sultan-i-Rome, 2005: 19). The territory of Swat Valley including Abazai, Khadakzai and Adinzaia permanently went to the Nawab of Dir and consequently only Bar Swat and Swat Kohistan remained as part of Swat State.

2.4. Mountain ranges

Swat lies in the lap of mountain ranges, which are the offshoots of the Hindu Kush, so the larger part of Swat is comprising of high mountains. The ranges run irregularly, to the west and to the east, but the general direction is north-south. The ranges are;

2.4.1 Elum range (Eastern Ranges)

In Swat Kohistan, the chief knot of eastern ranges is Mankial. Its northern branches, separate Swat Kohistan from Abaseen Kohistan and form a barrier between Gilgit-Swat and Chitral-Swat. The southern extension of Mankial ranges reaches proper Swat and joins Shangla ranges which separate Swat from Shangla Par area. In Shangla district, there are Karora ranges, that separate Puran from Kanra and Ghurband. The continuation of Shangla ranges joins Dwasaray. On the one hand Dwasaray separates lower Swat from Puran, on the other; it set aside the Buner from Puran. The general direction of the ranges now turns westward and is called Elum. Elum range is a bearer between Swat and Buner which at last joins mountains of Malakand.

2.4.2 Adenzi and Shamozi (Western Ranges)

Western ranges, start from the mountain and hills of Gabral, Swat Kohistan and join the hills of Kundal (Utror). These ranges meet the Daral ranges that form a border with Dir district. Then ranges join the hills of Adenzi and Shamozi. Manrai ranges send off some offshoots southward and separate Arnoyay Valley from the widest Valley of Nexpikheil Valley.

2.5. Rivers and tributary sources

A large number of seasonal and perennial sources feed Swat river, the main river of the Valley. Three major tributary streams, the Bahandra, Gabral and Ushu, form Swat River, emerge from the Shandur range in the north and unite at Kalam. The iced-glaciers maintain its perennial flow, while the monsoon rains in summer also increase its capacity. In summer, the loaded water causes heavy flooding in areas of low gradient. Such disastrous flooding in past was also reflected in a Buddhist Jataka “Apalala Jataka”, where Buddha conditionally secured, Swat Valley from regular flooding. River Swat, flows southwards in a narrow ravine from Kalam to Shagram. From Talapan onward the river spreads in the valley. From Kohistan the Swat river flows fast but near the village of Madyan it slows down. It flows south, south west from its sources to Chakdara. Below Chakdara the river enters a deep long narrow gorges and to southeast direction and then divides into many branches, which join the River Kabul after a flow of about 600 km (Stacul 1987:3). It flows southwest of Malakand, northwest to its junction with Panjkora river and thence southwest. The elevation of the Valley near Panjkora River is 609 meters above the sea level, which increases onwards the north to 4572 meters and on the northwest to 6705 meters (McMahon and Ramsay,1981:3). It joins the Anbaar, thence southeast to Abazai in Peshawar District (Ahmed 1999: 4).

2.6. Climate

Climate in Swat valley is temperate, dry in summer and moist cold in winter. The warm climate sets later than in the plains, owing to the surrounding mountains, which keep away from free circulation of the wind; it is more humid and continuous (Frontier and Overseas Expeditions from India 1982: 321). The storms, which burst over these hills, instead of cool the air, produce a hot and steamy atmosphere in the Valley below. The winter is comparatively less harsh season than in plain country; but it is more long-drawn-out and the climate is much humid and steadily so than on the open plain. Snow does not fall regularly in the plains of the valley. Climate of the lower valley is uncomfortable in autumn. The main cause of this situation is the farming of rice due to which malaria is exhaled in great abundance. The speedy deforestation during the last

few decades also affected the climate from sub humid to semi-arid. It is difficult to classify the boundaries of climatic regions in the lower Valley (Stacul 1987: 150).

2.7. Geological Composition and Minerals in Swat Valley

Geologically Swat valley is located in a significant region (Faccenna and others 1993). River of the valley crosses an area of great geological complexity where South Asian plate joins the Kohistan Island Arc through a stitched land consisting of an ophiolitic melange (Florio, Lorenzoni, Zanettin Lorenzoni, Olivieri 1993: 268). The plate, consisting of various types of granite and Augen gneiss as well as fine grained gneiss of medium-high metamorphic grade phyllite with or without chloritoid, prasinite, marble, calc-schist, amphibolites and mica (ibid). The hilly country of the lower northern mountains of the Valley contains greenish phyllite, hornfels, quartzite and granite (S.Matsushita). Thick terraced, layers of post tertiary alluvial soils with varying quantities of still, clay and organic matter cover a large part of the valley, base in the mid lower valley. The mountains of the main valley are consisting of granite, gneiss, schist and meta-sedimentary rocks with intrusion granodiorite, granite, diorite and synite (GSP 1964) (Swati 1997: 151). The indispensable components of the arc are magmatic and volcanic rocks ranging from gabbro to rhyolite (Floria 1993: 2).

2.8. Stone Quarries in the Swat Valley

The cultural history of the Swat valley goes back round about 3rd millennium BCE (Smith and Spear 1958: 98). Archaeological findings validate that the material used for civil and religious buildings is always local origin and mostly the same (C. Faccenna and others 1993: 268). But in certain monuments, linked by certain chronological phase, talc schist with carbonate matter (soapstone) was abundantly used. The mountains of Kalam are constituted metasedimentary and volcanic rocks including greenish phyllite together with allied hornfels and quartzite. Blue schist is reported from the hills of Totalai, Ranizai and Gul Maqam. There are some stone quarries, reported by Italian Archaeological Mission in the Swat Valley, are at Sewgalai, Gogdara, Saidu Sharif, Amluk dara, Bologram and Mingora. Ashraf Khan also mentioned a stone quarry at Gumbatuna (Khan M.A.1996:105).

At Barikot site material coming from outcrops located some kilometers away (from the Karakar Valley) was frequently used (Floria 1993). The sculptures found in

sacred area, are made of aphyllitic formation and in particular chlorite schist, talc schist with carbonate matter, and phyllite (C.Faccenna and others, 1993: 267). During the fifth century CE with revival of Brahmanism and its manipulation over Buddhism, gneiss was used for sculpture. The precious and semi-precious stones were used to make beads and the limestone was abundantly used for making stucco and plastering the walls (Swati 1997: 152).

2.9 Historical profile of Swat Valley

In Buddhist traditions Swat is known as Udyana (Stien 1927: 417). Present Malakand division is ancient Uddiyana (Swati 1998: 27). Ancient Uddiyana was situated to the north of Peshawar on the Swat river, it covered the whole hill region south of the Hindu Kush and Dard country from Chitral to Indus. Uddiyana was not included in Gandhara though the chiefs of Gandhara may have kept under control Uddiyana or both countries may have been ruled over by other kings like Shahis of Kabul or the king of Ohind (Tucci 1958: 280). Swat Valley is known with different names at different times in the course of history (Rafiullah 2004: 1). In Tibetan Buddhist literature Swat is talked about as Urgan, Orgyan and Uddiyana (Tucci 1958: 279). Earlier pilgrims Fa-Hian (400 CE), Sung-Yan (518 CE), who brought back one hundred and seventy volumes (Beal 1906: ix, Rafiullah 2004: 1). Hwen Thsang (629 CE) called it, *U-chang-na*, or *Uddyana*, situated on the river Su-po-fa-su-tu, the *Subhavastu* or *Suvastu* of Sanskrit, the *Suastus* of Arrian and the *Suat* or Swat river of today (Crintle 1992: 69). Rigveda mentioned Swat as Suvdstu (Stein A. 1930: 418). Valley is the subject of broad portrayal within early traveler's accounts, such as Fa-Hein and Xuanzang (ibid). They mentioned the large number of Buddhist settlements and population (Ali Ihsan and others 2005: 137). The capital of Udyana (Uddiyana) was called Munng-kie-li, or Mangala, which is probably the Mingora of Wilford's surveyor (Cunningham 1871: 86). Mangala was capital of Udyana (Nundo 1899: 96). Faxian mentioned Suheduo as Swat (Kuwayama 2006:107). The actual name of Swat was Odiyana or Oddiyana. Swat remained a strategic corridor then and now a significant region where the three prominent parts of Asian continent meet, South Asia, Central Asia and China (Sultan-e-Rome 2005: 20). In nineteenth century, the word "Gandhara" also used to explain finds coming from a series of culturally related areas beyond the

Peshawar plains, including the Swat valley, the Buner and Taxila regions, eastern Afghanistan and even parts of Kashmir (Pia Brancaccia and Kurt Hehrendt 2006: 1).

The Greek and Latin historians of Alexander's military expeditions have mentioned in their accounts Soastos, identifies with Suvastu of Vedic sources, among other rivers they came across (Crindle 1992: 69). In past Swat remained an active corridor of western invaders and in 327 BC, Alexander the Great invaded Udegram and Barikot to storm its battlements. In Greek accounts, these towns have been identified as Ora and Bazira, respectively. The first place in Swat, invaded by Alexander, was Massaga, the capital of the Assakenoi (Tucci 1977: 4). That Alexander himself had with the capture of Ora (Udegram) concluded his campaign in the Swat Valley and moved across the hill range into the Peshawar Valley (Stien A. 1927: 437). Around the 2nd century BCE, the area was occupied by Buddhists, who were attracted by the peace and quietness of the land. After the invasion of White Huns in Swat, Chinese pilgrims mentioned, 1400 desolated Buddhist monastic complexes on the both sides of Swat River (Beal 1906: 120). Before the furious attacks of White Hunns, about 18000 priests were managing the affairs of Buddhist monastic complexes in Swat (ibid). Chinese records also clarifies that the Buddhist monastic complexes were already declined and desolated quite early before the Muslim invasions in the region (Barger and Wright 1941:32). Tucci analyzed the causes of destruction Buddhist monastic complexes in Swat with the observations that as far as Swat is concerned we must be cautious before attributing all the ruins to invaders, especially as we have ample and visible documents of natural causes of destructions (Tucci 1958: 288).

The pilgrim Sung-Yun visited Gandhara in 520 CE and mentioned that there were 6,000 gold images of Buddha in the monastery at "Talo". In 1956, the Italian Archaeological Mission in Pakistan started excavations at Butkara-I and identified Butkara-I with "Talo" (ibid :282). Tucci and later on Faccenna and others, on the bases of excavations at Butkara-I, emphasized that Mahayana Buddhism originated at "Talo" (Ali and Naeem 2008: 10).²⁵ By and large destruction of Buddhist monastic complexes

25 . The significant antiquities, together with the Buddha images and the style of sculpting, indicate their age as stemming from either the last quarter of the first century BCE or the first quarter of the 1st century CE. Excavations at Butkara-I from the late Kushan period confirmed Sung-Yun's statement through discovery of numerous images of the Buddha and Bodhisattvas with gold wash.

in the region is attributed to white Huns, who ruthlessly disrupted the life lines, i.e. trade routes in the third quarter of 5th century CE.

Spread of Buddhism to China also paved one of her routes from Swat. In 645 CE. while returning to China, Hiuen Tsiang brought a copy of image of Buddha, made by king Uddiyana. The priest again when he came to Loyang, caused a picture to be made from the sandal wood image of Buddha done by king Uddiyana, and reverence to be paid it (ibid:235). It is also traditionally referred that Tantric Buddhism first developed in the country of Uddiyana or Odra Desha under King Indrabhuti, in Swat (Tucci 1958: 282). One of the original, Siddhas Indrabhuti flourished in the early eighth century CE and was the king of Oddiyana in the Kabul Valley. His son Padmasambhava, a legendary Buddhist mystic from the Valley who introduced Tantric Buddhism to Tibet, is credited with establishing the first Buddhist monastery here. Indrabhuti's sister, Lakshminkara Devi, was also an accomplished Siddha of the 9th century CE. . Royal patronage of Ashok Maurya and reverence of succeeding invaders towards Buddhism expanded Buddhism in the whole Gandhara, Swat Valley and Taxila Valley. Swat became one of the famous centers of the Buddhist religion and art in this region. Establishment of monastic complexes along the trade routes also provided an additional security and peaceful environment for trade activities. Royal families supported the growth of monastic complexes in the interest of state and smooth running of economic activities in region. Once the trade routes interrupted by invaders, the merchandize activities in the region restrained. Consequently foreign raids seized the aids from state to monastic complexes which gradually deserted.

Swat retained its independence till the invasion of Turk Shahi, who extended their kingdom of Kabul from the boundaries of Sistan to the northern Punjab in the middle of the 7th century CE and annexed Swat in 745 CE (Rahman 1979: 3). After the defeat of Turk Shahi in the hands of Yaqub bin Lais, Hindu Shahi Dynasty established in 822 CE and who made their capital at Hund (Rahman 1993: 30). In the beginning of the 8th century CE, the Gabari Swati Pashtun tribe advanced through Laghmanat, Nangarhar and Dir. The first Muslim arrivals in Swat were Pakhtun Dilazak tribes from southeast Afghanistan. Both groups of Pakhtuns came from the Kabul and Kandahar Valley. Kabul Shahi rulers built fortresses to guard and tax the commerce through this area. Their ruins are scattered in the hills of Swat at Malakand Pass at Swat's southern entrance. These

were later ousted by Swati Pakhtuns. Muslims did not spare Swat and seized the main fortress of Raja Gira (*raragriha*) at Udigram (Stein A. 1930: 38). Hindu Shahi ruled till the first strike by Mahmud of Ghazna in beginning of 11th century. By the early 13th century, muslims captured Swat, defeating the local Hindus and Buddhist. With the help of Zahir-ud-din Muhammad Babur, the Yousof-zais encroached upon the Gabari state. In 1519, they demolished the Gabar-Kot (fortress) in Bajour and advanced to Swat. The last Gabari king, Sultan Awais Gabari, fled to Upper Dir, where he established his rule in Chitral, Wakhan, Badakhshan and other towns along the upper Oxus River. In 16th century CE, the Yousaf-zais established their rule in Swat but in 1879 people of Nikpikhel, Sebugnai and Shamizai defeated the Nawab of Dir, recaptured the right bank of Swat river and his authority came to an end. In 1915 a *Jarga* (congress) of these clans recognized Abdul Jabbar Shah as the king of Swat. In 1917, Miangul Abdul Wadud overthrown Abdul Jabbar Shah and took over the State of Swat.

The ancestor of the present family of Swat was, a muslim saint Abdul Ghafoor (1793-1878), the Akhund of Swat, a Safi Momand of Hazara district, commonly known as Saidu Baba (Rome 2013: 14). Saidu Baba migrated to the Buner territory. Saidu Baba was a pious man and the people respected him so greatly that they called him Akhund Sahib. During the mid-19th century, local tribes fought against each other to control Swat Valley. On the intervention of Akhund Sahib, the killing was stopped. After the death of Akhund Sahib, the tribal chiefs fell into open warfare again, which continued for years. Eventually the tribal chiefs gave control of the Valley into the hands of the Gul Shahzada Abdul Wadud, the son of Mian Gul Abdul Khaliq, son of Akhund Sahib (Stein 1927:421). Mian Abdul Gul Abdul Wadud's wife was the daughter of Mirza Afzal-ul-Mulk, the ruler of Chitral. The British Raj put Chitral under the control of state of Kashmir and Swat went under the protection of the British. The state was acknowledged by the British government in 1926 and allowed the title of Wali (ruler) instead of Bacha (king). Therefore Mian Gul Abdul Wadud was first ruler whom British recognized as "Wali" (ruler) (Rome 2013: 83).

After the emergence of Pakistan, in 1947, Mian Gul Abdul Wadud, the Wali of Swat, executed the Instrument of Accession on November 24, 1947 and enabled Swat to

join Pakistan.²⁶ On 12th December 1949, Mian Abdul Wahdud renounced in favour of his son, Miangul Jahanzeb. Prince, Muhammad Aurangzeb Khan, son of Jahanzeb, married the daughter of Field Marshal, Muhammad Ayub Khan. By intermarriages with the other castes, the family developed strong relations with other nobles of the area such as the Lala (Sayyeds) family. Miangul Jahanzeb ruled the Swat State till its merger with the Federal Government of Pakistan on July 28, 1969. During the golden era of Wali Swat, situation of law and order was admirable and people were living peacefully. Visitors were traveling in Swat fearlessly. Wali Swat developed and promoted educational institutions, frequently provided grants and scholarships to intelligent students. They protected wild life and conserved forestry by imposing strict rules of protection and punished the violators. Archaeological activities were started in the Wali's period and his interest in cultural heritage simultaneously promoted the archaeology and tourism in Swat.²⁷

²⁶ "The Dawn of Pakistan 1906-1948", published in Dawn News paper 9th August 2017, page .04

²⁷ . Sir Aural Stein started archaeological study in Swat with the permission and under the protection of Wali-e-Swat during his stay in Swat he enjoyed hospitality of Wali Swat. Wali-e-Swat also gifted a rare collection of Buddhist Sculptures, known as Wali-e-Swat's Collection, to the Federal department of Archaeology and Museums.

Chapter 3
Archaeological Explorations and Excavations in Swat Valley

Archaeological Explorations and Excavations in Swat Valley

Spellbound Buddhist art in Gandhara, Swat valley, Peshawar Valley and Taxila Valley has at all times attracted orientlists, archaeologists and art historians across the world. As such an enormous amount of antiquities and architectural structures have been brought to light in Pakistan, especially Swat Valley where the Italian mission is present on the scene for many decades (Mughal 1990: 270). Scientific excavations of Ghalighay provided, Stacul with the confirmation of his working hypothesis and with the possibility of attempting to give also an absolute chronology for the entire cultural area of Swat valley and surrounding, based on two main factors: radiocarbon method and typological comparison of the material (Antonini 1963:236). The archaeological activities carried out in the Swat Valley had indeed produced sufficient archaeological evidences but did not offer researchers firm data on their historical and cultural frame (Callieri 2008: 58). To make a distinguish contribution of researchers in the field archaeology in Swat Valley, this researcher, divided the archaeological field activities into two part;

3.1. Pre Partition Archaeological Activities and Discoveries

The arrival of the nineteenth century marked the beginning of the antiquarian search in Indu-Oxus region (Swati 1998:29). Middle decades witnessed the increasing interest of French and British army and civil officers in the collection of antiquities from hundreds of Buddhist sites. During the last decades of nineteenth century few scholars and researchers tried to trace the origin of Buddhist art in Greek and Roman art. The beginning of the archaeological research in Swat goes back to the last decade of the nineteenth century. In 1836, A. Court (a French General of Ranjit Singh) made the first reference to important sites in the valley of Swat and Buner (Court 1836: 386). First collection from Swat came in the early seventies of nineteenth century when Dr. Leitner acquired some antiquities probably some pieces of Buddhist sculptures and Cunningham secured two inscriptions from Swat. After 1847 the actual heyday of Gandhara research came with the integration of the, “North West Frontier Province”, by the British who took over the territory from the Sikhs (Kakar 2008:31). Despite the establishment of the Archaeological Survey of India in 1861, proper research of the Buddhist archaeological sites in Gandhara and Swat Valley could not initiated. In 1871, Alexander Cunningham,

inspired by Chinese texts of Fa-Hien and Hiuen-Tsang, write his, "Ancient Geography". Chiefly, Swat Valley remained open to treasure seekers and diggers. Researchers were inclined to trace the Buddhist heritage, following the historic references of Alexander the great and narrative records of Chinese pilgrims and travelers, in the region of the Khyber Pakhtunkhwa, previously known as North West Frontier Province (NWFP) (Olivieri 2015: 264). In 1895 Surgeon-Major L.A.Waddell went to the Swat valley to undertake archaeological research and met there with Major Deane, the Chief Political Officer, and well-known archaeologist (Mirsky 1977: 68). In 1896, on the instructions of the Chief Secretary of the Government of Bengal, Alexander Caddy Esq. on special duty carried out survey and excavations in Swat valley to collect Gandharan Sculptures for the Indian Museum in Calcutta (Olivieri 2015:265). However the first scientific campaign was undertaken by renowned Hungarian-British archaeologist and explorer, Sir Aurel Stein (Stein 1930:38). He succeeded in reaching the Swat Valley in 1896 and 1898 (Ehsan 1982: 525). In 1896, Stein paid his visit to Swat (Mirsky 1977: 68). For his wide spread activities and duel origins, Justin called, Stein; a “Hungarian born Anglo Indian archaeologist of the British Raj” (Justin 2015: 15). Following the Chinese pilgrim’s accounts and the Greek historians, Stein identified a good number of Buddhist and other sites and monuments in Swat.²⁸ Stein also mentioned the illegal trafficking of antiquities by European antiquity collectors (Olivieri 2015: 265).²⁹ Stein while discharging the duties of Superintendent of Archaeology of NWFP, conducted excavations at Sahri Bahlol from 21st February to the first week of April 1912 (Wannaporn 2012: 5). His excavations were regarded as the best at the time (Tissot 1985: 417). In 1938, Evert Barger of University of Bristol, carried out an expedition in Swat, along with Philip Wright in charge of Indian Section of Victoria and Albert Museum, T.D. Weather, head-surveyor and photographer and W.V.Emanuel in charge of

28 . In 1926, the Education Department, Government of India, on the recommendations of Sir John Marshall Director General of Archaeological Survey of India, sanctioned the employment of famous explorer Sir Aurel Stein's on the proposed tour of Swat. First exploration in the region including upper Swat and adjacent hill tracts took place in 1926 and 1933 by Sir Aurel Stein. He earlier visited lower Swat in 1896 and 1898 but due to turmoil and tribal politics; he could not explore upper Swat.

29 . In 2015, Lucca M. Olivieri, studied some rare achieves of colonial era, in the provincial archives of Pakistan, a corpus of unpublished documents about archaeological matters under the title, “Sir Aurel Stein and the Lords of Marches”. The documents contain 26 letters by Sir Aurel Stein, some of them copies, others in original autographed manuscripts. These archival documents are connected to the explorations of Sir Aurel Stein in Swat.

travelling arrangements and interpreter of team (Barger E. and Wright 1941: 26). They carried out the exploration and excavations on smaller scale, on the behalf of Archaeological survey of India (Faizur Rahman 2013:10). They described archaeological excavation in geographical rather than chronological order. Barger and Wright conducted unscientific excavations in 1938 (Vidale 2016: vii). They took the bulk of the sculptures to Peshawar and thence consigned to the Victoria and Albert Museum London (Barger and Wright 1941: 13). Ackermann, discussed the details of stone narrative reliefs of Swat Valley, shifted to the said museums. He also catalogued stone reliefs collected by army personnel from Swat and Buner.³⁰

In past, north western region especially Swat valley remained a victim to illegal diggers. Treasure hunters repeatedly excavated archaeological sites in Swat (Ackermann 1975: 4). Archaeological sites, have unfortunately suffered considerably from the barbaric digging for sculptures (Olivieri 2015: 263). On 12th June 1913, Stein also mentioned illegal trafficking of Gandharan sculptures from Swat valley by European antique collectors under the umbrella of the then Britain rules, caused the most terrible and irreparable damages to the Buddhist heritage in Swat Valley. Stein was provided all kind of support and manpower by various British officials, including then Major Harold Deane, Colonel Reid, Major Macleod and several other officers of the 29th Punjab Infantry stationed in Chakdara (ibid: 265). Stein was also concerned about the prevailing situation in Swat Valley, despite of Major Dean's assurances, every officer, with a taste for the classic production of the old sculpture of Udyana (Uddiyana), had people, to dig in the Buddhist monasteries and around the stupas for statues and reliefs. Despite the fact that the British Museum would ultimately obtain a large share of Stein's collections, Stein always made sure that a representative portion of his collection went to what would later become the National Museum of India in Delhi (Justin 2015: 5). Non

30 . In 1975, Hans Christophe Ackermann as a part of his dissertation, prepared a comprehensive catalogue of Gandharan stone sculptures, including 85 narrative reliefs, which were shifted from Swat valley to Victoria and Albert Museum London. This catalogue published by Italian mission. Ackermann discussed in detail about the collection presented by Barger Evert and Philip Wright to Victoria and Albert Museum in London. Out of 85 stone sculptures, shifted from Swat Valley, 54 stone reliefs were of unknown origin, 17 were reported from Gumbat, 6 from Amluk dara, 3 from Nawagai and one from each site of Parrai, Chakdara, and Kanjar kote. In early colonial era, smuggling of Gandharan sculptures was considered harmless hobby of European. Stein was not only one of its kind among European explorers in his desire to seek out Indian antiquities. Albert Grünwedel, an official of Indian Raj, for instance, also entered the chase for antiquities in Xinjiang purely as an result of his expertise in Indian art.

systematic collection of Buddhist sculptures by hazard and savage excavations, made the historian's task difficult to fix the chronology and evolution of Buddhist art in the region. Some stupas, like Loriyan Tangai and Chatpat, were in better state of conservation (Olivieri 2015: 264).³¹ A number of military personnel, administrators of British Raj in India and amateurs antiquarian were actively involved in collecting the antiquities they found in abundance here (Behrendt 2004: xxv). Stein was the first European after Colonel Godfrey, who visited area north of Mingora (Olivieri 2015:123). Broadly speaking, Stein's campaigns in Asia caused the shifting the cultural treasures of the wilds of western China and India to the vaults of the Victoria and Albert museum. His achievements were described by one of his contemporaries as "the most daring and adventurous raid upon the ancient world that any archaeologist has attempted." Stein's contribution is still a controversial but interesting question of mark "either he was one of history's heroes, or one of its greatest plunderers" (Marcus 2003).³²

3.2. Post Partition Archaeological Activities and discoveries

In 1947, after the partition of India, archaeological sites in Swat Valley were scientifically explored and excavated by different institutions, including Italian Archaeological Mission, Federal Department of Archaeology and Museums, Directorate of Archaeology, Peshawar and Department of Archaeology, University of Peshawar (Khan M.A. 2011: 88). A large amount of the Buddhist sculptures reported from Abbasahib Chinna, Amluk-dara, Andan dheri, Asan Kote, Barikot, Baligram, Baghrajai, Butkara-I, Butkara-III, Buchkan, Charg Patai, Chatpat, Dadahara, Damkot, Gumbatuna, Gumbat, Guligram, Loenbanr, Mat Kani, Marjanai, Nimogram, Nawagai, Palai stupa, Panr, Saidu Sharif, Shnaisha, Tokar-Dara, and Udigram (Khan M.A. 1993: 173 and 1996: 90).

³¹ . In the early nineteen century, some of the sites, in Swat Valley were undisturbed from the activities of the antique collectors. Schist sculptures, even umbrellas were found intact. Loriyan Tangai was one of such sites. Western explorers went on digging to collect sculpture rather than to uncover the plan of the stupas. On 5th February 1926, in response to Sir Aurel Stein's request for permission and arrangements to visit upper Swat, Metcalfe, from Malakand suggested to Keen that, "I think we should be well-advised to discourage him. In 1926, Colonel James was able to pressurized Miangul, 'Badashah' to secure his approval for Stein to visit Swat.

³² . Marcus George, 22 Oct, 2003, The Original Chinese Takeaway, BBC News Online. British adventurer Sir Aurel Stein sent home more than 40,000 relics from his explorations in Asia, most of which are still in the Britain.

In 1955 Italian archaeological activities began its long-lasting activities in Swat under the command of Tucci, president of the Italian Institute for the Middle and Far-East (Istituto Italiano per il Medio ed Estremo Oriente, IsMEO) celebrated Tibetologist and Orientalist (see Dar 1998: 71, Khan M.A.2014: 79, Olivieri 2011:23 and 2016:1, Tahira 2011: 42).³³ Among all the foreign archaeological missions working in Pakistan, the Italian Mission has been the longest in the field with a most diversified team covering all periods from pre-history to Islamic period (Olivieri 2006: 23; b 2011: 62, Callieri 2006: 11). Mission extended its activities beyond the field areas in which it had been traditionally involved to carry out archaeological excavations, but indeed carried out the documentation and research in the field of ethnology folklore and crafts.³⁴ (Fig.3.1)

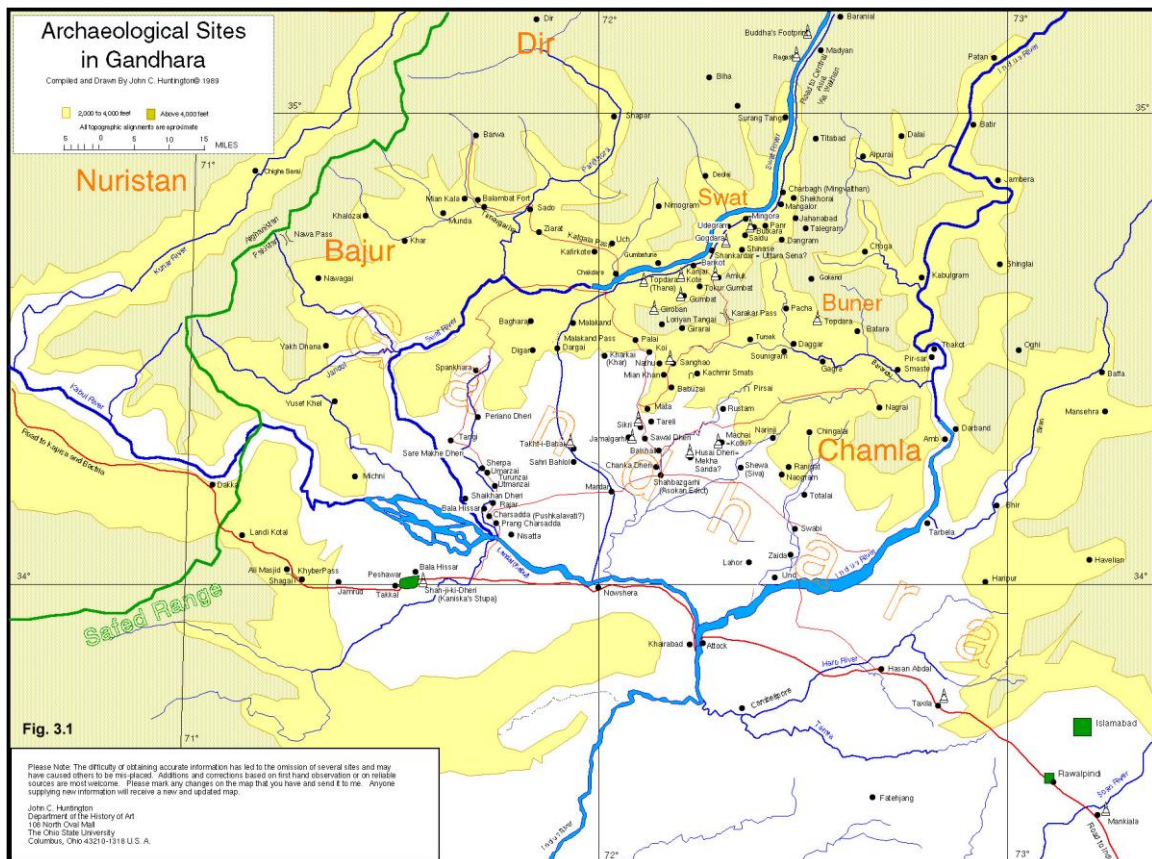
State of Swat was included in special area after the implementation of Establishment of West Pakistan Act under section 2(3)1955.³⁵ Federal Department of Archaeology and Museums adopted, Ancient Monuments Preservation Act 1904 to legitimate its activities in Swat (Tahira 2011: 42). In 1955, Tucci convinced Wali-e-Swat to introduce Ancient Monuments Preservation Act (AMPA) 1904, in Swat state which strengthened the archaeological activities in the then state of Swat (ibid: 47). His majesty General Mian Gul Jahzaib, Wali-e-Swat was educated and well aware of the potential of cultural heritage of Swat Valley. Wali-e-Swat extended his cooperation and permitted Italian Archaeological Mission to explore the prospective culture and buried ruins in Swat Valley, including Buddhist heritage. Archaeological excavations in Swat Valley, allowed Faccenna to offer the first reliable chronology for the birth of Gandhara art (Callieri 2011: 26).³⁶

33. Besides explorations and excavations in Swat, Italian mission also did a lot for the conservation of the archaeological remains under their control. In 2016, mission accomplished the marvelous task of restoration of Jhanabad's Buddha, which was damaged by anti state activists in 2007 and also rehabilitated the badly damaged building of Archaeological Museum Swat.

34. It was coincidence that Italy played a major role in the first decade of the life of the young Islamic Republic of Pakistan, through two important scientific events. One was the scientific expedition to Karakorum, directed by Ardito Desio, which led to the conquest of Mt K2 (1954), the other was the opening up to foreign archaeological research through the agreements between the Institute and the government of Pakistan wanted by Tucci.

35. Later on an agreement, between Pakistan and Yusufzai State of Swat, was signed and it was decided that 59 subjects including Archaeology will be dealt by the Government of Pakistan.

36. Faccenna mainly led the mission and carried out archaeological excavations at Butkara-I & II, the Saidu Sharif Stupa, Panr as well as Barama, the settlement of Barikot (ancient Bazira), and Udegram.



Italian mission continued its uninterrupted field activities in Pakistan more than a half century and Mission is continuously working in Swat Valley (Olivieri 2006: 23). Tucci also persuaded for the establishment of a regional museum in Swat (ibid:32). In 1958, Miangul, Wali Swat, wrote a letter to the political agent and informed him that the archaeological finds as excavated by Italian party are too many and very valuable and require much bigger space than a single room (Tanweer 2011: 43). The first drawing of Swat Museum was prepared by Italian architect Mr. Vittorio Caroli. Swat Museum was opened on 10th November 1963; opening ceremony was attended by the President of Pakistan, Muhammad Ayub Khan (Olivieri 2006: 32). Initially, royal collection of Wali Swat displayed in the Swat Museum and later on, unearthed archaeological material by Italian excavation also included (ibid: 33).

During the first half century (1956-2006), Italian Archaeological Mission, fully focused on the field activities in Swat, at Aligrama, Barama-I, Birkot ghwandai, Butkara-I and II, Ghalighay, Gogdara, Katelai, Kalako dheri, Loebanr-I, Panr, Saidu Sharif, Udegram. Udegram (Site) identified by Stein and Tucci as ancient Ora, dating back to the times of Alexander the great. Udegram Castel excavated by Giorgio Gullini between 1956 and 1962 and Umberto Scerrato excavated the site of Udegram between 1985 to 1999 and discovered the third oldest mosque (1041-1050 CE) on Mt. Raja Gira at Udegram (Olivieri 2006: 36). Mosque was founded by a General Mahmud Ghazni, in Udegram (Khan Nazir M. and Khan A.N, 1985: 153, see Scerrato, 1985: 439, Faccenna and Piero Spagnes 2014: xvii). In the 1960s Italian Archaeologists unearthed hundreds of proto historic graves in Katelai, Loebanr I, Butkara II and in other minor sites (Vidale Massimo, Roberto Micheli and Luca M. Olivier, 2016: 7).³⁷ To manage the archaeological campaigns in Asia, in 1961, first in Italy outside the public administration established the Centro Studi e Sxavi Archeologici in Asia dell' IsMEO e di Torino (Olivieri 2006: 31). The Institute renewed the excavation license while, pursuant to the 1955 agreement, it proceeded to divide up the material discovered during these first five years (ibid:30). The part of that material due to IsMEO was deposited in the Museo Nazionale d'Arte Orientale (MNAOR) with its headquarters at the Institute itself. In 1962 IAM started excavations on the proto-historic grave yards of Katelai-I and

37. Silvi Antonini 1963, Stacul 1966a; Castaldi 1968; Silvi Antonini and Stacul 1972 and Olivieri 2006

Loebanr-I. In 1964-65, E. Cimmino and P.Guj carried out the first systematic reconnaissance in Jambil Valley (Filigenzi 2011: 194). In 1966, Faccenna started excavations at Saidu Sharif, Chiara Silvi Antonini began excavations at Katelai-I and Gogdara-III (1958, 1963, 1966) and Giorgio Stacul began excavations at Aligrama in 1972 till 1983. N. Bonacasa, U.Scerrato, Maurizio Taddei,³⁸ Anna Filigenzi, and Luca M. Olivieri, Director/Project Manager, ACT Project, remained active contributors of Italian Archaeological Mission in Pakistan.

In 1976 the last subdivision of materials between Pakistan and Italy took place (Olivieri 2006: 34).³⁹ In 1977, after a survey in the Ghorband valley, Stacul started excavation at one of the major site of Barikot ghwandai (ibid:35). Barikot identified by Stein and Tucci, as ancient city of Bazira mentioned by the historians of Alexander the great, conquered by him in 327 BCE. In early 1980s, under the supervision of, Umberto Scerrato, project of ethnographic research resumed. In 1982, research extended beyond the Swat, included Dir, Chitral, Indus Kohistan and Baltistan. Ethnographic research, especially wood architecture, in Khyber Pakhtunkhwa Province and Gilgit Baltistan is also one of the major focuses of Italian Mission in Pakistan. Research project covered swat's wooden mosques and decorations dates back to 1959. In 1987, a survey was conducted to defining the corpus of Buddhist Rock sculptures quarries. In 1998, a joint Italo-Pakistani program for recording the sculptures in Swat Museum started as a precise project of the Italian Mission, when an informatic laboratory was set up by the Mission in a room of the Museum compound, assigned to the project by the then Director General of DOAM, Saeed-ur-Rehman (Callieri 2011: 33). Archaeological map of Swat valley (AMSV) was an original project by Faccenna at the creation of a GIS based map that would organize and collect the vast achieve of discoveries and field records collected during 50 years of research in the region as well as new data from the field (Olivieri and Vidale 2006:73, also see A. Bagenera, P. Callieri, L.Colliva, A.Filigenzi, M.Galli, R.Micheli, F.Noci, L.M.Olivieri, I.E. Scerrato, P.Sapgnesi, M.Vidale, July 2011: 33). First phase of the project stated in 2000 and up to 2006. In second phase, more than 123 new archaeological sites discovered and 400 archaeological sites have

38. His book "India", (Geneva 1970) is unique in the sense that for his copious illustrations of Gandhara section, he used the freshly excavated/acquired, material from Swat.

39. Material collected from Loebanr-III, Kherai, Lalbatei, Sogolai, Barikot, Ghalighay, Barama, Udigramm and Gogdara divided accordingly.

been documented, including more than 100 rock carvings and 49 painted shelters (ibid:62).

In 1990, the Italian Mission also promoted a project for the constitution of a Computerized Corpus of the Gandhara Sculptures (CCGS) in collaboration with other Italian governative institutions. The project started in the Museo Nazionale d'Arte Orientale and afterward project extended to the collections in the Lahore Museum and in the Swat Museum. "Repertory of Terms for Cataloguing Gandhara Sculptures" (Faccenna and Filigenzi 2007:1) constitutes the first step in this work prove an extraordinary effectiveness for future research.

In 2010, Archaeological Community Tourism Field School Project (ACT) approved three years project by a joint Pakistani Italian committee, financed in the framework of the Debt-Swap Program signed by the Italian and the Pakistani governments in May 2006. Project successfully focused four fields, certified training at Udegram, Barikot and Saidu Sharif sites, Rehabilitation and reconstruction of Swat Museum,⁴⁰ restoration of main stupa of Saidu Sharif. The new Museum was designed according to new anti-seismic principles which make it structurally the most advanced building of its kind in Pakistan (Marati and Vassallo 2013). Besides filed surveys and excavations in Swat, Italian mission also managed the series of lectures by Bausani and a field research by P.Graziosi, Bausani and Faccenna (Olivieri 2006:31).

Federal Department of Archaeology and Museums carried out archaeological reconnaissance and conducted several excavations in Swat Valley (Khan M.A. 2011: 81 also see Khan M.A. and others 1996: 1, Khan M.A. 2014: 355, Khan M.A.1999)). In 1967-68, under the supervision of Rafiq Ahmad Mughal, and Nazir Khan, Federal Department of Archaeology and Museums conducted archaeological excavation and exposed the remains of Buddhist sanctuaries at Nimogram (2nd-3rd CE)⁴¹, in the Shamoza area of Swat. Muhammad Ashraf Khan carried out archaeological excavations at Baligram in 1991, Dadahara in 1992 (Khan M.A. 1996:90) Gumbatuna in 1992 (Arif Muhammad and Hassan Mahmood, 2014: 96, Khan M.A. 1996: 96), Kandaro Shaheed, Abu Tangai. Nawagai excavated by Main Said Qamar in 1991-92 (Barger and Wright

40 . New Swat Museum, set up by the architects Ivano Marati and Candida Vassallo - in collaboration with the engineer Claudio Cristilli (AIRES - Federico II University of Naples) and engineers from the University of Engineering and Technology of Peshawar.

41. Raducha Joan Anastasia, w.w.w.University of Wisconsin Digital Collections USA

1941:26, Tucci 1958: 279, Qamar 2004: 181). Najigram (Tokardara) reported by Stein in 1930 and a small scale excavation was carried out by Barger and Wright in 1941 (Barger and Wright 1941: 24). In 1995, Muhammad Ashraf Khan also carried out archaeological excavations at Tokardara (Najigram) (Khan M.A. 2011: 85). Makin Khan excavated the site of Asan Kote in 1997. Buchkan Stupa Palai was excavated by Nazir Khan (Dani A.H. and Khan N.A. 1998: 146). In 1991-94, DOAM also carried out a survey, titled, "Survey of Archaeological Sites in Ancient Gandhara" in Swat, Buner and Bajaur districts (Khan M.A, Saeed ur Rahman, Alia Jawad Abdul Azeem 1996: 122). DOAM recorded 60 new sites in Swat Valley (Khan , Hussain S. Aqleem M. and Sardar 1996: 74 and Khan 1994: 204). 250 sites documented in District Buner. In Malakand 55 site of Buddhist and Hindu Shahi period discovered (Khan Bahadar, Khattak M.H, Abdul Nasir and Faiz ur Rahman 1999: 29).

In 1980, Department of Archaeology, University of Peshawar, started a comprehensive survey of Swat, Buner and Dir Valley, under the title of "Gandhara Archaeological Project" with the association of Federal Department of Archaeology and Museums and Ministry of Education, in the supervision of F.A. Durrani, Farid Khan and Abdur Rehman and reported 50 Buddhist sites (Khan M.A. 2011: 87). In 1995, Swati also explored the right bank of Swat River and added 28 new Buddhist sites. In 2001, Swati along with Naeem Bacha and Jehan Mulk recorded 56 new archaeological sites, monuments and rock carving in Shangla and Swat valley (Khan M.A 1994, Swati and Naeem Bacha and Jehan Mulk 2002: 217).

Department of Archaeology University of Peshawar also conducted several excavations at the Buddhist sites in Swat Valley including Butkara-III by Abdur Rahman in 1982-85 (Rahman 1991:152, b.1990:693). Marjanai identified during the survey under the project, "Gandhara Archaeological Project" and firstly excavated by Abdur Rahman in 1982 (Khan M.A.2011: 88). Later on Farid Khan and Shah Nazar continued the investigation and excavation at Marjanai Stupa, Kabal (Shamozi Tehsil-Swat) in 1985 (Nazar 1995: 1). Farid Khan also carried out archaeological excavation at Loebanr (Buddhist sacred area) in 1985 (Khan 2011: 88). In 1989, Buddhist Shrine of Shnaisha was excavated by Nazir Khan Federal department of Archaeology and Museums and subsequently with the collaboration of DOAM, Muhammad Ashraf Khan, Main Said Qamar (Khan M.A.1991: 173) and Abdur Rahman Department of Archaeology

University of Peshawar, continued in 1990-91 (Rahman 1993: 12 and 2001: 310). Besides these regular excavations in Swat, in 1982, selective salvage excavations were also carried out at Tirat-Madyan, Mat Kani, Parai, Baghrajai, Churg Patai and in 1986 at Gumbatai, Guligram in Charbagh and Pataka Khim dara in Tehsil Kabal. Mostly excavation reports are not published and still awaited.

The Directorate of Archaeology and Museums, Khyber Pakhtunkhwa has been functioning at the Provincial level since 1st July, 1992 for the protection and preservation of Cultural Heritage of the province (Rafiullah 2011: 173). Ahmad Hassan Dani carried out the majority of systematic archaeological explorations in Dir Valley during the 1960s and early 1970s (Ali I., Mehir Rahman, Ruth Young, Muhammad Zahir 2005: 137). Chat Pat and Shalkandai sites in Dir District were excavated by the Provincial Department of Archaeology (KPK). In 2005, a joint venture of Peshawar University, Hazara University and Leicester University UK, documented 294 archaeological sites of Buddhist, Hindu Shahi, Muslim and British era. Since the devolution of Federal Department of Archaeology and Museums (5th April 2011), 91 archaeological sites along with staff and Swat Museum, has been transferred to the Provincial Directorate of Archaeology KPK. In 2006/07 a comprehensive archaeological survey also carried out by Directorate of Archaeology Peshawar in upper Dir and documented 70 new sites (Saleh M.K and Bakht M 2007: 139).

CHAPTER 4
CATALOGUE

Figure No. 1-A
Inventory No. V-591
Registration No. 2375
Museum No. 619
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 16.5x24 cm
Period (ca). 2nd -3rd Century CE
Provenance. Nawagai-Swat
Condition. Harmika is partially damaged. Top and bottom is irregularly broken, chipped off or missing. Facial features of the figures are worn.

Subject. **Birth of *Siddhartha***

Description. Harmika, on its on each cardinal direction, shows the four main events from the life of Buddha. (A) *Siddhartha's* birth in Lumbini garden (B), Great departure from Kapilavastu (C) En-treatment of Buddha to preach (D) and Worship of the three jewels.

Top register of the harmika is decorated with Corinthian leaves. In the both corners, Corinthian pilasters are depicted. It illustrates the scene of the birth of *Siddhartha*, in the Lumbini garden. In the center, queen *Maya* is standing, crossed legs, left over right leg. She is clad in the lower garment while her upper right half is left bare. She holds a branch of sal tree, with her right hand, while her left hand is resting on the right shoulder of *Mahaprajapati*. On the opposite side, god *Indra* is standing with elaborate turban. *Indra* is wearing *uttariya* and *antariya*. He slightly leant bends forward with a cloth in his both hands to receive the *Bodhisattva Siddhartha* emerging from the ribs of his mother, queen *Maya* . The female figure at the extreme right of the panel is *Hariti*, holding, lotus flowers, in her right hand and in left hand a cornucopia.

Compare: (Ackermann 1975: 47,89,98, Barger and Wright 1941: 26, Filigenzi 2006: 17, Raverty, 1868: 239, Qamar 2004: 181, Qamar, Khan M.A. 1991: 173, Tucci 1958: 279)

Figure No. 1-B
Inventory No. V-591
Subject. **Great departure of *Siddhartha***
Description. Harmika is depicted with the scene of Great departure from Kapilavastu. Top register of the harmika is decorated with Corinthian leaves. Scene is depicting the great departure of *Siddhartha*. In the both corners of the frieze, Corinthian pilasters are depicted. Facial features of the figures are badly mutilated and chipped off. *Siddhartha* is riding on his horse, *Kanthaka*. Front legs of *Kanthaka* are resting on the shoulders of heavenly figures. *Chandaka* is standing in front of *Kanthaka* (horse).
Compare: (Barger and Wright 1941: 26. Khan M.A, Hassan, Lone, 2005:Vol.-II, pl.6. Kurita 1998:pl.V. Sehrai 1982: pl.8,10. Tucci 1958: 279-328. Zwalf 1996: pl.146)

Figure No. 1-C
Inventory No. V-591
Subject. **En-treatment of Buddha to preach**
Description. Top register of the harmika is decorated with Corinthian leaves. Corinthian pilasters are depicted in the both corners. It illustrates the scene of the en-treatment of Buddha to preach. Buddha is seated on a high, strewn throne. *Indra* and *Brahma* are standing, in adoration, on both sides of throne.

Figure No. 1-D
Inventory No. V-591
Subject. **Worship of three Jewels**
Description.. Top register of the harmika is decorated with Corinthian leaves. In the both corners of the scene, Corinthian pilasters are depicted. A heavenly figure is seated on a throne. Three jewels are resting on his head, detained with his both hands. On right, a figure, in monastic robe, is standing. On left side, a devotee is kneeling while one figure, in adoration, is standing in far ground.
Compare: (Barger and Wright 1941:26. Khan M.A, Hassan, Lone, 2005 Vol.II:pl.6. Kurita 1998: pl.v. Sehrai 1982: pl.8,10. Tucci 1958: 279-328)

Figure No. 2
Inventory No. V-1019
Registration No. SM_2555
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 16x33 cm
Period (ca). 2nd-3rd Century CE
Provenance. Gumbatuna-Swat
Condition. Fragment of harmika is badly damaged. Facial features of all figures are almost mutilated. Top, upper border of the panel, totally and bottom is partially chipped off. Left side is completely missing.

Subject. **Birth of *Siddhartha***

Description. Harmika, front is rectangular. Cavetto and fillet at bottom. Panel illustrates the birth scene of *Siddhartha* in Lumbini garden. Corinthian pilasters, depicted on both corners. Queen *Maya* is standing in the centre of scene, crossed legs, left leg over right, slightly flexed inward direction. She is clad in sari (Indian dress) and wearing anklets. She is holding the sal tree (not visible in the scene) with her upraised right hand while her left hand is resting on the shoulder of her sister, *Mahaprajapati*, standing to the left of the queen. *Mahaprajapati* is slightly bent to her right. *Mahaprajapati* is pressing her breast. god *Indra* is standing to the right of the Queen *Maya*. Behind *Indra*, the god *Brahma* is standing (here, his upper part of body is defaced, damaged and chipped off). On the extreme right, a defaced female, probably *Hariti*, goddess of child protection, is carrying cornucopia in her left hand and holding a bunch of lotus in her right hand. She is wearing, anklets in her both feet. She is clad in *sari* (Indian dress).

Compare:(Filigenzi, A. 2006: 17. Ingholt 1957: pl.13. Khan M.A. 1993: 53. Khan M.A.1996: 96. Kurita 1998: 39-40, pl. 54-56. Khan M.A. 1993: 43,57. Khan G. R 2105: 29, pl.7. Sehrai 1982: pl.8,10. Stein A. 1929: 28,27. Tucci 1958: 279-328. Zwalf 1996: pl.146)

Figure No. 3
Inventory No. V-772

Registration No. SM_2438
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 13 x15 cm
Period (ca). 2nd-3rd Century CE.
Provenance. Gumbat-Swat
Condition. Fragment of a harmika, badly damaged and the panel diagonally chipped off and left side is missing. Facial features of the figures are considerably mutilated. Top, partially and bottom is completely missing.

Subject. *Hariti*

Description. This fragment of a harmika is depicted with the birth scene of *Bodhisattva Siddhartha*, in the Lumbini garden. On right, a Corinthian pilaster, is depicted. The female figure at the extreme right of the panel is *Hariti*, holding in her right hand bouquet of lotus flowers. She is carrying a cornucopia, in left hand. She is fully clad. A floral wreath is visible on her head. Next to *Hariti*, a completely defaced figure is depicted.

Compare:(Ackermann 1975: 47,50,52,65,68,85,166,167. Ali 2008: 52-56. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Khan M.A. 1993: 53. Khan M.A.1996: 96. Kurita 1998: 54-56, pl.30-40. Khan M.A, Hassan, Lone 2005: pl.6. Khan M.A. 1993: 43,57. Khan G. R., 2105: 29, pl.7. Sehrai 1982: 15,pl.8. Stein A. 1929: 41-32. Tucci 1958 : 279-328. Zwalf 1996: pl.147)

Figure No. 4
Inventory No. V-1024
Registration No. SM_2558
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 12x17cm
Period (ca). 1st-2nd Century CE
Provenance. Gumbatuna-Swat
Condition. Condition of harmika is very fragile and porous. Vertical cracks thoroughly developed. Facial features are badly damaged and mutilated.

Subject. **Buddha in *abhayamudra* pose**

Description. Harmika, rectangular front. In the right, tenon on top and bottom, a Corinthian pilaster in the right. A short flute is depicted in the shaft of pilaster.

Haloed Buddha is seated, beneath leafy braches, on a seat, decorated with three, pour petal rosettes. Buddha is fully clad in his monastic robe. Bold folds forms grooves of monastic robe. His drapery is freely dropping over the right arm and creating a little space below the hand. Left hand is securing the hem of his monastic robe in the lap and with a triangle of drapery spreading below. Facial features of Buddha are very obscure; however his mustached face is extra ordinary oblique and round open eyes and nose are dominant. There are two bearded ascetics, flanked with clasped hands in adoration. Both ascetics are wearing *uttariya* and *antariya*.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Khan M.A. 1996: 96-196. Khan M.A. 1993: 53-57. Stein A. 1929: 41-32. Tucci 1958 : 279-328)

Figure No. 5

Inventory No. V-612

Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Black Schist

Size (H.W). 11.8x18 cm

Period (ca). 1st-2nd Century CE

Provenance. Amluk dara-Swat

Condition. Harmika is damaged, top border broken and bottom is partially chipped off. Facial features of figures are mutilated.

Subject. **Buddha in *abhayamudra* pose**

Description. Top of harmika is square and even. A hole in the center, rectangular front, and at the bottom a plain fillet. Scene is depicted between two Corinthian pilasters.

Haloed Buddha is seated crossed legs, on a low, plain, strewn rectangular seat. He is fully clad in monastic robe. The drapery folds are fine ridges and terraces, occasionally forming strips. are defined by grooves. He is securing the hem of his monastic robe with left hand in the lap and his right hand is raised in *abhayamudra*

pose. Buddha is flanked by *Indra* and *Brahma*. Both gods are standing with clasped hands in adoration. On left of Buddha, *Indra* is standing with stretched legs, leaning head, clasped hands in adoration. He is wearing *uttariya* and *antariya*. His face is damaged and headdress is chipped off. On the right of Buddha, kneeling Brahma standing with, clasped hands in adoration and joined legs; his left leg is slightly bent forward. He is clad in *uttariya* and *antariya*.

Compare: (Ackermann 1975: 123,129,130,164,166,168. Barger and Wright 1941: 18. Faccenna and Piero Spagnesi 2014: 171. Olivieri 2014:1. Stein A. 1929: 433. Tucci 1958: 279-328)

Figure No. 6
Inventory No. V-771
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 18x18 cm
Period (ca). 2nd-3rd Century CE
Provenance . Gumbat, Swat
Condition. Fragment of a harmika badly damaged, top cornice, both sides and bottom are irregularly chipped off.

Subject. **Birth of Siddhartha and worship of Triratna**

Description: Top of harmika is square, even and front rectangular, at bottom a plain fillet. Existing part of harmika is depicting two different scenes, on the left, birth of *Siddhartha* and on the right, worship of Triratna. Top cornice of the harmika is adorned with acanthus leaves and pilaster with Corinthian foliage. On the right, First sermon, in symbolic form, is depicted by adoration of the Triratna, tri-pitaka (flower). The three pitaka, lotus are represented within three interlaced wheels, in a horizontal row on the top of Persepolitan column.

Features of three monks are surviving. Two seated monks are facing to the column; with shaven heads, with clasped hands in adoration, wrapped in their mantles, are shown in the act of worshipping the Triratna. On the extreme left, in background, third monk is standing, with clasped hands in high regard, clad in monastic robe, and looking tri pitaka .

Compare: (Ackermann 1975: 47,50,52,65,68,85,166,167. Ali 2008: 52-56. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi, A. 2006: 17-40. Stein A. 1929: 41,31-32. Tucci 1958: 279-328. also Compare with Inventory #. Bk-6447, Swat Museum)

Figure No. 7
Inventory No. V-990
Registration No. SM_2538
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 16x37 cm
Period (ca). 1st -2nd Century CE
Provenance. Gumbatuna, Swat
Condition. Fragment of a harmika, on the extreme right, bottom is broken and missing. Facial features of the figures are chipped off.
Subject. **Worship of Triratna-Pitaka**
Description. Harmika: front is rectangular, tenon on left top cornice. Harmika is depicting the First Sermon in symbolic form by adoration of the *Triratna*, *tri-pitaka* (flower). The three *pitaka*, lotus are represented within three interlaced wheels, in a horizontal row. A naked amorino is holding these *pitakas*. Central wheel is resting on the head of amorino and adjacent wheels uphold on his both hands. Relatively open eyes, bold, hairstyle turning straight back and belly are characteristics features of amorino. Both legs of amorino are chipped off.

There are five monks with shaven heads, depicted around the amorino, three on the right and two on the left, wrapped in their mantles, in the act of worshipping the Triratna. On the right, one monk is seated with clasped hands in adoration and looking towards *tri-pitaka*. Behind him, another monk with shaven head is standing, with clasped hands in high regard, clad in monastic robe, and looking *tri-pitaka*. In background, third monk is watching surprisingly and his left hand is raised towards *tri-pitaka*. On left a shaven head monk, clad in monastic robe, is seated with clasped hands in respect and watching *tri-pitaka*, while another shaven head monk, clad in monastic robe, is touching the *tri-pitaka*.

Corinthian pilasters are engraved on the both corners of frieze; shaft is grooved with short vertical flute in centre.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi, A. 2006: 17-40. Khan G.R, 2015: 59,pl.29. Khan M.A. 1993:53-37. Stein A. 1929: 41,26-27. Tucci 1958 :279-328)

Figure No. 8
Inventory No. V-366
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 4x16 cm
Period (ca). 1st -2nd Century CE.
Provenance. Nawagai, Swat
Condition. Harmika badly damaged, chipped off.
Subject. **Buddha in *abhayamudra* pose.**
Description. Fragment of a Harmika, top is square and flat, rectangular front, hole in center. Fragment is depicted with the figure of seated Buddha. His right hand is raised in *abhayamudra* pose. He is fully clad in his monastic robe. Left hand and lower body is missing. A large halo is depicted in the background around, his head.
Compare: (Ackermann 1975: 47,89,98. Barger and Wright 1941: 26. Qamar S.M. 2004: 181-221. Khan M.A and Qamar S.M. 1991: 173-209. Raverty.1862: 239. Tucci 1958 :279-328)

Figure No. 9
Inventory No. V-423
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 10x18 cm
Period (ca). 1st- 2nd Century CE.
Provenance. Chail, Swat, most probably from Saidu Sharif.
Condition. Fragment of a harmika badly damaged, upper portion partially chipped off.

Subject. Buddha in *abhayamudra* pose.

Description. Top of harmika, is flat and square, a hole in center, rectangular front, plain fillet at the bottom. Harmika is depicted with the figure of Buddha, seated on a high throne on each cardinal direction. Haloed Buddha is sitting, with crossed legs on a strewn plain and rectangular seat of stone. He is fully clad in his monastic robe. The congested drapery folds are defined by lining grooves and terraces. The drapery folds are fine ridges and terraces, occasionally forming strips. As for drapery folds there is definite attempt towards naturalism and gracefulness. Drapery folds form a regular and ribbed pattern. Left hand is securing the hem of his monastic robe in the lap and with a triangle of drapery spreading below. His right hand is raised in *abhayamudra* pose. His halo is almost missing along with normal depiction of leafy branches.

On left of Buddha, a figure is standing with clasped hands in adoration. He is clad in *uttariya* and *antariya*. Hem of his drapery is falling from his left shoulder while right shoulder is exposed. The folds of *uttariya* are very bold and rounded. Another figure is standing on right of Buddha, with clasped hands. He is wearing *uttariya* and *antariya*.

Compare: (Faccenna 1995: 135-140. Khan M.A. 1993: 39-43. Stein A. 1929: 11, 12, 53,54, 63, 64, 65-71,74,170,172. Tucci 1958 : 279-328)

Figure No. 10

Inventory No. V-1140

Registration No. SM_2626

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 18.5x18 cm

Period (ca). 2nd Century CE

Provenance. Gumbat, Swat

Subject. Defeat of *Mara*

Condition. Harmika is badly damaged. Top register is chipped off.

Description. Harmika: Front, rectangular shape and a plain fillet at bottom. Fragment of a harmika preserving traces of two scenes; On the right, a seated Buddha, touching earth with right hand and in front of seat, a figure is bowed, symbolizing the defeat of *Mara's* army. On the left, an unidentified scene is engraved with three amorino.

On right two standing amorino, are facing each other and on extreme left a amorino is seated crossed legs. Heads and upper bodies of all amorino are chipped off. On the both sides of scenes, pilasters were depicted but here just bases are surviving.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Olivieri 2014. Stein A. 1929: 41, 31,32. Tucci 1958: 279-328)

Figure No. 11
Inventory No. V-546
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 22x32 cm
Period (ca). 1st -2nd Century CE
Provenance. Aligrama, Swat
Condition. Fragment of a false gable, badly damaged, top, both sides and bottom is missing or chipped off. Facial features of figures are badly chipped off and damaged, soil incrustation.
Subject. **Submission of *Naga Apalala***
Description. Gable arch, from right, standing figure of Buddha, clad in his monastic robe, is depicted. He is holding the hem of monastic robe with left hand and his right hand is raised in *abhayamudra* pose. His head is missing and right hand partially chipped off. In front of Buddha, two figures, Apalala and his wife are standing behind a horizontal railing, with clasped hand in adoration. Inner jamb of the frame is adorned with saw teeth design. On the extreme left, a figure of seated Buddha is depicted. His lower body is missing. He is seated in *dhyanamudra* pose. His large halo, *ushnisha*, large earlobes and quite open eyes are prominent
Compare:(Stacul, G. and S.Tusa 1977: 151-205. Stacul, G. and S.Tusa,1975: 291-321. Tucci 1958: 279-328. John S. Strong 1994: 26)

Figure No. 12
Inventory No. V-56
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Green Schist

Size (H): 21. cm

Period (ca). 3rd-4th Century CE

Provenance. Butkara-I, Swat

Condition. Gable Arch is badly damaged. This arched shaped relief is in fragmentary state. Narrative relief is partially broken or missing. Top register, from right, is partially chipped off and right volute is broken. Facial features of all figures are damaged, soil incrustation.

Subject. Renunciation

Description. False gable arch. Existing fragment is illustrating the renunciation of *Siddhartha*. In the center, incised haloed *Siddhartha*, wearing a necklace, with missing head, is leaving his bed room. He is stepping down from his royal couch. He is clad in *uttariya and antariya*. His left arm is extended, in left on the bed while right arm is resting in his lap. He is stepping down from his bed while left leg is still resting on the bed and right one on earth. His right foot is resting on a foot stool. *Yasodhra*, wife of *Siddhartha* is sleeping behind the leaving *Siddhartha*. Her right hand is resting beneath her face, on a high pillow. She is wearing an elaborated wreath. In background, *Channa* (charioteer) is amazingly watching the episode. *Channa/Chandaka*, is there, to facilitate and receive *Siddhartha*. On the both sides of royal couch, female guards, holding spears, are standing while their heads are resting with rods of spears. In background, there is a female musician, seated in dozing pose, adorned with floral wreath, On the left of *Siddhartha*. There are two *devas* flying above the royal couch and showering the flowers.

In front of royal couch, to right, a *kamandalu* and to left a pot is blazing on fire. Entire scene is depicted behind the railing fence decorated with saw-tooth design. Outer edge of gable arch is also adorned with saw tooth design.

Compare: (Ali and Naeem 2008: 93,94. Faccenna and Piero Spagnesi 2014: 135. Filigenzi, A. 2006: 17-40. Khan M.A., Hassan, Lone 2005: pl.13,14. Kurita 1988: 57,58. Rahman 1991: 1, 2. Tucci 1958 :279-328 also compare with Inventory No. S-680, Swat Museum)

Figure No. 13
Inventory No. V-142
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Green Schist
Size (H): 25.5 cm
Period (ca). 3rd -4th Century CE
Provenance. Arapkhanchina, Swat
Condition. Badly damaged and mutilated. Cornice and frame is partially, chipped off and broken.
Subject. **Great Departure**

Description. Vertical false gable, cornice is decorated with acanthus foliage. Narrative relief is adorned with incised parallel strips. Right and left, outer jambs are adorned with similar design. Inner jambs are plain fillet. Existing fragment is illustrating the scene of renunciation of haloed *Siddhartha* from his palace in Kaplavasttu. In the center, *Siddhartha* is leaving his palace. He is riding on his horse, *Kanthaka*. *Siddhartha*, wearing a necklace, clad in *uttariya* and *antariya*, is holding the reign of his horse. *Siddhartha* is emerging from the place gate. Interestingly the figure of *Vajrapani* is depicted behind him. Bearded *Vajrapani* is holding his thunderbolt in his left hand. In background a figure, *Channa/Chandaka*, charioteer amazingly watching the episode, is there to receive *Siddhartha*. A heavenly figure, next to *Channa* is showering flowers on *Siddhartha*. Two heavenly figures are holding the rare feet of *Kanthaka*, while front legs are resting on the shoulders of bearded person. Genital organs of *Kanthaka* are prominent.

Compare: (Ali and Naeem 2008: 93,94. Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 87. Filigenzi, A. 2006: 17-40. Khan M.A., Hassan, Lone 2005: pl.13,14. Kurita 1998: 57.58. Tucci 1958 :279-328)

Figure No. 14
Inventory No. V-1219
Location. Swat Museum
Material. Blue Schist
Size (H.W). 38x37 cm

Period (ca). 3rd-4th Century CE
Provenance. Gumbatuna, Swat
Condition. False gable, top, torus and right corner, is slightly chipped off. Pigments of reddish colour and lime are noticeable on the frieze, soil incrustation.

Subject. **Offering of a handful of dust**

Description: False gable. Narrative relief is slightly tapering upwards. Cornice is decorated with acanthus foliage. On right and left, outer jambs are adorned with row of carinated leaf and dart design. Inner jambs are plain fillet. A band, of bead and real design, is separating the figured field into two superimposed registers. Upper register is further divided into two horizontal partitions, separated by dwarf Corinthian pilasters. Central pilaster is depicted with short flute on the shaft. In the each partition, Buddha is seated under the branches of *Sal* tree, on a unadorned seat. Branches of sal tree are spread over their halos. Figures of Buddha are seated in *dhyanamudra* pose. Large size halos are, emerging behind their shoulders. They are fully clad in monastic robes. Their hands and feet are covered in robe and hem of drapery, is resting on their feet. Their *ushnishas* are touching the top of compartment.

In the lower, compartment with superimposed register, incised halo, Buddha is standing and holding a bowl in his left hand. His right hand is raised in *abhayamudra* pose. He is slightly leaning to his right. His right leg is also slightly flexed. He is clad in monastic robe with parallel folds of drapery, turning in round at knees. Incised, large round halo, hairstyle with a raised *ushnisha*, touching the top of compartment, are characteristic features of Buddha. To the right of Buddha, a child, *Vijaya* is standing, under a palm tree, spreading upwards with lanceolate leaves. Child is offering a handful of dust to the Buddha. Buddha receives this offering in his traditional bowl, in his outstretched right hand. The body weight of *Vijaya* is resting on his right leg and left leg is flexed. He is holding dust in his both hands. Child with straight hair, curled tips at front and a knot on head and ear pendants, wearing anklets, is fully clad in long tunic, trouser.

A nude, barefooted, child, *Jaya* in *anjali mudra* pose, is standing behind the *Vijaya*. His long locks, falling on shoulders are prominent. His topknot, eyes, smiling face and sexual organs, are distinguished features. He is also wearing anklets. A barefooted female figure, perhaps the mother of the child, *Vijaya*, is standing behind the nude figure. She is fully clad in long tunic. Her hairdressing, wreath ear pendants, breast and anklet

are quite noticeable. She is also forwarding right hand towards Buddha. From background, a bust of a young figure, with curling hair, is watching the Buddha.

On the extreme right, Behind the Buddha, *Vajrapani* is standing. His face is completely chipped off. He is wearing distinctive *uttariya* and *antariya*. He is holding a thunderbolt in his left hand while gripped the lower edge of *vajra* with his right hand. Folds of his drapery are bold and sharp. He is wearing necklace and an armband. Behind him, a monk is standing in adoration. Monk is fully clad in monastic robe.

Compare: (Ali and Naeem 2008: 210,211. Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 418,421. Filigenzi, A. 2006: 17-40. Ingholt 1957: pl.110. Khan M.A. 1996: 96-106. Khan M.A.1993: 53-57. Kurita 1988: 179-181, pl:352,356,358. Qamar. S.M. 2004: 181-221. Khan M.A. and Qamar. S.M. 1991: 173-209. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-136, 454). Sehrai 1982:52. Stein,1929:26,27. Tucci, 1958 :279-328. Zwalf 1996: 133, pl.217)

Figure No.	15
Inventory No.	V-765
Registration No.	SM_2436
Location.	Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	17x15.5 cm
Period (ca).	3 rd -4 th Century CE
Provenance.	Gumbat, Swat
Condition.	Top, left of fragment of false gable is surviving and lower part is badly damaged, broken and missing.
Subject.	Amorino
Description.	Fragment of a false gable, relief defined by a door frame. Cornice is decorated with acanthus leaves. Architrave is adorned with bracket and fillets. Lower register is adorned with vine scroll. A muscular amorino is flying in the air and a ribbon wrapped around his body, is floating behind his head. He is showering flowers on a halo, beneath the leafy branches of sal tree.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Ali and Naeem 2008: 210,211. Barger and Wright 1941:16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi, A. 2006: 17-40. Olivieri 2014. Stein A. 1929:31,32. Tucci 1958: 279-328).

Figure No. 16
Inventory No. V-660
Registration No. SM_2391
Location. Reserve Collection, Swat Museum.
Material. Green Schist
Size (H.W). 13x14 cm
Period (ca). 1st-2nd Century CE
Provenance. Garasa/Gharasa (Dangram-Jambil valley), Swat
Condition. Fragment of a narrative relief, left portion of false gable is badly damaged, broken, defaced, chipped off, soil incrustation, bottom missing broken irregularly.
Subject. Devotees
Description. False gable, extreme left outer jamb is adorned with the row of chevrons. On extreme left, volute is damaged. On the upper figured field lower bodies of two standing figures are surviving. On extreme right, standing figure is clad in monastic robe. Right portion of hem and both feet are visible. Upper part of body is chipped off. On extreme left, another figure, wearing monastic robe, is standing. His body, below the chest, is surviving. In lower tier, cornice is decorated with row of triangles above the brackets.

Compare: (Faccenna and Piero Spagnesi 2014: 9. Tucci 1958: 279-328)

Figure No. 17
Inventory No. V-729
Location. Swat Museum
Material. Green Schist
Size (H.W). 51x45.5 cm
Period (ca). 3rd-4th century CE
Provenance. Katelai (stupa in a peasant's house), Swat

Condition. Right and left sides of upper portion of carinated niche, are partially broken, from right, top boarder is chipped off, soil incrustation.

Subject. **Inducement of *Mara*, worship of relic casket, bowl and wheel of law**

Description. False gable arch, is illustrating different important episodes of the life of Lord Buddha, *Mara's* attack, attempt of his daughters to seduce the Buddha. Besides this, panel is divided in three concentric arches, depicting a relic casket, alms bowl and worship of wheel of law.

Tympanum is adorned with different floral and geometric motives. Top register of the panel is decorated with triangles, in line above the row of rosettes, consisting five petals each. Apex of the arch is decorated with a conventional lotus flower. Below this, sunken tympanum is further divided into four concentric arched compartments. Top compartment is adorned with row of rosettes and foliage. Below this, in centre, first compartment is depicted with worship of relics of Buddha. Relic casket is placed on a throne, covered with a cloth, hanging between legs of the throne. On the right of relic casket, three worshipers are kneeling in adoration. They are wearing *uttariya* and *antariya*. Behind them, a sal tree, with three branches, is depicted. On the other side of the tree, a sea winged horse, with scrolled tail is depicted. Same scene is reflected on the left side of relic casket. Second compartment shows the scene of worship of alms bowl of Buddha, placed on a throne, covered with a cloth, hanging between legs of throne. Three worshipers are flanked on either side of royal throne along with winged sea horse. The worshippers are kneeling as depicted in the above scene. Difference between these two scenes is, absence of *sal* tree. Third compartment shows the scene of worship of wheel of law. Wheel of law is placed on a platform, under *sal* tree. On right, two kneeling worshipers are flanked on either side of wheel of law. Behind them a winged sea horse is depicted. Same scene is reflected on left of wheel of law. Bottom of the frieze is decorated with lotus leaves.

In the main frame, mustached *Bodhisattva Siddhartha* is seated on high throne, under a *sal* tree, big halo behind his head, quite open eyes, wavy hair with high ushnisha, prominent *urna* in the centre of forehead, elongated ears round face and other facial details are characteristic features. His right hand is touching the earth, *bhumisparsa* mudra pose, touching the earth to call the earth goddess to bear witness to his right to

remain in his seat by virtue of his deeds in previous existences. His body is fully clad in monastic robe. He holds hem of his, *sanghati*, monastic robe with his left hand. *Bodhisattva Siddhartha*, in background, is flanked by *Indra* and *Brahma*, leaning forward and looking *Bodhisattva Siddhartha*. There are two soldiers of *Mara*, also standing behind the *Bodhisattva Siddhartha*'s throne. Two female figures, daughters of *Mara* are depicted on right of panel, standing there to seduce *Bodhisattva Siddhartha* and to interrupt his meditation to restrain his enlightenment. From right, two female figures are standing. The extreme right female is wearing wreath, anklets, looking outward to her left. Standing female figure is dressing her headdress with her right hand. Next standing female figure is looking towards seated *Bodhisattva Siddhartha*. She is adorned with wreath, anklet and necklace. She is dressed in *sari* (Indian dress). Her right hand is raised up to her shoulder holding flower? chipped off. She is holding the hem of her sari (Indian dress) with left hand.

Mara, clad in *uttariya* and *antariya* is standing, on the left of *Bodhisattva Siddhartha*, while taking out his sword from its sheath and looking towards *Bodhisattva Siddhartha*. *Mara* is wearing a round necklace. On the extreme left, *Mara* is seated crossed legs, in pensive mode on a high stool made of cane. He is wearing an elaborated turban with large fantail ornament secured with band. His heavy mustache, quite open eyes, long locks and heavy necklace around his neck are characteristic features. He is clad in *uttariya* and *antariya*. His head is resting on palm of left hand and right hand is kept on left thigh. His left foot is resting on a foot stool.

Compare: (Ackermann 1975: pl. XXXVIII. Ali and Naeem 2008: 113-117. Antonini 1963: 13-25. Barger and Wright 1941: 27, Azeem 2002: 69, 73 and 75, pl.III and IV. Cambon 2010: 143, pl.70. Filigenzi, A. 2006: 17-40. Khan M.A., Hassan, Lone 2005: pl.17-19. Stacul 1966: 37-79. Sehrai 1982:30. Tucci 1958: 279-328. Zwalf 1996: pl.185. Also compare with Inventory No.S-1176, Swat Museum)

Figure No.	18
Inventory No.	V-1162
Registration No.	SM_2640
Location.	Reserve Collection, Swat Museum
Material.	Green Schist

Size (H.W). 22.5x16 cm

Period (ca). 1st - 2nd Century CE

Provenance. Kandak Jangre near Barikot, Swat

Condition. Right portion of false gable broken and missing,

Subject. **Conversion of *yaksha Atavika***

Description. Fragment of false gable, depicted with the mustached Buddha in *abhayamudra* pose with his devotes. Frieze is divided in to two vaulted tiers. On the top tier, Buddha is seated in *abhayamudra* pose. He is fully clad in his monastic robe. On the left of Buddha, Hippocampus, with clasped hands, is engraved. In lower register, inner jamb is decorated with a row of opposite triangles filled with parallel lines. To the left of frieze, outer jamb is decorated with the design of triangles. Haloed Buddha is standing in *abhayamudra* pose. His halo is adorned with radiating rays. He is fully clad in his monastic robe. He is holding the hem of his drapery with his right hand. Folds of drapery are thick and rounded. Lower edge of monastic robe, is plain, flat and wide open. Wide chest, hip and muscular thighs of Buddha are prominent. Knotted ushnisha is very wide tide with ribbon. Upward straight hair, long lobes of ears, mustache and quite wide open eyes are characteristics facial features.

To the left of Buddha, a nude figure is standing in adoration, *anjalimudra* pose. His muscular body and sexual organs are noticeable. Another figure, following the nude figure, is standing with clasped hands. His long locks and ear are quite visible. He is wearing *uttariya* and *antariya*, depicted with heavy folds and round folding strip, around his waist. His legs are visible up to knees. In the background, two figures are standing behind the front row of figures. The next figure is also standing in adoration with clasped hands and seeing the Buddha with wide open eyes. The third standing person is wearing turban and wide necklace. His hair locks, wide open eyes are similar as other figures.

Compare: (Ackermann 1975. Ali and Naeem 2008: 210. Barger and Wright 1941: 12 and 15. Callieri F. and Luca C. and Abdul Nasir 2000: 215-232. Faccenna and Piero Spagnesi 2014: 337. Filigenzi, A. 2006: 17-40. Filigenzi, A. 1985: 430-450. Filigenzi, A. 1984: 483-500. Khan M.A. 1993: 70-72. Olivieri 2014. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-119). Sehrai 1982: 53. Stacul 1978: 137-150. Stein A. 1930: 433. Tucci 1958: 279-328)

Figure No. 19

Inventory No. V-68

Registration No. SM_2276

Location. Reserve Collection, Swat Museum

Material. Green Schist

Size (H.W). 19x11 cm

Period (ca). 2nd-3rd Century CE

Provenance. Udegram Castle, Swat

Condition. Relief is in fragmentary state, partially broken and missing. Top register, from right is partially chipped off, below this compartment is also badly damaged, chipped off and broken. Top, right side and bottom are broken and missing. Facial features of all figures, depicted in the frame are damaged, soil incrustation.

Subject. **Renunciation**

Description. Fragment of false gable arch is illustrating the scene of Renunciation of *Siddhartha*. In the center, *Siddhartha*, with missing head, is leaving his bed room. He is stepping down from his royal couch. while left leg is still resting on the bed and right one on earth. He is clad in antariya. He is wearing a necklace. His left hand is resting on bed and right one is missing. *Yasodhara*, wife of *Siddhartha* is sleeping behind the departing *Siddhartha*. Her face is resting on the palm of her right hand, on a high pillow. In background a figure, *Chandaka*, is amazingly witnessing the episode. His turban is encircling his neck. He is holding his chin on his left hand. *Chandaka*, charioteer, is there to receive *Siddhartha*. On the head side of royal conch, a female musician is sleeping while holding the royal couch with her right hand. There is another female musician, sleeping before the royal couch, her head is, adorned with floral wreath.

Compare: (Ali and Naeem 2008: 93,94. Bagenera Alessandra 2015: 13,34. Filigenzi, A.2006: 17-40. Filigenzi, A. 1985: 430-450. Gullini 1962: 319-324. Khan M.A., Hassan, Lone, 2005: pls.13and14. Kurita 1988: 57,58. Stein1929: 49,53,54,57,58,60,62. Tucci 1958: 279-328)

Figure No. 20

Inventory No. V-3

Location. Reserve Collection, Swat Museum

Material. Green Schist

Size (H.W). 19x30 cm

Period (ca). 2nd-3rd Century CE

Provenance. Shnaisha, near Guligram (valley of Saidu Khwar).Swat

Condition. Fragment of false gable is badly chipped off. Facial features are chipped off and damaged, top register is broken at the right.

Subject. *Bodhisattva in meditation*

Description. Fragment of a false gable arch, Corinthian pilaster, crowned with modillion, is depicted on extreme left.. In the center, a *Bodhisattva* is sitting, crossed legs, on a low, plain, strewn seat, decorated with saw tooth design. His large halo is surrounded by downward leaning leafy branches, spread in background. His ushnisha is touching the top edge of compartment. He wears various necklaces and heavy pendants. On his right, two princely figures are standing with clasped hands in adoration. They are clad in *uttariya* and *antariya*. Their left shoulders are covered with drapery. Extreme left standing figure's *uttariya* is blowing in the air. They are wearing necklaces and fantail turbans. On the left of *Bodhisattva*, a badly chipped off, figure is standing with clasped hands in adoration.

Compare: (Faccenna and Piero Spagnesi 2014: 139, Faccenna D. 1962: pl.LVIII, b, inv.3. Faccenna D. 1995: 135-140. Filigenzi, A. 2006: 17-40. Khan M.A. 1993: 45-47. Rehman A. 1993: 1-113. Stein A. 1929: 72. Tucci 1958: 279-328. Zwalf 1996: 251-252)

Figure No. 21

Inventory No. V-368

Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Green Schist

Size (H): 25 cm

Period (ca). 1st -2nd Century CE

Provenance. Aligrama, Swat

Condition. False gable is badly damaged. Top, right side and bottom is partially chipped off and broken.

Subject. **Buddha in *abhayamudra* pose**

Description. Buddha is seated on a strewn throne. He is clad in his monastic robe. His right hand is raised in *abhayamudra* pose (here chipped off). His left side and upper body, above chest is broken and missing. On his right a devotee (headless) is standing with clasped hands in adoration. He is wearing *uttariya* and *antariya*. Left jamb of panel is decorated with incised flutes.

Compare: (Stacul and Tusa 1975: 291-321, Stacul and Tusa 1977: 151-205. Tucci 1958: 279-328. Zwalf 1996: 217-218: pls. 251-252)

Figure No. 22

Inventory No. V-71

Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Green Schist

Size (H): 22 cm

Period (ca). 1st -2nd Century CE

Provenance. Udegram/Gogdara-III, Swat

Condition. Fragment of frieze is badly damaged; broken, and mutilated. Right side and bottom of the frieze is broken and missing, soil incrustation.

Subject. **Ascetic and Genius**

Description. False gable arch an ascetic, clad in *uttariya*, right shoulder exposed is depicted. He is standing with clasped hands in adoration, facing to his left. His topknot, hair and beard are prominent facial features. In background on extreme left a genius is showering flowers. Facial features of genius are mutilated and chipped off. Cornice and left side band, is decorated with two parallel grooves.

Compare: (Ali I. and Naeem 2008: 70-72. Bagenera A. 2015: 13,34. Filigenzi, A.1985: 430-450. Faccenna D.1964: 14. Gullini 1962: 319-324. Olivieri 1998:57-91. Massimo Vidale, Roberto Micheli and Olivieri 2016. Raverty 1862: 239. Sehrai 1982: 16. Stacul 1973: 245-248. Stein A. 1929: 49,53,54,57,58,60,62. Tucci 1958: 279-328. Zwalf 1996: pls. 251-252)

Figure No. 23
Inventory No. V-969
Registration No. SM_2524
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 26x20 cm
Period (ca). 2nd -3rd Century CE
Provenance. Gumbatuna-Swat
Condition. Fragment of a false gable arch, upper portion badly damaged and mutilated, mostly chipped off. Lower portion is broken and missing. Facial features and details are mutilated.
Subject. **Buddha and devotees**
Description. Frame of pointed false gable arch is decorated with overlapping lanceolate leaves facing right. Field of semi arch, is depicting a standing Buddha between two worshipers. Traces of another scene, depicted in figured field of nave, are badly damaged. On extreme left a figure is standing with raised right hand.
Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Khan M.A.1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328. Zwalf 1996: 251-252)

Figure No. 24
Inventory No. V-1134
Registration No. SM_2621
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 11x26 cm
Period (ca). 2nd -3rd Century CE
Provenance. Gumbatuna-Swat
Condition. Fragment, damaged and chipped off.
Subject. **Devotee**
Description. Fragment of false gable, right side depicted with two figures. In extreme right in a nave, a figure is standing. Standing figure is totally chipped off. In the

right, flat lanceolate leaves moulding is engraved on the inner jamb. A turban figure is standing with clasped hands in adoration.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Filigenzi, A.2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328. Zwalf 1996: 251-252)

Figure No. 25
Inventory No. V-823
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 40x19 cm
Period (ca). 2nd-3rd Century CE
Provenance. Abbasahebchina, Swat
Condition. Fragment of a gable arch is badly damaged and right half portion is missing. Right half of the panel is broken and missing. Low relief damaged with soil incrustation.

Subject. Seated Buddha in *abhayamudra* pose and worshipers

Description: False gable arch. Left portion of false gable with two superimposed scenes on the left inner jamb is defined by a band of vine scroll with leaves, tendrils and grapes. Outer jamb is chipped off. In the upper superimposed register, from left, a figure is standing with clasped hands in adoration. He is clad in long tunic up to knees. In the center, Buddha, clad in monastic robe is seated on a strewn throne. His right hand is raised in *abhayamudra* pose. In the lower register, from left, a figure clad in drapery, is standing with clasped hands, in adoration. His right shoulder is exposed. In background, a heavenly *deva* is showering flowers,

Compare: (Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Khan M.A. 1993: 79-80. Tucci 1958: 279-328. Zwalf 1996: 251-252)

Figure No. 26
Inventory No. V-1189
Registration No. SM_2683
Location. Reserve Collection, Swat Museum

Material. Green Schist
Size (H.W). 28x16 cm
Period (ca). 2nd-3rd Century CE
Provenance. Mingora, may be from Saidu, Swat
Condition. Right corner of the narrative relief is badly damaged, broken, and mostly chipped off. Left half of the panel is broken and missing.

Subject. **Visit of *brahman***

Description: False gable, right portion of relief, with two superimposed scenes, in the right, is defined by a band of vine scrolls. Right arched field of lunette is depicted with a naked figure, kneeling to his right, with both hand clasped in admiration. Weight of his body is resting on his left leg, which is bent backward, while his right leg is bent downward. Facial features of the figure are badly mutilated. From right, inner jamb is decorated with vine scroll, from bottom to top. Upper part of gable is missing. In the upper superimposed register, from right, a figure is standing over a pedestal. His both hands are clasped in adoration. He is clad in long tunic up to knees. On extreme right, middle register is depicted with a dwarf Corinthian pilaster.

In the lower register, from right, a figure clad in robe, is standing with clasped hands, facing to his right towards *Bodhisattva Maitreya*. He is wearing a twin bands cap. His heavy earrings are prominent. His left leg is, little bent to backward and right leg straight. Figure of *Brahman*, standing in frontal pose, holding his flask in his left hand, is badly mutilated. He is wearing *uttariya* and *antariya*. Hem of his drapery is running over his left wrist. His left leg is stretched outward while his body weight is resting on his right leg.

Compare: (Faccenna and Piero Spagnesi 2014: 137,540. Filigenzi, A. 2006: 17-40. Tucci 1958: 279-328. Stein A. 1929: 11,12,53 54,63-71,74,170,172. Zwalf 1996: pls. 251-252)

Figure No. 27
Inventory No. V-464
Registration No. SM_2325
Location. Reserve Collection, Swat Museum
Material. Black Schist

Size (H.W). 17x16 cm
Period (ca). 2nd-3rd Century CE
Provenance. Barikot, Swat
Condition. Fragment of caitya arch, probably from the top compartment of false gable panel, badly damaged, left and top portion is broken and missing. Frieze is almost chipped off and damaged.

Subject. **En-treatment of Buddha to preach**

Description. False gable. From extreme right, outer jamb is entirely chipped off. Next, a vertical space is decorated with three naves with figured field in superimposed registers, one above other. On the top of the main compartment, a semi circular border is running. In the lower nave, a haloed figure is standing, clasped hands in adoration. He is wearing *antariya*, dropping up to his knees. His body is slightly flexed. In the middle nave, a holed figure is seated with both hands clasped in high regard. His elbows are resting on his knees. Upper nave is engraved with an empty hut. Next, inner jamb is decorated with half rosettes, separated from each other by a spiral line running throughout the space.

In the main nave, from right a haloed figure is seated on basketry stool. He is clad in *uttariya* and *antariya*. His both hands are clasped in adoration. Detail of facial features is almost washed. In background, another haloed figure is standing. A sea monster, entirely damaged, is also depicted.

Compare: (Barger and Wright 1941: 14. Callieri, Luca C., Abdul Nasir 2000: 215-232. Faccenna and Piero Spagnesi 2014: 377. Filigenzi, A.2006: 17-40. Filigenzi 1984: 483-500. Filigenzi, A.1985: 430-450. Khan M.A., Hassan, Lone 2005: pls.205-206. Khan M.A. 1993: 70-72. Olivieri 2014. Stacul 1978: 137-150. Stein A. 1930: 433. Tucci 1958: 279-328. Also compare with Inv #. S-1176, Swat Museum)

Figure No. 28
Inventory No. V-1218
Registration No. SM_2680
Location. Reserve Collection, Swat Museum
Material. Blue Schist
Size (H.W). 52x22 cm

Period (ca). 3rd-4th Century CE
Provenance. Aligrama, Swat
Condition. Fragment of a false gable badly damaged and chipped off. Right side and top is broken and missing, soil incrustation.

Subject. Devotees

Description. False gable. Tenon on the left of bottom. Left of false gable, outer jamb defined by a scaled torus and inner jamb with vine scroll pattern, preserving a scene of worshippers, topped by a cornice with acanthus leaves. Left side, lower corner of narrative relief illustrates, six standing figures. In the first row, on right, a figure is standing in slightly flexed position, clad in *uttariya* and *antariya*, wearing a turban, holding the hem of his drapery, with his left hand. He is wearing a necklace and long ear pendants. His right shoulder is naked. His both hands and left leg is missing. He is facing to his right towards a standing figure following him. The following figure, on extreme left, is fully clad in robe and standing with clasped hands, in adoration. As for drapery folds, there is definite attempt towards naturalism and gracefulness. The drapery folds are fine ridges and terraces, occasionally forming strips. His head and right arm, is missing. Two figures, with chipped off faces, are also standing, behind the front line figures, wearing *uttariya*. On the top row, two more figures are standing. From extreme left a figure, with raised right hand, is tossing flowers. He is fully clad in *uttariya* and *antariya* and wearing a turban, his face is totally chipped off. Next figure, standing with clasped hands in adoration, is wearing *uttariya* and turban. Locks of his hair, are recognizable.

Compare: (Tucci 1958: 279-328. Stacul and Tusa 1975: 291-321. Stacul and Tusa 1977: 151-205. Zwalf 1996: Vol.I: 230, Vol.II: pl.293)

Figure No. 29
Inventory No. V-904
Registration No. SM_2490
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 21x18 cm
Period (ca). 2nd-3rd Century CE

Provenance. Abbasahbchina, Swat

Condition. Fragment of a false gable arch, badly damaged, top, bottom and left sides are broken. Facial features of all figures are chipped off and badly damaged. Upper tier is chipped off and missing.

Subject. **Buddha in *abhayamudra* pose**

Description. False gable. On the right, outer jamb of the frame is decorated with scaled torus. Inner jamb of frieze is decorated with vertical row of tangent rosettes with four pointed petals on oblique axes. Top register of lower compartment is decorated with lotus leaves. In lower compartment, a haloed Buddha, is standing in *abhayamudra* pose, his face is chipped off. Lower body is also broken and missing. He is clad in his monastic robe. In background, on right, *Vajrapani* is standing with his thunder bolt. His facial features are also mutilated and damaged.

Compare: (Faccenna and Piero Spagnesi 2014: 445. Khan M.A. 1993:79-80. Tucci 1958: 279-328. Zwalf 1996: vol. I:230, vol. II: pl.293)

Figure No. 30

Inventory No. V-937

Location. Reserve Collection, swat Museum

Material. Grey Schist

Size (H.W). 15.5x16 cm

Period (ca). 2nd -3rd Century CE

Provenance. Gumbatuna, Swat

Condition. Fragment of a false gable arch badly damaged, right side, top and bottom of the panel are missing. Facial features of figures are damaged. Frieze is damaged with soil incrustation.

Subject. ***Dipanakara Jataka***

Description. False gable arch. From extreme left, a devotee is seated in lunette. His right leg is bent and his right hand is resting on his left knee. He is wearing a turban. On left, volute is chipped off and missing. Frame of semi arch is adorned with festoon with overlapping half opened lotus, facing upward. Below, a cornice is decorated with row of acanthus leaves. Nave with the figured field in superimposed register, shows *Megha*, with his hair spread out on the ground in a prostrate stance.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi, A. 2006: 17-40. Faccenna D.1962: Vol.II, pl. XLIII,a. Khan M.A. 1996:96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 46,27. Tucci 1958: 279-328. Zwalf 1996 Vol.I: 161,219, Vol.II, pl.170,254)

Figure No. 31
Inventory No. V-1143
Registration No. SM_2628
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 21x16.5 cm
Period (ca). 2nd -3rd Century CE
Provenance. Gumbatuna, Swat
Condition. Fragment of a gable arch badly damaged, top, bottom and left side is broken and missing, partially chipped off.
Subject. **Adoration**
Description. Fragment of a *vihara* shaped gable arch, preserving a kneeling worshiper, sitting in lunette, clad in draper. Frame of arch is adorned with overlapping lanceolate leaves. On right, a badly damaged volute is surviving. Inner jamb is decorated with scroll design. On right, traces of a standing figure are surviving. Architrave is adorned with Corinthian leaves.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 289. Zwalf 1996: Vol.I:161,219, Vol.II, pls.170,254)

Figure No. 32
Inventory No. V-890
Registration No. SM_2482
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 26x24 cm
Period (ca). 1st - 2nd Century CE

Provenance. Abbasahbchina, Swat

Condition. Fragment of false gable, damaged, top register, volutes of arch and seat of Buddha, is chipped off

Subject. **Buddha in meditation**

Description. Buddha is seated in *dhyanamudra* pose, under a Central Asian Arch, decorated with a series of vertical grooved brackets, in the inner edge and volutes on bottom. Unusually Buddha is depicted without his halo. His hair appears to be in straight lines, emerging into large ushnisha, separated by a ribbon. His quite open eyes, nose, oval face and stretching ears, are prominent facial features. His, thick mustache are turning downward, around his sharp lips. His over-robe, is covering his both hands. Its folds defined by the grooves and terraces and the neckline in relief. Drapery covers both shoulders and spread in the lap.

Compare: (Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A.2006: 17-40. Khan M.A. 1993: 79-80. Tucci 1958: 279-328.)

Figure No. 33

Inventory No. V-1191

Registration No. SM_2665

Location. Reserve Collection, Swat Museum

Material. Blue Schist

Size (H.W). 50x30 cm

Period (ca). 2nd -3rd Century CE

Provenance. Gumbatuna, Swat

Condition. Left portion of false gable is badly damaged and right one is broken and missing, Left border is slightly chipped off, with traces of lime accumulation. Bottom is slightly damaged, with one broken rectangular tenon.

Subject. **Palace Life**

Description. More than half of false gable is spectacularly engraved with full of details, especially background is beautifully decorated. Central nave with figures field in three superimposed registers, is separating the symbolic depictions. Upper figured field is depicted with highly elaborated turban, placed on an armed throne, covered with a cloth, which is hanging between the legs of throne with characteristic pleats, on both

corners. Side arms of the throne are curved outwards, adorned with flying whisk. On the left of throne, a winged dragon is guarding the turban. The long pointed tail of the dragon is scrolling downwards. Right side of this scene is missing which may be repeated with winged dragon. Below this, on medium register, Buddha's bowl is placed on an armed throne, decorated with flying whisk. Rim of the bowl is decorated with a grooved band. On the left of armed throne, a winged dragon is guarding the Bowl. The long pointed tail of the dragon is scrolling downwards. The lower figured field with superimposed register is depicted with a table in the centre of room. Three figures are depicted on the left of table. Incised haloed *Siddhartha*, is seated on high stool and his feet are resting on a footstool. He is wearing *uttariya* and *antariya*. He is wearing an elaborated turban. Pleats of his dress are very characteristic. Table is decorated with square top, resting on round stand, Victoria spurred legs. A woman, with elaborated wreath, is standing and holding a flying whisk, with her both hands. She is fully clad. Her face is almost chipped off. There is another female attendant, seated crossed legs, on the earth, touching the earth with her left hand. She is also fully clad and her wreath is fully elaborated. Background is fully decorated with hanging curtains. Base line of the compartment is decorated with a straight festoon with overlapping lanceolate leaves, facing right.

These three scenes are separated from each other by decorated semi circular arches. The lower case is separated from the above illustration of "worship of Buddha's bowl" by a superimposed register decorated with wavy pattern. Above this, medium superimposed register is adorned with concentric circles in a row. Inner jamb is decorated with a festoon with overlapping half opened lotuses. On the extreme left lower lateral nave, portion is chipped off. Damaged head of a leaning devotee, is surviving. Above this, in medium lateral nave, a vertical hut with finial is depicted. On the extreme left jamb, a vertical incised chequered band designed is engraved. Top of this chequered band, a conical roof and dome is engraved. Field of lunette is adorned with open flame palmette with tuft. Frame of arch is adorned with teeth design.

Compare:(Barger and Wright 1941:27. DOAM 1956: pl. II. Faccenna and Piero Spagnesi 2014: 419, 543. Faccenna, Filigenzi 2007:121. Filigenzi, A.2006:17-40. Khan, G.R 2015: 48,49, pl.20. Khan M.A.1996:96-106. Khan M.A.1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328. Zwalf 1996: Vol.II, pls. 205,491)

Figure No. 34
Inventory No. V-708
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 25x29 cm
Period (ca). 3rd-4th Century CE
Provenance. Arapkhanchina, Swat
Condition. Probably, it is right side of false gable. Narrative relief is badly damaged, figures are chipped off. Upper space is badly chipped off. Inner jamb is decorated with vertical decoration of lotus. Main relief is diagonally broken and missing.

Subject: ***Bodhisattva preaching in Tushita heaven***

Description. False gable arch. In the centre, haloed *Bodhisattva* is seated in Indian style, on a high throne. Drapery is decorated with three vertical line of floral design. His face is totally chipped off. He is wearing a necklace and bracelet. He is clad in *uttariya* and *antariya*. His right hand is raised in *abhayamudra* pose, while he is holding the hem of his *uttariya* with his left hand. His left shoulder is covered with drapery and his right shoulder is exposed. On the right of *Bodhisattva*, a haloed god is seated, with clasped hands in adoration. His feet are resting on a foot stool. The drapery folds are fine ridges and terraces, occasionally forming strips. Other figures are standing behind him. Facial features of other following figures, in backgrounds, are almost washed out. The figure on right, is seated in same pose but only his legs are surviving.

On the extreme left, three figures are seated on lotus, in a vertical row, one above other. Only central one devotee, clad in *uttariya* and *antariya* is surviving. He is kneeling with clasped hands in adoration. His left leg is bent down. His hair and large topknot is very prominent.

Compare: (Barger and Wright 1941:24. Faccenna and Piero Spagnesi 2014:87. Filigenzi, A.2006: 17-40. Khan M.A, Hassan, Lone, 2005: pls.205-206. Qamar S.M. 2004: 181-221. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-124). Tucci 1958: 279-328. Also compare with inv.No.NG-24, Swat Museum)

Figure No. 35
Inventory No. V-994
Registration No. SM_2541
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 63x20 cm
Period (ca). 1st- 2nd Century CE
Provenance. Gumbatuna, Swat

Condition. Right side of false gable arch is badly damaged and chipped off. Facial features of all figures are mutilated, soil incrustation.

Subject. Adoration

Description. False gable arch. Right part of a false gable arch, in the shape of a half lunette (right side) showing three devotees in an architectural framing and two worshipers on the right. On extreme right, two lateral naves, with figured field in three superimposed register are depicted. On extreme right. In the outer bottom lateral nave, a princely turbaned figure wearing a necklace, is standing with clasped hands in adoration. He is clad in *uttariya* and *antariya*. His upper garment is dropping down from his left shoulder, making a semi circle fall. His body is slightly flexed. In the middle lateral nave, a worshiper is standing in similar pose and attitude. In the upper lateral nave, a small empty hut is depicted.

In the next, inner vertical series of naves, adorned with Corinthian pilasters, on the both side of standing devotees. In the bottom nave, a figure, clad in *uttariya* and *antariya*, wearing necklace, is standing in frontal pose. His left hand is resting on left of his waist and holding a lotus flower in his right hand. His left leg is slightly flexed. In middle compartment, a figure is standing in frontal pose between the Corinthian pilasters. Figure is clad in *uttariya* and *antariya*. His both hands are resting on his waist. In the upper compartment, a female figure, facing to her right, wearing wreath headdress and fully clad in drapery, is depicted. Her left hand is resting on left waist and right hand is raised. On top, under a carinated arch, a bust of figure is depicted. In the field of upper lunette a full blown lotus is depicted.

Compare:(Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 36
Inventory No. V-1164
Registration No. SM_2641
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 39x13 cm
Period (ca). 1st -2nd Century CE
Provenance. Mingora, may be from Saidu Sharif, Swat
Condition. False gable arch damaged, mutilated, badly chipped off.
Subject. **Adoration**
Description. False gable arch. On top, a conventional vine leaf is depicted. Fragment of a false gable, in shape of lunette right portion, preserving two naves with figured field in superimposed registers. Outer jamb is adorned with a vertical row of beads and reels. From extreme right, bottom nave, a devotee, facing to left, is standing on a pedestal. He is clad in Indian dress. His both hands are joined in adoration. Hem of his drapery is gripped by joined hands, making natural folds and falls. His head is touching the inner edge of cornice. In the middle nave, a female is standing between two dwarf Corinthian pilasters. Cornice is decorated with the row carinated upright leaf and dart. From extreme right Corinthian pilaster, a curtain is falling from the capital. This relief is of such fine workmanship, as for curtain folds there is definite effort towards naturalism and plasticity.

Compare: (Filigenzi, A. 2006:17-40. Stein A. 1929: 11,12,53,54, 63, 64,65-71,74, 170, 172. Tucci 1958: 279-328)

Figure No. 37
Inventory No. V-1022
Registration No. SM_2557
Location. Reserve Collection, Swat Museum

Material. Black Schist
Size (H.W). 38x12 cm
Period (ca). 2nd -3rd Century CE
Provenance. Gumbatuna, Swat
Condition. Top irregularly broken; sides and bottom flat and smooth, soil incrustation.

Subject. Adoration

Description. Part of the side of a false gable panel, engraved with four vertical registers. Fillet on extreme right vertical side. Top nave is broken and partially missing. A chequer board in three rows of alternating blocks and recesses and textile, with pendent folds and knots at the ends, is depicted on recess.

Fragment of a vertical outer jamb of a door frame defined by a bordered ogival leaf and dart moulding. Left, outer jamb nave with figured field in superimposed registers is divided into five naves; top of upper nave is broken and missing. Three devotees, one in each nave, appears behind superimposed balconies supported by a dwarf Corinthian column.

From bottom, a dwarf, tapering pilaster with Corinthian capital, is depicted, between two Corinthian pilasters. Dwarf pilaster is adorned with two ribbons, flowing around it. Bottom of the compartment is decorated with saw design. In the second nave, a bowed headed male figure is standing, between two dwarf Corinthian pilasters, with clasped hands in adoration, facing to right. His long, curling hairs are dropping from his head to shoulders. His oval, flashy face and muscular body and neckline, are characteristic features of the illustration. Cornice, ovolo is decorated with straight festoon with overlapping lanceolate leaves facing right. A chequer board, in three rows of alternating blocks and recesses, is depicted. On recesses, a textile, with pendent folds, is hanging.

In the third nave, a muscular, male figure is standing, between two dwarf Corinthian pilasters. His face is also oval and flashy with sharp eyes, nose and lips. His long curling hairs, fabulous chest are prominent features of his body. He is holding the hem of cloth containing flower with his left hand and collecting flowers, to shower, with right hand. On balustrade a textile, with pendent folds, is hanging. Cornice of the nave, is adorned with straight festoon with overlapping lanceolate leaves facing right.

In the fourth surviving nave, a female, facing to her left, is standing between two dwarf Corinthian pilasters. She is fully clad in drapery. Her heavy headdress, long earlobe, pendants and prominent breasts are characteristic features. She is holding a lotus flower in her right hand while her left hand is resting on the recesses decorated with three rows of triangle motives. A textile curtain, with pendent folds, knots on ends, is hanging on the recesses.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Filigenzi, A. 2006:17-40. Khan M.A. 1996: 96-106. Khan M.A.1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328. Zwalf 1996:Vol.I: 220-221, Vol. II: pls. 258-260)

Figure No.	38
Inventory No.	V-621
Location.	National Museum of Oriental Art "G.Tucci" Rome, Italy
Material.	Green Schist
Size (H.W).	46.5x12 cm
Period (ca).	1 st -2 nd Century CE
Provenance.	Katelai, Swat
Condition.	Damaged.
Subject.	Buddha in <i>abhayamudra</i> pose
Condition.	Fragment of a door jamb is broken, slightly defaced, right edge is partially chipped off, damaged with soil incrustation, and bottom is irregularly broken.
Subject.	Buddha in <i>abhayamudra</i> pose and devotees
Description.	Fragment of vertical left side of a door frame, with four lateral naves with figured field in superimposed registers, depicted with standing figure of Buddha and devotees alternatively in each lateral nave. Left outer jamb is adorned with straight festoon of overlapping half opened lotus. Right inner jamb is decorated with laurel leaf motives. All the compartments are decorated with Corinthian pilasters on both sides of standing figures. Upper superimposed register is depicted with standing figure of Buddha in <i>abhayamudra</i> pose. Top cornice is adorned with laurel leaf design ovolo. Buddha is fully clad in his monastic robe. His half closed wide eyes, ushnisha, long earlobes and thick folds of drapery are prominent. In lower register, under a stepped ovolo cornice, a figure, wearing a necklace, clad in <i>uttariya</i> and <i>antariya</i> is standing. His

left hand is holding the hem of drapery and right hand holding sinuous fold containing the flowers. His lower drapery, *antariya*, is raised from anklets and slightly exposing his legs. His left leg is slightly flexed. From top, third register is again repeated with same style of standing Buddha in same gesture. Cornice of this register is decorated with lotus leaves. The lowest register is depicted with a standing devotee with clasped hands in adoration. His body is turning to his right. He is clad in robe. His drapery folds are also running in parallel lines, as for drapery folds there is definite effort towards naturalism and plasticity. The drapery folds are fine ridges and terraces, occasionally forming strips. His body weight is resting on his left leg and right leg is slightly flexed.

Compare: (Antonini C.S.1963: 13-25. Filigenzi, A. 2006: 17-40. Stacul 1966: 37-79. Tucci 1958: 279-328. Zwalf 1996: Vol.I:220-221, Vol.II, pls. 258-260)

Figure No.	39
Inventory No.	V-1175
Registration No.	SM_2651
Location.	Reserve Collection, Swat Museum
Material.	Blue Schist
Size (H.W).	41x15 cm
Period (ca).	1 st -2 nd Century CE
Provenance.	Najigram, Swat
Condition.	Fragment of a door jamb is broken, slightly defaced, top register partially chipped off, soil incrustation. Bottom is irregularly broken.
Subject.	Generic Scene
Description.	Fragment of vertical left side of a door frame, with three lateral nave with figured field in superimposed registers, depicted with different scenes of standing pairs. Three pairs of male figures in different attitudes appear in each lateral nave. On left, outer jamb is adorned with straight festoon of overlapping half opened lotus. All the compartments are decorated with Corinthian pilasters on both sides of standing figures. Upper superimposed register is depicting two Indian style standing figures. On extreme right, standing figure is clad in <i>uttariya</i> and <i>antariya</i> and wearing a necklace. His face is missing. His left hand is resting on his left hip and holding bunch of flowers in his right hand. His lower drapery, <i>antariya</i> , is raised from anklets and

slightly exposing his legs. His drapery is over robed, running down from his left shoulder. His right leg is slightly flexed and his body's weight is resting on his left leg. Folds of his drapery are running in parallel lines. Next standing figure, with missing head, is also clad in *uttariya* and *antariya*. His belly is prominent. He is holding long stalk in left hand his right hand is also missing. His body weight is resting on his right leg and left leg is slightly flexed. His drapery folds are also running in parallel lines, as for drapery folds there is definite effort towards naturalism and plasticity. The drapery folds are fine ridges and terraces, occasionally forming strips.

Top cornice of middle nave with figured field, in superimposed register, is adorned with row of carinated upright leaf and dart design. Corinthian pilasters are carved on the both sides. In the middle nave, on right, a soldier, is standing, bare feet, wearing tunic, raised up to his knees, both legs are exposed. A cloak like, chlamys with a densely grooved definition of folds across the chest lying doubled over the shoulders. The figure has wig type curly hair, falling down from top, covering most part of the fore head. His flashy face, round cheeks, long ears, long eyes, and lips, are characteristics facial features. His nose is chipped off. His upper drapery is falling down on back, from chest over shoulders. A belt, holding sword, is tied around his waist. His left hand is resting on the handle of his sword. His right hand is raised up to his chin. Next standing figure is also clad in tunic and his cloak is lying over both shoulders. His long, wig type curly hair, falling down from top, are covering fore head. His left hand is resting on left waist and right hand is raised while palm is exposed, in discussion gesture. His both legs are slightly flexed.

Lower nave is also depicted with two figures. Top cornice is adorned with plain ovolo. Two Corinthian pilasters, completely chipped off, are carved on both sides. On right, a mustached figure with curly beard is seated. His long curly hair are falling down from top to his fore head. His cheeks are high, eyes are quite open. He is clad in tunic. His left hand is resting in his lap and right hand is raised. On left, a figure is standing in adoration. He is clad in tunic and has tied a belt around his waist. The figure has long curly hair falling down from top, covering much part of the fore head. Facial features of his face are slightly chipped off.

Compare: (Barger and Wright 1941: 24.Faccenna and Piero Spagnesi 2014: 223,331. Filigenzi, A. 2006: 17-40. Khan B.M. 1994: 189, pl.108. Khan Makin 1999: 64-65. Tucci 1958: 279-328. Zwalf 1996: Vol.I:220-221, Vol.II: pls. 258-261)

Figure No. 40
Inventory No. V-814
Registration No. SM_2457
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 8x31 cm
Period (ca). 1st -2nd Century CE
Provenance. Swat Valley
Condition. Narrative relief is partially chipped off and damaged. Extreme left top edge is broken and missing. Soil incrustation is visible in deep engraving. Right and left sides of relief are missing.

Subject. **Buddha in meditation and preaching pose**

Description. Narrative relief is depicted on a upper frieze of stupa drum. Top register of the narrative relief is decorated with acanthus leaves but bottom is plain. Narrative relief is divided into three compartments. Each compartment, separated by Corinthian pilasters. Three figures of Buddha are seated on a plain, strewn rectangular seat, decorated with torus on plinth, beneath leafy branches. Each compartment of seated Buddha is separated by Corinthian pilasters. In the right compartment, a haloed Buddha is seated on a strewn seat, in *dhyanamudra* pose. His face is mutilated, thoroughly chipped off, except an ushnisha on head. Buddha is fully clad in his monastic robe. His both hands and legs are fully wrapped in his monastic robe. On right of seated Buddha, a devotee is standing, with clasped hands in adoration. He is wearing a garment, covering his left shoulder. His elevated topknot is recognizable. His legs are stretched and upper body is slightly flexed. On the extreme right, standing figure is totally chipped off. On left, there is Corinthian pilaster separating the scene from next compartment.

In central compartment, between two Corinthian pilasters, Buddha is seated on a plain, strewn rectangular seat, in *abhayamudra* pose. He is fully clad in his monastic robe. He is holding the hem of his robe with his left hand and his right hand is raised in

assurance pose. Large extended branches are surrounding his halo. Two devotes, wearing *uttariya* and *antariya*, are flanked on both sides of Buddha. They are standing in the pose of high regard.

On the extreme left compartment, Buddha is seated on a plain, strewn rectangular seat, beneath leafy branches, in *dhyanamudra* pose. His face is spoiled and chipped off, except an ushnisha on head. Large stretch branches covered the halo. Buddha is fully clad in his monastic robe. His over robe, covers both shoulders, spread in the lap. Buddha's drapery falls straight on the seat. Its folds defined by the grooves and terraces and the neckline in relief, His face is oval. On the left of Buddha, a devotee is standing, slightly flexed, with clasped hands in adoration. His drapery is alike as other standing devotees. The devotee standing to the right of Buddha, wearing *uttariya* and *antariya*, is badly damaged, his head is missing.

Compare:(Filigenzi A.2006:17-40. Raducha Joan Anastasia,w.w.w.University of Wisconsin Digital Collections USA (NG-115). Tucci 1958: 279-328. Zwalf 1996:Vol.I: 188, Vol.II: pls.206,207)

Figure No.	41
Inventory No.	V-676
Registration No.	SM_2399
Location.	Reserve Collection, Swat Museum.
Material.	Black Schist
Size (H.W).	5.5x35 cm
Period (ca).	1 st Century CE
Provenance.	Abbasahbchina, Swat
Condition.	Narrative relief is partially damaged, top register from center to left is chipped off. Bottom is irregularly chipped off. Both sides are broken and missing. In low relief, deposits of soil incrustation are dominant.
Subject.	Buddha in meditation pose
Description.	Upper Frieze. Horizontal relief is divided into three compartments, each compartment separated by a dwarf Corinthian pilaster. Corner pilasters are encased. Cornice is decorated with row of carinated (upright) leaf and dart design, bottom is plain.

From extreme right, Corinthian pilaster is chipped off. Buddha is seated on earth. His halo is expanded, around his shoulders. His both hands are resting in his lap, in *dhyanamudra* pose. He is fully clad in monastic robe. Hem of his drapery, is falling down on earth, from his joined hands. His both hands and feet are covered in the over robe. Two ascetics are flanked, seated crossed legs, with clasped hands in adoration. Their beards, open eyes, long locks spreading over shoulders and naked bodies are more prominent. The central compartment is little different from both surrounded scenes as here, Buddha is seated in *dhyanamudra* pose, under leafy branches, flanked by two ascetics, seated in adoration. Buddha is fully clad in his monastic robe. Hem of his drapery, from his joined hands, is falling down on earth. His both hands are covered in the over robe. Same scene is repeated in extreme left. Sitting poses of ascetics are alternatively replacing each other, except head and hands gestures.

Compare: (Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A.2006: 17-40. Tucci 1958: 279-328. Khan M.A. 1993: 79-80. Olivieri 2014: figs.52,56,307. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-124,192) Website. Stein A. 1929: 26,27. Zwalf 1996: Vol.I,188,Vol. II, pls. 206,207)

Figure No.	42
Inventory No.	V-525
Registration No.	SM_2350
Location.	Reserve Collection, Swat Museum.
Material.	Black Schist
Size (H.W).	10x41 cm
Period (ca).	2 nd – 3 rd Century CE
Provenance.	Katelai Swat, Stupa area,
Condition.	Fragment of a relief partially damaged, both sides are broken and missing. Features of figures are mutilated.
Subject.	Buddha and Worshippers
Description.	Stupa drum panel. Upper Frieze, a tenon is at bottom of the panel. Cornice is adorned with laurel leaves design.

There are four arches adorned with volute and pendants. Frame of each arch is decorated with saw tooth design. Each arch is separated by a Persepolitan column

adorned with pair of bulls on capital. Images of Buddha are depicted in arches alternative with worshipers. From extreme right, a worshiper is seated with right leg bent and clasped hands in adoration. In next arch Buddha is seated on a seat in *abhayamudra* pose and holding the hem of his monastic robe with his left hand. In the third arch, from right a worshiper wearing a turban, is seated, left leg bent and clasped hands in adoration, facing to Buddha, on his left. He is clad in *uttariya* and *antariya*. On the extreme left, fourth arch, partially broken and missing, Buddha is seated on a seat, in *dhyanamudra* pose.

Compare:(Ackermann 1975: Vol. XVII, pl.XII. Antonini C.S.1963: 13-25. Filigenzi, A. 2006: 17-40. Kurita 1988: 156, pl.299. Stacul 1966: 37-79. Tucci 1958: 279-328. Zwalf 1996: Vol.I: 266, Vol.II, pls. 379,380)

Figure No.	43
Inventory No.	V-1229
Registration No.	SM_2688
Location.	Reserve Collection, Swat Museum
Material.	Blue Schist
Size (H.W).	10x21 cm
Period (ca).	1 st Century CE
Provenance.	Abbasahbchina, Swat
Condition.	Both sides of frieze are broken, slightly defaced, top register partially chipped off, soil incrustation.
Subject.	Celebrations
Description.	Upper frieze of a stupa (stair riser) depicted with the scene of celebrations. Cornice is adorned with row of vertical separate acanthus leaves and with plain leaves.

In the figured field, four figures are standing in a row. They are depicted in low relief. They are clad in Greek tunic. A Corinthian pilaster is dividing the scene into two compartments. Three figures are dancing in the right compartment. From extreme right, first male figure is clad in tunic; his face and central part of body is completely chipped off. He is holding something in his right hand, chipped off here. Next male figure is also dancing in same pose and style. He is facing to his left, wearing tunic. His bold hair

dress, wide eyes, nose, ears and round face is prominent. His left hand is resting on waist and right is raised in dancing gesture. His right leg is slightly flexed. His over robe is falling down from his both shoulder, crossing his chest, to his back. The third male figure is, holding a bowl, in his right hand and holding a hem, with left hand, His facial features are chipped off. He is also clad in tunic. In left compartment a fourth figure is also dancing. He is also clad in Greek tunic.

Compare: (Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Khan M.A.1993: 79-80. Tucci 1958: 279-328)

Figure No. 44
Inventory No. V-33
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Green Schist
Size (H): 18 cm
Period (ca). 1st Century CE
Provenance. Arapkhanchina, Swat
Condition. Both sides of frieze are broken, defaced, top register and bottom are chipped off and damaged with soil incrustation.
Subject. **Generic Scene**
Description. Stair riser, a tenon is engraved at the bottom. There are four figures standing in a row (both on extreme sides are not visible in picture). They are depicted in high relief. They are clad in Greek tunic. In center, from extreme right, first male figure is clad in tunic; his face is completely chipped off. Next male figure is facing to his left, wearing tunic. His bold hair dress, wide eyes, nose, ears and mustache are prominent. He is holding the hem of his drapery with left hand. His right hand is resting on folder/bag. His over robe is falling down from his left shoulder, crossing his chest, to his back. The male figure clad in tunic, on right is, holding the hem with right hand and his left hand resting on waist.
Compare:(Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 87. Filigenzi, A. 2006: 17-40. Tucci 1958: 279-328)

Figure No. 45
Inventory No. V-1167
Registration No. SM_2644
Location. Reserve Collection, Swat Museum
Material. Blue Schist
Size (H.W). 17x35 cm
Period (ca). 1st -2nd Century CE
Provenance. Gumbatuna, Swat
Condition. Fragment of a frieze is poorly broken, slightly defaced, top register partially chipped off, bottom irregularly damaged soil incrustation.
Subject. **Offering Scene**
Description. Stair riser, cornice is adorned by reversed stepped pyramids/pinnacles with vertical Corinthian foliage.

There are five figures, standing in a row. They are depicted in low relief. They are facing to their, left. They are clad in Greek tunic. From extreme right, first male figure is clad in tunic; his face is completely chipped off. Upper drapery is spread over his both shoulders. He is holding something in his right, under armpit. Following male figure is facing to his left, wearing similar dress. His curly hair, wide eyes, nose, ears and round face is prominent. The third following male figure is holding a bowl with both hands. His facial features, smiley face, curly hair, ears, nose and oval face, are prominent. His flowing, drapery is also creating momentous impact. The last male figure is holding a basket/shield in his left hand and his right hand is raised up to his chest. He is also clad in Greek tunic and his facial features and garments resemble other figures.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 46
Inventory No. V-962
Registration No. SM_2519
Location. Reserve Collection, Swat Museum.
Material. Black Schist

Size (H.W). 14x31 cm
Period (ca). 1st Century CE
Provenance. Gumbatuna, Swat
Condition. Part of stupa drum, stair riser is partially damaged; cornice and figural field in both sides, is broken, chipped off.
Subject. **Generic Scene-Satyr**

Description. Stair riser is depicted in low relief. Caitya arch is divided in two compartments separated by Persepolitan columns. Cornice is decorated with acanthus leaves. From right, a satyr is walking to his right, under an arched door frame, moulded, volutes with the head of peacock and globular pendants. He is holding a handled pot in his right hand. He is clad in an exomis, running over his left shoulder. His right shoulder is bare. His eyes, high cheeks, nose, beard and mustache are characteristic features. His hips and legs are plump. Next, a Persepolitan column is depicted with a square stepped top, a groove round the middle of the pot. On left, a bearded satyr is standing under arched door frame, moulded, volutes with the head of peacock and globular pendants. His face is turned to his left. He is holding a flying whisk in his left hand. His hairstyle and mustache are prominent and both legs are stretched.

Compare:(Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014:419,543. Filigenzi, A. 2006: 17-40. Khan 1996: 96-106. Khan M.A. 1993: 53-57. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-111). Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 47
Inventory No. V-739
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 16x18 cm
Period (ca). 1st Century CE
Provenance. Abbasahebchina, Swat
Condition. Relief is damaged. Top cornice and bottom is irregularly chipped off, both sides are broken and missing.
Subject. **Generic Scene**

Description. Stair riser, cornice is decorated with acanthus foliage. Frieze is divided in three compartments, separated by columns with torus bases.

From right a female is standing in turning back pose. She is clad in *sari* (Indian dress). She is holding the hem of her *sari* with her left hand and her right hand is raised. Her hairs, clutched with a ribbon are falling in vertical lines, on her neck and shoulder. In the central compartment, two Dionysus are celebrating the wine party. On right, Dionysus is clad in short tunic of exomis type, holding fan with left hand and cup of wine with right hand. His legs are stretched. His wide eyes, mustache and bearded face is prominent. On his right, another bearded figure, clad in same dress and style, holding a big vase with both hands, is standing. In extreme left, head of a bearded figure is surviving.

Compare: (Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Khan M.A. 1993: 79-80. Tucci 1958: 279-328)

Figure No.	48
Inventory No.	V-1173
Registration No.	SM_2649
Location.	Reserve Collection, Swat Museum
Material.	Blue Schist
Size (H.W).	6x23 cm
Period (ca).	1 st Century CE
Provenance.	Ghaligai, Swat
Condition.	Fragment of a frieze badly damaged, top chipped off, left side is broken and missing, facial features of figures are damaged, soil incrustation.
Subject.	Generic Scene
Description.	Stair riser, fragment of a frieze, is illustrating two male pairs, separated by Corinthian columns. From right, side boarder is decorated with flat crossed floral design. On extreme right a tree is depicted. To the left of tree, a male figure, clad in toga, is seated crossed legs. His left hand is resting in lap and right is raised. The figure standing to his right is also clad in toga; his right hand is raised to indicate the tree and left is resting on his waist. In next compartment, separated by Corinthian column, two figures are standing on the both sides of tree. The figure standing on the right of tree

is clad in toga, his right hand is resting on his waist and the figure standing on left of tree is wearing *uttariya* and *antariya*, his left hand is resting on his waist.

Compare: (Filigenzi, A. 2006: 17-40. Stacul 1967: 185-219. Stacul 1969: 44-91. Stein A.1929: 50. Tucci 1958: 279-328)

Figure No. 49
Inventory No. V-944
Registration No. SM_2506
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 5.5x26 cm
Period (ca). 1st Century CE
Provenance. Gumbatuna, Swat
Condition. Both sides of the frieze are broken and damaged, chipped off and damaged, soil incrustation.

Subject. **Genre Scene**

Description. Stair riser, cornice is decorated with leaf and dart moulding. Fragment of frieze is divided in to three compartments, separated by Corinthian columns. From extreme right, in first compartment, a pair, clad in tunic and mantle, is depicted. The figure, standing on right is pointing to his right with his raised right hand and his left hand is resting on his waist. Next figure is seated and watching to him. In central compartment a pair, clad in tunic and mantle is standing. Both figures are dancing, with right hands raised up to shoulders and left hands are resting on their waists. Extreme right figure is looking to his left and the left one to right. Their feet are stretched. On the extreme left compartment, a figure, clad in tunic and mantle, is looking to his right and his right hand is also raised above his shoulder and his left hand is resting on his waist.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Filigenzi, A. 2006: 17-40. Khan M.A.1996: 96-106. Khan M.A.1993: 53-57. Olivieri 2014: 306. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-8,99). Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 50
Inventory No. V-1393
Registration No. SM_2711
Location. Reserve Collection, Swat Museum
Material. Blue Schist
Size (H.W). 7x25 cm
Period (ca). 1st Century CE
Provenance. Jambil valley, probably from Butkara, Swat
Condition. Fragment of frieze badly damaged, damaged, irregularly broken, slightly defaced, top register and left side partially chipped off, and right side is broken and missing, damaged with soil incrustation.
Subject. **Generic Scene**
Description. Stair riser, fragment of a frieze is divided into three compartments, separated by Corinthian pilasters. Cornice is adorned with leaf and dart moulding. From right, badly damaged figure is depicted. Figure clad in tunic is dancing, his head is missing. In the central compartment, on right, a male figure is standing, clad in tunic, mantle is crossing chest over to shoulders. His right hand is raised and left hand is resting on his left waist. On his right, a devotee is standing in leaning pose. His both hands are joined and legs are stretched. Facial features of both figures are badly mutilated. On extreme left, two figures are depicted. On left, a male figure is seated crossed legs, his left hand is raised and right is resting on right knee. A male figure is standing before him, with joined hands in adoration.
Compare: (Filigenzi, A. 2006: 17-40. Faccenna D. 1962. Olivieri 2014: fig.306. Tucci 1958: 279-328)

Figure No. 51
Inventory No. V-753
Registration No. SM_2434
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 9x18 cm
Period (ca). 1st Century CE

Provenance. Najigram, Swat

Condition. Fragment of a narrative relief is badly broken, defaced, partially chipped off, and with soil incrustation, bottom missing broken irregularly.

Subject. **Princely figure and a devotee**

Description. Stair riser. Relief is in such a fragmentary state it is difficult to distinguish the milieu of the scene. Fragment of frieze preserving two standing male figures and of lotus flowers. Cornice is adorned with a row bordered ogival leaf and dart. In the centre a lotus flower is carved, on the right of lotus flower a princely male figure, clad in *uttariya* and *antariya*, is standing. He is wearing a high turban and necklace. He is holding the hem of his drapery with his left hand and holding a lotus flower in his right hand. Space, in background is plain.

Compare: (Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 223,331. Filigenzi, A. 2006: 17-40. Khan Makin 1999:64-65. Tucci 1958: 279-328)

Figure No. 52

Inventory No. V-817

Registration No. SM_2459

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 7x26 cm

Period (ca). 1st Century CE

Provenance. Abbasahebchina, Swat

Condition. Fragment of a frieze badly damaged, top, bottom and both sides are chipped off, damaged soil incrustation. Facial features of all figures are badly damaged.

Subject. **Generic Scene (Celebration)**

Description. Stair riser. Fragment of frieze is depicted with three pairs of standing male figures, separated by Corinthian pilasters. They are wearing tunics and mantles. Top cornice is adorned with row of rosettes and stepped brackets. On right, slightly flexed figure is standing, between two Corinthian pilasters. His left hand resting on waist and right hand is raised. His head is chipped off. The figure, standing on the left, is also slightly flexed. He is holding his mantle with left hand and right hand is raised. In the central compartment, pair is standing with alternative attitude and poses,

compare to right one. On the extreme left compartment, a figure, on right, is standing, slightly flexed. His left hand is resting on his waist and right hand is raised in the air.

Compare: (Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Khan M.A. 1993: 79-80. Olivieri 2014: figs.48,51,52,56,306. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-10,11,12). Tucci 1958: 279-328)

Figure No. 53
Inventory No. V-945
Registration No. SM_2507
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 5.5x13.5 cm
Period (ca). 1st Century CE
Provenance. Gumbatuna, Swat
Condition. Fragment of a frieze badly damaged, facial features of all figures are chipped off soil incrustation.

Subject. **Fighting Tournament**

Description. Stair riser. There are three figures, depicted in two compartments, separated by Corinthian column. Cornice is decorated with acanthus leaves. Figures are depicted in low relief. They are clad in Greek tunic and mantle. From extreme right, a male figure is clad in tunic; his upper drapery is spread over his shoulders. His left hand is resting on waist and right hand raised towards the other standing figure, holding a shield in his left hand and his right hand is raised. He is also clad in Greek tunic and his facial features and garments resemble other figures. On the extreme left compartment, a male figure, facing to his right is standing, clad in tunic and mantle, his left hand is resting on waist and right is raised.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Filigenzi, A. 2006:17-40. Khan M.A.1996: 96-106. Khan M.A.1993: 53-57: figs.48, 51,306. Qamar S.M. 2004: 181-221. Khan M.A. and Qamar 1991: 173-209. Stein A. 1929: 26,27. Tucci 1958: 279-328. Inv. #.GT-38, NG-264, Swat Museum)

Figure No. 54
Inventory No. V-898
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 7x22 cm
Period (ca). 1st Century CE
Provenance. Abbasahebchina, Swat
Condition. Fragment of a relief is damaged. Both sides are broken, top and bottom partially chipped off.
Subject. **Genre Scene**
Description. Stair riser. Cornice is decorated with three petals rosettes and stepped fillets. A Corinthian pilaster is dividing the panel into two compartments. There is a pair of figures, standing in each compartment. From right two figures clad in togas are standing. Right hands of both figures are raised and left hands resting on waists. On the left compartment, figure clad in toga, with right hand holding a drapery and left hand raised. On the extreme left one figure, clad in *toga*, is leaning with clasped hands.
Compare: (Ackermann 1975: pl.V(b). Faccenna. and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Khan M.A. 1993: 79-80. Olivieri 2014: fig.306. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections, USA (NG-124,266,267, 268,277). Tucci 1958: 279-328)

Figure No. 55
Inventory No. V-718
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 8x24.5 cm
Period (ca). 1st Century CE
Provenance. Gumbat, Swat
Condition. Both sides, left compartment is badly damaged and chipped off.
Subject. **Genre Scene**

Description. Stair riser. Fragment of frieze is divided into two compartments, separated by encased Corinthian pilaster. Cornice and bottom are plain.

From extreme right, in first compartment, a pair, clad in tunic and mantle, is depicted. The figure, standing on left is looking to his right and holding a bowl in his right hand. He is holding the hem of his drapery with his left hand. Next figure is walking and looking back while holding the hem of his drapery with left hand. In left compartment a pair is depicted but only figure clad in tunic and mantle in right is surviving.

Compare: (Ackermann 1975:47-50,52-54,52-65,68,85,166,167,pl.V(b). Barger and Wright 1941:16. Faccenna D. and Piero Spagnesi 2014: 465. Filigenzi, A. 2006: 17-40. Olivieri 2014. Stein A.1929: 31,32.Tucci 1958: 279-328)

Figure No.	56
Inventory No.	V-1047
Location.	Taxila Museum Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	10x41 cm
Period (ca).	1 st Century CE
Provenance.	Gumbatuna, Swat
Condition.	Both sides of the frieze are damaged and chipped off, soil incrustation.
Subject.	Genre Scene
Description.	Stair riser. Cornice is decorated with leaf and dart moulding. Fragment of frieze is divided in to four compartments, separated by Corinthian columns.

In first compartment, from extreme right, a figure, clad in tunic and mantle, is depicted. His right hand is raised and left is resting on waist. The figure, standing on right, is pointing to his right with his raised right hand and his left hand is resting on his waist. From right, In the second compartment, two figures clad in tunic and mantle are standing. The figure on extreme right is holding a drapery in his left hand and his right hand is raised, pointing towards right. The figure standing on left is standing with stretched legs, his left hand is resting on his waist and left is extended towards opponent standing figure. In third compartment a pair clad in tunic and mantle is standing in

dancing pose. Their feet are stretched. The figure standing on extreme left is looking to his right and his right hand is also raised above his shoulder and his left hand is resting on his waist. To the extreme left, in fourth compartment, a figure, clad in tunic and mantle, is depicted.

Compare: (Ackermann 1975: pl. V(b). Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Filigenzi, A. 2006: 17-40. Khan.M.A.1996:96-106. Khan M.A. 1993: 53-57. Olivieri 2014: fig.306. Stein A. 1929:26,27. Tucci 1958: 279-328. Compare with inv #. GT-37, 38 Swat Museum)

Figure No. 57
Inventory No. V-1042
Registration No. SM_2569
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 6.2x20 cm
Period (ca). 1st Century CE
Provenance. Gumbat, Swat
Condition. Both sides of the fragment damaged, slightly chipped off and facial features of all figures are curved, soil incrustation.
Subject. **Generic Scene**
Description. Stair riser engraved with a plain fillet in cornice. Fragment of a frieze illustrated with two groups of figures, separated by dwarf Corinthian columns, alternatively. From right two figures, clad in tunic are standing, facing to their left. On the left compartment three figures, clad in tunic and mantle are standing. Right one is facing to left, holding donation in his right hand and his left hand is resting on his waist. The two figures standing on left are also holding donation in their left hands and right hands are resting on their waists.
Compare. (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi, A. 2006: 17-40. Khan M.A.1996: 96-106. Olivieri 2014. Stein A. 1929: 31,32. Tucci 1958: 279-328.Inventory #.GT-36,38,47 Swat Museum)

Figure No. 58

Inventory No. V-185

Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Black Schist

Size (H): 9 cm

Period (ca). 1st Century CE

Provenance. Barikot, Swat

Condition. Fragment of frieze badly damaged, irregularly broken, slightly defaced, top register, both sides are partially chipped off and missing, soil incrustation.

Subject. **Generic Scene**

Description. Stair riser. Fragment of a frieze is divided into four compartments, separated by Corinthian pilasters. Cornice is adorned with leaf and dart moulding. From right, badly damaged figure, clad in tunic, is standing. In the central compartment, on right, a male figure, clad in tunic is standing. His mantle is crossing chest over to shoulders. His left hand is resting on his left waist and right hand is raised. On his right, another figure is standing. His both hands are resting on waist. Next compartment on the left, two figures are depicted. On left, a male figure clad in tunic, mantle is crossing chest over to shoulders, is standing and his left hand is raised and right is holding the hem of drapery. A male figure, is standing in front of him, in similar costumes. The extreme left compartment is repeated with similar scene.

Compare: (Barger and Wright 1941: 14. Callieri F. and Luca C. and Abdul Nasir 2000: 215-232. Faccenna. and Piero Spagnesi 2014: 377. Filigenzi, A. 2006: 17-40. Filigenzi, A. 1984: 483-500. Filigenzi, A.1985: 430-450. Khan M.A.1993:70-72. Olivieri 2014:fig.306. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-38,277,334). Stacul: 137-150. Stein A. 1930: 433. Tucci 1958: 279-328)

Figure No. 59

Inventory No. V-689

Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Black Schist

Size (H.W). 8x21.5 cm

Period (ca). 1st Century CE

Provenance. Gumbat, Swat

Condition. Fragment of relief is badly damaged. Both sides of the frieze are broken, chipped off, soil incrustation.

Subject. **Genre Scene**

Description. Stair riser. Cornice is decorated with leaf and dart moulding. Fragment of frieze is divided into two compartments, separated by Corinthian columns. Tenon at bottom.

From extreme right, in first compartment, a pair, clad in tunic and mantle, is depicted. The figure, standing on left is pointing to his right with his left raised hand and his right hand is chipped off. Next figure is also standing and his right hand is raised towards left standing figure. In left compartment a pair, clad in tunic and mantle is dancing.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941:16. Faccenna and Piero Spagnesi 2014:465. Filigenzi, A. 2006: 17-40. Khan M.A.1996: 96-106. Olivieri 2014:fig.306. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-9, 134, 191, 266, 267,268, 277,334). Stein A. 1929: 31,32. Tucci 1958: 279-328. Inventory #.GT-47,242, Swat Museum)

Figure No. 60

Inventory No. V-1395

Registration No. SM_2713

Location. Reserve Collection, Swat Museum

Material. Blue Schist

Size (H.W). 9x20 cm

Period (ca). 1st Century CE

Provenance. Jambil Valley, Swat

Condition. Fragment of a frieze is badly damaged, both sides are broken and missing, top cornice is partially chipped off and facial features are damaged, soil incrustation.

Subject. **Celebration**

Description. Stair riser. Fragment of a low relief, depicted with, two dancing scene, separated by Corinthian columns. Cornice is decorated with acanthus leaves. Bottom is plain.

From right, three wiggly figures are dancing between two Corinthian columns. In extreme right, a male figure, clad in *uttariya* and *antariya*, is standing near the Corinthian column. His left hand is resting around the column and right hand is raised up to chest. His left leg is little raised and flexed. In the centre a male figure, clad in *uttariya* and *antariya*, facing to left, is dancing and clapping. On his left a female figure, facing to her right, clad in a drapery, is dancing and clapping. Her drapery folds are dropping between her plump legs. The drapery folds are fine ridges and terraces, occasionally forming strips. In next compartment another female figure, clad in drapery, is also dancing. Her left hand is resting on her waist and right hand, turn to back and resting on hip. Her drapery folds are defined by the grooves and terraces.

Compare:(Filigenzi, A. 2006:17-40. Khan M.A.1996: 96-106. Tucci 1958: 279-328. Inventory #GT-64, Swat Museum)

Figure No.	61
Inventory No.	V-1021
Registration No.	SM_2556
Location.	Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	7x22 cm
Period (ca).	1 st Century CE
Provenance.	Gumbatuna, Swat
Condition.	Fragment of a frieze is badly damaged; partially chipped off and damaged, soil incrustation. Both sides are broken and missing.
Subject.	Generic Scene
Description.	Stair riser. Fragment of a frieze, is divided into three compartments, each separated by encased Corinthian pilasters. From extreme right a figure, holding a bouquet, clad in tunic, is standing. In the central compartment, two figures are standing. Right one is clad in <i>uttariya</i> and <i>antariya</i> . The left one is wearing tunic and trouser. The figure, standing in right, is slightly flexed and he is holding a

floral bouquet in his right hand. On the left, figure is also holding a bouquet, in his left hand.

Compare:(Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Filigenzi, A. 2006: 17-40. Khan M.A.1996:96-106. Khan M.A.1993: 53-57. Olivieri 2014. Stein A. 1929: 26,27. Tucci 1958:279-328)

Figure No. 62
Inventory No. V-717
Registration No. SM_2416
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 8x20 cm
Period (ca). 1st Century CE
Provenance. Gumbat, Swat
Condition. Fragment of frieze is damaged; both sides are chipped off, soil incrustation.
Subject. **Generic Scene**
Description. Stair riser. Fragment of the frieze is divided into two compartments, separated by encased Corinthian pilaster, with a incised flute on shaft. Top register and bottom are plain.

From right, two male figures, clad in tunic, are standing. Their mantles are, falling down from their shoulders, crossing chest. In right compartment, On the extreme left, standing figure is looking to his left and his right hand is resting on his waist, in left hand holding something. In front of him, other figure is leaning, in adoration. His left leg is flexed in forward pose and right in bent style. In extreme left compartment, a male figure, clad in tunic, is walking to left, with stretched legs and joined hands in adoration.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi, A. 2006:17-40. Olivieri 2014. Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No. 63
Inventory No. V-1221
Registration No. SM_2683
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 17x21.5 cm
Period (ca). 1st Century CE
Provenance. Shanghai, Swat
Condition. Relief is badly damaged, top register and both sides are irregularly broken and missing, facial features are chipped off.

Subject. **Inhabited *caitya* arches**

Description. Stair riser. plain fillet at the bottom. Two pointed arches are moulded with floral enrichment, volutes and crudely rendered grape pendants. On the apex, in right, field of lunette, large full blown lotus is depicted. Below this, small rosettes are engraved. Door jambs, are decorated with row of opposite triangles. An amorino wearing, a necklace is standing, under the arch. His genital, hips and legs are plump. His right hand is resting on his bulky right thigh and left hand holding a lotus raised up to his chest.

On the extreme left a worshiper, clad in *uttariya* and *antariya*, wearing a necklace, with clasped hands in adoration, is standing under a pointed arch moulded with floral enrichment, volutes, brackets and crudely rendered grape pendants. The apex of tapering door frame is adorned with a large lotus rosette and three small rosettes. Below this, jambs of the frame are decorated with row of chevron. His drapery folds are defined by lower flare crenellated hems. The drapery folds are fine ridges and terraces, occasionally forming strips. On the right leg, folds of drapery are falling horizontally and on the left leg, vertically.

A Persepolitan column depicted with square plinth and plain volute, stepped, doubles brackets capital, is separating both arched doorways.

Compare: (Filigenzi, A. 2006: 17-40. Khan G.R, 2015: 126-152, pls.127-106. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-73,92). Tucci 1958: 279-328. Zwalf 1996: Vol.I: 270-73.Vol. II pls.396,399,404). Inv. #.Bk-289,1686, P-387, Swat Museum)

Figure No. 64
Inventory No. V-1169
Location. Reserve Collection, Swat Museum
Material. Blue Schist
Size (H.W). 8x16 cm
Period (ca). 1st Century CE
Provenance. Ghaligai, Swat
Condition. Frieze is badly damaged, top register and left side is irregularly broken and missing, facial features are damaged, soil incrustation.
Subject. **Inhabited *caitya* arches**
Description. Stair riser. On the extreme right a naked amorino is standing under carinated arch, moulded with spiral band, volutes and crudely rendered pendants. An amorino is standing, under the arch. His genital hips and legs are plump. His left hand is holding something and his right hand is touching his right bent knee. In left space, a Persepolitan column is depicted with square plinth and plain volute, stepped.
Compare: (Filigenzi, A. 2006: 17-40. Khan G.R, 2015: 126-152, pls.127-106.Stacul 1967: 185-219. Stacul 1969: 44-91.Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-9,73). Stein A. 1929: 50. Tucci 1958: 279-328. Zwalf 1996:Vol.I:270-73. Vol.II. pls,396,399,404. Also compare with inv. #. B-13, Swat Museum)

Figure No. 65
Inventory No. V-830
Registration No. SM_2468
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 5x12 cm
Period (ca). 1st Century CE
Provenance. Supabandil, Swat
Condition. Fragment of frieze damaged, irregularly broken, slightly defaced, top register and left side, partially chipped off, broken and missing, soil incrustation.

Subject. **Generic Scene**

Description. Stair riser. Fragment of a frieze is divided into two compartments, separated by Corinthian column.

In extreme right, a band adorned with row of trifid calices, alternating vertical and reverse, continuous. Two figures are standing in each compartment. Top register is adorned with leaf and dart moulding. Figures are clad in baggy trouser and loose shirt. Belts tied on waist and over robe is falling on their shoulders. Figure on right, is depicted with his left hand, resting on his waist. On his right a figure is standing in adoration. Facial features of both figures are badly mutilated. On extreme left compartment, two figures are repeating the same pose and posture.

Compare: (Filigenzi, A. 2006: 17-40. Khan G.R 2015: 126-152, pls.127-106. Tucci 1958: 279-328)

Figure No. 66

Inventory No. V-839

Registration No. SM_2471

Location. Reserve Collection, Swat Museum.

Material. Green Talc-Schist

Size (H.W). 5.5x19 cm

Period (ca). 1st Century CE

Provenance. Katelai, Swat

Condition. Part of a panel, right side is irregularly damaged and broken, mostly chipped off, soil incrustation.

Subject. **Worship of stupa**

Description. Stair riser. Three semi circular arches are depicted in plain moulded, volutes, pendant piriform (pear shape) drops, and tapering door frame. All three arches are separated from each other by Persepolitan pilasters, depicted with plinth torus and stepped capital. Space, between the arches and pilaster is empty but the space, inside the arch, is fully utilized with bold floral designs.

From right, arched door frame is decorated with roundish stones like rubble masonry. Volutes, pendant are damaged. In the center of arched frame, a figure is kneeling. In the central arched frame a stupa is erected. In the low relief, round spirals

are engraved. On the extreme left, a worshiper, with clasped hands in adoration, is knelt, in the center of moulded arch with volutes, crudely rendered pendants. The tapering door frame is adorned with cross crossed lines. On extreme left a Persepolitan column is depicted within the side frame of frieze.

Compare: (Antonini 1963: 13-25. Filigenzi, A. 2006: 17-40. Khan G.R, 2015: 126-152, pls.127-106. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-73,92,127). Stacul 1966: 37-79. Tucci 1958:279-328. Zwalf 1996:Vol.I: 273. Vol. II pl.404. Also compare inv.#.B-13, Swat Museum)

- Figure No.** 67
- Inventory No.** V-796
- Registration No.** SM_2449
- Location.** Reserve Collection, Swat Museum.
- Material.** Black Schist
- Size (H.W).** 8x26 cm
- Period (ca).** 1st Century CE
- Provenance.** Gumbat, Swat
- Condition.** Stair riser. Both sides are irregularly damaged and broken, mostly chipped off and facial features are damaged, soil incrustation.
- Subject.** **Worship of Turbans**
- Description.** Stair riser, middle Frieze. Three carinated arches are depicted in plain moulded. All three arches are separated from each other by dwarf pilasters with incised flute on shaft. Space between the arches and pilaster is decorated with four petal rosettes. On the extreme right a turban is placed. in the center of arched frame, bust of a worshiper, facing to his left, with clasped hands in adoration, is depicted in the central arch. On the extreme left another turban is placed.
- Compare:** (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941:16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi, A. 2006: 17-40. Khan G.R, 2015:126-152, pls.127-106. Olivieri 2014. Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No. 68
Inventory No. V-961
Registration No. SM_2518
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 8.5x22 cm
Period (ca). 1st Century CE
Provenance. Gumbatuna, Swat
Condition. Badly damaged frieze, Cornice and both sides are broken and missing. Facial features are totally damaged, soil incrustation.
Subject. **Worship of Stupa**
Description. Lower Frieze. Arcades are separated by, Persepolitan pilaster adorned with bell shape capital.

From extreme right, a devotee is standing under a Central Asian arch, decorated with saw tooth design, grooved on edge and floral volutes. Devotee is clad in drapery. His both hands are clasped in devotion. His face is turning to his right, towards stupa. Base is decorated with torus molding. In extreme left, a base of a pilaster is surviving. Bottom is decorated with leaf and dart.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi, A. 2006: 17-40. Khan G.R 2015: 126-152, pls.127-106. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-113). Stein A. 1929:26,27. Tucci 1958: 279-328. Compare with Inventory No. GT-25, Swat Museum

Figure No. 69
Inventory No. V-793
Registration No. SM_2447
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 6x31 cm
Period (ca). 1st Century CE
Provenance. Katelai, Swat

Condition. Fragment of a damaged frieze, right side broken and missing, top partially chipped off and damaged, soil incrustation.

Subject. **Hunting Scene**

Description. Stair riser. Frieze is adorned with leaf and dart moulding. From right, vine leaf is surviving behind amorino. Amorino with stretched legs is holding a bow, is hunting a monkey. The monkey has inserted his head in large globular Vase with pedestal, tilted to left. On the extreme left, conventional vine foliage is depicted.

Compare: (Filigenzi, A. 2006: 17-40. Tucci 1958: 279-328. Stacul 1966: 37-79)

Figure No. 70

Inventory No. V-669

Location. Archaeological Museum Swat

Material. Black Schist

Size (H.W). 17x30 cm

Period (ca). 1st Century CE

Provenance. Purchased at Peshawar

Condition. Complete

Subject. **Carter**

Description. Architectural element, stair riser. A young carrier is depicted in a encased frame, semi circular deep curved in low relief. Top border is plain and bottom is decorated with fillet and torus moulding. He is holding a liquid container, churning bag on his shoulders and griped its ends with his both hands. He is bare feet. He is clad in long tunic of exomis, running over his left shoulder and right shoulder is exposed. Hem with eyelets are dropping from his left shoulder to right under arm. His wide and open breast is prominent. His face is roundish and fleshy. Broad cheeks, eyes, small nose and sharp lips are prominent. A ribbon, butterfly designed on topknot is depicted and his straight locks are falling on his shoulders. There are three drapery fold defined in form of grooves and curves are engraved on his exomis. Back space, figured field is deep curved.

Compare: (Filigenzi 2006: 17-40. Tucci 1958: 279-32)

Figure No. 71
Inventory No. V-514
Registration No. SM_2344
Location. Reserve Collection, Swat Museum.
Material. Green Schist
Size (H.W). 14x25 cm
Period (ca). 1st Century CE
Provenance. Katelai, Swat
Condition. Fragment of an architectural element is badly damaged; facial features are chipped off.
Subject. **Generic Scene**
Description. Architectural element. Stair riser, cornice is adorned with acanthus leaves. Large tenons on both sides.

There are three figures depicted. On extreme, right a figure, clad in *uttariya* and *antariya*, is standing; holding flying whisk, in his right hand and his left hand is touching his left knee, while his waist is bent to left. In the center, a princely figure (*Siddhartha?*) is seated on throne, his left hand is resting on his left knee and right hand is raised in *abhayamudra*. He is clad in toga and wearing a necklace. On the extreme left a figure, facing left, clad in toga, is standing, He is holding rectangular plate, writing tablet?.

Compare: (Antonini C.S.1963: 13-25. Filigenzi, A. 2006: 17-40. Stacul 1966: 37-79. Tucci 1958: 279-328)

Figure No. 72
Inventory No. V-815
Location. Archaeological Museum Swat
Material. Black Schist
Size (H.W). 15x46 cm
Period (ca). 2nd -3rd Century CE
Provenance. Abbasahebchina, Swat
Condition. Narrative relief is badly damaged. Right side is missing, top and bottom of the panel are, partially chipped off. Facial features of figures are damaged, soil incrustation.

Subject. *Dipanakara Jataka*

Description. Drum Panel. Curvilinear frieze, tenon at right of bottom. Frieze is depicted with two scenes representing the *Bodhisattva* in *Tusita* Heavens and the *Dipanakara Jataka*. Both scenes are separated with an encased composite zoomorphic bell like Persepolitan column and steeped plinth. Top cornice is adorned with row of reverse, rounded petals. On right, *Bodhisattva* is seated on a throne, covered with drape. Globular shape front legs of throne are turned. Right hand of *Bodhisattva* is raised in *abhayamudra* pose. His curly hair, top knot, necklace and hem of drapery, falling down through his lap are characteristic features. In left, a seated figure is completely chipped off, while the crossed legs haloed figure is seated on a stool, to his right. His right hand is resting on his left, bent leg and left hand chipped off. In left, background a winged amorino is flying and a monk is standing.

On the left, compartment, represents the most referred relief for *Dipanakara* story. In the right, *Gopa* is standing with flowers in her left hand. Palace gate is behind her which indicates the city of *Dipavati*. To her right, *Megha*, is negotiating to buy the flowers. In the center, *Megha*, is tossing flowers to Buddha, holding a vase in his left hand, which is an attribute to a *brahmana*. Below this section *Megha* is shown, on the left of Buddha, with his hair spread out on the ground in a prostrate posture and touching the foot of Buddha. Holed Buddha, clad in monastic robe, is standing; his right hand is raised in *abhayamudra* pose and he is holding the hem of his drapery with his left hand. Behind the Buddha, *Vajrapani* is standing in European style, crossed legs. His curly hair, face, turning to his right and wide eyes and sharp nose are characteristic features. His right shoulder is naked. He is holding his vajra with both hands. On the extreme left an encased Persepolitan column, is depicted topped with pair of back to back seated bulls.

Compare: (Alam 1998: 22. Ali I.and Naeem 2008: 31,33,34. Faccenna and Piero Spagnesi 2014: 445. Faccenna 1962: Vol.II, pl.XLIII,a, pl.# XLIII. Inv.#2533, Pl. LXXVI, Inv.3583). Filigenzi, A. 2006: 17-40. Ingholt 1957: pls.7 and 160. Khan G.R. 2015 Vol.I: 23,pl.4. Khan M.A., Hassan, Lone 2005: Vol.II-pl.1, Khan M.A.1993: 79-80. Kurita 1998: 25, pl.19. Olivieri 2014: figs72,90. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-19,101). Sehrai 1982: 15, pl.1.

Tucci 1958: 279-328. Zwalf 1996: pls.129,130. Also compare with Inv#. S-1064. Swat Museum)

- Figure No.** 73
- Inventory No.** V-902
- Registration No.** SM_2488
- Location.** Reserve Collection, Swat Museum
- Material.** Black Schist
- Size (H.W).** 10.5x29 cm
- Period (ca).** 2nd Century CE
- Provenance.** Abbasahebchina, Swat
- Condition.** Curvilinear relief is slightly damaged, partially chipped off. Top register and bottom fillet are badly damaged.
- Subject.** **Buddha in *dhyanamudra* pose and worshippers.**
- Description.** Stupa panel, cornice and bottom of panel are plain fillet. Buddha is seated, in *dhyanamudra* pose, crossed legs on a low strewn rectangular seat. He is fully clad in monastic robe, covering his entire body. His face is mostly chipped off and damaged. An extra ordinary large incised halo is depicted behind seated Buddha, His both hands and feet are covered with monastic robe. Two figures are standing with clasped hands in adoration, on each side of Buddha. They are wearing *uttariya* and *antariya*. Facial features of the both figures, on right, are damaged. Right leg of standing figure, on the right of Buddha, is stretch and hem of his drapery is running over his left hand. The following devotee is standing, with joined feet. Edge of his drapery, like a voluminous skirt, is dropping, in front of him. As for drapery folds there is definite effort towards naturalism and plasticity. The drapery folds are fine ridges and terraces, occasionally forming strips. The faces of the both figures, standing on left of Buddha, are chipped off. Encased Persepolitan, pilasters are depicted on both sides of curvilinear relief, left one is badly damaged. Capitals of pilaster are crowned with pair of bulls, seated back to back.
- Compare:** (Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006:17-40. Faccenna 1962: Vol.II, pl.XLVI,b. Khan M.A, Hassan, Lone 2005: Vol.II, pl.80. Khan M.A. 1993:

79-80. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-10,18,19,101,154, 240,292,399).Tucci 1958: 279-328)

Figure No. 74
Inventory No. V-897
Registration No. SM_2486
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 8x10.5 cm
Period (ca). 2nd -3rd Century CE
Provenance Abbasahebchina, Swat
Condition. Fragment of a relief is badly damaged and chipped off. Right side of the frieze is either broken or missing, soil incrustation.
Subject. **Ascetic and Donor**
Description. Upper panel of stupa drum. Relief showing a half naked youth, clad in uttariya, with right shoulder exposed, is offering a bowl to an ascetic. An ascetic is seated, on a round stool. On the extreme left, an encased Persepolitan pillar, is depicted with capital of pair of seated bulls.
Compare: Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40, Khan M.A.1993: 79-80. Tucci.G.1958: 279-328)

Figure No. 75
Inventory No. V-707
Registration No. SM_2413
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 12 x17 cm
Period (ca). 1st Century CE
Provenance. Arapkhanchina, Swat
Condition. Narrative relief is badly damaged. Facial features of the figures are considerably mutilated Top and bottom are irregularly chipped off. Right side is completely missing and soil incrustation.

Subject. Birth of *Siddhartha*

Description. Stupa drum panel. Top register of the panel is decorated with lotus leaves in upward direction.

On the left of curvilinear frieze, a encased Corinthian pilaster is depicted. This panel illustrates the scene of the birth of prince *Siddhartha*. Queen *Maya* is standing, crossed legs, left leg over right. She is fully clad. She holds a branch of sal (*Shorea robeusta*) tree, in her right hand, while her left hand is resting on the right shoulder of *Mahaprajapati*. She is gently pressing the breast of *Maha Maya* to reduce her delivery pains. On the opposite side, god *Indra* is standing with elaborate turban, wearing *uttariya* and *antariya*. He is leaning forward, with a piece of cloth, in both hands to receive the *Bodhisattva Siddhartha*. Behind the *Indra*, *Brahma* is standing in adoration pose.

Compare: (Faccenna and Piero Spagnesi 2014: 87. Filigenzi, A. 2006: 17-40. Khan M.A., Hassan, Lone 2005: 06. Sehrai 1982: pl.8, Tucci 1958: 279-328)

Figure No. 76

Inventory No. V-812

Registration No. SM_2456

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 9x12 cm

Period (ca). 1st Century CE

Provenance. Swat Valley

Condition. Fragment of a narrative relief is badly damaged. Top register is partially chipped off. Bottom of the panel is irregularly broken and missing. Facial features of both wrestlers are either mutilated or chipped off. Both sides of the relief are broken and missing, soil incrustation.

Subject. Wrestling Scene

Description. Stupa drum Panel. Frieze is interspaced with scene from the life of the Buddha, depicted with a wrestling scene. Top register, ovolo is decorated with laurel leaves design. Two wrestlers are grappling with each other. They are clad in short wrestling costumes, short *antariya*. They are wrestling with each other, facing,

head to head. The figure on right, is gripping, with his left hand the right arm of his opponent. On the extreme left of frieze, a figure (here chipped off), is holding a flywhisk.

Compare: (Ali and Naeem 2008: 72,73. Filigenzi, A. 2006: 17-40. Ingholt 1957: 29-30. Kurita 1988: 54,pl.95. Khan M.A., Hassan, Lone 2005 Vol.I: 89-90, Vol.II-pls.25-26, Sehrai 1982:16. Taddei Maurizio1965: 174. Tucci 1958: 279-328)

Figure No.	77
Inventory No.	V-1160
Registration No.	SM_2639
Location.	Reserve Collection, Swat Museum
Material.	Green Schist
Size (H.W).	17x20 cm
Location.	2 nd -3 rd Century CE
Provenance.	Kandak Jangire, near Barikot, Kanjar kote, Swat
Condition.	Badly damaged curvilinear relief, facial features of all Buddha are chipped off, left side of the panel is broken and missing.
Subject.	Group of Buddhas
Description.	Stupa drum panel with flat and plain bottom. Cornice of curvilinear is decorated with serial of parallelograms on ovolo. From right, three haloed Buddhas, bare footed, are standing in a row. Each haloed Buddha is in <i>abhayamudra</i> pose. They are fully clad in monastic robes. As for drapery folds, there is definite effort towards naturalism and plasticity. The drapery folds are fine ridges and terraces, occasionally forming strips. Folds of their over-robes are defined by the bold grooves and terraces and the necklines in relief. Their monastic robes cover their shoulders and falling down freely. Dropping flares of their robes are making round folds and large hems on right side. They are securing the hems of their robes with left fleshy hands. Their oval faces, and hair are combed backward into ushnisha. Their long earlobes are surviving.

From extreme right, Buddha is standing with, right leg slightly flexed. His left hand is raised up to left thigh, to secure the hem of robe and right hand raised in *abhayamudra* pose. In front, folds of drapery are dropping in "V" shape curves. The central Buddha is standing, almost straight, his right hip bone is slightly stretched and

his left hand is raised up to waist, to secure the hem of his robe and right hand raised in *abhayamudra* pose. In extreme left Buddha is standing with right leg, stretched to rightward and his body load is resting on left. He is securing the hem of robe with left hand raised up to his left thigh and right hand raised in *abhayamudra* pose. Their standing, gestures are quite natural and shows the skillful command of chiseler to manipulate plasticity in stone.

In low relief, there are three busts of youths, depicted on the right of each Buddha. From right, first bust of youth is depicted with clasped hands, wearing *uttariya* covering left shoulder and next one, may be *Vajrapani*, is holding *vajra* in his right hand and third is also emerging in low relief with clasped hands in adoration. Their faces are chipped off; but thick curly locks are surviving.

Compare: (Ackermann1975: 66. Barger and Wright 1941: 14. Callieri F., Luca C. and Abdul Nasir 2000: 215-232. Faccenna and Piero Spagnesi 2014: 503. Faccenna 1962. Filigenzi, A. 2006: 17-40. Filigenzi 1984: 483-500. Filigenzi, A.1985: 430-450. Olivieri 2014. Raducha Joan Anastasia, University of Wisconsin Digital Collections.USA (NG-4,14,16,101,457). Stacul 1978: 137-150. Stein A. 1930: 433. Tucci 1958: 279-328)

Figure No.	78
Inventory No.	V-606
Registration No.	SM_2378
Location.	Reserve Collection, Swat Museum.
Material.	Green Schist
Size (H.W).	12x41 cm
Period (ca).	2 nd – 3 rd Century CE
Provenance.	Garhi Chingai Chinar, Swat
Condition.	Frieze is broken into two pieces, from, right top register and bottom is chipped off.
Subject.	Presentation of monastic robe and offering
Description:	Stupa drum panel is a complete narrative relief, illustrating, two important episodes of the life of Buddha. Frieze is divided into two compartments and each scene is separated by an encased Corinthian, flat shaft pilaster. Top cornice is decorated with serial of parallelograms on ovolo. From extreme right, a haloed princely

figure is standing to his right. He wears turban with fantail and diadem. His facial features, including broad face, wide open eyes, nose, long earlobes with earrings are prominent. The standing figure wears a long necklace and *uttariya*, with characteristic folds. He is holding, monastic robe in his hands, to present to Buddha, standing on his right. Face of haloed Buddha is turning to the figure, presenting the monastic robe. Buddha is fully clad in a monastic robe. His *ushnisha* is visible along with his long locks. He is holding the hem of his robe with his left hand and his right hand is raised. He is turning to the figure standing to his left. His right leg is little flexed, while load of his body is resting on his left leg. On left, behind the Buddha, *Vajrapani* is standing, right leg, little flexed, with prominent hair style. *Vajrapani* is wearing long *uttariya*. His face is quite broad, wide open eyes, heavy earlobes and lips are prominent. He is holding the hem of his drapery with his right hand and thunderbolt with left hand. A princely figure, clad in *uttariya* and *antariya*, wearing a turban, is watching the event, along with a devotee.

In left compartment, Buddha, along with two princely figures, is receiving a welcome reception from a figure. The drapery folds are fine ridges and terraces, occasionally forming strips. In the center, haloed Buddha is three quarters turned to a figure. He is standing, bare feet, holding the hem of his drapery with his left hand and right hand raised in *abhayamudra* pose. Quite open eyes, long ears lobes *Ushnisha* and hair style of Buddha is also prominent. There are two nobles, standing behind the Buddha, on extreme right of the compartment. They are wearing prominent turbans decorated with fantails and diadems and clad in *uttariya* and *antariya*. Superimposed bands and lower borders of turbans are prominent. They are holding donation in their hands.

In front of Buddha, a princely figure is standing in turning back, towards Buddha. His quite wide open eyes, nose and lips are dominant. His style and garments folds are very momentous. He is wearing a turban decorated with fantail and diadem, his earrings and mustache; long earlobes are quite visible. He is fully clad in Central Asian type of dress, jacket, trouser and mantle. He is holding, his blowing mantle. Folds of *uttariya* are very significant. He is wearing bracelet on his left wrist. He is receiving flowers from a figure, standing to his right. His right hand is raised up, above the basket and left palm is below, while he is looking at Buddha. On extreme left, another figure, wearing a

necklace, is standing. He is holding a basket with his both hands. He is clad in *uttariya*; edge of same drapery is resting on his left shoulder. He is wearing a turban with high flap. His quite wide open eyes, nose, lips and earlobes decorated with ear pendants are also prominent. His right knee is little raised and prominent from drapery. His left leg is little forward. Drapery folds, dropping on the left knee, are very characteristics. The drapery folds are fine ridges and terraces, occasionally forming strips.

Compare: (Filigenzi, A. 2006: 17-40. Faccenna 1962: Pl.#XVIII. Inv.#1539, Pl,#.XX, Inv.#3358, Pl.XXI. Inv.4013. Faccenna and Filegenzi 2007: 162. Ingholt 1957: 60:fig:54. Olivieri 2014:figs.71,94. Qamar, S.M. 2004: 198,fig.18. Khan M.A and Qamar S.M 1991: 173-209. Tucci 1958: 279-328)

Figure No.	79
Inventory No.	V-1364
Registration No.	SM_2694
Location.	Reserve Collection, Swat Museum
Material.	Green Schist
Size (H.W).	10.5x13.5 cm
Period (ca).	2 nd Century CE
Provenance.	Reported from Mingora, most probably from Butkara-I, Swat
Condition.	Narrative relief is damaged; right figural field is broken and missing. Bottom line is partially chipped off , soil incrustation.
Subject.	Buddha in <i>abhayamudra</i> pose and devotees
Description.	Stupa panel. Cornice is adorned with acanthus leaves. On extreme left an encased Persepolitan column, with tapering shaft, is adorned with torus on base.

Haloed Buddha is seated, beneath leafy branches, on an plain seat. His right hand is raised in *abhayamudra*. His oval face, nose, lips, broad cheeks, long earlobes, slightly damaged, are characteristic facial features. His hairs converging in centre, combed toward the rear direction and tide with a ribbon below a large ushnisha on head.

Buddha is fully clad in monastic robe. Folds of his robe and neckline are defined, in relief, by the bold grooves, and terraces. His left hand is securing the hem of his monastic robe in the lap and spreading below. His drapery is freely dropping over the right arm and creating a space below the elbow of right hand. As for drapery folds there

is definite effort towards naturalism and plasticity. The drapery folds are fine ridges and terraces, occasionally forming strips.

To the right of Buddha, two figures are standing with clasped hands in adoration, princely figure clad in *uttariya* and *antariya*, is wearing a fantail turban and necklace. His long earlobes and locks are prominent. Folds of drapery form grooves and curves. This princely figure is followed by a devotee, wearing *uttariya* and *antariya*. Folds of his *uttariya* are running in parallel lines.

Compare: (Faccenna and Piero Spagnesi 2014: 135. Filigenzi, A. 2006: 17-40. Faccenna, Khan A.N. and I.H. Nadiem 1993: 1-104. Khan M.A. 1993: 35-37. Khan Makin 1999: 59. Tucci 1958: 279-328. Compare with Iinv.#Mk.109, Swat Museum)

Figure No.	80
Inventory No.	V-626
Registration No.	SM_2386
Location.	Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	16x20 cm
Period (ca).	2 nd Century CE
Provenance.	Barikot, Swat
Condition.	Fragment of a narrative relief badly damaged. Partially, top register, bottom and both sides of the relief are chipped off. Facial features of the figures are mutilated, soil incrustation.
Subject.	Buddha in <i>abhayamudra</i> pose
Description.	Stupa panel. It is divided into two compartments, separated by an encased, standing amorino.

Top cornice is decorated with acanthus leaves and tabature is adorned with horizontal design of dentil and bars. From right, haloed Buddha, clad in monastic robe is seated, on a seat, beneath leafy branches. His left hand is missing here, while his right hand is raised in *abhayamudra* pose. On the right of Buddha two turbaned figures are standing with clasped hands in adoration. First figure is almost chipped off, wearing fantail turban. This princely figure is followed by another devotee, wearing *uttariya* and *antariya*. His face is also chipped off. Folds of drapery are damaged. Left shoulder of

both figures are covered and right shoulder, exposed. In the center of relief, an amorino is holding some offering in his hands and his leaning face is turning to his right. His right leg is slightly flexed.

Compare: (Barger and Wright 1941: 14. Callieri F. Luca C. and Abdul Nasir 2000: 215-232. Faccenna and Piero Spagnesi 2014: 377. Filigenzi, A. 2006: 17-40. Filigenzi, A. 1984: 483-500. Filigenzi, A.1985: 430-450. Khan M.A.1993: 70-72. Olivieri 2014. Stacul 1978: 137-150. Stein A. 1930: 433. Tucci 1958: 279-328)

Figure No. 81
Inventory No. V-984
Registration No. SM_2535
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 11.5x26.5 cm
Period (ca). 1st -2nd Century CE
Provenance. Gumbatuna, Swat
Condition. Narrative relief is badly damaged, Top register, bottom partially chipped off. Lower edge of right side, is broken and missing. Facial features of figures are roughly damaged. Relief is in very fragile condition and top crust of finishing layers is decaying.

Subject. **Buddha in *abhayamudra* pose**

Description. Stupa panel. Narrative scene is depicted between two encased roundish Corinthian pilasters, bottom fillet is plain. Haloed Buddha fully clad in monastic robe, is seated, on a seat. His right hand is raised, in *abhayamudra* pose. His oval face, nose, lips, broad cheeks and long earlobes are almost damaged. His hair combed backward direction and separated by a ring, from a large *ushnisha* on head. A bold groove fold of monastic robe is running around the neck. As for drapery folds, there is unambiguous effort towards naturalism and gracefulness. His drapery is freely dropping over the right arm and creating a space below the hand. The drapery folds are fine ridges and terraces, occasionally forming strips. Left hand is securing the hem of his monastic robe in the lap and with a triangle of drapery spreading below. On the right of Buddha, two monks are standing. First monk is standing with clasped hands in

adoration. He is clad in *uttariya* and *antariya*. His face is completely chipped off. Folds of drapery form grooves and curves. This monk is followed by another monk of shaven head, wearing *uttariya* and *antariya*. He is holding the hem of his drapery with his left hand and right hand is raised in salutation gesture. Folds of his *uttariya* are running in parallel lines and around neck a bold groove is wrapped.

On the left of Buddha, two figures, clad in mantles, are standing. In close proximity to the seat, standing figure is offering something like sutra. His back is slightly turned outward. Subsequent monk is holding the hem of his robe, with his left hand and salutation with right hand.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,643. Filigenzi, A. 2006: 17-40. Filigenzi, A. 1985: 430-450. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328

Figure No.	82
Inventory No.	V-680
Location.	National Museum of Oriental Art "G.Tucci" Rome, Italy
Material.	Black Schist
Size (H.W).	13.5x32 cm
Period (ca).	1 st Century CE
Provenance.	Abbasahbchina, Swat
Condition.	Narrative relief, is badly damaged. Cornice and bottom is irregularly broken and chipped off. Facial features of all figures are badly damaged, chipped off.
Subject.	Buddha visiting <i>Bodhi</i> tree
Description.	Stupa panel. Both sides of narrative relief are adorned with encased Corinthian pilasters. In the centre, a <i>Bodhi</i> tree is illustrated on a high throne. pipal leaves are prominent. On the right, Buddha clad in monastic robe is depicted. His large halo and feet are visible. Behind Buddha, on right two devotees are standing. The turbaned figure standing in extreme right is wearing robe. On the left of <i>Bodhi</i> tree, two turbaned devotees, wearing necklaces, are standing with clasped hands in adoration,
Compare:	(ASI Annual Report 1911: 141, pl. xliv (b). Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Khan M.A.1993: 79-80.Tucci 1958: 279-328)

Figure No. 83
Inventory No. V-461
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 13x20.5 cm
Period (ca). 2nd Century CE
Provenance. Barikot, Swat
Condition. Relief is damaged, left side is broken and missing
Subject. **First Sermon**
Description. Middle panel of stupa. From right a Corinthian pilaster, with a flute on shaft is depicted. Haloed Buddha is standing on the left side of a column, adorned with *tri-rattna* three lotuses in a row on top. Buddha is fully clad in his monastic robe, holding the hem of his drapery with his left hand and moving the wheel of law with right hand. It is a unique depiction where Buddha is setting in motion the wheel of law while standing. Wheel of law is illustrated behind the column and half of it is visible on right side. On the left of column remaining scene is badly damaged and unidentifiable.
Compare. (Barger and Wright 1941: 14, Callieri F. Luca C. and Abdul Nasir (2000-2001): 215-232. Faccenna and Piero Spagnesi 2014: 377. Faccenna 1962: pl.LIV, a. Filigenzi, A. 1984: 483-500. Filigenzi A 1985: 430-450. Filigenzi, A. 2006: 17-40. Khan M.A. 1993: 70-72. Olivieri 2014. Raducha Joan Anastasia, University of Wisconsin Digital Collections, USA (NG-380). Stacul (Dec.1978): 137-150. Stein A. 1929: 27,35,49,59. Stein A. 1930: 433. Taddei 1966: 84-88. Tucci 1958: 279-328)

Figure No. 84
Inventory No. V-485
Registration No. SM_2332
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 14x10 cm
Period (ca). 2nd Century CE
Provenance. Barikot, Swat

Condition. Badly damaged fragment of alcove narrative relief mainly chipped off. Both sides of relief are broken and missing, soil incrustation.

Subject. **First Sermon**

Description. Stupa panel. Top register is adorned with acanthus leaves, fillet at the bottom of the panel.

Haloed Buddha, is seated beneath leafy branches, on a low strewn, plain and rectangular seat. He is fully clad in monastic robe. His right hand is raised in *abhayamudra* pose. He is holding the hem of his drapery with his left hand. Illustration of halo is very attention-grabbing; it is not depicted vertical or straight as usual but skewed from back towards head and spread like canopy. In front of the seat, a semi circular half, dharma chakra is illustrated. On the left of Buddha, a monk is seated crossed legs, on seat. His face and left side of body is chipped off.

Compare: (Ali and Naeem 2008: 133. Barger and Wright 1941: 14. Callieri F. and Luca C. and Abdul Nasir (2000-2001): 215-232. Faccenna and Piero Spagnesi 2014: 377. Filigenzi, A. 2006:17-40. Filigenzi 1984: 483-500. Filigenzi, A.1985: 430-450. Olivieri 2014. Qamar 2004: 202,fig,23. Khan M.A and Qamar S.M. 1991: 173-209. Sehrai 1982: pl.37. Stacul (Dec.1978): 137-150. Stein A. 1929: 27,35,40,50,150. Stein A. 1930: 433. Tucci 1958: 279-328. Zwalf 1996: pl.200

Figure No. 85

Inventory No. V-1039

Registration No. SM_2567

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 14x12 cm

Period (ca). 1st- 2nd Century CE

Provenance. Gumbat (Kandak Jangire), Swat

Condition. Narrative relief entirely damaged, chipped off.

Subject. **En- treatment of Buddha to preach**

Description. Upper panel of a stupa. Top register is adorned with acanthus, bottom of relief is plain fillet. Haloed Buddha is seated on a throne, beneath leafy branches. His halo is incised and skewed. Illustration of halo is very attention-grabbing;

it is not depicted straight up but skewed from rear to head. Halo is surrounded with leafy branches, like a canopy. He is fully clad in monastic robe. His face and lower body is absolutely defaced and chipped off. His right hand is raised, in *abhayamudra*. He is holding the hem of his drapery, with his left hand. On the left of Buddha, a haloed figure is standing with clasped hands in adoration.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi, A. 2006: 17-40. Olivieri 2014. Qamar S. M. 2004: 202,fig.23. Khan, M.A. and Qamar S.M.1991: 73-209. Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No.	86
Inventory No.	V-616
Registration No.	SM_2383
Location.	Reserve Collection, Swat Museum
Material.	Green Schist
Size (H.W).	17x15 cm
Period (ca).	1 st - 2 nd Century CE
Provenance.	Katelai, Stupa area, Swat
Condition.	Narrative relief is partially damaged, top register and left edge is chipped off.
Subject.	En-treatment of Buddha to preach
Description.	Stupa panel. Embellishment on top cornice is chipped off and bottom of the panel is plain.

In the center a haloed Buddha is seated, crossed legs, on a low, plain, strewn seat. His large halo is surrounded by downward leaning leafy branches of sal tree. Facial features of Buddha, including, large ushnisha, fleshy face, combed hair, turned back, ears, quite open and round eyes, solid nose, downward mustache, slim lip, and short chin, are very prominent. He is fully clad in monastic robe. The drapery folds are defined by bold grooves. Thick folds of his drapery are running in parallel lines. The drapery folds are fine ridges and terraces, occasionally forming strips. Nick line drapery is falling in “V” shape. His both hands are covered with over robe but right foot, with sole turned, upward, is exposed. On his right, turbaned *Indra* is standing with clasped

hands in adoration, under, upward, leafy branches of *sal* tree. He is wearing a bracelet in his right arm. He is clad in *uttariya* and *antariya*. On the right of Buddha, a badly chipped off figure is standing beneath leafy branches of sal tree.

Comparison. (Antonini C.S.1963: 13-25. Cambon 2010: 143, pl.70. Filigenzi A. 2006: 17-40. Sehrai 1982: pl.35. Stacul 1966: 37-79. Tucci 1958: 279-328)

Figure No. 87

Inventory No. V-895

Registration No. SM_2485

Location. Reserve Collection, Swat Museum.

Material. Black Schist

Size (H.W). 15x20 cm

Period (ca). 1st-2nd Century CE

Provenance. Abbasahebchina, Swat

Condition. Badly damaged narrative relief, mutilated and facial features are almost chipped off. Right corner is missing. Top register and bottom are irregularly chipped off.

Subject. **Buddha in *dhyanamudra***

Description. Stupa panel. Top register of narrative relief is decorated, alternatively with three petal rosettes and stepped brackets.

Haloed Buddha is seated on plain, strewn rectangular seat, beneath large leafy branches, in *dhyanamudra* pose. His face is, absolutely defaced, thoroughly chipped off, except an high *ushnisha* on head. Large stretch leaves surrounded the halo. Buddha is fully clad in his monastic robe. His both hands and legs are over robed. Large portion of his neck and chest is bare. Robe is collared in “V” shape. On right of seated Buddha, a devotee is standing, with clasped hands in adoration. He back is slightly flexed. He is wearing a garment, but his right shoulder and chest, is bare. His high topknot, long locks, eyes and sharp nose are prominent. On extreme left, an encased Corinthian pilaster is decorated with torus on base. Low relief is fully occupied with detail carvings.

Compare: (Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Khan M.A. 1993: 79-80. Tucci 1958: 279-328)

Figure No. 88

Inventory No. V-590

Location. National Museum of Oriental Art “G.Tucci” Rome, Italy

Material. Black Schist

Size (H.W). 19x30 cm

Period (ca). 1st Century CE

Provenance. Nawagai, Swat

Condition. Narrative relief is partially damaged, right side is chipped off.

Subject. **Buddha in *dhyanamudra* pose.**

Description. Middle stupa panel. On extreme left a Corinthian pilaster is depicted. Top cornice and bottom of the panel is plain. In the center a haloed Buddha is seated, crossed legs, on a low, plain, strewn seat. Facial features of Buddha are chipped off except long ears He is fully clad in monastic robe. The drapery folds are defined by bold grooves. Thick folds of his drapery are running in parallel lines. The drapery folds are fine ridges and terraces, occasionally forming strips. Nick line drapery is falling in “U” shape. His both hands and feet are covered with over robe. On his left, a turbaned figure, *Indra* clad in *uttariya* and *antariya* is standing. Turbaned figure is wearing a necklace. He is wearing a bracelet in his right arm. His right shoulder is covered with *uttariya* and navel is exposed. He is holding a basket with left hand and showering flowers on seated Buddha with right hand, on the right of Buddha, Brahman, clad in *uttariya* and *antariya* is standing. His drapery is making a fall from left shoulder to right thigh. The drapery folds are defined by bold grooves. The drapery folds are fine ridges and terraces, occasionally forming strips. His topknot is prominent. He is holding a flower basket with left hand and showering flowers with right hand.

Compare: (Ackermann 1975: 47,89,98. Barger and Wright 1941: 26. Cambon 2010: 143, pl.70. Filigenzi, A. 2006: 17-40. Raverty 1868: 239. Qamar S.M. 2004:181-221. Qamar S.M and Khan, M.A. 1991: 173-209. Sehrai 1982: pl.35. Tucci 1958: 279-328)

Figure No. 89

Inventory No. V-424

Location. National Museum of Oriental Art “G.Tucci” Rome, Italy

Material. Green Schist

Size (H): 9 cm

Period (ca). 1st Century CE

Provenance. Mingora, most probably from Butkara-I, Swat

Condition. Fragment of a relief is badly damaged. Both sides and top is completely broken and missing. Bottom is partially broken.

Subject. **Buddha in *abhayamudra* pose**

Description. Stupa panel. From right a pilaster is depicted with a incised flute. On the right a chipped off figure is depicted. On the left of pilaster, Buddha clad in his monastic robe is seated on low strewn throne. He is holding the hem of his drapery and right hand is raised in *abhayamudra*.. On the left of seated Buddha a devotee, clad in robe, is standing with both hands clasped in adoration. Folds of drapery are skillfully depicted.

Compare: (Faccenna and Piero Spagnesi 2014: 135. Filigenzi, A. 2006: 17-40. Faccenna 1962:Vol.IandII. Faccenna and Khan A.N and Nadiem I.H. 1993: 1-104. Khan M.A. 1993: 35-37. Khan Makin 1999: 59. Tucci 1958: 279-328. Compare with inv. #. Mk.109, Swat Museum)

Figure No. 90

Inventory No. V-842

Registration No. SM_2473

Location. Reserve Collection, Swat Museum.

Material. Black Schist

Size (H.W). 15x19 cm

Period (ca). 2nd – 3rd Century CE

Provenance. Nawagai (Karakar Pass) Purchased at Gogdara, Swat

Condition. Fragment of frieze is partially damaged. Left half of panel is broken and missing. Facial features of Buddha and leaning figure are damaged and chipped off, soil incrustation.

Subject. **First meeting with *Bimbisara***

Description. Stupa panel. Narrative frieze illustrates the episode of first meeting of Buddha with Bimbisara, king of Magadha. Cornice is decorated with leaf and dart design. From right, a empanelled Indo-Persepolitan column, round tapering shaft, is

depicted with circular base and bell shaped capital adorned with two bulls, seated back to back on lotus shaped abacus. Main frame, from left, haloed Buddha is standing, fully clad in monastic robe, holding the hem of his monastic robe with his left hand and with right hand gripping the folds of his *sanghati*. His entire body weight is resting on his right leg and left knee is little flexed. His ushnisha is badly damaged. His facial features are almost vanished, except left eye. Folds of his drapery are parallel dropping from top towards bottom. In front of Buddha, a man is kneeling before him, with clasped hands. His right knee is forward and rest of body is resting on left foot. He is wearing a *uttariya* and *antariya*, while mantle is spread on his back up to his elbow and left shoulder is bare. He is wearing a necklace too. In background, two devotees are standing with clasped hands in adoration, wearing *uttariya* and turbans. Both devotees are looking to the Buddha.

Comparison. (Ackermann1975: 47,89,98.Barger and Wright 1941: 26. Filigenzi, A. 2006:17-40. Kurita 1988: 220,455. Ingholt1957: 182. Khan M.A, Hassan, Lone, 2005: Vol.I.89-90,154.Vol.II. pls.25-26,42. Olivieri L.M.(June 1998):57-91. Massimo Vidale, Roberto Micheli and Olivieri 2016. Raverty 1862: 227-281. Qamar S.M. 2004:181-221. Qamar S.M. and Khan.M.A.1991: 173-209. Stein A. 1929: 62. Tucci 1958: 279-328. Zwalf 1996: pl.251. Compare panels #.V-842 and V-815)

Figure No.	91
Inventory No.	V-776
Registration No.	SM_2439
Location.	Reserve Collection, Swat Museum.
Material.	Black Schist
Size (H.W).	16x23 cm
Period (ca).	2 nd Century CE
Provenance.	Abbasheebchina, Swat
Condition.	Fragment of narrative relief is badly damaged, both side and bottom is broken and missing, slightly chipped off, soil incrustation.
Subject.	Monk and devotees
Description.	Stupa panel, preserving parts of two scenes separated by a Corinthian pilaster. Cornice is decorated with a row of dentils and bars running pattern.

On the extreme right, two figures are depicted. Figure, on left, standing at lower level, has curly hairs and smiley facial features. His eyes and nose are chipped off. His right hand is raised up to his chest and left hand is chipped off. On the extreme left, on the left side of Corinthian pilaster, head of a monk exists.

Compare: (Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A.2006: 17-40. Tucci 1958: 279-328. Khan M.A. 1993: 79-80)

Figure No. 92

Inventory No. V-1006

Registration No. SM_2547

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 18x39 cm

Period (ca). 1st -2nd Century CE

Provenance. Gumbat (Kandak Jangire), Swat

Condition. Fragment of a narrative relief, damaged and broken into two pieces. Both sides of relief are missing. Left side of relief is broken in triangular shape. Bottom is partially chipped off and damaged.

Subject. *Bimbisara's offering and adoration*

Description. Stupa panel, is adorned with five petal rosettes, alternatively used between, three stepped brackets. There are two scenes, separated by Corinthian column with rounded base. In the right compartment, a Corinthian capital survives but column is chipped off. In the centre, from right, three figures are standing. On extreme right, a figure, is standing, bare feet, with bowed head, with clasped hands in adoration. He is wearing a turban and his long locks are dropping on his shoulder. He is wearing Indian *antariya*. Lower flares of *uttariya* are dropping in shape of crenellated hems. *Bimbisara*, wearing high fantail turban and necklace is standing behind this figure. He is clad in *uttariya* with lower flare are dropping in shape of crenellated hems and *uttariya* lying on his left shoulder. He is holding the hem of his drapery with his left hand and picking flowers, to toss, with his right hand, from the basket, carried by an attendant, behind him. The attendant, facing to right is leaning while holding the flower basket. Attendant is wearing a loose *antariya*. He has long bold and curling hair.

The left compartment is badly damaged. Three devotees are standing. On extreme right the devotee is standing, bare feet, holding pot in his left hand and floral bunch in his right hand. His face is chipped off. He is wearing necklace and *uttariya*. Molded curves of drapery, from right thigh to left shoulder are quite visible. His legs are fully covered. Next standing devotee is holding a flywhisk in his left hand and his right hand is raised. The devotee standing, in center, is wearing a necklace and *antariya*, on right side lower flare, are falling in shape of crenellated hems. His belly is very characteristic with the natural ups and downs. His legs are covered with *antariya* up to his feet. His right knee is little flexed and weight of his remaining body, is resting on his left leg. The third devotee, wearing, *uttariya* with flat flare, on extreme left of the compartment is badly damaged and his upper body is chipped off. Only lower body up to the extent of legs and feet is visible. He is standing with little flexed right knee, while his body weight is resting on left leg.

Compare: (Ackermann 1975: 47-50, 52-54, 52-65, 68, 85, 166, 167, pl-III(a). Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi, A. 2006: 17-40. Olivieri 2014. Qamar S.M. 2004: 198, fig. 18. Qamar S.M. and Khan. M.A. 1991: 73-209. Tucci 1958: 279-328. Stein A. 1929: 31, 32. Inventory #. Mk-47, S-1039, Swat Museum)

- Figure No.** 93
- Inventory No.** V-543
- Location.** National Museum of Oriental Art “G.Tucci” Rome, Italy
- Material.** Green Schist
- Size (H.W).** 13.2x19.5 cm
- Period (ca).** 2nd Century CE
- Provenance.** Prantangai, Mohmmmand Agency
- Condition.** Fragment of relief, badly damaged, top both sides and bottom is missing and chipped off. Facial features of figures are badly chipped off, soil incrustation.
- Subject.** **First meeting with *Bimbisara***
- Description.** Stupa drum panel. Narrative frieze illustrates the episode of first meeting of Buddha with *Bimbisara*, king of Magadha. Cornice is decorated with laurel leaf design. From right, next to *Vajrapani*, haloed Buddha is standing, fully clad in

monastic robe, holding the hem of monastic robe with his left hand and with right hand gripping the folds of his *sanghati*. His entire body weight is resting on his left leg and right knee is little flexed. His ushnisha is badly damaged. Curves of his drapery are parallel folds, dropping from top towards bottom. His halo is extraordinary large. In front of Buddha, a man, wearing *uttariya* and *antariya*, is kneeling before him, with clasped hands. His left leg is forward and rest of body is resting on right bent knee. In backdrop, a standing devotee is wearing *antariya* and turban, is looking to the Buddha.

Compare: (Filigenzi, A. 2006: 17-40. Ingholt 1957: 182. Khan M.A, Hassan, Lone 2005. Vol.I.89,90,154 and Vol.II.pl.25-26,42. Kurita 1988: 220, pl.455. Tucci 1958: 79-328. Zwalf 1996: Vol.II. pl.251. Inventory#BK-815. Swat Museum)

- Figure No.** 94
- Inventory No.** V-1176
- Location.** Archaeological Museum Swat
- Material.** Blue Schist
- Size (H.W).** 32x22 cm
- Period (ca).** 2nd Century CE
- Provenance.** Najigram, Swat
- Condition.** Relief is damaged, both sides are broken or missing, soil incrustation. Facial features are badly mutilated.
- Subject.** **Cremation of Buddha**
- Description.** Stupa panel. There are two different scenes separated by an encased Corinthian pilaster. Horizontal narrative relief is illustrating the scene of cremation of Buddha. Cornice is decorated with acanthus foliage. On right, in the center, body of Buddha is set on fire. Two *Malla* nobles are standing, on both sides of the fire platform; wearing *uttariya* and *antariya*, hem of their draperies are resting on their left shoulders. They are wearing turbans with twisted bands. They are pouring oil on the blazing fire, with small pots, incised with line on the body, tied to the ends of long poles. Flames of the fire are going up. On extreme left, in next compartment, a figure slightly flexed, is standing and holding offering.
- Compare:** (Ali I.and Naeem 2008: 262-263. Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014:331. Filigenzi, A.2006: 17-40. Tucci 1958: 279-328)

Figure No. 95
Inventory No. V-979
Registration No. SM_2530
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 8.5x23.5 cm
Period (ca). 2nd-3rd Century CE
Provenance. Gumbatuna, Swat
Condition. Badly damaged, chipped off, soil incrustation.
Subject. **Female figure**
Description. Fragment of relief, lower part is surviving. Relief is depicted with a bust of a female figure, missing head. She is fully clad and wearing a necklace. Vine leaves are depicted in the right.
Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 96
Inventory No. V-896
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 14.5x28.5 cm
Period (ca). 3rd-4th Century CE
Provenance. Abbasahebchina, Swat
Condition. Badly damaged, top and both sides are broken and missing, bottom is irregularly mutilated.
Subject. **Generic Scene**
Description. Upper panel. Relief depicted with arid scroll and vine. Two figures are seated. From right a figure, clad in drapery, is seated with turning back. On left a female is clad in drapery seated. Heads of both figures are missing.

Compare: (Barger Evert and Philip Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 445. Khan M.A. 1993: 79-80. Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No. 97
Inventory No. V-97
Location. National Museum of Oriental Art “G.Tucci” Rome, Italy
Material. Green Schist
Size (H): 29.5 cm
Period (ca). 1st -2nd Century CE
Provenance. Panr, Swat
Condition. Fragment of a relief, is badly damaged; Facial features of figures, are almost chipped off.
Subject. **Buddha and worshippers**
Description. Stupa panel. Haloed Buddha is sitting, beneath vertical leafy branches of lanceolate leaves. Halo is comparatively smaller and border of the halo is decorated with petal leaves. *Ushnisha*, long earlobes are surviving. His nose, lips and forehead is chipped off. Buddha is flanked by two heavenly figures, wearing *uttariya* and *antariya*, flying in the air and showering flowers. Their muscular details are very natural. Folds of their drapery are defined by grooves and layers.
Compare: Faccenna, Khan A.N and Nadiem I.H.1993: 1-104. Khan M.A.1993: 35-37. Khan Makin 1999:59. Swati 1997: 44, pl.26)

Figure No. 98
Inventory No. V-725
Location. Swat Museum
Material. Green Schist
Size (H.W). 41x43 cm
Period (ca). 1st- 2nd Century CE
Provenance. Tokardara (Monastery), Swat
Condition. Complete, edges are slightly chipped off.
Subject. **En-treatment of Buddha to preach**

Description. Middle stupa panel, tenon at bottom in left. A haloed Buddha seated crossed legs on a strewn, rectangular seat, beneath leafy branches, umbrella shape lanceolate leaves. Large branches are quite symmetrically spread in background. Front of the seat, is adorned with squares made of crossed lines design and spaces filled with rosettes. High *ushnisha* of Buddha, is tide with a beaded ribbon. Above the ribbon hair combed backward, below, hair are carved into two semi circles tides. Hair combed from the hair line into a large high ushnisha. Oval face, round urna, long ears, quite open eyes, iris, sharp nose, moustache, small lips, and deep navel, are characteristics features. Broad chest is open and a thick over robe, folds of which are defined by grooves, is spread over the both shoulders, dropping down in lap. His hands are joined in *dhyanamudra* pose. Soles of his feet are turned upward. Hem of drapery is turned over the feet towards seat. Depiction of drapery folds is more geometrical then natural. The drapery folds are fine ridges and terraces, occasionally forming strips.

On extreme right, left of Buddha, *Indra*, clad in *uttariya* and *antariya*, is standing with clasped hands in adoration. High turban, heavy round beaded necklace, bracelets are more prominent. His relatively open eyes, iris, moustache and deep navel cut are skillfully illustrated. Somewhat shapes of parallel lines of folds are curved at the ends. Above him, a youth, clad in *uttariya* and *antariya*, is standing in adoration pose. He is holding the hem of his drapery with left hand and right hand is raised. His chest is bare. His thick hairs are engraved in parallel lines. On right of Buddha, bearded *brahman* is standing, with clasped hands. High topknot, rather open eyes, iris, nose, mustache, beard and deep navel cut, are sharply engraved. Folds of his drapery are bold and parallel, dropping in shape of pointed curve. His right leg is missing. In low relief, above his head, a partially chipped off figure, wearing *uttariya* and *antariya*, is standing.

Compare: (Barger and Wright 1941: 24. Cambon 2010: 143, pl.70. Faccenna and Piero Spagnesi 2014: 331. Khan G.R, 2015: 62-92-152, pls.30-58. Khan M.A. 1993:73-76. Khan Makin,1999: 64-65. Kurita: 129, pl.253. Rehman 1991:Vol.VII: 1-12. Sehrai 1982: 35. Stein A. 1929: 15,20,26,35,167. Swati 1997: 45, pl.27. Tucci 1958: 279-328)

Figure No.	99
Inventory No.	V-555
Registration No.	SM_2360
Location.	Reserve Collection, Swat Museum.
Material.	Green Schist
Size (H.W).	18x16 cm
Period (ca).	1 st - 2 nd Century CE
Provenance.	Panr, Swat
Condition.	Fragment of a narrative relief, badly damaged, partially chipped off, and mutilated. Right figured field of the frieze is missing, soil incrustation. Top register is missing,
Subject.	Buddha in <i>abhayamudra</i> pose
Description.	Middle stupa Panel, bottom is plain fillet. Haloed Buddha is seated, beneath leafy branches of ovate leaves, on a low, plain, strewn seat. His right hand, is raised, in <i>abhayamudra</i> , while his left fleshy hand with elongated fingers, is resting on the upward turned sole of his right foot. Both feet are exposed. He is seated crossed legs and soles of his both feet are turned upwards. He is fully clad in monastic robe, illustrated with sharp and narrow folds. As for drapery folds there is definite effort towards naturalism and plasticity. Folds of robe near neckline are curved in round. The drapery folds are fine ridges and terraces, occasionally forming strips. His drapery is freely dropping from the right arm and creating a cavity space below elbow. The drapery folds are fine ridges and terraces, occasionally forming strips. His face is completely defaced and chipped off, which deprived us from the illustration of characteristic facial features. Background is absolutely spacious, plain and smooth.

On the right of Buddha a figure, wearing *uttariya* and *antariya*, is standing with clasped hands in adoration. This figure is partially chipped off, left hand and face is missing. His right shoulder is exposed and left covered with *uttariya*. Folds of his *antariya*, on left leg, are running in vertical parallel lines on right horizontal lines. Low relief is plain, flat but spacious.

Compare: (Faccenna, Khan A.N and I.H.Nadiem 1993: 1-104. Khan G.R 2015: 62-92-152, pls.30-58. Khan M.A. 1993: 35-37. Khan Makin 1999: 59. Qamar S.M. 2004: 204,

fig,29. Qamar S.M. and Khan.M.A,1991: 173-209. Swati 1997: 44, pl.26. Tucci 1958: 279-328)

Figure No.	100
Inventory No.	V-1026
Registration No.	SM_2560
Location.	Reserve Collection, Swat Museum
Material.	Green Schist
Size (H.W).	16x20 cm
Period (ca).	1 st Century CE
Provenance.	Purchased from Udegram Swat, probably belong to Amluk dara
Condition.	Narrative relief is partially damaged; Facial features of figures are chipped off. Top register of frieze is broken and missing.
Subject.	Buddha seated in <i>abhayamudra</i> and worshippers
Description.	Middle stupa panel, bottom is plain fillet. Haloed Buddha is sitting, crossed legs on a plain, strewn, rectangular seat of stone, beneath leafy branches of lanceolate leaves, flowing horizontally. Mouldings on the top and plinth of seat are prominent. He is fully clad in his monastic robe. The drapery folds are fine ridges and terraces, occasionally forming strips. As for drapery folds there is definite attempt towards naturalism and grace fullness. Left hand is securing the hem of his monastic robe in the lap and flare of hem is crenellated before seat. Below the right hand, sole of left foot, turned upward, is visible. His right hand is raised in <i>abhayamudra</i> pose. Halo is comparatively smaller. Large ushnisha, depicted in layers of rings, long earlobes, rounded protruding eyes, thick mustache and lips are prominent facial features. His nose, lips and forehead is partially chipped off. Hair turn, backward from the pointed center of forehead.

Buddha is flanked by *Indra* and *Brahma* wearing *uttariya* and *antariya*. Folds of drapery are defined by grooves and layers. Both gods are standing with clasped hands in adoration. On left of Buddha, *Indra* is standing with right knee little forward, raised heel and left leg in straight. A beaded necklace is hanging in his neck. *Brahma*, standing on right of Buddha, is also standing with left knee little forward, raised heel and right leg in

quite straight pose. Details of their muscular bodies are very natural. Their chests and bellies are prominent.

Compare: (Ackermann 1975: 123,129,130,164,166,168. Faccenna and Piero Spagnesi 2014: 171,540. Faccenna 1995: 135-140. Faccenna 1962: Vol.II.pl. CCXVIII. Khan M.A. 1993: 39-43. Khan G.R 2015: 62-92-152, pls.30-58. Olivieri 2014. Khan G.R, 2015:73, pl.39. Qamar S.M. 2004: 204, fig,29. Qamar S.M and Khan M.A. 1991: 173-209. Stein A. 1929:49,53,54,57,58,60, 62. Swati 1997: 44, pl.26. Tucci 1958: 279-328)

Figure No. 101
Inventory No. V-20
Location. National Museum of Oriental Art “G.Tucci” Rome, Italy
Material. Green Schist
Size (H): 18 cm
Period (ca). 1st Century CE
Provenance. Udegram, Swat
Condition. Top register is missing, facial features are mutilated.
Subject. **Buddha in *abhayamudra* Pose**
Description. Middle stupa panel, bottom is plain fillet. Haloed mustached, Buddha is sitting, crossed legs on a plain, strewn, rectangular seat of stone, beneath leafy branches of lanceolate leaves, flowing horizontally. He is clad *uttariya*, covering his left shoulder. The drapery folds are defined by grooves and terraces. Drapery folds form a regular pattern. The drapery folds are fine ridges and terraces, occasionally forming strips. As for drapery folds there is definite attempt towards naturalism and grace fullness. His left hand is securing the hem of his drapery. Right shoulder of Buddha is naked and hand is raised in *abhayamudra* pose. Sole of right foot is turned upward. Halo is comparatively smaller. Large *ushnisha*, strengthen with ring is depicted. Long earlobes, thick mustache and lips are prominent facial features. His nose, eyes, lips and forehead are partially chipped off. Buddha is flanked by two worshipers. Both worshipers are standing with clasped hands in adoration. On left of Buddha, worshiper is standing with left knee little forward, raised heel and left leg in straight. His mustache, open eyes and top knot are prominent surviving features. On right of Buddha, a worshiper is also standing with right knee little forward, while raised heel and left leg in

quite straight pose. The face of worshiper on right of Buddha is chipped off. Muscular details of figures are very natural; particularly, chests and bellies are prominent. Back space is plain. Both are wearing *uttariya* and *antariya*. Folds of their draperies are defined by grooves and layers.

Compare. (Faccenna 1962: Vol.II, pl. CCXVIII, Filigenzi, A. 1985: 430-450. Khan G.R 2015: 62-92-52, pls.30-58. Olivieri 2014. Khan N.1985: 153-66. Qamar S.M. 2004: 204.fig.29. Qamar S.M. and Khan M.A. 1991: 173-209. Stein A. 1929: 49,53,54,57,58,60, 62. Swati 1997: 44, pl.26. Tucci 1958: 279-328)

Figure No. 102

Inventory No. V-488

Location. National Museum of Oriental Art “G.Tucci” Rome, Italy

Material. Green Schist

Size (H.W). 23x29 cm

Period (ca). 1st Century CE

Provenance. Loebanr, Swat

Condition: Fragment of a narrative relief, badly damaged, top completely chipped off and mutilated. Left of figured field is missing, soil incrustation. Top register is missing and bottom is plain fillet.

Subject. **Buddha in *abhayamudra* pose**

Description. Middle stupa panel, bottom is plain fillet. Buddha (here head missing) is seated, on a low, plain, strewn seat. His right hand (here chipped off), is raised, in *abhayamudra*, while his left fleshy hand with elongated fingers, is holding the hem of monastic robe, which is falling on throne in a triangular shape. He is seated crossed legs and both feet are wrapped with robe. He is fully clad in monastic robe, illustrated with sharp and narrow folds. As for drapery folds there is definite effort towards naturalism and plasticity. The drapery folds are fine ridges and terraces, occasionally forming strips. His drapery is freely dropping from the right arm and creating a cavity space below the elbow. On left arm, chest and legs, drapery folds are depicted boldly and congested. Background is plain and smooth. On the left of Buddha, a figure partially chipped off, is standing. He is wearing *uttariya* and *antariya*.

Compare: (Antonini Chiara Silvi1963: 13-25. Faccenna and Piero Spagnesi 2014: 57. Khan G.R. 2015: 62-92,152, pls.30-58. Khan M.A. 1993: 43-45. Khan Makin 1999: 58-59. Sardar 2005: 121-134. Stacul 1976: 227-252. Stacul 1966: 37-79. Swati 1997: 44, pl.26. Tucci 1958: 279-328)

Figure No.	103
Inventory No.	V-1018
Registration No.	SM_2554
Location.	Reserve Collection, Swat Museum
Material.	Green Schist
Size (H.W).	20x22 cm
Period (ca).	1 st -2 nd Century CE
Provenance.	Gumbatuna
Condition.	Narrative relief is badly damaged, Top register is missing, facial features of Buddha and figure in the right of Buddha are chipped off and mutilated. Damaged caused by soil incrustation.
Subject.	Buddha in <i>abhayamudra</i> pose
Description.	Middle stupa panel, bottom is plain fillet. Haloed Buddha is seated, crossed legs on a strewn plain and rectangular seat of stone. He is fully clad in his monastic robe. His face is chipped off. The congested drapery folds are defined by lining grooves and terraces. The drapery folds are fine ridges and terraces, occasionally forming strips. As for drapery folds, there is definite attempt towards naturalism and gracefulness. Drapery folds form a regular and ribbed pattern. Left hand is securing the hem of his monastic robe in the lap and with a triangle of drapery spreading below. His right hand is raised in <i>abhayamudra</i> .

On the left of Buddha, a high turbaned figure is standing with clasped hands in adoration. His fantail turban, rounded open eyes, heavy stretch long earlobes, moustache and nave are prominent. He is wearing a necklace and bangles. He is clad in *uttariya* and *antariya*. Hem of his drapery is falling from his left shoulder and right shoulder is exposed. The folds of *uttariya* are very bold and rounded. Lower flares of *uttariya* are making crenellated hems. Another figure is standing on right of Buddha, with clasped hands. His face, chest and right arm are chipped off. He is wearing *uttariya* and

antariya. Folds of drapery are defined by grooves and layers. His frontal body part, nave is covered with drapery.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Faccenna 1962: Vol. I. and Vol.II. Khan G.R 2015:62-92-152, pls.30-58. Khan M.A. 1996:96-106. Khan M.A 1993:53-57. Rahman 1991: 1-12. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 104

Inventory No. V-492

Registration No. SM_2336

Location. Reserve Collection, Swat Museum.

Material. Black Schist

Size (H.W). 18x22 cm

Period (ca). 2nd – 3rd Century CE

Provenance. Aligrama. Swat

Condition. Narrative relief is damaged, top border broken and bottom is partially chipped off. Facial features are defaced. Red pigments are visible on foliage and halo, soil incrustation.

Subject. **En treatment of Buddha to preach**

Description. Middle stupa panel, bottom engraved with plain fillet. Haloed Buddha is seated, crossed legs, on a low, plain, strewn rectangular seat, decorated with torus on plinth, beneath umbrella shaped leafy branches of sal tree. Mouldings, on the top and base of the seat, are prominent. His halo is incised and slightly skewed. He fully clad in his monastic robe. The drapery folds are defined by grooves. The drapery folds are fine ridges and terraces, occasionally forming strips. He is securing the hem of his monastic robe with left hand in the lap and his right hand is raised in *abhayamudra* pose. There is a space below the right hand created by overflow of drapery. Red pigments are visible on incised halo, surrounded by branches of sal tree. His face is fleshy and oval. Small ushnisha, long earlobes, open eyes, raised cheeks are prominent. His nose, lips and forehead is partially chipped off. Buddha is flanked by *Indra* and *Brahma*. Both gods are standing with clasped hands in adoration. On left of Buddha, *Indra* is standing with stretched legs, leaning head, clasped hands in adoration. He is

wearing *uttariya* and *antariya*. His face is damaged and headdress is chipped off. His chest and loose belly is exposed. On the right of Buddha, haloed *Brahma* standing with, clasped hands in adoration and joined legs; his left leg is little bent forward. He is clad in *uttariya* and *antariya*. He is wearing a necklace and turban with a globular ornament in the crest.

Compare: (Filigenzi, A. 2006: 17-40. Khan G.R 2015: 62-92-152, pls.30-58. Stacul and S.Tusa 1975: 291-321. Stacul and S.Tusa 1977: 151-205. Qamar S.M 2004: 201, fig,23. Qamar S.M. and Khan M.A. 1991: 173-209. Tucci 1958: 279-328)

Figure No. 105
Inventory No. V-891
Registration No. SM_2483
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 15x19 cm
Period (ca). 1st- 2nd Century CE
Provenance. Abbasahebchina, Swat
Condition. Badly damaged narrative relief, top register is missing; Facial features are chipped off, soil incrustation.
Subject. **Buddha in *abhayamudra* pose**
Description. Bottom Middle stupa panel, is plain fillet. In the center a haloed Buddha is seated, in Indian style, crossed legs, under leafy branches, lanceolate leaves, on a strewn and plain rectangular seat. Sole of his right foot is turned upward. His oval face, broad chest, quite open eyes, long earlobes and straight backward combed hair are noticeable. Nose, *ushnisha* and lips are chipped off. Buddha is clad in *uttariya* and *antariya*. His left shoulder is bare. He is holding the hem of his drapery with left hand. His right hand is raised up to his right shoulder in *abhayamudra*. Hem of his drapery is running over left shoulder. On extreme right, a defaced figure, wearing *uttariya*, is standing. In the right of Buddha, a badly mutilated figure is standing, in adoration. His face is totally chipped off. He is clad in *uttariya* and *antariya*.

Compare: (Faccenna and Piero Spagnesi 2014: 445. Khan G.R 2015: 62-92,152, pls.30-58.Khan M.A. 1993: 79-80. Qamar S.M. 2004: 201,fig,23. Qamar S.M. and Khan M.A. 1991: 173-209. Tucci 1958: 279-328)

Figure No. 106
Inventory No. V-145
Registration No. SM_2281
Location. Reserve Collection, Swat Museum.
Material. Green Schist
Size (H.W). 52x59 cm
Period (ca). 1st Century CE
Provenance. Katelai, Swat
Condition. Entirely damaged fragment of a relief, Top, right and left sides are broken and missing. Facial features are chipped off.
Subject. **Buddha in *abhayamudra* pose**
Description. Middle stupa panel, bottom is flat. Haloed Buddha, crossed legs, is seated, on a high plain, strewn and rectangular seat. He is fully clad in monastic robe. His right hand is raised, in *abhayamudra* . His left hand is resting in his lap. His halo is comparatively small and partially damaged, feet are exposed and upward turned. The drapery folds are defined by grooves. The drapery folds are fine ridges and terraces, occasionally forming strips. On the left of Buddha, a figure is standing with clasped hands in adoration.

Compare: (Antonini C.S.1963: 13-25. Khan G.R 2015: 62-92-152, pls.30-58. Stacul 1966: 37-79. Tucci 1958: 279-328)

Figure No. 107
Inventory No. V-103
Registration No. SM_2277
Location. Reserve Collection, Swat Museum.
Material. Green Schist
Size (H.W). 26x24 cm

Period (ca). 1st - 2nd Century CE

Provenance. Panr, Swat

Condition. Fragment of a narrative relief, badly damaged broken into two pieces, mutilated, chipped off. Broken from right, top and left side is missing. Cornice is missing.

Subject. **Buddha and Worshipers**

Description. Middle stupa panel, bottom is plain fillet. On top, right of panel, a tenon is engraved. Haloed Buddha, is seated on a high, plain, strewn seat, beneath leafy branches. His right hand is raised, in *abhayamudra* pose, while he is holding the hem of his drapery with his left hand, above his lap. He is fully clad in monastic robe, illustrated with sharp and narrow drapery folds. The drapery folds are fine ridges and terraces, occasionally forming strips. His hands and knees are partially chipped off and damaged. On the left of Buddha a standing figure is thoroughly chipped off and missing. Right hand of the figure is raised up to his shoulder. In low relief another figure is standing.

Compare: (Faccenna, Khan A.N. and Nadiem I.H. 1993: 1-104. Khan G.R. 2015: 62-92-152, pls.30-58. Khan M.A. 1993: 35-37. Khan Makin 1999: 59. Tucci 1958: 279-328)

Figure No. 108

Inventory No. V-1058

Registration No. SM_2582

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 16x21cm

Period (ca). 1st- 2nd Century CE

Provenance. Gumbat (Kandak Jangire), Swat

Condition. Fragment of a narrative relief, entirely flaked and damaged and mutilated.

Subject. **Buddha in *abhayamudra***

Description. Middle stupa panel, Tenon on top and bottom, upper core of the narrative relief, enormously chipped off but lower core is still surviving to elaborate some details of the panel. In the center, holed Buddha is seated on a flat seat, beneath

leafy branches. His left hand is securing the hem of his monastic robe in the lap and a triangle of drapery spreading below. His right hand is raised in *abhayamudra* pose. A cavity space is emerged, under his right elbow by falling drapery. Buddha is flanked by six figures, three on each side, with clasped hands in adoration. On extreme right of Buddha, a haloed figure is kneeling, with clasped hands in high regard. To the left of Buddha another figure is seated with crossed legs (here his right foot is surviving). Two flanked figures, in low relief are also standing in adoration.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi, A. 2006:17-40. Khan G.R. 2015: Vol.I.62-92,152,pls.30-58. Olivieri 2014. Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No.	109
Inventory No.	V-381
Registration No.	SM_2300
Location.	Reserve Collection, Swat Museum
Material.	Green Schist
Size (H.W).	16.5x24 cm
Period (ca).	1 st -2 nd Century CE
Provenance.	Butkara-I or Butkara-III, Swat
Condition.	Fragment of damaged frieze, Broken and missing diagonally from center half, right and bottom, partially chipped off and damaged.
Subject.	<i>Bodhisattva in meditation</i>
Description.	Middle stupa panel, Top register is flat. Fragment of narrative relief, illustrates a haloed <i>Bodhisattva</i> , seated beneath leafy branches of lanceolate. On the turban, bands meet at a central bead beneath a fantail crest with ornament and a summarily executed vertical loop of cloth with an end below, projects at both sides. His face is oval and features are more elaborated. His face, slightly fleshy with protruding, semi circular half closed eyes, ears with long earrings, sharp pointed nose, sharp lips and upward turned edges of mustache, are characteristics facial features.

On the left, two devotes are standing with clasped hands in adoration. On extreme right of *Bodhisattva*, a devotee is wearing a round necklace. He is clad in *antariya*. Next

devotee is wearing garment, decorated with parallel vertical folds. His facial features, topknot, long hair locks raised up, semi circular eyes, sharp nose, lips and are prominent. **Compare.** (Filigenzi, A. 2006:17-40. Faccenna 1962: Vol. I. and II. Khan G.R. 2015: 62-92-152, pls.30-58. Rahman 1991: 1-12. Tucci 1958: 279-328)

Figure No. 110
Inventory No. V-548
Registration No. SM_2358
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 11x14 cm
Period (ca). 1st 2nd Century CE
Provenance. Katelai, Swat
Condition. Fragment of a narrative relief badly damaged, Right half from center is broken and missing, mutilated. Top register is missing, soil incrustation.
Subject. **Request of Brahma to preach**
Description. Middle stupa panel, bottom is plain fillet. Tenon at bottom. Moulding on top and plinth of seat are prominent. Figure of Buddha is seated on a plain, strewn seat. Right, crossed leg, is covered with garment and left foot is turned upward, on the right thigh. Drapery folds forms grooves in vertical lines. The drapery folds are fine ridges and terraces, occasionally forming strips. Hem of drapery is dropping down on front of seat. In the right of Buddha *Brahma*, wearing *uttariya* and *antariya* is seated with bent right knee. His right shoulder is naked. His both hands are clasped in adoration. The drapery folds forms grooves and curves.
Compare: (Antonini C.S.1963: 13-25. Brewster E.H. 1926: 54,55. Filigenzi, A. 2006: 17-40. Khan G.R 2015: 59, pl.28. Stacul 1966: 37-79.Tucci 1958: 279-328. Also compare with Inventory No. Bk-6447, 7095 Swat Museum)

Figure No. 111
Inventory No. V-4
Location. Reserve Collection, Swat Museum
Material. Green Schist

Size (H.W). 38x36 cm
Period (ca). 2nd -3rd Century CE
Provenance. Shnaisha, Swat
Condition. Fragment of a narrative relief badly damaged, chipped off. Top and bottom are partially broken missing.
Subject. **Worship of Triratna**
Description. Middle stupa panel, plain fillet, tenon at bottom. Relief is depicting the adoration of the Triratna. The three jewels are represented with three interlaced wheels, resting on a dwarf Corinthian pilaster, supported on the backs of two amorino, holding the flying ribbons. Each wheel is, of eleven spokes. At the each side of Triratna, three monks with shaven head, wrapped in mantles, are shown in the act of worshipping the Triratna. Monk on extreme left corner is almost missing and right one, on ground, is damaged. As for drapery folds there is definite attempt towards naturalism and gracefulness. The drapery folds are fine ridges and terraces, occasionally forming strips.
Compare: (Faccenna and Piero Spagnesi 2014: 139. Filigenzi, A. 2006: 17-40. Kurita 1988: 147,151. pl.274-285. Rahman 1993: 1-113. Rahman 2001: 310-320. Sehrai 1982: pl.71. Nazar S. and Bahadar M.K 1999: 26, pl.II. Stein A. 1929:73. Tucci 1958: 279-328. Zwalf 1996: Vol. II, pl.207)

Figure No. 112
Inventory No. V-1209
Registration No. SM_2676
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 12.5x12.5 cm
Period (ca). 1st Century CE.
Provenance. Gumbatuna, Swat
Condition. Fragment of a narrative relief is entirely damaged, damaged. Right side is broken. Mostly frieze is chipped off. Relief is also damaged with lime incrustation.
Subject. **Ascetic seated in hut**

Description. Stupa panel, top register and bottom is plain. From left, existing features of stone relief are identical to refer it as brahman *Kasyapa*? seated in his hut.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 113

Inventory No. V-1037

Registration No. SM_2566

Location. Reserve Collection, Swat Museum.

Material. Black Schist

Size (H.W). 10x12 cm

Period (ca). 1st Century CE

Provenance. Gumbat, Swat

Condition. Fragment of a narrative relief is badly damaged, almost mutilated. Right, top and bottom is broken and missing. Mostly frieze is chipped off.

Subject. **Ascetic in hut**

Description. Stupa panel, top register, engraved with floral design. From left, an ascetic, badly mutilated, is seated. Incased Corinthian pilaster is depicted on extreme left. Bearded ascetic, *brahman* is facing to his right, right hand is raised and his elbows are resting on his knees. His face is almost defaced. He is wearing, Indian *antariya* and his upper body is naked.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi, A. 2006: 17-40. Olivieri 2014. Stein A. 1929: 32,32.Tucci 1958: 279-328)

Figure No. 114

Inventory No. V-1166

Registration No. SM_2643

Location. Reserve Collection, Swat Museum.

Material. Green Schist

Size (H.W). 11.5x14 cm
Period (ca). 2nd -3rd Century CE
Provenance. Mingora, Swat most probably from Butkara-I,
Condition. Fragment of a narrative relief, damaged. Lower tier is completely broken and missing. Mostly frieze is chipped off or damaged and mutilated, soil incrustation.

Subject. **Ascetic seated in hut**

Description. Middle stupa panel, originally doubled tiered. Upper register, of relief is decorated with scaled torus, lotus petals and ovolo is decorated with straight festoon with overlapping lanceolate leaves facing left. Upper tier preserving, three standing figures and an ascetic, in a hut. From extreme right, a figure (here head missing), badly defaced and chipped off, is standing beside a gate. His right hand is raised and left is resting with his waist. Indian *antariya*, stringy folds characterize the drapery. In front of gate, an ascetic, wearing, short, Indian *antariya*, is standing with his stick. His right leg is straight forward and left leg is flexed with raised heel, resting with the stick. His left arm is suspended free, holding something. His face and headdress are defaced and chipped off. Next figure is standing behind a hut. He is wearing a short, Indian *antariya*, holding something in his left hand, raised up to his waist and right hand is resting on the back of hut. His face is turning to left, towards the other figure behind him. Bent backed ascetic is going out from the hut.

Compare: (Faccenna and Piero Spagnesi 2014: 137. Faccenna 1962: Vol. I and II. Filigenzi, A. 2006: 17-40. Kurita 1988: 272, pl. 577. Tucci 1958: 279-328)

Figure No. 115
Inventory No. V-741
Registration No. SM_2427
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 18x23 cm
Period (ca). 2nd -3rd Century CE
Provenance. Butkara-I, Swat

Condition. Narrative relief is partially broken and missing. Facial features of the figures are mutilated. Top register, from right is partially chipped off, below this compartment badly damaged. Bottom is flat and slightly, chipped off, soil incrustation.

Subject. *Vishvantara Jataka*

Description. Middle stupa panel, Top register and bottom plain fillet. Extreme right, lower part of the body of a standing figure, clad in *uttariya*, is visible. In the center, incised haloed figure of *Bodhisattva* is standing in *abhayamudra*. His turban is highly elaborated. Flange of his turban, after crossing the main compartment of frieze, is touching the top of register. His head is badly damaged and headdress lost. A damaged flat neckband is visible. His left hand is resting on his left hip. He is wearing a bracelet in his left hand. He is clad in *uttariya*, leaving right shoulder bare and *antariya*, folds of drapery are narrow with round edges. His right leg is little flexed. In the right of *Siddhartha*, two figures, wearing turbans, are standing in adoration pose. Faces of both figures clad in *uttariya* and *antariya*, are badly eroded and chipped off. Their right shoulders are bare. Folds of their drapery are sharp and deep. In background, busts of two figures are engraved above the two standing devotees. Both figures, wearing turbans, are also leaning towards *Siddhartha*, in adoration pose.

On the extreme left an encased composite zoomorphic bell like Persepolitan column with steeped plinth and pot is depicted. The pilaster has a square stepped plinth supporting globular base shape pot and round tapering shaft. Above the bell shaped capital, two humped bulls are seated back to back.⁴²

Compare: (Humara 1998: 19. Filigenzi 2006: 17-40. Faccenna and Piero Spagnesi 2014: 135. Faccenna 1962: Vol. I&II. Khan, Hassan, Lone 2005: Vol.II, pl.213. Sehrai 1982: 21.Tucci 1958: 279-328) Also compare inv.No.Bk-7095, Swat Museum)

⁴² Lists of Varia collection managed by the Italian Mission, mentioned that the fragment of frieze No.V.741 is part of V-737, but researcher is not inclined, because both fragments depicting different style of movements of figures and illustration. Figures depicted in fragment of frieze No.V-741, are of normal height and proportion but in the fragment of frieze No.V-737, figures are, occupying full length space of the relief. Proportionally, figures of latter fragment of relief are taller than earlier frieze. In V-737 frieze, top of bell shape is adorned with foliage contrary to V-741, where top is plain.

Figure No. 116
Inventory No. V-446
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Green Schist
Size (H.W). 29x20.9 cm
Period (ca). 1st - 2nd Century CE
Provenance. Panr, Swat
Condition. Fragment of a narrative relief, badly damaged, mutilated and mostly chipped off. Top, both sides and bottom are completely broken or missing. Facial features of all figures are missing.
Subject. *Bodhisattva (Siddhartha)*
Description. Middle stupa panel, Top register is flat. *Bodhisattva Siddhartha*, clad in *uttariya* and *antariya*, is standing. He is wearing two necklaces, ear pendants. His left shoulder and arm is covered with drapery falls and left hand resting on waist. His right hand is raised in *abhayamudra* pose. Folds of his drapery are falling in parallel lines. His girdle is visible. His halo is incised.
Compare: (Faccenna 1962: Vol. II, pls. CLXII, CXXXVIII (Inv.No.8240). CXLVIII (Inv.No.212). Faccenna, Khan A.N. and Nadiem 1993: 1-104. Khan M.A. 1993: 35-37. Khan Makin 1999: 59. Tucci 1958: 279-328. Also compare with Inventory No. Mk.109, Swat Museum)

Figure No. 117
Inventory No. V-735
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Green Schist
Size (H.W). 21.7x15 cm
Period (ca). 2nd Century CE
Provenance. Tokardara, Swat
Condition. Top cornice, both sides are broken and missing. Almost chipped off, mutilated fragment of narrative relief, soil incrustation.
Subject. *Buddha in abhayamudra pose*

Description. Middle stupa panel. Top register and bottom is plain. From left, haloed Buddha clad in robe, with exposed right shoulder, is standing in *abhayamudra* pose. On the left of Buddha, another figure clad in drapery is standing. His right shoulder is also exposed. His drapery is illustrated in thin texture exposing his legs. Drapery folds of Buddha are depicted in parallel curves. The drapery folds are fine ridges and terraces, occasionally forming strips.

Compare: (Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 331. Khan M.A. 1993: 73-76. Khan Makin 1999: 64-65. Stein A. 1929: 15, 20, 26, 35,167. Tucci 1958: 279-328)

Figure No. 118

Inventory No. V-310

Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Green Schist

Size (H). 10 cm

Period (ca). 2nd Century CE

Provenance. Panr, Swat

Condition. Fragment of a frieze is badly damaged and mutilated.

Subject. *Indra and Birth of Siddhartha .*

Description. Stupa panel. Indra is slightly bent forward with a cloth in both hands to receive the *Bodhisattva Siddhartha* after his last birth. *Indra* is wearing *uttariya* and *antariya*. His right arm is decorated with an armlet. Folds of his drapery are falling like incised lines

Compare: (Ali I.and Naeem 2008: 52-55. Faccenna, Khan A.N. and Nadiem 1993: 1-104. Khan. Hassan, Lone 2005: Vol. I, I-pl.06. Khan M.A. 1993: 35-37. Khan Makin 1999:59. Kurita.1988: 32, pl. 32-33. Sehrai 1982: pl.8. Tucci 1958: 279-328. Zwalf 1996: Vol. II, pl.145. Compare with Inventory No. S-920 Swat Museum)

Figure No. 119

Inventory No. V-516

Registration No. SM_2346

Location. Reserve Collection, Swat Museum

Material. Green Schist
Size (H.W). 21x18 cm
Period (ca). 2nd Century CE
Provenance. Reported from Barama Swat, probably belong to Butkara-I,
Condition. Fragment of a relief badly damaged, chipped off.
Subject. **Female figure (*Parajapati*)**
Description. Stupa panel. Fragment of a narrative relief is depicted with a female figure, facing to her right. Sharp eyes, nose, cheeks and lips are prominent. Facial features are badly damaged.
Compare: (Elisa Iori, 2016: 99-112. Faccenna and Piero Spagnesi 2014: 135. Faccenna 1962: Vol. I andII. Faccenna 1965: 7-23. Filigenzi, A. 2006: 17-40. Stacul 1966:37-79)

Figure No. 120
Inventory No. V-829
Registration No. SM_2467
Location. Reserve Collection, Swat Museum.
Material. Green Schist
Size (H.W). 17 x16 cm
Period (ca). 2nd Century CE
Provenance. Katelai, Swat
Condition. Fragment of narrative relief is badly damaged. Top register and left side is broken and missing, soil incrustation.
Subject. ***Hariti***
Description. Stupa panel. An empanelled Corinthian pilaster is depicted in the right of narrative relief. A defaced figure of a female, probably *Hariti*, goddess of child protection, is shown on extreme right, carrying cornucopia in her left hand and holding a bunch of lotus in her right hand. Her headdress and heavy anklets are prominent. Her body is slightly flexed to right. In front of *Hariti*, a child is standing. Facial details of remaining figures are badly damaged and mutilated.
Compare: (Antonini C.S.1963: 13-25. Stacul 1966: 37-79.Tucci 1958: 279-328)

Figure No. 121
Inventory No. V-1041
Registration No. SM_2568
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 13.5x17.5 cm
Period (ca). 1st Century CE.
Provenance. Gumbat, Swat
Condition. Narrative relief is almost broken and missing. Top register, from right is chipped off. Bottom and right side is chipped off, soil incrustation.

Subject. **Renunciation**

Description. Stupa panel is illustrating the renunciation of *Siddhartha*. From right, an encased Corinthian pilaster is depicted. From middle to bottom, entire shaft is chipped off. *Yasodhara*, wife of *Siddhartha* is sleeping. Her face is turned inward. Her head is resting on a high pillow. Backside of her back and head are clearly visible. She is wearing an elaborated wreath. In the center, features of, chipped off engraving of *Siddhartha* are recognizable, who is just leaving his bed room. He is getting down from his royal couch, while his left leg is still resting on the bed and right on earth. His left hand is resting on bed and right one is missing. A defaced figure is standing in the background, in front of *Yasodhara*. In front of the head side of royal conch, a female musician, is sleeping.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Ali and Naeem 2008: 93,94. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Khan, Hassan, Lone 2005: Vol. I. 81, Vol. II.pls.13 and 14. Kurita 1988: 57-58. Olivieri 2014. Sehrai 1982: pl.22. Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No. 122
Inventory No. V-794
Registration No. SM_2448
Museum No. 767
Location. Reserve Collection, Swat Museum
Material. Green Schist

Size (H.W). 8x14 cm

Period (ca). 1st – 2nd Century CE

Provenance. Katelai Swat, probably from Saidu Sharif.

Condition. Narrative relief is badly damaged, left side and top of panel is completely missing . Facial features are damaged and worn. Frieze is broken into two pieces, soil incrustation.

Subject. **Queen *Maya* 's dream**

Description. Stupa panel. An encased Indo-Corinthian pilaster is depicted in the right of relief. Relief is illustrating the scene of dream of Queen *Maya*, sleeping on her royal couch, in the palace. Drape is spread on couch and its creases are prominent. There is footstool placed beneath the bed. In the background, on extreme left, a oil lamp is recognizable. On right of bed a female guard (*yavani*) is standing. Queen *Maya* is keeping her left hand under her face and her right hand is resting on the side arm of bed. Her headdress is consisting of a chaplet and locks are visible below the chaplet. An elephant, enclosed in aureole is flying down, above her bed. Female guard is wearing a short tunic and *antariya*. Towards the head of Queen *Maya*, a lady guard is standing in the right side, under an arch. The legs of couch are decorated with bead and reel pattern.

Compare: (Antonini C.S.1963: 13-25. Faccenna 1995: 135-140. Ingholt 1957: pl.10. Kurita 1988: 25, pls.16-18. Khan, Hassan, Lone 2005: Vol.I:89-90,Vol. II, pl.25-26. Khan M.A. 1993: 39-43. Sehrai 1982: pl.5. Stacul 1966: 37-79. Stein A. 1929: 11,12,53,54,63,64,65-71,74,170,172. Tucci 1958: 279-328. Zwalf 1996: Vol. II, pl.141)

Figure No. 123

Inventory No. V-29

Museum No. 1073

Location. Reserve Collection, Swat Museum.

Material. Green Schist

Size (H.W). 12.5x17 cm

Period (ca). 1st Century CE

Provenance. Arapkhanchina, Swat

Condition. Fragment of a narrative relief is smashed up. Facial features of the figures are chipped off. Top register , both sides completely and bottom is partially broken and missing.

Subject. **Interpretation of the dream of Queen *Maya***

Description. Stupa panel, bottom plain fillet. Narrative relief is probably illustrating one of the episodes of the life of the Buddha, termed as Interpretation of the dream of Queen *Maya* by a sage, Ashita, whom, king *Suddhodana* called upon. Panel is badly damaged, therefore it is difficult to confirm the scene that it is interpretation of dream of Queen *Maya* or Horoscope of *Siddhartha*, where royal couple is depicted in similar style. Only lower parts of their bodies are surviving. King *Suddhodana* and Queen *Maya* are seated on a high couch. Feet of royal couple are resting on footstools. Queen *Maya* wearing *uttariya* and *antariya*, with heavy contours, is seated on the left of king *Suddhodana*. She is wearing heavy anklets. Left hands of both figures are resting in their laps.

Compare: (Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 87. Kurita 1988: 25, pl.17:30, pl.28. Sehrai 1982: pl.7. Tucci 1958: 279-328. Also compare with Inventory No. S-761, Swat Museum)

Figure No. 124

Inventory No. V-822

Registration No. SM_2463

Museum No. 778

Location. Reserve Collection, Swat Museum.

Material. Black Schist

Size (H.W). 19x31 cm

Period (ca). 2nd Century CE

Provenience. Abbasahebchina, Swat

Condition. Fragment of the relief is damaged. Upper part of couple's bodies is broken and missing. Top, left side completely and bottom of relief is partially broken and missing, soil incrustation.

Subject. **Interpretation of Queen *Maya* 's Dream**

Description. Stupa panel, bottom is plain fillet. The panel is depicting two scenes, separated by encased Indo- Corinthian pilaster. In the right, a *Brahman* is standing; his right hand is raised up to his right shoulder. On the left of compartment a couple, Queen *Maya* and king *Suddhodana*, are seated on a high couch. This narrative relief is depicted with the episode of Interpretation of the dream of the Queen *Maya* by a sage, *Ashita*. Queen *Maya* wearing *uttariya* and *antariya*, is seated on the left of, her husband king *Suddhodana*. She is wearing a heavy necklace and anklets. Corners of their *antariya* are running over their left arms and dropping down to the pedestal of throne. Feet of royal couple are resting on foot stools. Their left hands are in their laps.

Compare: (Ali and Naeem 2008: 51. Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 445. Ingholt 1957: pl.20. Khan, Hassan, Lone, 200:Vol.I.89-90,Vol.II. pl.25-26. Khan M.A. 1993: 79-80. Kurita 1988: 27,pl. 22-23. Qamar S.M. 2004: 181-221. Qamar S.M. and Khan 1991: 173-209. Sehrai 1982: 15,pl.1. Tucci 1958: 279-328. Zwalf 1996: Vol.II. pl.144. Also compare with Inventory No.S-761, NW-53, 124, Swat Museum)

Figure No. 125

Inventory No. V-559

Registration No. SM_2363

Museum No. 731

Location. Reserve Collection, Swat Museum.

Material. Black Schist

Size (H.W). 14x32 cm

Period (ca). 1st-2nd Century CE

Provenance. Guligram, Swat

Condition. Narrative relief is damaged, top partially and bottom of the panel, is mostly chipped off and missing. Facial features of all figures are badly damaged or mutilated.

Subject. **Birth of *Siddhartha***

Description. Middle stupa panel, illustrates scene of the birth of *Siddhartha*. Queen *Maya* is standing in the center and clad in the lower garment while her upper half is left bare. She holds a branch of *sal* (*Shorea robeusta*) tree, with her right hand, while

her left hand resting on the shoulder of Maha *Prajaprati's*. In the right, *Indra*, wearing *uttariya* and *antariya*, is slightly bends forward with a cloth in both hands to receive the infant.. Behind *Indra*, *Brahma* is standing in adoration pose. One of the figures at the extreme right, is defaced *Hariti*, protector of children, her right hand upraised holding cornucopia. Corinthian pilasters are depicted in the both corners of panel.

Compare: (Ali and Naeem 2008: 52-55. Filigenzi, A. 2006: 17-40. Khan, Hassan, Lone 2005: Vol -II, pl.6. Khan G.R 2015: 29, pl.7. Kurita 1988: 32, pl.32-33, pl.V. Sehrai 1982: pl.8. Tucci 1958: 279-328. Zwalf 1996: Vol. II, pl.145. Compare with Inventory No. P-810, Swat Museum)

Figure No. 126

Inventory No. V-386

Registration No. SM_2301

Museum No. 618

Location. Reserve Collection, Swat Museum

Material. Green Schist

Size (H.W). 20x36 cm

Period (ca). 1st Century CE

Provenance. Swat, probably from Butkara-I,

Condition. Fragment of a narrative relief, damaged and mutilated. Facial features of all figures are disfigured. Top, is broken, missing and bottom is irregularly chipped off. Both sides are completely missing. Fragment also damaged with soil incrustation, soil incursion.

Subject. **Horoscope**

Description. Stupa panel. Fragment of relief, showing a significant scene of the life of Buddha, the interpretation of *Siddhartha's* horoscope. Seven figures are visible. In the center, royal couple is seated on royal throne and carefully listening to *Asita*. Their feet are resting on high footstool and legs are stretched in "V" shape. They are clad in *uttariya* and *antariya*. Deep curves of their dresses are very prominent. Queen *Maya* wears a necklace and anklets. Right hands of the couple are resting on their right thighs. King *Suddhodana* is questioning by raising his right hand. Rishi *Asita* is seated on big stool, facing towards the infant. *Asita*, wearing *uttariya* and *antariya*, is holding infant in

his lap and watching the special signs on the body of infant *Siddhartha*. There is a chipped off figure of *brahman* (Naradatta), standing behind Asita.

On the extreme right of panel, two female are standing. Their heads are chipped off. Behind the royal couple, two females clad in *antariya*, with prominent breasts are standing.

Compare: (Ali I. and Naeem 2008: 65-67. Faccenna and Piero Spagnesi 2014: 135. Faccenna 1962: Vol. I and II. Filigenzi, A. 2006: 17-40. Tucci 1958: 279-328. Kurita 1988: 44-45, pls.66-71. Sehrai 1982: pl.13. Zwalf 1996. Vol. II, pl.158. Also compare with Inventory No.P-737, Swat Museum)

- Figure No.** 127
- Inventory No.** V-63
- Location.** National Museum of Oriental Art "G.Tucci" Rome, Italy
- Material.** Black Schist
- Size (H):** 12.5 cm
- Period (ca).** 1st Century CE
- Provenance.** Gogdara, Swat
- Condition.** Fragment of frieze is badly damaged; Top register is broken, mutilated and missing. left side of lower frieze is broken and missing. Frieze is irregularly chipped off, defaced, soil incrustation.
- Subject.** *Vishvantara Jataka*
- Description.** Stupa panel, bottom is plain fillet. This relief depicts an elephant in profile at the left side of the panel facing to the right, alongside which *Bodhisattva Vishvantara* and a man are standing. The *Brahman*, though defaced, is turned towards *Vishvantara*. A figure wearing long drapery and a turban, with turned face to the right and right arm fully stretched and raised suggesting the disagreement with the charity of *Bodhisattva*.
- Compare:** (Ali I. and Naeem: 70-72. Faccenna 1964: 14. Filigenzi, A. 2006: 17-40. Gullini 1962: 319-324. Khan G.R 2015: 43,45, pl.15-17. Massimo Vidale, Roberto Micheli and Olivieri 2016. Raverty 1862: 239. Sehrai 1982: pl.16. Stacul 1973: 245-248. Stein A. 1929: 62. Tucci 1958: 279-328)

Figure No. 128
Inventory No. V-108
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Green Schist
Size (H): 16 cm
Period (ca). 1st Century CE
Provenance. Swat, most probably from Butkara-I
Condition. Narrative relief is badly damaged; Facial features of all figures are mutilated, chipped off.
Subject. **Unidentified Scene**
Description. Middle stupa panel, bottom is plain fillet. Six figures and a horse is depicted in relief. From extreme right, a figure, clad in tunic, is standing with turned back. Next a figure is standing behind a horse. A horse rider is moving to left and his right hand is holding something, while he is holding the reins with left hand. In front of the horse, a figure is walking, his legs are stretched forward. He is clad in *uttariya* and *antariya*. His left hand is resting on waist and right hand is raised. A princely figure, clad in long tunic, wearing boots, is sitting on a throne. His left hand is resting in his lap and right hand raised up to his face. His left foot is resting on a stool. On extreme left a shoulder is standing. His left hand is resting on his sheath of sword and right is raised up to his chest. He is also clad in long tunic and wear boots.
Compare: (Ali I.and Naeem 2008: 70-72. Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 135. Faccenna 1962: Vol. I and II. Faccenna 1964: 14. Filigenzi 2006: 17-40. Gullini, G. 1962: 319-324. Sehrai 1982: pl.16. Stacul Giorgio 1973: 245-248. Tucci 1958: 279-328)

Figure No. 129
Inventory No. V-1201
Registration No. SM_2673
Location. Reserve Collection, Swat Museum
Material. Blue Schist
Size (H.W). 11.5x23.5cm
Period (ca). 1st – 2nd Century CE

Provenance. Katelai, Swat

Condition. Fragment of narrative relief is badly damaged, Top and bottom is broken, and missing. Relief on left and right is mostly chipped off.

Subject. **Wrestling Scene**

Description. Middle stupa panel. Frieze is depicted with the scene of wrestling, when *Siddhartha* was asked to win the wrestling competition before his marriage with *Yasodhra*. From the right, a princely figure is seated in European fashion, with crossed legs, on a high throne. The seated figure is *Suddhodana*, pretty king of Kaplavasttu, Southern Bihar. He wears an elaborated turban. There are two more figures, standing behind the king, in adoration. On the left of king, two wrestlers are shown, grappling with each other. They are clad in short wrestling costumes, short *antariya*, lower garments. Their heads are bent towards each other and they are gripping arms of each other. On the extreme left of frieze a vertical band is engraved with a lozenge design filled with rosettes.

Compare: (Ali and Naeem 2008: 72-73. Antonini C.S.1963: 13-25. Stacul 1966: 37-79. Tucci 1958: 279-328)

Figure No. 130

Inventory No. V-982

Registration No. SM-2533

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 22x34 cm

Period (ca). 1st Century CE

Provenance. Gumbatuna, Swat

Condition. Middle stupa panel. Relief is in such a damaged state. Narrative relief is completely chipped off. Top register, is broken and missing, below this compartment is also badly damaged, chipped off and broken, soil incrustation.

Subject. **Renunciation**

Description. Middle stupa panel. Frieze is depicting the scene of great departure. Features are recognizable to identify the major episode of the life of the Buddha.

In the center of the defaced frieze, *Siddhartha* is leaving the palace and he is riding on his royal horse *Kanthaka*. To keep silence, frontal legs of *Kanthaka* are raised and resting on the shoulder of seated heavenly figure. Back legs of *Kanthaka* are also resting on the hands of the other heavenly figure. From right, a figure, is following the horse, while he is holding *vajra*, in his right hand, may identified him as *Vajrapani*, who enter in story first time. In front of the horse *Chandaka* is leading the *Kanthaka*. In the far ground *Mara* is mourning with raised hands upwards up to his head.

Compare. (Ali I. and Naeem 2008: 97. Barger and Wright 1941:27. Faccenna and Piero Spagnesi 2014: 419. Ingholt 1957: 60, pl.45. Khan, Hassan, Lone, 2005:Vol.I:81, Vol.II. pls.13 and 14. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Sehrai 1982: pl.22. Stein A. 1929: 26, 27. Tucci 1958: 279-328. Zwalf 1996:Vol. II. pls.176-178)

Figure No.	131
Inventory No.	V-422
Registration No.	SM_2311
Location.	Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	28x32 cm
Period (ca).	1 st -2 nd Century CE
Provenance.	Loebanr, Swat
Condition.	Top register, from left side, is partially chipped off; Right side is broken and missing, soil incrustation.
Subject.	Preparation of seat for First Sermon
Description.	Middle stupa panel, top register and bottom flat and plain. There are two different scenes separated by an encased Corinthian pilaster. Relief is illustrating the scene of preparation of seat for first sermon of the Buddha at <i>Bodh Gaya</i> . In the right, three disciples are standing, clad in robes, with right shoulder exposed. They all are shaven headed and have long earlobes. Their eyes are half closed and lips are thick. One disciple is moving forward, humbly to his right. He is holding a seat in his both hands. Seat is made of cane bars. Top of the seat is covered with cloth. In far ground, there are two more monks, standing in adoration, facing to right. In extreme left, a figure fully clad, in robe is standing.

Compare: (Ali and Naeem 2008 :128-130 . Antonini C.S.1963: 13-25. Sardar B. 2005: 121-134. Faccenna and Piero Spagnesi 2014: 57.Filigenzi, A. 2006: 17-40. Kurita 1988: 145, pl. 268. Khan M.A. 1993: 43-45. Khan Makin 1999: 58-59. Sehrai 1982: pl.36. Stacul 1966: 37-79. Stacul 1976: 227-52. Tucci 1958: 279-328. Also compare with Inventory No. S-520, Swat Museum)

Figure No. 132
Inventory No. V-300
Registration No. SM_2311
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Green Schist
Size (H.W). 15 cm
Period (ca). 2nd -3rd Century CE
Provenance. Panr, Swat
Condition. Right side of the frieze, top register and extreme left portion is broken and missing. Facial features of the figures are mutilated or chipped off.
Subject. **Introduction of Royal Couple**
Description. Lower stupa panel, Tenon at top. An encased Corinthian pilaster is depicted on extreme left. Frieze is illustrating the scene of *Yasodhra* visiting *Siddhartha* . *Yasodhra* is kneeling down in adoration. Her face is completely chipped off. She is clad in *sari* (Indian dress). Folds of her drapery are falling in parallel lines. She is wearing anklets. On extreme left, devotees are standing in adoration. Devotees are clad in *antariya*. Their right shoulders are exposed. The drapery folds are fine ridges and terraces, occasionally forming strips. As for drapery folds there is definite effort towards naturalism and plasticity.
Compare: (Filigenzi 2006: 17-40. Qamar 2004: 181-221. Qamar S.M. and Khan 1991: 173-209. Tucci 1958: 279-328. Also compare with inventory No. NW-39 Swat Museum)

Figure No. 133
Inventory No. V-1044
Registration No. SM_2571

Location. Reserve Collection, Swat Museum.

Material. Black Schist

Size (H.W). 23.5x18 cm

Period (ca). 2nd -3rd Century CE.

Provenance. Gumbatuna, Swat

Condition. Fragment of relief is badly damaged. Both sides of relief are broken and missing. Detail of the features of figures, is chipped off.

Subject. *Srigupta's Invitation*

Description. Lower stupa panel, a tenon in right at top and bottom is flat. Fragment of narrative relief, is illustrating with the scene of *Srigupta's* invitation to Buddha. From, extreme right, a figure, wearing *uttariya*, with lower flare dropping in shape of crenellated hems, is leaning forward. His right hand is stretched towards his right. He is holding the hem of his drapery with his left hand. His right leg is stretched outward to his right. His body weight is resting on his left leg. There is another figure, following the first one, clad in Indian *uttariya* and *antariya*. Lower flares are dropping in shape of crenellated hems. He is wearing a heavy necklace and bangles. He is holding his drapery with his left hand and his right hand is resting on his hip.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419,543. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 134

Inventory No. V-732

Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Black Schist

Size (H.W). 21x40 cm

Period (ca). 2nd -3rd Century CE

Provenance. Tokardara (surface), Swat

Condition. Top and both sides are badly damaged, mutilated, soil incrustation.

Subject. **Visit of cuirassed ascetic**

Description. Stupa panel. Lower bodies of four figures are depicted. From right, lower body of first figure is broken and missing. Next standing figure is clad in short

tunic. On extreme left, lower body of another figure clad in short tunic is depicted. Next, standing ascetic is illustrated, is clad in tri-layer skirt type *antariya*.

Compare: (Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014:331. Khan M.A. 1993: 73-76. Khan Makin 1999: 64-65. Stein A. 1929: 15,20,26,35,167. Tucci 1958: 279-328)

Figure No.	135
Inventory No.	V-38
Location.	Reserve Collection, Swat Museum
Material.	Green Schist
Size (H.W).	14.5x283x6 cm
Period (ca).	2 nd -3 rd Century CE
Provenance.	Butkara (Purchased), Swat
Condition.	Fragment of a curvilinear frieze badly damaged and broken into two pieces. Right side is badly chipped off, soil incrustation.
Subject:	Presentation of <i>Jetavana</i> park to Buddha
Description.	Middle stupa panel and bottom of the frieze is decorated with leaf and dart moulding. Above on the left, is a hole for a crump. Fragment of curvilinear, at bottom, is showing two scenes separated with, an encased pilaster. On the extreme left, Buddha is standing with incised halo. His body of is slightly flexed. Buddha stands in three quarter view, his body is in a prominent curve, his right leg is flexed at the knee, exposing what seems like an undergarment, his left hand is securing the robe, his right across the chest, perhaps palm inwards. He is fully clad in his monastic robe. His right hand is raised in <i>abhayamudra</i> pose and he is holding the hem of his robe with left hand, both hands are badly damaged and head is chipped off. He is followed by <i>Vajrapani</i> , holding the thunderbolt in his right hand. A princely figure is standing in adoration, before the branches of lanceolate leaves. He is wearing necklaces, earrings and turban decorated with fantail and diadem. He is clad in <i>Antariya</i> . Lower flare of <i>uttariya</i> is falling in shape of crenellated hems. Following figure is also standing with clasped hands in adoration. He is also clad in <i>uttariya</i> with lower flare is falling in shape of crenellated hems and <i>uttariya</i> . His face is completely chipped off. A tree is depicted behind the princely donor, which refers it to <i>Anathapindada</i> presenting <i>Jetavana</i> Park to

Buddha. In the right compartment, traces of two figures are recognizable but badly mutilated and chipped off.

Compare: (Faccenna and Piero Spagnesi 2014: 135. Faccenna 1962. Vol.II pl.#XXII. P.13-14, Inv.#V-38, 3357 (Pl.XXI b), 3358 (pl. XX), 3359 (pl. XXIa) pl. XXII b. Filigenzi, A. 2006:17-40. Olivieri 2014: 366, figs.58-59, AKD.,89. Rahman 1991: 1-12. Tucci 1958: 279-328. Zwalf 1996: Vol.I.226, pl.278. Also compare inventory No.S.96, Swat Museum)

Figure No. 136
Inventory No. V-659
Registration No. SM_2390
Location. Reserve Collection, Swat Museum.
Material. Green Schist
Size (H.W). 12.5x20 cm
Period (ca). 2nd -3rd Century CE
Provenance. Loebanr, Swat
Condition. Fragment of a narrative relief is badly damaged and chipped off., soil incrustation. Both sides of frieze are broken and missing.

Subject. **Buddha visits *Rajgriha***

Description. Middle stupa panel. Fragment of a narrative relief is divided into two compartments. Two episodes of the life of Buddha, are separated by a encased Corinthian column. From, right, Haloed Buddha is standing; his right hand is raised in *abhayamudra* pose. Buddha is clad in his monastic robe and he is holding the hem of his monastic robe with his left hand, his both legs are stretched. On his right a princely figure, clad in Indian *antariya*, wearing fantail turban, is collecting flowers from the basket with his right hand and holding the hem of his drapery with left hand. He is looking to the Buddha. In background a tree is also visible. Behind him, a female is holding a basket full of flowers, with both hands. She is wearing anklets, wreath on her head and long hair plates are dropping, from head to shoulders. She is too. She is standing in front of the city gate; fortification wall and bastion of the city are detectable. In background between the basket carrier and princely figure a devoted is standing with clasped hands, holding a bunch of flower. In the extreme left compartment, a monk is

standing, facing to his right, holding his monastic robe with left hand and right hand is covered with the same.

Compare: (Alam 1998: 53. Ali and Naeem 2008: 201. Antonini C.S.1963: 13-25. Faccenna and Piero Spagnesi 2014: 57. Faccenna 1962: Vol. II, pls. XVIII, XIX, XX, pl.#XVIII. Inv.#1539. Filigenzi, A. 2006: 17-40. Kurita 1988: 266, pl. 555. Ingholt 1957: pls.100 and 162. Khan M.A. 1993: 43-45. Khan Makin 1999: 58-59 Olivieri 2014: 314. Qamar 2004:198, fig,18. Qamar S.M. and Khan 1991: 173-209. Sardar B. 2005: 121-134. Stacul 1966: 37-79. Stacul 1976: 227-52. Tucci 1958: 279-328)

Figure No. 137

Inventory No. V-737

Registration No. SM_2426

Location. Reserve Collection, Swat Museum.

Material. Black Schist

Size (H.W). 18x17 cm

Period (ca). 2nd -3rd Century CE

Provenance. Swat Valley, probably from Butkara-I

Condition. Narrative relief is partially broken and missing. Facial features of the figures are mutilated. Top register, from right is partially chipped off, left side of the compartment is chipped off and broken. Bottom is slightly, chipped off., soil incrustation.

Subject. *Bodhisattva with devotes*

Description. Middle stupa panel, top register and bottom are flat.

On the extreme right, an encased Indo-Persepolitan pilaster is depicted. The pilaster has a square stepped plinth supporting globular base and round tapering shaft. Above the bell shaped, top adorned with conventional foliage falling downward, a lotus flower is depicted in double inversed semi circular disc, one above other, below capital with two humped bulls are seated back to back.

On the left of pilaster a tall figure clad in *uttariya*, is standing with clasped hands in adoration, facing to his right, following a princely figure. His curling hair style, closed eyes and drapery, falling from left arm to downward, making a semicircular curve is prominent. Next, a figure is standing with both hands clasped in adoration. His turban is

elaborated. Flange of his turban, is crossing the space of main compartment of frieze, touching the top register. He is clad in *uttariya*, leaving left shoulder bare and folds of *antariya* are narrow with round edges. On the extreme left, In the center, *Siddhartha* is standing. His head and right shoulder is badly damaged and lost. His left hand is resting on his left hip. He is clad in *uttariya*, running over left shoulder falling downward. Folds of drapery are narrow with round edges. His left leg is slightly flexed.

Compare: (Faccenna, Khan A.N. and Nadiem 1993: 1-104. Filigenzi, A. 2006: 17-40. Khan, Hassan, Lone 2005: Vol. I. 207, 296, Vol. II. pls.231,233. Tucci 1958: 279-328. Also compare with inventory No.P-739 Swat Museum)

Figure No.	138
Inventory No.	V-721
Registration No.	SM_2418
Location.	Reserve Collection, Swat Museum
Material.	Green Schist
Size (H.W).	11.5x20 cm
Period (ca).	1 st – 2 nd Century CE
Provenance.	Tokardara (Monastery), Swat
Condition.	Narrative relief is partially damaged and broken. From right side relief is missing. Bottom slightly chipped off. Left side is also damaged and missing.
Subject.	Buddha presents black serpent to <i>Kasyapa</i>
Description.	Upper panel, top register and base smooth. From right, a temple is on fire. Temple is depicted with pyramidal roof, pedimental design on the lintel of entrance. Flames are rising from inner side of the temple. Top of temple is decorated with large leaves of palmette. Apex of the roof is, adorned with a circular disc, finial. Next to temple, mustached Buddha, fully clad in his monastic robe, with halo is standing. His coiled heavy <i>ushnisha</i> , quite opened eyes, long earlobes are very prominent. Buddha is holding the hem of his robe with his left hand. He is extending his right hand towards <i>Kasyapa</i> , standing to his right. His right leg is little flexed onward and rest of weight of his body is resting on his left leg. He is holding a bowl in his right hand, containing a serpent. Hood of the serpent is prominent. In front of Buddha, <i>Kasyapa</i> is coming forward to receive the serpent. His thick beard, heavy mustache, top

knot, nose, long ears and open eyes are dominant features. He is wearing loincloth and mantle, while his right shoulder and legs, up to knees, are bare. He is receiving the serpent bowl from Buddha, with his right hand. Folds of his drapery are very natural and bold. Muscular heavy body of ascetic is exposed, his left foot is little forward to Buddha. Fillets are at cornice and bottom.

Compare:(Ali and Naeem 2008: 197. Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 331. Filigenzi, A. 2006: 17-40. Kurita 1988: 318, pl.304 and 305. Ingholt 1957: pl.85. Khan M.A. 1993: 73-76. Khan Makin,1999:64-65. Raducha Joan Anastasia, W.W.W. University of Wisconsin Digital Collections, USA (NG-184). Sehrai 1982: pl.43. Stein A. 1929: 15, 20, 26, 35,167. Tucci 1958: 279-328. Also compare with inventory No. V-138 and V-168)

Figure No. 139
Inventory No. V-1072
Registration No. SM_2583
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 25x27 cm
Period (ca). 2nd Century CE
Provenance. Swat, Most probably from Butkara-I
Condition. Fragment of a narrative relief is badly damaged, mutilated and partially chipped off. Heads and lower bodies of the both devotees are missing.
Subject. Adoration
Description. Stupa panel. Headless bodies of two standing figures are surviving. From extreme right, head of first figure is broken and missing and lower body survives. He is standing with clasped hands in adoration. He is wearing *antariya*. As for drapery folds there is definite attempt towards naturalism and gracefulness. The drapery folds are fine ridges and terraces, occasionally forming strips. His upper garment is running over his left shoulder. He is wearing heavy necklace in his neck. Next figure, wearing *antariya*, is also standing in adoration.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014:135. Faccenna 1962:Vol.IandII. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Tucci 1958: 279-328)

Figure No. 140
Inventory No. V-290
Registration No. SM_2288
Location. Reserve Collection, Swat Museum.
Material. Light talc Schist
Size (H.W). 18.5x13 cm
Period (ca). 2nd Century CE
Provenance. Butkara-B, Swat
Condition. Fragment of relief is damaged, broken, chipped off. Facial features of all devotees and ascetics are defaced. Both sides and top of the relief is broken and missing.
Subject. Devotees
Description. Middle stupa panel, tenon at the bottom. Relief is depicted with four standing devotees. From right, a devotee, standing crossed legs, clad in monastic robe, is looking to his left. He is holding the *patera?* (begging bowl) in his left hand and right hand is raised up to his chin. His left shoulder is exposed and right covered with robe. He is followed by another devotee, clad in monastic robe with exposed right shoulder. He is holding *kamandalu* (water pot) in his left hand and right hand is raised up to his chin. The features of third follower, wearing *uttariya*, are badly mutilated. Face of fourth figure, standing behind the first row, is almost perished.

Compare: (Faccenna 1962:Vol. I and II. Filigenzi, A. 2006: 17-40. Rahman 1991: 1-12. Tucci 1958: 279-328)

Figure No. 141
Inventory No. V-811
Registration No. SM_2455
Location. Reserve Collection, Swat Museum
Material. Green Schist

Size (H.W). 30x33 cm
Period (ca). 2nd -3rd Century CE
Provenance. Katelai (stupa in a peasant's house).Swat
Condition. Narrative relief is badly damaged, right and top border is broken and mostly chipped off. Facial features are mutilated, soil incrustation.
Subject. *Bodhisattva in the Tusita heaven*
Description. Upper stupa panel. Tenon at bottom. It is a most ruinous that this relief is in such a defaced condition that destitute us from the detail study of the one of significant episodes of life story of the Buddha.

On extreme right, an incised haloed *Bodhisattva* is seated on a high throne, in Indian style. His legs are chipped off and missing. He is wearing a necklace and clad in *uttariya* and *antariya*. His drapery is covering left side and exposing his right shoulder. In the right of *Bodhisattva*, a haloed god is seated; facing *Siddhartha* and right hand is raised, pointing to *Siddhartha*. His feet are resting on a footstool. The drapery folds are fine ridges and terraces, occasionally forming strips. Three figures are standing behind the seated god. The figure on right, have curling hair tips and topknot. On the extreme left, two figures are seated in lower balcony, decorated with dwarf pilaster and balustrade. Upper balcony is badly chipped off and balustrades are decorated with crossed designs.

Compare: (Antonini C.S.1963: 13-25. Filigenzi, A. 2006: 17-40. Khan, Hassan, Lone 2005: Vol. II- pls.205-206. Stacul 1966: 37-79. Tucci 1958: 279-328)

Figure No. 142
Inventory No. V-903
Registration No. SM_2489
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 13x21 cm
Period (ca). 2nd Century CE
Provenance. Abbasahebchina, Swat
Condition. Bottom, left corner of relief is irregularly broken and missing, partially chipped off and facial features are almost damaged, soil incrustation

Subject. *Bodhisattva in the Tusita heaven*

Description. Middle stupa panel. Tenon, in right, at top, smooth base. A incised haloed *Bodhisattva* is seated on a high throne with round back. He is seated in Indian style, crossed leg. His face is totally spoiled and chipped off. He is wearing three necklaces and an amulet around his left arm. He is clad in *uttariya* and *antariya*. His both hands are missing. His drapery is turned up over his right shoulder while left shoulder is bare. Lower flare is dropping in crenellated hem, from right leg over the front of throne. In the right of *Bodhisattva*, a haloed god is seated crossed legs, on a stool, with clasped hands in adoration. The drapery folds are fine ridges and terraces, occasionally forming strips. In the background, above the right side of throne, a mutilated bust of another figure is visible. On the extreme right a Corinthian pilaster is depicted.

Compare: (Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Khan, Hassan, Lone 2005: Vol. II, pls.205-206. Khan M.A. 1993:79-80. Tucci 1958: 279-328)

Figure No. 143

Inventory No. V-376

Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Black Schist

Size (H): 28 cm

Period (ca). 2nd Century CE

Provenance. Najigram, Swat

Condition. Fragment of a frieze is badly damaged. Top, both sides and partially bottom is chipped off and broken.

Subject. *Ascetics*

Description. Stupa panel. From left, in the right of encased pilaster, a figure is leaning. His *antariya* is visible. In background a bearded ascetic is standing with clasped hands in adoration. His upper body is naked.

Compare: (Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 331. Filigenzi 2006: 17-40. Tucci 1958: 279-328)

Figure No. 144
Inventory No. V-702
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 15x20 cm
Period (ca). 2nd Century CE
Provenance. Gumbat, Swat
Condition. Badly damaged fragment of a relief. Right side, top register and bottom partially and left side completely missing, mutilated or chipped off. Bottom fillet is plain.

Subject. **Visit of ascetic to Buddha in *abhayamudra* pose**

Description. Middle stupa panel, smooth bottom. Large incised haloed Buddha is seated, on a strewn seat. His right hand is raised, in *abhayamudra* pose. He is fully clad in monastic robe. A bold groove fold of monastic robe is running around his neck. As for drapery folds, there is unambiguous effort towards naturalism and gracefulness. The drapery folds are fine ridges and terraces, occasionally forming strips. His drapery is freely dropping over the right arm and creating a space below the hand. Left hand is securing the hem of his monastic robe in the lap and with a triangle of drapery spreading below. In the right of Buddha, two ascetics are standing. On the left of Buddha, ascetic is clad in *antariya*. His face is completely chipped off. Folds of drapery form grooves and curves. His back is almost bent. Ascetic is followed by another ascetic, wearing *Antariya*. His right hand is raised in salutation gesture. Facial features are badly damaged.

Compare: (Ackermann 1975:47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941:16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi, A. 2006: 17-40. Olivieri 2014: Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections, USA (NG-10,18,19, 69,101,154, 240,292,399). Stein A. 1929: 31, 32. Tucci 1958: 279-328)

Figure No. 145
Inventory No. V-563
Registration No. SM_2364

Location. Reserve Collection, Swat Museum.

Material. Black Schist

Size (H.W). 22x26 cm

Period (ca). 2nd-3rd Century CE

Provenance. Gumbatuna, Swat

Condition. Fragment of a narrative relief, badly damaged, top and both sides are broken and missing, upper bodies of figures, are chipped off.

Subject. **Devotees**

Description. Middle stupa panel, bottom is smooth. Narrative relief is depicted with three devotees, standing in a row. From extreme right, a male figure is standing in adoration. Following figure is clad in *uttariya* and *antariya*. On extreme left, only feet of third encased standing figure, are surviving, remaining body is broken and missing.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014:419,543. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 146

Inventory No. V-611

Registration No. SM_2380

Location. Reserve Collection, Swat Museum.

Material. Green Schist

Size (H.W). 10x20 cm

Period (ca). 1st Century CE

Provenance. Ghaligai, Swat

Condition. Narrative relief is damaged, partially chipped off. Top is broken and missing. Bottom is irregularly chipped off, soil incrustation.

Subject. ***Maha-prinirvana***

Description. Middle stupa panel, smooth bottom adorned with leaf motive. Narrative relief is illustrated with the death scene of Buddha. Panel is adorned with pilasters, on both corner of frieze. In the center, body of Buddha is kept, on a high cushioned couch, covered with bed spread. Legs of the bed are decorated. His head, on a high pillow is resting on his right hand and left arm is resting over body. His body is

fully clad in monastic robe. On the left, *Ananda* is prostrate with grief, seated, with crossed legs, on ground. There is another figure standing, behind the seated one, with both hands clasped in high regard. In rear, three figures are standing behind Buddha's bed, in mourning poses, beating head and chest. In the right of panel, *Mara*, is standing, wearing *uttariya* and *antariya*.

Compare: (Ali and Naeem 2008: 258-259. Sehrai 1982: pl.61. Stacul 1967: 185-219. Stacul 1969: 44-91. Stein A. 1929: 50. Tucci 1958: 279-328)

Figure No.	147
Inventory No.	V-431
Location.	National Museum of Oriental Art "G.Tucci" Rome, Italy
Material.	Green Schist
Size (H):	46 cm
Period (ca).	2 nd -3 rd Century CE
Provenance.	Mingora, Swat most probably from Butkara-I
Condition.	Fragment of a narrative relief, badly damaged, mutilated and mostly chipped off. Top, both sides, completely, bottom is irregularly broken or missing. Facial features of all figures are chipped off.
Subject.	War for holy relics or distribution?
Description.	Stupa panel. Relief is divided into two compartments, illustrated with different scenes. In the upper compartment, three figures are seated on, an adorned throne and their feet are resting on foot stool. From right, two figures, clad in <i>uttariya</i> and <i>antariya</i> . Figure on extreme right, having a wide necklace, is seated with crossed legs while the right leg of next figure is bent and raised up to the throne. Right hands of both figures are raised in <i>abhayamudra</i> pose. On extreme left a figure is seated. His feet are resting on footstool (here chipped off).

In lower compartment, six standing figures are identifiable. They are standing behind a fortification wall of city, bastions adorned with marlons. From extreme right first figure is absolutely chipped off, next a soldier is clad trellis coat, his sword in sheath is prominent. In background another figure is standing, his head and face is also partially. From extern left another soldier is standing. His left hand is resting on the handle of his sword. Bottom tier is illustrating, three nude amorous, seated figures,

holding with their hands the central compartment on their heads. Nude amorous figures are alternatively separated by Corinthian pilasters.

Compare: (Faccenna and Piero Spagnesi 2014: 135. Faccenna 1962: Vol. I and II. Filigenzi, A. 2006: 17-40. Tucci 1958: 279-328)

- Figure No.** 148
- Inventory No.** V-445 and 469
- Registration No.** SM_2318
- Location.** Reserve Collection, Swat Museum
- Material.** Black Schist
- Size (H.W).** 19x30 cm
- Period (ca).** 2nd Century CE
- Provenance.** Barikot, Swat
- Condition.** Narrative relief is damaged, broken into two pieces. Top, from right and centre, is missing. Among six figures, facial features of two figures are surviving but remaining figures are chipped off.
- Subject.** **Distribution of holy relics of the Buddha**
- Description.** Stupa panel. There is a couch, covered with multi designs of vertical bands. From left, these vertical bands are designed with multi rows, of triangles with two parallel lines, vine scroll with grapes, row of opposite triangles filled with parallel lines. Row of upwards scales, four petal rosettes and branch with opposing lanceolate leaves. Except extreme left; with twine round incised bands on top of a turning leg. Eight relic containers, decorated with crisscross lines, four on left and three on right are kept on the couch, before brahman. Extreme left, relic container and one in the hands of a king, in the right of *brahman Dona*, is chipped off. An old bearded *brahman Kasapa* is seated before the couch. His back is bent and his both hands are raised and clasped in adoration. His thick beard with straight lines, high topknot, closed eyes and sharp nose are characteristic facial features.

From left, a monk, with shaven head, quite open eyes, bare left shoulder, is standing with clasped hands in adoration. He is wearing a monastic robe, hem with eyelets. Seeing that for drapery folds, there is definite attempt towards sharp and gracefulness. The drapery folds are fine ridges and terraces, occasionally forming strips.

Monk is following a princely dressed figure. Princely figure is wearing a wide necklace and bracelets in right arm. His both shoulders and half of arms are covered with drapery. Behind them another princely figure is standing, wearing an elaborated turban with fantail and diadem. His facial features are very sharp, quite open eyes, sharp nose, thick lips and mustache. He is wearing ear pendants and necklace. Impression on faces of both, monk and this figure, are very serious and calm according the situation. In the center, bust of *brahman Dona*, wearing *antariya*, is surviving. His face and breast and both hands are missing. Naked bellies of two figures, are surviving. Drapery folds of all figures are very sharp, rounded and prominent. The drapery folds are fine ridges and terraces, occasionally forming strips. On extreme right partial shaft and base of encased pilaster is visible.

Compare: (Ali and Naeem 2008: 265. Barger and Wright 1941: 14. Callieri F. and Luca C. and Abdul Nasir 2000-2001: 215-232. Faccenna and Piero Spagnesi 2014: 377. Filigenzi, A. 2006: 17-40. Filigenzi 1984: 483-500. Filigenzi, A. 1985: 430-450. Khan M.A. 1993: 70-72. Kurita 1988: 253, pls.516-517. Olivieri 2014 Sehrai 1982: pl.63. Stacul 1978: 137-150. Stein A. 1930: 433. Tucci 1958: 279-328. Zwalf 1996: Vol. II. pl.232)

Figure No.	149
Inventory No.	V-901
Location.	National Museum of Oriental Art “G.Tucci” Rome, Italy
Material.	Black Schist
Size (H.W).	14.7x21 cm
Period (ca).	2 nd -3 rd Century CE
Provenance.	Abbasahbchina, Swat
Condition.	Fragment of badly damaged. Top, to the left, completely broken and missing. Right and bottom are partially chipped off and mutilated.
Subject.	Distribution of the holy relics of Buddha
Description.	Stupa panel, bottom flat. In the centre, on a table seven relic containers are depicted while eighth one is in the hands of <i>brahman</i> , in centre. In the right of figure in centre two more figures are standing with clasped hand in adoration.

Figure standing in extreme left is clad in *uttariya* and *antariya*. Heads of all figures are missing. In extreme left an encased pilaster is depicted.

Compare: (Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 445. Khan M.A. 1993: 79-80. Tucci 1958: 279-328)

Figure No. 150
Inventory No. V-131
Location. National Museum of Oriental Art “G.Tucci” Rome, Italy
Material. Green Schist
Size (H): 12.5 cm
Period (ca). 2nd -3rd Century CE
Provenance. Panr, Swat
Condition. Narrative relief is badly damaged; mutilated v and chipped off and damaged. Upper part of the relief is missing.

Subject. **Distribution of the holy relics of the Buddha**

Description. Stupa panel, bottom flat. There is a couch, covered with drape. Legs of the couch with round incised bands on top of turning leg, are surviving. An old bearded *brahman*, *Kasyapa* is standing. In front of *brahman*, seven relic containers, decorated with crisscross lines, are kept on the couch and eighth one relic container is in his both hands. From left, a figure is standing, wearing *uttariya*, (here lower part of body surviving). Seeing that for drapery folds, there is definite attempt towards sharp and gracefulness. The drapery folds are fine ridges and terraces, occasionally forming strips. In front of table, a pot is blazing on a pedestal.

Compare: (Ali and Naeem 2008: 265. Faccenna, Khan A.N. and Nadiem I.H.1993: 1-104. Khan M.A.1993: 35-37. Khan Makin1999: 59.Kurita 1988: 253, pl.516-517. Sehrai 1982: pl.63. Tucci 1958: 279-328. Zwalf 1996. Vol. II. pl.232)

Figure No. 151
Inventory No. V-395
Location. National Museum of Oriental Art “G.Tucci” Rome, Italy
Material. Green Schist
Size (H). 14.5cm

Period (ca). 2nd Century CE
Provenance. Aligrama (purchased), Swat
Condition. Fragment of relief is badly damaged. Entire relief is damaged, mutilated and defaced. Top, both sides are broken and missing.
Subject. **Worship of Urns**
Description. Stupa panel, bottom is adorned with floral motive. An ascetic is seated in leaning pose, with clasped hands in adoration, facing to left. In front of ascetic, two *yakas* are supporting the throne on their shoulders. To the right, a monkey is depicted and on left, a *putto* is illustrated.
Compare: (Filigenzi, A. 2006: 17-40. Nazar S. and Khan M.B 1999: 26, pl. II. Stacul and S. Tusa 1975: 291-321. Stacul and S. Tusa 1977: 151-205. Tucci 1958: 279-328)

Figure No. 152
Inventory No. V-813
Location. National Museum of Oriental Art “G.Tucci” Rome, Italy
Material. Green Schist
Size (H.W). 16x19 cm
Period (ca). 1st -2nd Century CE
Provenance. Swat, most probably from Shnaisha
Condition. Fragment of a frieze is badly damaged. Top and both sides are missing. Facial features of figures are chipped off.
Subject. **Genre Scene**
Description. Stupa panel. A figure is seated on a folding seat between two standing guards holding spears. He is fully clad in a toga. His right hand is raised up to his left shoulder and left hand is resting on left thigh. His feet are resting on a stool. The guards are wearing tunics.
Compare: (Faccenna and Piero Spagnesi 2014: 139. Rahman 1993:1-113. Rahman 2001: 310-320. Nazar S. and Khan M.B:26,pl.II. Stein A. 1929:73. Tucci 1958: 279-328)

Figure No. 153
Inventory No. V-1017
Location. Swat Museum
Material. Green Schist
Size (H.W). 18.5x17.5 cm
Period (ca). 1st-2nd Century CE
Provenance. Gumbatuna, Swat
Condition. Fragment of a narrative relief badly damaged, facial features are mutilated. Top is broken and missing
Subject. *Panchika and Hariti*

Description. Stupa panel. Tutelary couple, *Panchika* and *Hariti* are seated on throne along with their two children playing around them. *Panchika* is sitting in the right of *Hariti*. His face is partially chipped off. He is wearing a cloak, with clasp and a tunic ending in a pleated skirt and boots. He is wearing low shoes and socks. His left hand is resting in the right shoulder of *Hariti*. Folds of his heavy drapery are defined by the grooves and curves. His feet are resting on a bag treasure pouring out. *Hariti*'s oval fleshy face with half closed eyes and long ear pendants, are characteristic features. She is wearing long tunic and seated bare feet. She wears a heavy beaded necklace and anklets. Her breasts are prominent. She crowned with wreath. She is holding cornucopia in left hand and her right hand is resting on the thigh of *Panchika*. Her feet are also resting on treasure pouring bag. Their two nude kids are seated back to back on the ends of bag.

Compare. (Barger Evert and Philip Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi 2006: 17-40. Khan M.A. 1996: 96-106. Khan M,A, 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328. Zwalf 1996.Vol.I (Text):119, Vol. II. pl 98)

Figure No. 154
Inventory No. V-1341
Registration No. SM_2691
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 12x15cm

Period (ca). 2nd -3rd Century CE

Provenance. May be from Buner

Condition. Fragment of a frieze is badly damaged. Top, bottom and sides are broken and missing, soil incrustation.

Subject. **Cataphract riders and horses**

Description. Middle stupa panel. This relief is, in a fragmentary state, depriving the details of main episode. There are two horsemen riding, on horses. From right, horse rider is fully clad in voluminous trouser and wearing covered shoes, tightens a belt around waist. His garment is decorated in form of scales armor shields joined in rows, horizontally. Head of the rider is missing. He is holding a long lance, with both hands. Horse is adorned from neck to tail, with the same form of scales armor shields joined in rows, horizontally and cuirassed saddle-cloth. Front legs of horse, totally and rare, are partially, missing. Horse is equipped with bridles and reins. Mane of the horse is also prominent. Following horse rider and horse are adorned in similar style. Upper body of horse rider is broken and missing, lower part of his body is adorned with form of scales armor shields joined in rows, horizontally as leading rider. Front legs and hoofs of the following horse are surviving while the rare body of horse is broken and missing. Bottom is depicted with a row of overlapping leaves of *pipal* between two fillets.

Compare: (Barger and Wright 1941: 4,9,13,26.Faccenna, Filigenzi 2007: 172 and 227. Khan M.H.K. 1997: 79. Kurita 1988: 41, pl.58. Stacul 1967: 220-232. Tucci 1958: 279-328)

Figure No. 155

Inventory No. V-1188

Registration No. SM_2662

Location. Reserve

Material. Green Schist

Size (H.W). 14x22 cm

Period (ca). 2nd Century CE

Provenance. Mingora, Swat most probably from Saidu Sharif

Condition. Top register and lower part is missing fragment of a double tiered narrative relief is badly damaged. Right side and bottom of the panel are missing. Facial features of figures are damaged, soil incrustation.

Subject. *Dipanakara Jataka*

Description. Middle stupa panel. There are four different scenes depicted in the frieze. There are two scenes illustrated in upper tier and two scenes in lower tier. Each scene is separated by empanelled columns. In the right compartment of upper tier, in extreme left, a figure is standing with clasped hands in adoration. *Megha*, is shown with his hair spread out on the ground in a prostrate stance.

On the extreme left compartment in upper tier, badly damaged figure of haloed Buddha is seated on a low throne, in *abhayamudra* pose and holding the hem of his monastic robe with left hand. On both sides, two figures are standing with clasped hands in adoration. In the right a figure, is standing to his right and his right hand is raised in the air and he is holding the hem of his drapery with his left hand. On the extreme left a figure is seated with bent legs, behind the standing devotee. In background a head is also visible. In the lower tier only damaged heads are surviving and it is difficult to recognize the scene in detail.

Compare: (Ali and Naeem 2008: 70. Faccenna and Piero Spagnesi 2014: 137. Faccenna 1995: 135-140. Ingholt 1957: pl.54. Khan M.A. 1993: 39-43. Kurita 1988: 167, pl.323. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-220.221.222,273). Stein A. 1929: 11,12,53,54,63, 64,65-71,74,170,172. Tucci 1958: 279-328)

Figure No. 156

Inventory No. V-2

Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Black Schist

Size (H). 14.5 cm

Period (ca). 2nd Century CE

Provenance. Amluk dara, Swat

Condition. Right side is missing, top and bottom of the panel are, slightly chipped off. Facial features of figures are damaged. soil incrustation.

Subject. **Buddha in *dhyana mudra***

Description. Middle stupa panel, a band decorated with laurel leaf motive, is separating upper tier from lower. Fragment of curvilinear, double tier, is depicted with two different scenes separated by *Bodhi* trees, in upper tier. Cornice is adorned with reel and bead design. On the left, Buddha, clad in monastic robe is depicted, in *dhyana mudra*. His both hands and feet are wrapped in his monastic robe. A small halo is depicted behind his shoulder and branches of leafy tree are emerging in background. Two worshipers are standing on both sides in adoration pose.

In extreme right, three figures clad in robes, are standing. Female figure on extreme right is fully clad, standing in turning pose, while her back and fabulous buttocks are prominent. Figure in centre is also fully clad in mantle. His left hand is resting on his hip and right hand wrapped in drapery, raised up to chest. The third figure standing on the left, is clad in *uttariya*. He is holding the drapery with left hand and right hand raised up to his chest. He is slightly leaning in adoration.

Compare: (Ackermann 1975: 123,129,130.164,166,168. Barger and Wright 1941: 18. Faccenna and Piero Spagnesi 2014:171. Filigenzi, A. 2006: 17-40. Olivieri 2014: figs.72,90. Stein A. 1930: 433. Tucci 1958: 279-328)

Figure No. 157

Inventory No. V-662

Registration No. SM_2393

Museum No. 602

Location. Reserve Collection, Swat Museum.

Material. Green Schist

Size (H.W). 15x24 cm

Period (ca). 2nd Century CE

Provenance. Katelai, Swat

Condition. Curvilinear frieze is partially damaged. Facial features of the figures are considerably visible. Top register and ovolo is irregularly chipped off. Bottom of the panel, from right side, is diagonally and irregularly chipped off, soil incrustation.

Subject. **First bath of *Siddhartha***

Description. Upper fillet of the top tier is decorated with the design of triangles, border with fillet. In lower tier, ovolo is decorated with laurel leaves design. In lower tier two encased Corinthian pilaster are also engraved to separate the missing scenes. Middle stupa panel, is divided into two horizontal tiers, separated by ovolo. Frieze is illustrating the scene of first bath of the newly born, *Siddhartha* and celebration of the event by offering. Top tier is depicted with the celebration scene and lower tier, reflects the first bath of *Siddhartha*.

In the upper tier, four figures are standing. Their hair are curling. They are clad in long tunics. From right, three standing figures are holding offerings. In extreme left, the fourth person is holding a bunch of lotus flower, in his left hand, and his right hand is resting on his hip.

In lower tier from extreme right, main scene is missing, only the head of a standing figure is visible. In next compartment it illustrates the birth scene, where *Siddhartha* is shown standing on a *vankapada* (animal-legged tripod). Two kneeling ladies hold the infant while behind them, *Indra* and *Brahma* are pouring water over him from two globular jars.

Compare: (Ali I.and Naeem 2008: 58-59. Antonini C.S.1963: 13-25.Filigenzi, A. 2006: 17-40. Ingholt 1957: pl.18. Khan G.R. 2015: 37, pl.11. Kurita 1988: 39, pl.54,57. Sehrai 1982: pls.10 and 11. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-222,226). Rahman G.U.2009:179). Stacul 1966: 37-79. Tucci 1958: 279-328. Zwalf 1996: Vol.II.pl.153. Also compare with inventory No. P-738 Swat Museum)

Figure No.	158
Inventory No.	V-899
Registration No.	SM_2487
Location.	Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	14x11.5 cm
Period (ca).	2 nd Century CE
Provenance.	Abbasahebchina, Swat

Condition. Fragment of panel is badly damaged. Both sides of the panel are diagonally chipped off and missing. Upper tier of the panel is almost broken and facial features of figures are almost vanished.

Subject. **First bath of *Siddhartha***

Description. Middle stupa panel, is divided in two horizontal tiers, separating vertically two scenes. Upper register of the top tier is missing. An ovolo, decorated with pointed leaf design, is separating the vertical scenes. In lower tier, in extreme right, one encased Corinthian pilaster is also engraved to separate the missing scene. Fragment of relief depicted with two scenes, first bath of the *Siddhartha* after birth and celebration of the event. In the upper tier, three figures are standing. Their upper bodies, above chest are chipped off. They clad in long tunics. Right hands of both figures, in centre, are resting on their hips. In extreme right, headless figure of Buddha, clad in his monastic robe, is standing. Two figures are standing in front of him.

Lower tier illustrates the bath scene, infant *Siddhartha* is standing. First figure on left of newly born *Siddhartha*, *Indra*, is pouring water over him from globular jar held in his right hand. He is wearing *uttariya* and *antariya*. *Indra* has elaborated headdress. Figure of *Brahma* is missing in the scene. In extreme right, a figure is standing in adoration pose.

Compare: (Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Ingholt 1957: pl.13. Khan G.R. 2015: 37, pl.11. Khan M.A. , Hassan, Lone 2005: Vol. II. pl.8. Khan M.A. 1993: 79-80. Kurita 1988: 39-40, pls. 54-56. Sehrai 1982: pl.8. Tucci 1958: 279-328. Compare with inventory No. P-738, Swat Museum)

Figure No. 159
Inventory No. V-950
Registration No. SM_2511
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 16.5x27 cm
Period (ca). 2nd Century CE
Provenance. Gumbatuna, Swat

Condition. Narrative relief is damaged, left side of upper top register is broken, missing and bottom of panel is irregularly chipped off mutilated and damaged. Facial features of the figures are mutilated, soil incrustation.

Subject. Horoscope

Description. Middle stupa panel. Narrative relief is divided in to two horizontal registers by a fillet incised with line. Supper structure is decorated with Corinthian leaves. In upper compartment, two Corinthian columns are depicted in left and right corners. Between the Corinthian columns, the celebrations of the birth of *Siddhartha*, are going on. Six musicians are playing with their musical instruments and dancing. From extreme right, a amorino, is clapping and looking to his right. Another amorino is beating the drum with his hands and looking towards, his left to a dancing figure. Next to this amorino another amorino is dancing and clapping. His right leg is raised in the air and flexed. He is facing to the amorino, beating a drum, to his left. Next seated figure, wearing a long necklace, is holding round *Djembe/apal* and looking towards two other figures on his left. On the extreme left of the scene, two amorino, in chorus, are dancing and beating a large drum/*mrdanga*, kept between them.

In lower register, two encased Corinthian columns are engraved. Between these two columns, five figures are depicted. From right, king *Suddhodana* and Queen *Maya* are seated on royal throne and looking towards *Asita*, in the right. They are clad in *uttariya* and *antariya*. Their right hands are resting on their right thighs. King *Suddhodana* is wearing a turban and pointing to *Asita* who is making the horoscope of the child. Next to king *Suddhodana*, probably *Maha Parajapati*, clad in *uttariya* and *antariya*, is standing. She is turning towards King and looking to royal couple. She is. Her long necklace and elaborated head dress, is prominent. Astrologer *Rishi Asita*, seated on a stool, wearing a short lower garment, facing towards the infant, is holding the infant baby, in his lap and watching the spiritual symbols and making his horoscope. There is a *brahman (Naradatta)*, wearing a *langoti* (Indian Short) standing behind *Asita*, with raised right hand. Locks of his long hair and curves of abdomen are obvious.

Compare: (Alam 1998: 19. Ali and Naeem 2008: 65-67. Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi, A. 2006: 17-40. Ingholt 1957: pls.20-22. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Kurita 1988: 44-45,

pls.66-71. Qamar S.M.2004: 181-221. Qamar S.M. and Khan M.A. 1991: 173-209. Stein A. 1929: 26,27. Tucci 1958: 279-328. Zwalf 1996: Vol.II.pl.158. Also compare with inventory #.NW-53,124, P-737, Swat Museum)

Figure No.	160
Inventory No.	V-820
Location.	Archaeological Museum Swat
Material.	Black Schist
Size (H.W).	19x33 cm
Period (ca).	2 nd Century CE
Provenance.	Abbasahebchina, Swat
Condition.	Narrative relief is badly damaged and mutilated. Facial features of all figures are damaged. Top register of the relief, is utterly broken and missing. Bottom is slightly chipped off. Both sides are thoroughly, broken and missing, soil incrustation.
Subject.	Birth of <i>Kanthaka</i> and <i>Chandaka</i>
Description.	Lower register, relief is divided in to three tiers. Upper register, from right, a person is seated in adoration pose. His right leg is flexed downward and left one is raised. A <i>sal</i> tree is depicted behind him. Seven branches of the tree are blowing in the air. On the left side of tree, a figure is standing with his left hand raised towards the tree. He is holding a cloth in his left hand and drapery with his right hand. Standing figure is wearing tunic and his face is turned towards another figure, who is also seated in same adoration pose as described earlier. On the extreme left, another figure is standing. In the lower tier, three different scenes are engraved and separated with encased Corinthian pilasters, badly mutilated and damaged. In extreme right, also a figure is seated, facing to the centre.

In the central compartment, the scene of the birth of *Kanthaka* and *Chandaka* is illustrated. The mother of *Chandaka* is sitting on a high stool, holding her son. In the right, there are two horses and a mare. Father of *Chandaka* is sitting, on a stool. He is feeding the, mare, *Kanthaka* and a horse. On the left hand of the seated figure on a stool, horse is standing in far ground, with raised head while mare is grazing and *Kanthaka* is sucking her milk.

Compare: (Ali and Naeem 2008: 57. Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006:17-40. Ingholt 1957: 35 pls.45-47. Khan M.A. 1993:79-80. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-136,220,221,222,336). Sehrai 1982: pl.9. Tucci 1958: 279-328. Also compare with Inventory #. GT-39, Swat Museum)

Figure No. 161
Inventory No. V-1025
Registration No. SM_2559
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 23x27 cm
Period (ca). 1st - 2nd Century CE
Provenance. Gumbatuna, Swat
Condition. Narrative relief is badly damaged, both sides are broken. Top, from left is broken and missing. Lower compartment, from extreme left, is completely chipped off and mutilated.
Subject. **Buddha in *abhayamudra* pose and group of donors**
Description. Middle stupa panel, Fragment of a narrative frieze divided into two tiers. Each tier further divide into two compartments separated by encased Corinthian pilasters. Top cornice is decorated with acanthus leaves. An ovolo, separating both tiers, is adorned with laurel leaves. Bottom is flat.

Top tier, from right, illustrates the seated Buddha in *abhaya mudra*, clad in drapery, on the earth. Bold stringy folds, characterized the drapery. His nose is chipped off, long heavy ears and quite wide open eyes are characteristic feature. He is holding hem of his drapery with his right hand and left hand is raised in *abhaya mudra*. A solid halo decorated with radiating rays is affixed behind his head. Main body of the Buddha is engraved in the compartment without leaving any space between head and top tier, even circular band of halo is flatten on top. Indra and Brahma are flanked on either sides of Buddha, are standing in adoration. The figure on left of Buddha, is wearing *antariya* and his left shoulder is also covered with robe. Facial features, including nose is chipped off, eyes are quite open and wide. Long ears are eroded. Face is quite roundish and

broad. The facial features of the figure, standing on right of Buddha, are also same but partially chipped off. Feet of the both figures, are covered and not visible. An encased Corinthian pilaster separating, the scene depicted to left. A figure is standing in *anjali mudra*, wearing *antariya* and his left shoulder is covered with his drapery.

Lower tier is separated by an ovolo, decorated with straight festoon with overlapping lanceolate leaves facing left. In lower tier from right, six donors are depicted in two rows. In front row, two donors are seated, crossed legs in adoration, holding donation in both hands. They are wearing shorts, Indian *antariya*. Their faces are broad and roundish. They have prominent top knots and long hair locks floating up to shoulders. On left, a figure leaning forward, is wearing *uttariya*. His face is broad and roundish, quite wide open eyes, holding donation in both hands. In background three figures are standing in a row, carrying donations. Encased Corinthian pilaster is separating the scene on extreme left.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Kurita 1988: 131-134 pls.256, 257, 259. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-119,280,291,311,326). Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No.	162
Inventory No.	V-798
Registration No.	SM_2451
Location.	Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	17x22 cm
Period (ca).	1 st -2 nd Century CE
Provenance.	Gumbat, Swat
Condition.	Fragment of narrative relief is badly damaged, top tier and both sides are broken and missing. Facial features and detail of scene are chipped off and damaged, soil incrustation.
Subject.	Unidentified

Description. Middle stupa panel, Fragment of narrative relief is divided into two superimposed registers. Bottom is smooth. A band separating the lower register is adorned with a row of diamonds. Lower register is divided into two compartments, separated by an encased Corinthian pilaster with a incised flute on shaft.

In extreme right, a horse is walking to left. Rare part of body of the horse is broken and missing. Left front leg of horse is raised and load of body is resting on right leg. In the left compartment, a male figure is standing, clad in *uttariya* and *antariya*. His left hand is raised up to his chest.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi 2006: 17-40. Olivieri 2014. Stein A. 1929: 31,32). Tucci 1958: 279-328

Figure No. 163

Inventory No. V-952

Registration No. SM_2512

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 21.5x46 cm

Period (ca). 2nd – 3rd Century CE

Provenance. Gumbatuna, Swat

Condition. Fragment of curvilinear, is broken into two pieces. Top register is partially chipped off. Top tier, from left, is broken, in triangular shape, missing, soil incrustation.

Subject. **Killing and hurling of the state elephant**

Description. Middle stupa panel, frieze divided into two tiers. Each tier, further divide into two compartments separated by encased Corinthian pilasters. Fragment of a curvilinear frieze, illustrated three scenes. Top register is adorned with acanthus leaves. An ovolo, separating both tiers, is adorned with laurel leaves. Bottom is flat.

Relief is in such a fragmentary state as it represents one of the most ambitious and the best executed of Gandhara sculptures. Below the top cornice, busts of six figures are depicted under arches erected on dwarf Corinthian pilasters. Faces of all figures,

standing under arches are mutilated. Tri leaves, *Ficus religiosa* (pipal leaves) are depicted between the arches. In the middle of frieze a laurel leaf band, is depicted.

On the top register, from extreme right, under an arch, bust of a female, facing to right, is depicted. Under next arch, bust of a devotee, facing right, is wearing a robe. His right hand, downward pose, is resting on his right shoulder. Under, next arch the bust of another devotee is wearing a robe and his right hand is raised upward. Next to this arch, surviving bust is badly mutilated and almost missing. Next bust is, of a male devotee, wearing a robe, facing to his left. Face of the figure is mutilated. The bust of a male, depicted in extreme left is badly mutilated.

In the right of existing compartment, a figure, facing to his right, wearing *uttariya* and *antariya*, is standing. He is punching, royal elephant (chipped off here). His right hand is raised. In the centre, the episode of hurling of dead elephant is depicted. *Ananda* wearing an *antariya*, is holding the tail of dead elephant. He is dragging the dead elephant. Next to him, is *Siddhartha*, lifting the dead elephant, on his shoulders, to throw far away, outside the city to save the citizen from its stench. He is wearing a long necklace. A third person is standing in centre of the scene. He is astonished to see the event. His right hand is raised to his mouth and figures are touching his lips, while left hand is raised in surprising gesture.

Next scene, On the extreme left, three figures are seated. From right, two seated figures are wearing *uttariya* and *antariya*. Their left hands are resting in their laps. They are wearing turbans, Right hand of the extreme left seated figure is resting on right knee and his left hand is raised. Background of the scene is, adorn with curtains.

Compare: (Ackermann 1975: Vol. XVII, pl. X (b). Ali and Naeem 2008: 70. Barger and Wright 1941:27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi, A. 2006:17-40. Khan G.R. 2015: 43,45 pls.15-17. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Kurita 1988: 52, pl.92. Sehrai 1982: pl.16. Stein A. 1929: 26,27. Tucci 1958: 279-328.

Figure No.	164
Inventory No.	V-49
Registration No.	SM_2273
Location.	Reserve Collection, Swat Museum
Material.	Black Schist

Size (H.W). 13.5x34 cm
Period (ca). 2nd -3rd Century CE
Provenance. Tokardara, Swat
Condition. A remarkable fragment of curvilinear frieze is partially damaged. Left side of the frieze is broken and missing. Top register is partially chipped off and separating ovolo is also chipped off and damaged, soil incrustation.

Subject. **Hurling of the dead elephant**

Description. Stupa panel, Fragment of a curvilinear frieze, illustrated two scenes. Top register is adorned with acanthus leaves. Below this, *fichus religiosa* scroll, *Pipal* leaves, is running over a ovolo decorated with laurel leaf band. Two scenes are separated from each other by encased Indo Corinthian pilaster. Bottom is cavetto and flat.

In the right compartment, a figure, probably *Ananda*, wearing short *antariya*, is holding the tail of dead elephant to drag. Next to this figure is another person, *Siddhartha*, is lifting the dead elephant to throw far away, outside the city to save the citizen from its stench. He is wearing a long necklace. In the next scene, on left, four figures are depicted. From right, two seated figures, first is seated with stretched legs, wearing *uttariya* and *antariya*, second is seated crossed legs, wearing *uttariya* and *antariya*. Their left hands are resting on left knees. They are wearing turbans, specially, on extreme left, the seated person have an elaborated turban. They are looking towards right, to the third one standing figure, All figures, by raising their right hand, are discussing the event of hurling of dead elephant by *Siddhartha*.

Compare: (Ali and Naeem 2008: 70,72. Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 331. Filigenzi, A. 2006:17-40. Ingholt 1957: pl.30. Khan M.A. 1993: 73-76. Khan Makin 1999: 64-65. Kurita: 51,pls.88-89. Sehrai 1982: pl.16. Stein A. 1929: 15,20,26,35,167. Tucci 1958: 279-328. Zwalf 1996:Vol. II. pl.162)

Figure No. 165
Inventory No. V-236
Registration No. SM_2285
Museum No. 1080
Location. Reserve Collection, Swat Museum.

Material. Green Schist

Size (H.W). 17x31 cm

Period (ca). 2nd -3rd Century CE

Provenance. Saidu Sharif, Swat

Condition. Narrative relief is badly damaged and partially chipped off. Both sides are broken and missing, soil incrustation.

Subject. **Hurling of the dead elephant and Buddha's first meeting with brahman.**

Description. Middle stupa panel, Fragment of a curvilinear frieze divided into two tiers. Each tier further divide into two compartments, separated by encased Corinthian pilasters. An ovolo, separating both tiers, is adorned with laurel leaves. Bottom is flat. There are four different episodes engraved. The main frieze is divided into two tiers and each scene is separated by encased pilaster.

From right, top tier is illustrating the scene of Buddha's first visit to brahman in his hut. On extreme right, a figure is standing, just lower body is surviving. Next to this mutilated figure, Buddha is standing in *abhayamudra* pose. He is holding hem of his drapery. He is standing in front of a hut. Brahman is seated inside the hut. He is seated crossed legs and his hands are resting on his bent knees over his lap. Behind the hut another ascetic is standing. An encased pilaster is erected between this and next scene. In the next scene, haloed Buddha is seated on a throne. His right hand is raised in *abhaya mudra*. Next to Buddha, a nude man, with wavy hair, is seated. His facial features are chipped off but remaining body is comparatively in better condition.

From right, lower tier, scene is almost eroded, in front of an entrance, *Devadatta* is punching royal elephant. Next to him, another figure is pointing to his left. On extreme right a figure is hurling the animal, elephant. It can be refer to the hurling of the elephant by *Bodhisattva Siddhartha*. Next scene is much detailed but too much eroded. In the centre, a man is seated; his both hands are resting on his knees. On his left a princely haloed figure, *Bodhisattva*, is standing. Right hand of the standing *Bodhisattva* is raised up to head of seated figure and touching his head while his right hand is resting on his hip. Details of his drapery are washed out. Seated figure is turning to his left towards next seated figure. In background, from above the head of central seated figure, third figure is peeping. A female is also seated behind the figure in extreme right.

Compare:(Ali and Naeem 2008: 70. Faccenna and Piero Spagnesi 2014: 137. Faccenna1995: 135-140. Filigenzi, A. 2006: 17-40. Ingholt 1957: pl.54. Khan M.A. 1993: 39-43. Kurita 1988: 167, pl.323. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-220.221.222,273). Stein A. 1929:11,12,53,54, 63,64, 65-71,74,170,172. Tucci 1958: 279-328)

Figure No. 166
Inventory No. V-939
Registration No. SM_2502
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 16.5x20 cm
Period (ca). 2nd Century CE
Provenance. Gumbatuna, Swat
Condition. Fragment of narrative relief badly damaged, chipped off, mutilated. Right side, top tier broken and missing, soil incrustation.
Subject. **Hurling of dead elephant**
Description. Middle stupa panel, fragment of a curvilinear frieze divided into two tiers. Each tier further divide into two compartments separated by encased Corinthian pilasters. Top register is missing. Ovolo is adorned with scaled torus. Bottom is flat.

Fragment of narrative relief is divided into two tiers. Top tier is totally missing. In lower tier, from right, an encased Corinthian pilaster is separating two scenes; in extreme right scene is chipped off. On the left of Corinthian pilaster, three figures are standing. Facial features and details are totally damaged.

Compare: (Ali and Naeem 2008: 70. Barger Evert and Philip Wright 1941:27. Faccenna and Piero Spagnesi 2014: 419.Filigenzi, A. 2006: 17-40. Khan 1996:96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 167
Inventory No. V-746
Registration No. SM_2431

Museum No. 634

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 23x27 cm

Period (ca). 2nd – 3rd Century CE

Provenance. Gumbat, Swat

Condition. Narrative relief is partially broken and missing. Top register, from right is partially chipped off, Bottom is missing. Largely, ovolo is chipped off. Lower compartment is chipped off, soil incrustation.

Subject. *Vishvantara Jataka*

Description. Middle stupa panel, Fragment of a curvilinear frieze divided into two tiers. Top register of the frieze is decorated with leaf and dart. An ovolo, separating both tiers, is adorned with laurel leaves. Narrative relief is divided into double-tiered frieze, showing the visit of ascetics in upper compartment and killing, dragging and removal of the dead elephant in lower compartment.

In upper tier, six figures are depicted. From right, three ascetics, bare feet, are walking in a row to their right. Their backs are bent due to old age; wide open eyes, irregular beards and hair dresses are prominent. They are wearing Indian *uttariya* and *antariya*, Extreme right, first ascetic is walking, second is almost standing in adoration, with clasped hands. The third ascetic is holding a flask in his left hand while walking and his right hand is raised in homage pose. A tree is depicted on his right. Besides the tree, to the left, two more figures are depicted but their features are badly mutilated and chipped off.

An ovolo decorated with parallelograms, is separated from top tier. From right, a badly damaged encased Corinthian pilaster is separating the scene from missing compartment on right. In the right, existing compartment, a standing figure, *Vishvantara*, wearing, turban, *uttariya* and *antariya*, is facing to his left. His right hand is raised, to lead the royal elephant to follow departing *brahman*. In his left, there is an elephant, whose features are chipped off. In the centre, a *brahman*, wearing short (*antariya*), is hastily leaving towards the city gate.

Compare. (Ackermann1975: 47-50,52-54,52-65,68,85,166,167. Ali and Naeem 2008: 70,72. Barger Evert and Philip Wright 1941: 16. Faccenna and Piero Spagnesi 2014:

465. Filigenzi, A. 2006: 17-40. Ingholt 1957: pl.30. Kurita 1988: 51, pls.88-89. Olivieri 2014. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-273). Sehrai 1982: pl.16. Stein A. 1929: 31,32. Tucci 1958:279-328. Zwalf W.1996: Vol. II. pl.161)

Figure No.	168
Inventory No	V-712
Registration No.	SM_2415
Location.	Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	11x24 cm
Period (ca).	2 nd Century CE
Provenance.	Gumbat, Swat
Condition.	Fragment of a frieze is badly, mutilated and damaged. Originally divided into two tiers Top, entirely and ovolo, mostly chipped off. Both sides are broken, chipped off and missing.
Subject.	Buddha presents black serpent to <i>Kasyapa</i>
Description.	Middle stupa panel, fragment of a curvilinear frieze divided into two tiers. Top register is flat. An ovolo, decorated with straight festoon with overlapping lanceolate leaves facing left.

On the top tier, from right, a bearded ascetic, facing to his right, is seated on a semi globular stool, in a hut, made of straw wall with horizontal binders. He is wearing a, loose short, *antariya*, up to his left knee but his right leg is fully covered with loose short. His upper body is naked. He is holding a pot, in his hands. Even though in seated pose, his body is higher than the hut, made of branches of the tree, erected behind the hut. In the center of remaining frieze, a tree is standing between the two huts. On the left, in the hut, a bearded ascetic is seated on globular stool. He is wearing a, loose short, up to his knees. The drapery folds are conventional, folds are fine ridges and terraces, occasionally forming strips. His left hand is resting on his left knee and right hand is raised. Buddha is presenting a black serpent to the seated ascetic. Behind the standing figure another figure is standing in adoration.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Ali and Naeem 2008: 107. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Filigenzi A. 2006: 17-40. Khan M.A., Hassan, Lone 2005: Vol.II- pl.4. Kurita 1988: 318, pls. 304 and 305. Olivieri 2014. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-183,273). Sehrai 1982: pl.43. Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No. 169
Inventory No. V-709
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 21.5x29 cm
Period (ca). 2nd Century CE
Provenance. Arapkhanchina, Swat
Condition. Fragment of a narrative relief. Entirely damaged and mutilated. Top and both sides are broken and missing, soil incrustation.
Subject. **Buddha visits ascetic**
Description. Middle stupa panel, fragment of a curvilinear frieze is divided into two tiers. Lower tier is further divided into two compartments separated by encased Corinthian pilasters. A band separating both tiers is adorned with *pipal* leaves. An ovolo, separating central band, is adorned with laurel leaves. Bottom is flat. Fragment of a curvilinear frieze, middle tier is decorated with a pipal scroll. Below the middle tier, there are two different scenes, separated by encased Corinthian pilaster. In extreme right a figure is standing. In the next compartment from right, haloed Buddha, clad in monastic robe, is standing. On his right, an ascetic is seated in his hut and behind the hut another figure is standing with clasped hands in adoration.
Compare. (Faccenna and Piero Spagnesi 2014: 87. Filigenzi, A. 2006: 17-40. Tucci 1958: 279-328)

Figure No. 170
Inventory No. V-276
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Black Schist
Size (H). 30 cm
Period (ca). 1st -2nd Century CE
Provenance. Sangar, Swat
Condition. Fragment of frieze badly damaged, irregularly broken, defaced, right side is broken and missing. Facial features of the brahman mutilated or chipped off.
Subject. *brahman in a hut.*
Description. Middle stupa panel, Top register and bottom is flat. From right, *sal* tree and a straw hut is depicted. A bearded *brahman* is seated on a mat. His topknot and long hair are prominent.
Compare: (Filigenzi, A. 2006:17-40. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG.336).Tucci 1958: 279-328 Compare with Inventory No.MK-15, Swat Museum)

Figure No. 171
Inventory No. V-949
Registration No. SM_2510
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 16x38.5 cm
Period (ca). 1st – 2nd Century CE
Provenance. Gumbatuna, Swat
Condition Fragment of narrative relief mutilated and damaged. It is almost chipped off. Top tier and both sides of relief are broken and missing.
Subject. *Maha prnirvana*
Description. Middle stupa panel, Fragment of a curvilinear frieze divided into two tiers. Lower tier is further divide into two compartments separated by encased Corinthian pilasters. An ovolo, separating both tiers, is adorned with laurel leaves. Bottom is flat.

It is a double tier curvilinear relief. Lower tier of relief is depicting three different episodes of the life of Buddha. Only core features are surviving. Top tier is broken and missing. Central scene is encased with two Corinthian pilasters. Buddha is seated on

platform, in *abhaya mudra* pose, under sal tree and two kneeling figures, are flanked. There are two more figures, standing behind the Buddha in adoration.

On the left, the scene represents the death of Buddha and mourning. Body of Buddha is lying on a bed and a figure is mourning with both hands raised on his head. In the right, towards the feet of Buddha, a person is seated. Two figures are standing in the right.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No.	172
Inventory No.	V-889
Registration No.	SM_2481
Location.	Reserve Collection, Swat Museum.
Material.	Black Schist
Size (H.W).	11x26cm
Period (ca).	2 nd Century CE
Provenance.	Abbasahebchina, Swat
Condition.	Fragment of a curvilinear frieze is damaged and chipped off. Top register, bottom is irregularly broken and missing. Both sides of the frieze are broken and missing. Facial features are badly damaged which deprive to describe precisely the details.
Subject.	Birth of <i>Siddhartha</i>.
Description.	Stupa drum panel is decorated with a pipal scroll on top. Below the ovolo there are two scenes separated by encased Corinthian pilaster. From right, two figures are seated around a tree. The figure, seated in right of tree, is plucking fruit from the tree with his right hand and his left hand is resting on left knee. On the left of tree, other seated female, Queen <i>Maya</i> , is holding infant <i>Siddhartha</i> in her lap.

In extreme left, scene is incomplete due to damages. From extreme left, Queen *Maya* is standing crossed legs, with both hands stretched and resting in the right shoulder of her sister *Mahaprajapati* giving birth to *Siddhartha*. *Mahaprajapati* is

slightly bent to her right to face the queen. A defaced figure, probably *Hariti*, goddess of child protection, is shown, carrying cornucopia in extreme right.

Compare: (Ali I. and Naeem 2008: 58-59. Barger Evert and Philip Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 445. Khan M.A. 1993: 79-80. Sehrai 1982: pls.10 and 11. Tucci 1958: 279-328)

Figure No.	173
Inventory No.	V-50
Registration No.	SM_2274
Museum No.	1079
Location.	Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	13.5x25 cm
Period (ca).	2 nd Century CE
Provenance.	Tokardara, Swat
Condition.	Fragment of frieze is defaced, chipped off and damaged. Left side of the frieze is broken and missing. Facial features of all characters are mostly worn and mutilated, soil incrustation.

Subject. **Queen Maya's dream and interpretation**

Description: Stupa drum panel is divided vertically in two compartments and a horizontal border. Ovolo of the cornice is decorated with grooved lotus petals. Below this, upper compartment is filled with floral scrolls and a laurel leaf band. Fragment of a curvilinear frieze decorated with a *pipal* scroll in upper register. Below the ovolo, there are two scenes separated by encased Corinthian pilaster. The lower compartment is depicting two different scenes from the life of Buddha. On the extreme right, an encased Corinthian pilaster is depicted. Compartment depicts the dream of Queen *Maya*, who is sleeping on a bed, in the palace. Her bed room is guarded by two female guards (*yavani*). Female guards (*yavani*) are clad in a short tunic and *antariya*. Female guards are standing on the both sides of the bed. Queen *Maya*'s face is turned opposite of the viewer, towards inner side of panel.

An elephant, badly damaged, above, her bed, wholly enclosed in aureole, is descending towards her womb. There is a footstool placed beneath the bed. In extreme

left, a seated female figure, probably Queen *Maya* is depicted which refers this scene to the, Interpretation of Queen *Maya's* dream.

Compare: (Ali and Naeem 2008: 49. Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 331. Ingholt 1957: pl.10. Khan M.A., Hassan, Lone 2005: Vol. I. 89-90, Vol. II-pl., 25-26. Khan M. A. 1993: 73-76. Khan Makin 1999: 64-65. Kurita 1988: 25, pl. 19. Sehrai 1982: pls. 6 and 7. Stein A. 1929: 15, 20, 26, 35, 167. Tucci 1958: 279-328. Zwalf 1996 Vol. II. pl. 142)

Figure No.	174
Inventory No.	V-679
Registration No.	SM_2400
Location.	Reserve Collection, Swat Museum.
Material.	Black Schist
Size (H.W).	13x41 cm
Period (ca).	2 nd Century CE
Provenance.	Abbasheebchina, Swat
Condition.	Fragment of frieze is damaged, slightly chipped off and mutilated, soil incrustation. Both corners are missing.
Subject.	Dream, Marriage and unidentified scene
Description.	Stupa drum panel is vertically divided into two tiers. Horizontally, in lower tier, three scenes are separated by encased Corinthian pilasters. The top cornice is an ovolo, adorned with sharply cut and pointed leaf enrichment. The middle tier is decorated with a vine scroll. Relief is depicting important episodes of the life of Buddha. From extreme right, a couple, king <i>Suddhodana</i> and Queen <i>Maya</i> are seated on throne. <i>Asita</i> is seated, On the left of throne.

In the central compartment, an interesting scene is depicted. Five figures are standing. A couple is performing a ceremony around a fire place. Male figure is standing in right, his both feet are stretched and body is slightly flexed, his left hand is resting on his waist and right is raised towards standing female. His over robe is freely flowing in background. In extreme right, an attendant is standing behind the male figure. The female figure, in left, is extending her hands towards the male figure. There are two figures standing behind the female figure. The figure standing close the female is

slightly bent and holding something towards fire place. A figure is standing in extreme left. From extreme left, a animal loaded with luggage is emerging from right.

Compare: (Ali and. Naeem 2008: 79-81. Barger Evert and Philip Wright 1941: 24,27. Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Khan M.A. 1993: 79-80. Tucci 1958: 279-328)

Figure No.	175
Inventory No.	V-819
Registration No.	SM_2460
Location.	Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	11.5x26.5 cm
Period (ca).	2 nd Century CE
Provenance.	Abbasahebchina, Swat
Condition.	Top register from left is broken, mutilated and missing. Both sides of lower frieze are broken. Frieze is slightly, irregularly chipped off, defaced, soil incrustation.
Subject.	Killing of the state elephant
Description.	Stupa drum panel is double tiered frieze. Upper register, of relief is decorated with scaled torus, lotus petals. Ovolo is engraved with laurel leaves. On the top tier, a pipal scroll is depicted between the bands of lotus petals and laurel leaves. Lower register is divided into two compartments illustrating two different scenes, separated from each other by encased Corinthian pilasters. From right, a male figure, wearing turban, partially chipped off, legs missing, is dancing and holding something in his hands. He is dancing before a fire place; across a amorino is also dancing and clapping. A female figure, at the left of the panel, is carrying a cornucopia, in left hand. She is fully clad. A floral wreath is visible on her head. On her right another male figure wearing <i>uttariya</i> is dancing and holding something, in his hands, suspended to his left. His both legs are stretched.

On the extreme left, the scene of killing of the state elephant is partially depicted. An elephant is emerging from a doorway. Two figures are standing in front of door; one, wearing a necklace, is looking towards his right.

Compare: (Ali and Naeem 2008: 70-72. Barger and Wright 1941: 24,27. Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Khan G.R. 2015: 43,45, pls.15-17. Khan M.A.1993: 79-80. Olivieri 2014: 306, 307, fig 48-51 and 52-56. Sehrai 1982: pl.16. Tucci 1958: 279-328.

Figure No. 176
Inventory No. V-906
Registration No. SM_2492
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 17x14 cm
Period (ca). 2nd Century CE
Provenance. Abbasahebchina, Swat
Condition. Narrative relief badly damaged, left side is broken and chipped off. Top register and ovolo are mutilated. Bottom is irregularly chipped off.

Subject. *Siddhartha at school*

Description. Stupa panel. Fragment of a three tiered relief; Top register is adorned with lotus leaves. Below the upper tier, a band of chequer. between two parallel, ovolo, is carved with molding of laurel leaves. In extreme right of upper tier, On the left of a tree three figures are standing. The figure standing close to the tree, is wearing a Greek dress, toga. His right hand is raised to his right and his both legs are stretched. In the right of this figure, a person is kneeling. His both hands are joined and it looks, he is donating something from his basket to the figure standing close to the tree. Behind the donor, in extreme left Buddha is standing. He is clad in his drapery.

Lower tier is depicting two different scenes, separated by an encased Corinthian pilaster. On the extreme right, *Siddhartha* is seated, crossed legs and writing on a board, laying in his lap. He is wearing a necklace. In the next compartment, two figures are depicted. In extreme right a turbaned figure is seated on a seat, with slightly bowed head, while receiving something from the person standing before him. His left hand is resting in his lap and from right hand, he is receiving donation. His both legs are little flexed and stretched. The standing person is giving something with his right hand, extended towards seated figure. Body of the standing figure is slightly flexed.

Compare: (Ali and Naeem 2008: 69-70. Barger and Wright 1941: 24, 27. Faccenna and Piero Spagnesi 2014: 445. Filigenzi, A. 2006: 17-40. Khan M.A. 1993: 79-80. Kurita 1988: 49-50 pl.84. Tucci 1958: 279-328. Sehrai 1982:pl.15)

Figure No. 177
Inventory No. V-1151
Registration No. SM_2633
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 21x20 cm
Period (ca). 2nd Century CE
Provenance. Gumbatuna, Swat
Condition. Fragment of curvilinear, is chipped off, mutilated. Left side of the panel is damaged, broken and missing.
Subject. **Queen *Maya* and king *Suddhodana***
Description. Stupa panel. Fragment of a triple tiered frieze: an empanelled column and traces of a figure below. Top ovolo, mostly chipped off, is adorned with lotus leaves. In the middle band, a *Pipal* scroll is depicted. Lower ovolo is decorated with lotus leaves. In the lower tier, from extreme right, an encased Corinthian pilaster is engraved. On top tier, from right, bust of figure standing under a carinated arch alternating with Persepolitan pillars. Traces of a seated couple, probably Queen *Maya* and king *Suddhodana* are almost chipped off.
Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Khan M.A. 1996: 96-106. Khan M.A. 1993:53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 178
Inventory No. V-1142
Registration No. SM_2627
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 21 x20 cm
Period (ca). 2nd Century CE

Provenance. Gumbatuna, Swat
Condition. A badly damaged and chipped fragment. Top and right side is broken or missing. Fragment is badly mutilated.
Subject. *Asita*
Description. Stupa panel. Fragment of a triple tiered frieze, top ovolo, mostly chipped off. In the middle band, a pipal scroll is depicted. Lower ovolo is decorated with lotus leaves but mostly chipped off. An empanelled column and traces of a figure below; In middle tier a pipal scroll is depicted. From extreme left, a figure is seated with an encased Persepolitan.
Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014:419. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328.

Figure No. 179
Inventory No. V-711
Registration No. SM_2414
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 27x33 cm
Period (ca). 2nd Century CE
Provenance. Gumbat, Swat
Condition. Relief is in such a fragmentary and mutilated state. Narrative relief is almost chipped off, soil incrustation.
Subject. *Siddhartha goes to School?*
Description. Stupa panel. Relief is divided into three horizontal tiers. The upper and lower tiers are separated by an acanthus scroll depicted in central tier. The upper tier is illustrating two scenes. Both scenes are separated by a encased pilaster. On the top tier, On the extreme right, in center, a seated figure of Buddha/ *Bodhisattva* flanked with two worshippers, In the next compartment, On the extreme left, Buddha is seated in *dhyanamudra* pose, two other figures flanked. In the right of seated Buddha, a figure is seated on high stool, in pensive mode.

Lower tier scenes are not much clear to precisely identify the event depicted in this panel. However some features reflect that it can be the scene of school going of *Bodhisattva*. In lower tier, from extreme right, most probably scene shows that *Bodhisattva Siddhartha* is going to school. In the right side, high walls of fortress are depicted and the haloed *Siddhartha* mounted on a ram, is coming out from the gate. Two persons are standing to welcome him at the school. On the extreme left compartment, a haloed figure, *Bodhisattva* (?) is seated and two figures are standing in front of seated haloed figure. Both figures are standing in adoration. In extreme left, a figure is seated on ground. These two scenes are separated from each other by an encased Indo-Corinthian pilaster.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Ali and Naeem 2008: 97. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Khan M.A., Hassan, Lone 2005: Vol.I: 192-193,Vol.II- pls.205 and 206. Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No.	180
Inventory No.	V-747
Registration No.	SM_2432
Location.	Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	24x30 cm
Period (ca).	2 nd -3 rd Century CE
Provenance.	Gumbat, Swat
Condition.	Three tiered frieze is damaged, only core features are surviving. Surface details are totally defaced, both sides of panel are broken, chipped off and mutilated.
Subject.	Ascetic in his hut and offering to Buddha
Description.	Stupa panel. Fragment of a curvilinear frieze, illustrated different scenes. Below this, <i>ficus religiosa</i> scroll (pipal leaves) is running between laurel leaf bands, separating upper and lower tiers. In lower tier, scenes are separated from each other by encased Indo Corinthian pilaster. On the top, from right, <i>Bodhi</i> trees are separating the two scenes. From left, between these two trees, an ascetic is seated on a

round stool, in his hut. In front of him, two figures are standing. The first is fully clad in drapery. His left hand is raised to his left and right and resting on his right knee which is little bent. The next standing figure is also mutilated. The extreme left scene is separated by a tree but unpredictable due to its much damaged condition.

In lower tier, two scenes are separated by encased Corinthian pilasters. From right, scene is unidentifiable. In next compartment, Buddha is seated, on a throne under the foliage of *bodhi* tree. His halo and heavy body is recognizable. But his hand gesture is not confirmed. There are four figures standing, two on his each side, holding donation, offerings.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Olivieri 2014. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-220,221,222,273,336). Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No. 181
Inventory No. V-693
Registration No. SM_2405
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 21x15 cm
Period (ca). 2nd Century CE
Provenance. Gumbat, Swat, surface collection
Condition. Roughly damaged, fragment of a three tiered narrative relief, Facial features are chipped off, partially mutilated.
Subject. *Bodhisattva, in meditation pose*
Description. Stupa panel. Upper tier of narrative relief is divided into three vertical tiers, separated by foliage of *Pipal* leaves. Top of middle register is decorated with serial of parallelograms on ovolo. Below this pipal leaves separating the lower scene. In upper compartment, scene is divided by a pilaster. On the extreme right a figure, wearing *uttariya* and *antariya*, is kneeling, his right leg and knee are bent. His right hand is raised in the air while left hand is resting on right knee. On the left of pilaster, Haloed *Bodhisattva*, clad in *uttariya* and *antariya*, is seated on a low, plain,

strewn seat. His hands are resting in his lap as *dhyanamudra* pose. His left shoulder is covered with drapery and right shoulder, is bare. Triangular fold of his drapery is dropping down from his lap. Lower compartment is completely broken and missing.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Khan M.A.,Hassan, Lone 2005: Vol.II.pls.205-206. Olivieri 2014: Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No.	182
Inventory No.	V-369/398
Registration No.	SM_2305
Location.	Reserve Collection, Swat Museum
Material.	Green Schist
Size (H.W).	23x16 cm
Period (ca).	2 nd Century CE
Provenance.	Aligrama, Swat (#398-purchased at Butkara).
Condition.	Fragment of narrative relief is badly damaged and broken in to two pieces, besides the missing portion on right.
Subject.	<i>Bodhisattva</i>
Description.	Stupa panel. It is upper part of double tiered narrative relief; lower tier is broken and missing. From right, a haloed <i>Bodhisattva</i> is seated in European style, on a high turned leg throne. Top of the left leg of throne is carved in round and center is globular. Right leg of throne is missing. His feet are resting on a foot stool. His right heel is slightly raised and left foot is kept flat on foot stool. He is wearing <i>uttariya</i> and <i>antariya</i> . As for drapery folds, there is unambiguous attempt towards naturalism and fluidity. The drapery folds are fine ridges and terraces, occasionally forming strips. His face, inclined to his left, is badly mutilated and defaced. He is wearing a high fantail turban, two necklaces, an amulet on right shoulder and bracelet in right hand. His broad chest and prominent belly are characteristics features. His right hand is resting on his right thigh.

On the extreme left, a Corinthian pilaster with a figure on shaft is depicted. Figure is seated on inverted lotus. He is wearing a necklace. Cornice is adorned with acanthus leaves. Top fillet of frieze is decorated with a row of semi circular circles.

Architrave is plain. Top of lower frieze, is adorned with row bordered ogival leaf and dart.

Compare: (Faccenna 1962: Vol. I and II. Filigenzi, A. 2006: 17-40. Khan M.A., Hassan, Lone 2005: Vol. II. pls.205-206. Rahman 1991: 1-12. Stacul and S. Tusa 1975: 291-321. Stacul and S. Tusa 1977: 151-205. Tucci 1958: 279-328)

Figure No.	183
Inventory No.	V-1339
Location.	Archaeological Museum Swat
Material.	Black Schist
Size (H.W).	32x21 cm
Period (ca).	2 nd -3 rd Century CE
Provenance.	Buner
Condition.	Complete, slightly damaged and chipped off, soil incrustation.
Subject.	<i>Pancavarsika</i>
Description.	Lower stupa panel, The bottom line of panel is decorated with a series of four petal rosette and a fillet. Vertical frieze is illustrating the scene of preparation for celebration of <i>Pancavarsika</i> . There are five figures depicted including Buddha. In the center, Buddha is seated on high seat in European style. His curly hair are tightened with a low <i>ushnisha</i> . His eyes are half closed. He is seated, under a mango tree. Size of halo is proportionately smaller. His right hand is raised in <i>abhaya mudra</i> and while he holds hem of his, <i>sanghati</i> /monastic robe with his left hand. His body is fully clad in monastic robe. His feet, resting on high stool, are slightly turned outward. His right foot is slightly raised while washing. Water, dropping down after washing his foot, is also depicted on the stool. The deep pleats of his robe are characteristics. From extreme right, a figure is standing; he is slightly turned to his right. He is wearing <i>sanghati</i> . He is ornamented with a necklace and anklets. He holds the bottom of <i>kamandalu</i> with his right hand and knob with left hand. On the extreme left, a male figure, wearing <i>uttariya</i> and <i>antariya</i> and bracelets, is kneeling down, holding the right foot of Buddha with his both hands. His long locks are touching his shoulders. His left shoulder is covered with <i>uttariya</i> and right one is bare. His hair making curls on the forehead, are tightened in chignon. Behind this kneeling figure, bearded <i>Vajrapani</i> is

standing, turning to his left. He is holding, in his left hand, *vajra* and flywhisk in his right arm. He is also fully clad in a robe. A third person is standing behind the *Vajrapani* on top. His long hair are also tightened in chignon.

Compare: (Faccenna 1962: Vol.II, pl. LXIX (Inventory #.Bk-2804, Swat Museum). Filigenzi, A. 2006: 17-40. Khan M.H.K. 1997: 79. Khan M.A. and Tahira 2004: 128-136, pl.1. Kurita 1988: 164,166,293, pls.317,320,609,649. Stacul 1967: 220-232. Tucci 1958: 279-328. Zwalf 1996: Vol. II., pl.74,252,253. Also compare with inventory No.Bk-2804)

Figure No. 184
Inventory No. V-1386
Registration No. SM_2708
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 53x18 cm
Period (ca). 3rd-4th Century CE
Provenance. Swat, probably from Butkara-I
Condition. Vertical fragment of the relief is badly damaged, mainly broken, mutilated, partially chipped off
Subject. **Miracle of *Sarasvati***
Description. Stupa panel. This intricate stone relief depicts with the miracle of Buddha, said to have performed in his lifetime. In the town of Sarasvati, located in present-day Uttar Pradesh, India, the Buddha confounded his critics by making them witness a miraculous, million-fold self-manifestation. Buddha seated on a thousand-petal lotus, as fire and water emanated from his body.

There are three figures; including two figures of Buddha, seated on lotus flower. From top, haloed Buddha is seated, crossed legs, over a lotus flower. He is fully clad in monastic robe. As for drapery folds there is definite effort towards naturalism and flexibility. The drapery folds are fine ridges and terraces, occasionally forming strips. His left shoulder is covered but right is naked. His face totally, left arm and right leg, is partially chipped off. Folds of his drapery are parallel running lines.

On his right, below the body a lotus flower is engraved. Below this seated flying Buddha, another Buddha in *dhyana mudra*, seated in the centre of a fully blown lotus flower. He is fully clad in his monastic robe, both shoulders are covered. His both hands and feet are covered with his drapery. Folds of his drapery are, parallel lines, dropping from top to bottom. His nose and lips are badly damaged and chipped off. His *ushnisha* is partially damaged, while hair are combed in straight in backward style. He is wearing long ear pendants. His left knee is chipped off. Long neck turning to his right, big closed eyes, are characteristic features. Behind the Buddha, a devotee is standing in adoration, wearing *antariya*. His right shoulder is bare. His left arm is fully covered with his drapery. He is wearing a turban. Half closed eyes, nose, lips and long ears with pendant are prominent. His face is turning to his left. Drapery folds show the comprehensive and extreme efforts of the chiseler to make its curves more natural. The drapery folds are fine ridges and terraces, occasionally forming strips.

Compare:(Ali and Naeem 2008:145. Faccenna and Piero Spagnesi 2014: 135. Faccenna 1962: Vol. I and II. Kurita 1988: 196, pl.395. Khan M.A., Hassan, Lone 2005: Vol.I. 89-90, Vol. II- pl.40. Sehrai 1982: pl.38. Tucci 1958: 279-328)

Figure No.	185
Inventory No.	V-393
Registration No.	SM_2304
Location.	Reserve Collection, Swat Museum.
Material.	Green-Tale- Schist
Size (H.W).	22x23 cm
Period (ca)..	1 st -2 nd Century CE
Provenance.	Butkara (Purchased at Butkara II), Swat
Condition.	Fragment, Damaged, chipped off and damaged,
Subject.	Unidentified
Description.	Stupa panel. Double tiered frieze. Besides front, back side is also used for carving. Fragment of a relief; divide into two tiers, engraved both sides. On top register, three figures are depicted and below a vine scroll is engraved. On the extreme right a figure is standing, his face turning back towards opposite side. A pilaster is separating him from the scene depicted on left. On the left side, two figures, including

Buddha in standing pose and in extreme right a figure in turning back pose, is shown. On the back side badly mutilated and chipped off figure of seated Buddha is depicted.

Compare: (Faccenna 1962: Vol. I and II. Rahman 1991: 1-12)

Figure No. 186
Inventory No. V-943
Registration No. SM_2505
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 10x21 cm
Period (ca). 2nd -3rd Century CE
Provenance. Gumbatuna, Swat
Condition. Narrative relief is badly damaged and mutilated. Facial features of seated figure are chipped off. Top of the relief, is completely broken and missing. Bottom is slightly scratched. Right of the panel, totally and left side is partially broken and missing, soil incrustation.
Subject. **Birth of *Kanthaka***
Description. Stupa panel is depicting the episode of birth of *Kanthaka* and *Chandaka* in the royal stable. There are three horses engraved in the scene. The person, sitting, crossed legs on a stool, is father of *Chandaka*. His head is bowed downward, looking into the fodder. His face is chipped off. He is mixing fodder with his right hand. Mare is feeding *Kanthaka*, and grazing. Long mane on the neck of mare are prominent. Behind the mare, a horse with long mane, is also standing.
Compare. (Ali and Naeem 2008: 57. Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Kurita 1988: 44,pl.69. Sehrai 1982: pl.9. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 187
Inventory No. V-1200
Registration No. SM_2672
Location. Reserve Collection, Swat Museum

Material. Blue Schist
Size (H.W). 22.5x13 cm
Period (ca). 2nd Century CE
Provenance. Katelai, most probably from Saidu Sharif. Swat
Condition. Fragment left of a narrative relief badly damaged, chipped off and mutilated. Top and right side of the relief is totally missing, bottom flat, soil incrustation.
Subject. **Introduction of Royal Couple**

Description. Stupa panel is depicted with three figures. In the center a female is kneeling down. Her left foot is resting, on earth while right knee is completely bent. She is touching with her both hands, the feet of the figure, standing on her right, missing here. Only left leg is visible remaining part of body is badly damaged and missing. She is clad in *sari* (Indian dress). Folds of her drapery are falling in parallel lines. She is wearing anklets. On extreme left, behind the kneeling female figure, a devotee is standing in adoration. Devotee is wearing an *antariya*. His right shoulder is bare. Stringy folds characterized the drapery. As for drapery folds there is definite effort towards naturalism and plasticity. The drapery folds are fine ridges and terraces, occasionally forming strips. Bottom of the frieze is flat and broad.

Compare: (Ali and Naeem 2008: 80 (Frieze #02745). Antonini C.S.1963: 13-25. Faccenna 1962 (pl.#CLXII. Inv.#2816). Faccenna 1995:135-140. Ingholt 1957: pl.32. Khan M.A., Hassan, Lone 2005: Vol. I. 140, Vol. II. pl.110. Khan M.A. 1993: 39-43. Kurita 1988: 57-58, pl.106. Qamar S.M. 2004: 181-221. Qamar S.M. and Khan 1991: 173-209. Raverty 1862: 239. Stacul 1966: 37-79. Stein A. 1929: 11,12,53,54,63, 64, 65-71,74,170,172. Tucci 1958: 279-328. Compare with Inventory #. NW-39, Swat Museum)

Figure No. 188
Inventory No. V-1185
Registration No. SM_2660
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 21x15 cm
Period (ca). 2nd -3rd Century CE

Provenance. Abbasahebchina, Swat
Condition. Narrative relief is badly damaged. Both sides are broken and missing. Facial features are entirely chipped off or damaged, soil and lime incrustation spread on right top and base.
Subject. **Buddha in *abhaya mudra***
Description. Panel is part of stupa drum. Cornice is badly damaged and chipped off. Plinth is surmounted by a torus and fillet.

In the center, haloed Buddha is seated on a legged throne, adorned with a drape. Top edge of the each leg of throne, is square, middle shaft carved in globular shape and base is round with flat disc. In front of the seat, a low level foot stool, is placed. Buddha clad in monastic robe, is holding the hem of his robe with left hand. On extreme right, a defaced princely figure is seated. His right hand is raised up to his face and his left hand is resting on left knee. His face is chipped off but remaining features suggest the fantail turban and long pendants. There are two figures standing behind him, under the foliage. The leaning figure, on right of seated figure, is holding offering in his hands and second one is badly chipped off.

Compare: (Bargerand Wright 1941: 24, 27. Faccenna and Piero Spagnesi 2014: 445. Khan M.A. 1993: 79-80. Tucci 1958: 279-328)

Figure No. 189
Inventory No. V-658
Registration No. SM_2389
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 16x30 cm
Period (ca). 2nd Century CE
Provenance. Galoch (Aligrama). Swat
Condition. Fragment of a curvilinear frieze is badly damaged; both sides are broken and missing. Facial features of all figures and detail of scenes is mutilated.
Subject. ***Bodhisattva Maitreya***
Description. Panel is part of stupa drum. Cornice is badly damaged and chipped off. There are different scenes, separated by encased Persepolitan pilasters. Plinth is

surmounted by an incised torus. From extreme right to left, a haloed figure is standing, wearing *uttariya* and *antariya*. As for drapery folds, there is definite attempt towards naturalism and gracefulness but details are damaged. The drapery folds are fine ridges and terraces, occasionally forming strips. In the center, a haloed *Bodhisattva* is seated under foliage, on a high seat. The seat is strewn with grass and has plinth patterned face. He is holding flask in his left hand and his right hand is raised in *abhayamudra*. He is wearing *uttariya* and *antariya*. Hem of drapery is dropping from his right hand in his lap in semi circular loop. Four large haloed gods are standing, in adoration, two on each side. From extreme right, a haloed god is holding the offering and the following haloed god standing on right of *Bodhisattva* is also presenting the offerings. On left, two haloed gods are also standing in adoration with their offerings. On extreme left, an encased Persepolitan pilaster is depicted. The space in panel is fully occupied and height of the figures is full length. Ovolo is running on plain architrave.

Compare: (Filigenzi, A. 2006: 17-40. Tucci 1958: 279-328)

Figure No.	190
Inventory No.	V-996
Registration No.	SM_2543
Location.	Reserve Collection, Swat Museum
Material.	Black Schist
Size (H.W).	6.5x16 cm
Period (ca).	1 st -2 nd Century CE
Provenance.	Gumbatuna, Swat
Condition.	Narrative relief is badly damaged and mutilated. Top and left side is, completely broken and missing, soil incrustation.
Subject.	Hurling of the dead elephant
Description.	Lower stupa panel. Base is truncated. Bottom is cavetto and flat. Fragment of a frieze illustrating the scene of hurling of the dead elephant by <i>Siddhartha</i> . From extreme right a figure, with missing head, wearing <i>uttariya</i> and <i>antariya</i> , is standing in front of the gate of fortress. His left hand is resting on his left waist and right hand is raised, pointing to his right. In the center <i>Siddhartha</i> is hurling the dead elephant. He is throwing the elephant outside of city gate. His left hand is resting on his left thigh,

indicating the heavy weight of dead elephant, while from his right hand, he is throwing away the dead elephant. He is wearing the *uttariya* and *antariya*. The third person, *Devadatta*, standing behind the *Siddhartha*, right hand is raised, to punch the royal elephant. On extreme left, edge of the base of an encased pilaster exists.

Compare: (Ali and Naeem 2008: 72. Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993:53-57. Sehrai 1982: 52, fig.92. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No.	191
Inventory No.	V-1178
Registration No.	SM_2653
Location.	Reserve Collection, Swat Museum
Material.	Blue Schist
Size (H.W).	11x23.5 cm
Period (ca).	1 st - 2 nd Century CE
Provenance.	Najigram, Swat
Condition.	Top register of frieze is badly damaged, broken and missing. Figures standing on right and Buddha are partially chipped off. Both sides and bottom are broken irregularly chipped off.
Subject.	First meeting with <i>Kasyapa</i>
Description.	Lower stupa panel. Base is truncated. Top register of the main frieze is missing, except seated <i>Kasyapa</i> ; heads of all remaining figures are detached. From left, a male figure is standing. He is clad in loincloth and mantle. His left arm and legs from knees to feet, are exposed. <i>Kasyapa</i> is seated on a folded mat. Bearded ascetic, <i>Kasyapa</i> is facing to his right, his both hands are raised and his elbows are resting on his knee. His wide eye, wavy hair, beard and moustache are very dominant. He is wearing Indian <i>antariya</i> , up to his right knee but his left leg is fully covered with loose short. Hem of his mantle is spread in his lap. His left foot is straight and resting on earth while sole of right foot is little raised and heel is touching the stool. His upper body is naked. Buddha is standing in front of <i>Kasyapa</i> .

Buddha's figure is damaged and headless. He is clad in monastic robe. He is holding the hem of his robe with his left hand. His right hand is raised in *abhayamudra* .

Behind the Buddha, to his left, another figure, *Vajrapani*, is standing, in turning pose towards Buddha. He is holding a *vajra* in his left hand. His left leg is little flexed with raised heel. To the right of *Vajrapani*, a badly mutilated, defaced figure is clad in toga type robe. His under robe is also visible.

Compare: (Barger and Wright 1941: 24. Faccenna and Piero Spagnesi 2014: 331. Ingholt 1957: pl.54. Kurita 1988:95,pl.176-178. Sehrai 1982: pl. 26. Tucci 1958: 279-328)

Figure No. 192
Inventory No. V-1184
Registration No. SM_2659
Location. Reserve Collection, Swat Museum
Material. Blue Schist
Size (H.W). 10.5x23 cm
Period (ca). 1st -2nd Century CE
Provenance. Abbasahebchina, Swat
Condition. Fragment of a frieze damaged, broken, mutilated and chipped off. Top, right side is broken and missing. Upper part of the relief from half of centre is missing. Lime incrustation on bottom cavetto and flat. Left side is chipped off.
Subject. **Buddha visits ascetic**
Description. Stupa panel. Top register is missing. Plinth is surmounted by an incised torus. From left, base of a encased column survived. Two ascetics are seated in a row. Heads of both figures are missing. Upper bodies of both ascetics are naked and they are wearing shorts, Indian *antariyas*. From left, an ascetic is seated in adoration behind the *brahman*. In front of *brahman Kasyapa*, Buddha, clad in monastic robe, is standing.
Compare: (Barger and Wright 1941: 24,27. Faccenna and Piero Spagnesi 2014:445. Khan M.A. 1993: 79-80. Tucci 1958: 279-328)

Figure No. 193
Inventory No. V-487
Registration No. SM_2334
Location. Reserve Collection, Swat Museum.

Material. Black Schist
Size (H.W). 16x18 cm
Period (ca). 1st 2nd Century CE
Provenance. Loebanr, Swat
Condition. Fragment of a frieze, badly damaged. Top is chipped off. Right side and below half, from middle is broken and missing. Facial features of two standing disciples are missing, soil incrustation.

Subject. Disciples

Description. Stupa panel. There are three disciples shown, on the left of frieze. Two disciples are standing in adoration. Their faces are completely chipped off. They are facing to their left, where the curve of halo under a mutilated sal tree, is recognizable. They are wearing monastic robes. Their left shoulders are covered with robe and right shoulders are partially bare. The folds of drapery are sharp. Below the two standing disciples, shaven head of third disciple is visible. His half closed eyes, sharp nose, delicate lips and long earlobe are prominent.

Compare. (Ali and Naeem 2008: 132-133. Antonini C.S.1963: 13-25. Faccenna and Piero Spagnesi 2014: 57. Ingholt 1957:75. Khan M.A., Hassan, Lone 2005: Vol. II-pl.229. Khan M.A. 1993: 43-45. Khan Makin 1999: 58-59. Kurita 1988: 149, pl.280. Sardar 2005: 121-134. Sehrai 1982: pl.37. Stacul 1966: 37-79. Stacul 1976: 227-52. Tucci 1958: 279-328. Zwalf 1996: Vol. II, pl.199)

Figure No. 194
Inventory No. V-458
Registration No. SM_2323
Museum No. 631
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 14x13 cm
Period (ca). 2nd-3rd Century CE
Provenance. Barikot, Swat

Condition. Fragment of a narrative relief is badly damaged and chipped off, soil incrustation. Right portion of frieze is broken and missing.

Subject. **Buddha visits *Rajgriha***

Description. Stupa panel. From left, a female deity of city is standing in a vertical compartment under foliage. She is fully clad in Indian *sari*. Her face is chipped off. Her head is adorned with a wreath. Her right hand is resting on her fabulous hips. She is holding lotus in her left hand. Prominent breasts and free falling drapery folds are characteristic features. Her left foot is exposed and right is covered with drapery. In the main frame, a figure is leaning forward, holding a basket in his both hands. Features of the figure are badly mutilated and chipped off. His both legs are stretched. Behind him, high city gate, fortification wall and bastion of the city is recognizable.

Compare: (Ali and Naeem 2008: 206. Barger and Wright 1941: 14. Callieri F. and Luca C. and Abdul Nasir 2000-2001: 215-232. Faccenna and Piero Spagnesi 2014: 337. Filigenzi, A. 2006: 17-40. Filigenzi, A. 1985: 430-450. Filigenzi, A. 1984: 483-500. Khan M.A., Hassan, Lone 2005: Vol. I. 89-90, Vol. II-pl.11. Khan M.A. 1993: 70-72. Olivieri 2014. Kurita 1988: 164, pl.315. Stacul 1978: 137-150. Stein A. 1930: 43. Tucci 1958: 279-328. Compare, Wali-e-Swat Collection Swat Museum Swat (Inv.# WS-120)

Figure No. 195

Inventory No. V-1007

Registration No. SM_2548

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 10x8 cm

Period (ca). 1st – 2nd Century CE

Provenance. Gumbat (Kandak Jangire), Swat

Condition. Fragment of a narrative relief badly damaged, Top and both sides are broken and missing, only pyre and left leg of a cremator, is surviving.

Subject. **Cremation of Buddha**

Description. Stupa panel. Fragment of relief, depicting the scene of cremation of Buddha, after death. On pyre, blazing fire is rising upward. Left leg of a *Malla*, is

visible near the right end of pyre. Base of pyre is of torus type and cornice is depicting ovolo and fillet. Bottom of the frieze is truncated fillet.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Kurita 1988: 251,pl. 508. Olivieri 2014. Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No. 196
Inventory No. V-1098
Registration No. SM_2597
Location. Reserve Collection, Swat Museum
Material. Black Schist
Size (H.W). 16x11 cm
Period (ca). 1st Century CE
Provenance. Gumbat (Kandak Jangire), Swat
Condition. Narrative relief damaged, chipped of.
Subject. **Unidentified Scene**
Description. Stupa panel. Narrative relief is preserving the lower parts of bodies of two standing females. Both are wearing heavy anklets. Their draperies are depicted with parallel lines.
Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Olivieri 2014. Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No. 197
Inventory No. V-566
Location. Archaeological Museum Swat
Material. Green Schist
Size (H.W). 17.5x20 cm
Period (ca). 1st -2nd Century CE
Provenance. Reported from Chail, Swat may be from Butkara-I ,
Condition. Fragment of a relief, right side broken and missing, top register slightly chipped off, soil incrustation.

Subject. Pannier

Description. Stair riser. Cornice is flat. Plinth is surmounted by an incised torus. On left vertical continuous tenon. Panel is divided into two compartments. Top boarder is plain but flat and bottom is decorated with torus moulding. To the right, a youth-carter is carrying a bamboo basket full of fruit, on his back. Basket is made of straws. A rope attached with basket, is held by pannier to up hold the load of basket. Face of the young guy is partially chipped off, including nose. His hair, eyes, ear and lips are characteristics features. He is wearing a sleeveless short tunic. His legs are exposed. His body weight is resting on right leg and left leg is little bent forward. On the left side of panel, compartment is filled with the motif of six grape leaves.

Compare: (Faccenna and Piero Spagnesi 2014: 135. Faccenna 1962:Vol. I andII. Tucci 1958: 279-328)

Figure No. 198

Inventory No. V-1091

Registration No. SM_2591

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 4.5x14 cm

Period (ca). 1st -2nd Century CE

Provenance. Kanjar kote, Swat

Condition. Badly damaged fragment of narrative relief, top and both sides, are broken and missing, bottom irregularly chipped off, soil incrustation.

Subject. Unidentified

Description. Stupa panel. From extreme right, outer frame of encased pilaster and its bottom is partially preserved. In the right a male figure, clad in *uttariya* and *antariya* is seated. His drapery folds are dropping from his lap and touching the earth. His left hand is resting in his lap. The drapery folds are fine ridges and terraces, occasionally forming strips. His head is broken and missing. Next to him a female is standing, in turning back pose. Her buttocks are prominent and her drapery is dropping from her buttocks to downward. Her left leg is slightly flexed. Plinth is surmounted by torus.

Compare. (Ackermann 1975: 66. Barger and Wright 1941: 12,15. Faccenna and Piero Spagnesi 2014: 503. Raducha Joan Anastasia, w.w.w. University of Wisconsin Digital Collections USA (NG-22). Tucci 1958: 279-328)

Figure No. 199
Inventory No. V-788
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H.W). 7x13.5 cm
Period (ca). 1st Century CE
Provenance. Gumbat, Swat
Condition. Fragment of a frieze badly damaged. Mostly chipped off, mutilated, broken and missing. top and base are missing.
Subject. **Adoration**
Description. Stupa panel. Fragment of a frieze is illustrating a haloed figure, standing with both hands clasped in adoration, under a tree in front of Buddha. Buddha is standing, his right hand is raised in *abhayamudra* pose while he is holding his drapery with his left hand.
Compare: (Ackermann 1975: 47-50,52-54,52- 65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Olivieri 2014. Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No. 200
Inventory No. V-96
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Black Schist
Size (H): 32.5 cm
Period (ca). 2nd Century CE
Provenance. Katelai, Swat
Condition. Fragment of a frieze is badly damaged. Facial features are badly mutilated and defaced, soil incrustation.
Subject. ***Mara's attack***

Description. Stupa panel. On the left, *Mara* in aggressive style, is standing while taking out his sword from its sheath while looking to his left. His facial features are chipped off. He wears turban and a necklace. He is wearing *uttariya and antariya*. In background bearded soldier is standing. His face is almost chipped off. His left hand is resting on the sheath of sword. His crossed straps of dress are visible.

Compare: (Antonini C.S.1963: 13-25. Filigenzi, A. 2006: 17-40. Stacul 1966: 37-79. Tucci 1958: 279-328)

Figure No. 201

Inventory No. V-782

Registration No. SM_2443

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 15x18 cm

Period (ca). 1stCentury CE

Provenance. Gumbat, Swat

Condition. Fragment of frieze is partially damaged, top missing, both sides are chipped off, soil incrustation.

Subject. *Bodhisattva Maitreya*

Description. Stupa panel. Frieze is depicted with the image of *Bodhisattva* Maitreya, seated; crossed legs in meditation pose of *abhayamudra*, on a throne with back, covered with drape. Head of *Bodhisattva* is badly chipped off and facial features are badly mutilated. He is wearing a necklace. He is holding a water flask in his left hand. Folds of the drapery are deep curved, falling down from his lap and flare makes crenellated hems in front of the throne. Flare of drape is also creating curves at bottom.

Compare: (Ackermann 1975: 47-50,52-54,52-65,68,85,166,167. Barger and Wright 1941: 16. Faccenna and Piero Spagnesi 2014: 465. Olivieri 2014: Stein A. 1929: 31,32. Tucci 1958: 279-328)

Figure No. 202

Inventory No. V-111

Location. National Museum of Oriental Art, "G.Tucci" Rome, Italy

Material. Green Schist
Size (H): 25 cm
Period (ca). 1st -2nd Century CE
Provenance. Saidu Sharif, Swat
Condition. Narrative relief is badly damaged; Facial features of all figures are mutilated and chipped off.

Subject. **Warriors**

Description. Stupa panel. This relief is, in a fragmentary state, depriving the details of main episode. From extreme right, a soldier is standing. His head is covered with free turban. He is clad in decorated form of scales armor shields. He is holding a bow in his left hand. In background, lower part of body of another soldier, is surviving. In extreme left lower part of a running horse and a soldier is visible. Horse rider is fully clad in voluminous trouser. His garment is decorated in form of scales armor shields horizontally joined in rows. Head of the rider is missing. Right hand of soldier is resting on the sheath of sword. Below, a figure is holding a shield (chipped off here).

Compare: (Ackermann 1975: pl .XXXI. Faccenna and Piero Spagnesi 2014: 137. Faccenna 1995: 135-140. Faccenna D. and Filigenzi, A. 2007: 172 and 227. Filigenzi, A. 2006: 17-40. Kurita 1988: 41,pl.58. Khan M.A. 1993: 39-43. Stein A. 1929: 11,12,53,54 ,63, 64,65-71,74,170,172. Tucci 1958: 279-328)

Figure No. 203
Inventory No. V-64
Location. National Museum of Oriental Art "G.Tucci" Rome, Italy
Material. Green Schist
Size (H): 17 cm
Period (ca). 2nd -3rd Century CE
Provenance. Galiko (Kukarai), Swat
Condition. Fragment of frieze is damaged; broken, and mutilated. Left side of the frieze is irregularly chipped off, defaced broken and missing, soil incrustation.
Subject. **Young brahman devotee**

Description. Stupa panel. A devotee, clad in *uttariya* and skirt, facing to his right is standing, with clasped hands in adoration, in a hut. His facial features are chipped off. His long hair are falling on his shoulders. A goose is depicted on the hut.

Compare: (Filigenzi, A. 2006:17-40. Stein A. 1929:172. Tucci 1958: 279-328)

Figure No. 204

Inventory No. V-991

Registration No. SM_2539

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 42x13 cm

Period (ca). 2nd Century CE

Provenance. Gumbatuna, most probably from Saidu Sharif, Swat

Condition. Badly damaged fragment of relief, depicted with a figure, partially chipped off and mutilated, soil incrustation.

Subject. Devotee

Description. Stupa panel. A fragment of a relief is preserving a devotee standing with clasped hands in adoration. Oval face, long hair locks, half closed eyes are characteristics features. Nose and lips are chipped off. On the side of the *uttariya*, a girdle is twisted on the front. Folds of *uttariya* are ridged and terraced and form strips. Both feet are missing.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Faccenna 1995: 135-140. Filigenzi, A. 2006: 17-40. Khan 1996: 96-106. Khan M.A. 1993: 39-43,53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Figure No. 205

Inventory No. V-533

Location. National Museum of Oriental Art "G.Tucci" Rome, Italy

Material. Black Schist

Size (H.W). 49x23 cm

Period (ca). 1st -2nd Century CE

Provenance. Reported from Barama, probably belong to Butkara-I, Swat

Condition. Badly damaged fragment of relief, depicted with a figure, partially chipped off, damaged and mutilated. Face and feet are missing, soil incrustation.

Subject. Devotee

Description. Stupa panel. Fragment of a relief is preserving a devotee standing with clasped hands in adoration. Folds of *uttariya* are prominently ridged and terraced and form strips. Both feet are missing.

Compare: (Elisa Iori, 2016: 99-112. Faccenna 1962: Vol. I and II. Faccenna 1965: 7-23. Filigenzi, A. 2006: 17-40. Stacul 1966: 37-79. Tucci 1958: 279-328)

Figure No. 206

Inventory No. V-993

Registration No. SM_2540

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 50x20 cm

Period (ca). 2nd -3rd Century CE

Provenance. Gumbatuna, most probably from Saidu Sharif. Swat

Condition. Badly damaged fragment of relief, depicted with a figure, Face of the figure is chipped off and mutilated

Subject. Devotee

Description. Stupa panel. Fragment of a relief preserving the upper part of a devotee standing with clasped hands in adoration; his face is missing. He is wearing a necklace band and four bangles in each arm. Chest and slightly loose belly are characteristic features. Hem of drapery is dropping down from left elbow and a girdle is twisted on the front side of the *uttariya*. Folds of *uttariya* are ridged and terraced and form strips on the left arm.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Faccenna 1995: 135-140. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 39-43,53-57. Olivieri 2014: Stein A. 1929: 26,27. Tucci 1958: 279-328. Also compare with inventory #. S-695, Swat Museum)

Figure No. 207

Inventory No. V-37

Location. Reserve Collection, Swat Museum

Material. Green Schist

Size (H.W). 25 cm

Period (ca). 1st -2nd Century CE

Provenance. Katelai, Swat

Condition. Fragment of a frieze chipped off, damaged, soil incrustation.

Subject. **Worshippers**

Description. Stupa panel. Fragment of a relief, two worshippers are depicted. From right, a figure standing with clasped hands in adoration. He is wearing a necklace and his left shoulder is covered with drapery. His face is chipped off. On left, a mustached princely figure is standing, with clasped hands in adoration. He is wearing a turban and bangles, his hair locks are falling on his shoulders. His open eyes, large mustache, sharp nose, ears and pendants are characteristic features. His face partially and necklace is chipped off.

Compare. (Antonini, C.S.1963: 13-25. Filigenzi, A. 2006: 17-40. Stacul 1966: 37-79. Tucci 1958: 279-328. Also compare with Inventory No. S-1176, Swat Museum)

Figure No. 208

Inventory No. V-1048

Registration No. SM_2572

Location. Reserve Collection, Swat Museum

Material. Black Schist

Size (H.W). 38x20 cm

Period (ca). 2nd -3rd Century CE

Provenance. Gumbatuna, Swat

Condition. Badly damaged fragment of relief, depicted a figure, face of the figure is chipped off and mutilated.

Subject. ***Brahman***

Description. Stupa panel. Fragment of a relief preserving the upper part of a figure, likely a *brahman* is standing, facing right with both hands clasped in adoration.

Chest with incised nipple and slightly loose belly are prominent features. Hem of drapery is falling down from left shoulder.

Compare: (Barger and Wright 1941: 27. Faccenna and Piero Spagnesi 2014: 419. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993:53-57. Stein A. 1929: 26,27. Tucci 1958: 279-328. Compare with Inventory #. MK-14, Swat Museum)

Figure No. 209
Inventory No. V-894
Registration No. SM_2484
Location. Reserve Collection, Swat Museum.
Material. Black Schist
Size (H.W). 17x10 cm
Period (ca). 2nd Century CE
Provenance. Abbasahebchina, Swat
Condition. Fragment of relief is badly damaged, chipped off, soil incrustation.
Subject. Devotees
Description. Stupa panel. Fragment of a relief depicted with two devotees facing left. Hands of the figure on top, are clasped in adoration. He is clad in a garment spread on his both shoulders. Oval face, long hair locks, chubby cheeks, open eyes and sharp lips are characteristics features of this figure but badly mutilated. Below a head of another figure is surviving. Mustache, open eyes curling hair locks and chipped nose are prominent features of the figures.

Compare:(Barger and Wright 1941: 24,27. Faccenna and Piero Spagnesi 2014: 445. Faccenna 1962: Vol.II.37, pl. CXXIX. a. Invt.#.2389. Filigenzi, A. 2006: 17-40. Khan M.A. 1993: 79-80. Tucci 1958: 279-328)

Figure No. 210
Inventory No. V-313
Registration No. SM_2291
Location. Reserve Collection, Swat Museum
Material. Talcose Schist
Size (H.W). 14x6 cm

Period (ca). 2nd Century CE
Provenance. Panr, Swat
Condition. Badly damaged fragment of a relief is depicted with a figure, partially chipped off and mutilated, soil incrustation.
Subject. **Turbaned figure**
Description. Stupa panel. Fragment of a relief preserving the upper part of a standing figure, facing left. He is wearing a high flag turban. His sharp lips, nose and open eyes are prominent.
Compare.(Faccenna, Khan A.N. and Nadiem I.H. 1993: 1-104. Filigenzi, A. 2006: 17-40. Khan Makin 1999: 59. Khan M.A. 1993: 35-37. Tucci 1958: 279-328)

Figure No. 211
Inventory No. V-1165
Registration No. SM_2642
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 13x11 cm
Period (ca). 1st - 2nd Century CE
Provenance. Mingora, Swat, most probably from Saidu Sharif
Condition. Fragment of a relief is chipped off and damaged,
Subject. **Ascetic**
Description. Stupa panel. On the extreme right, an ascetic is walking to his right, with the help of stick. The features of following figure are almost chipped off.
Compare: (Barger and Wright 1941: 13. Faccenna D.1995: 135-140. Filigenzi, A. 2006: 17-40. Stein A. 1929: 11,12,53, 54, 63,64, 65-71,74,170,172. Tucci 1958: 279-328)

Figure No. 212
Inventory No. V-985
Registration No. SM_2536
Location. Reserve Collection, Swat Museum
Material. Green Schist
Size (H.W). 6.9x20 cm

Period (ca). 1st-2nd Century CE

Provenance. Gumbatuna, Swat

Condition. Fragment of a badly damaged narrative relief. Right and left corners and lower part are broken and missing. Central part of frieze is totally chipped off. Facial features are all figures are damaged.

Subject. **Unidentified**

Description. Stupa panel. Top register is decorated with acanthus leaves. In extreme left, a Persepolitan column is depicted. Five figures are standing in the center. From extreme right, bust of a chipped of figure is preserved. Next figure is, facing right and his right hand is raised. Central figure is holding, bunch of flowers in his left hand. His right hand is resting on his hip. On extreme left, both standing figures are badly chipped off.

Compare:(Barger Evert and Philip Wright 1941: 27. Faccenna D and Piero Spagnesi 2014: 419. Filigenzi, A. 2006: 17-40. Khan M.A. 1996: 96-106. Khan M.A. 1993: 53-57. Khan M.A. 1996: 96-106. Stein A. 1929: 26,27. Tucci 1958: 279-328)

Chapter 5
Statistical Analysis of Varia Collection
(Stone Sculptures-Narrative reliefs)

Statistical Analysis of Varia Collection

(Stone Sculptures-Narrative reliefs)

In 1955, Tucci succeeded to manage the agreements with the government of Pakistan and the local authorities of Swat, headed by the Wali Sahib Miangul Jahanzeb, to start the first reconnaissance in the valley (Callieri 2006: 13). From 1956 to 30th November 2003, Italian Mission, besides the antiquities collected through regular excavations in Swat valley, documented, 1604 antiquities collected through survey. (Fig. & Table No.5.1)

The Varia Collection was reopened in 2011 as Varia New Series (VNS) in the framework of the ACT project (2011-2016). Varia Collection comprises of antiquities of different materials, such as stone, stucco, terracotta etc. Because of various origins and provenances it was termed "Varia Collection".⁴³ Varia Collection is a sort of random collection but managed systematically. This collection received from various sites in Swat Valley besides the few antiquities purchased from out of Swat Valley.⁴⁴ Antiquities collected by Italian Mission in Pakistan were subsequently, shared out to Swat Museum, Federal Department of Archaeology and Museums. Main share of these antiquities is still with Pakistani authorities, lying in Swat Museum. In the beginning Varia collection was kept at the rest house of Italian Archaeological Mission at Saidu Sharif in Swat. After the establishment of Archaeological museum Swat, in 1959, these antiquities were shifted to Archaeological Museum Swat.⁴⁵

There were 71 antiquities of Varia Collection, including 62 stone sculptures shifted to Rome Italy, under the terms and conditions of the agreements between Government of Pakistan and Italy.⁴⁶ Registered antiquities, of Varia Collection are 1604, included 1152 stone sculptures, mostly in fragmentary condition. (Fig.No.5.2)

43. A collection or miscellany, borrowed from Latin, neuter plural of *varius*, of different kinds.

44. There are 26 antiquities purchased from Swat, Dir and Peshawar valley.

45. Swat Museum was established by Late Mian Gul Jahanzeb, then the Wali-e- Swat, to keep his private collection and material collected by I.A.M after three seasons of excavations in Butkara and Udigram.

46. The agreement signed between Government of Pakistan and Italy in 1961; precisely describes the terms and conditions about the antiquities collected by Italian Mission and subsequently to be shared. Status of the same antiquities for future access and study also determined in the agreement. Varia Collection is one of such collections spared and shared under the same agreement. Section 13 of the said agreement elaborates the that;

1152 stone sculptures, mostly in fragmentary condition. Preliminarily, researcher sorted out and classified narrative reliefs according to their material.

Geologically Swat Valley is located in a significant region where various kinds of quarries abundantly exist (Faccenna C. and others 1993: 257). Swat river flows through an area of great geological complexity where South Asian plate joins the Kohistan Island Arc through a stitched land consisting of an ophiolitic melange (Floria M.R.Di and others 1993: 65). The hilly country of the lower northern mountains of the Valley contains greenish phyllite, hornfels, quartzite and granite (Floria M.R.Di and others 1993: 63). The mountains of the Swat valley are consisting of gneiss, granite, schist and meta-sedimentary rocks with intrusion granodiorite, granite, diorite and synite (Swati 1997:151). Archaeological discoveries confirmed that the materials used for sculptures were always local origin and mostly same (Faccenna C. and others, 1993:267). At the site of Barikot in Swat, material extracted from outcrops located 5 kilometers away (Karakar Valley) was frequently used (ibid). The sculptures found in sacred area, at Butkara-I are made of aphiolitic formation and in chlorite schist, talc schist with carbonate matter and phyllite. At some stage in the fifth century CE with revival of Brahmanism and its manipulation over Buddhism, gneiss was used for sculpture. The precious and semi-precious stones were used to make beads and the limestone was abundantly used for making stucco and plastering the walls (Swati 1997:152). In the study of arts, works are primary data, in which some characteristics are found that appear in other products of the same era or location.

Chronological sequence of diverse materials, used for execution of Buddhist art is also ambiguous and divisive. Italian Archaeological Mission in Pakistan is conducting the scientific analysis of the Buddhist sculptures to conclude which kind of material was

"Assignment of finds: All monuments and antiquities found during exploration or excavations are the property of the Islamic republic of Pakistan. However, the Licensee will be presented with some of the finds, consisting of objects or groups of objects which the department of Archaeology, Government of Pakistan, agrees to spare because of their similarity to other objects discovered in the same site. Unique finds will be remained in the custody of department of Archaeology, Government of Pakistan. The share of the licensee will, as far as possible, be representative of the archaeological site concerned. The finds thus presented shall be placed by the Licensee in public collections where they are available for examination and study. When the presented objects form an assemble the Licensee or the authority of public collection shall report their unity. If these two conditions are not observed the objects shall be returned to the department of Archaeology Government of Pakistan."

chosen by the artisans of a specific era and area. Stone sculptures included in Varia Collection are made of different kind of schist stones, i.e. black, green, blue and soap stone etc. Besides large quantity of stone sculptures, Varia Collection also comprises bronze, bone/shell, copper, iron, silver, stucco and terra cotta objects. The material more suitable for making sculptures was brought from quarries situated at Amankot and Swegalai in the Valley (Florio, M.R. Di, and others 1993:2). It is noticed that in the Jambil sub-valley, at the early stage, green schist was frequently employed for the reliefs, but in the Illum Khawar sub-valley, black schist was also in use, in addition to the green schist. In the later periods, both the varieties of black and green schist stone were simultaneously used. Recognition of the material of antiquities was worked out by the members of Italian mission and same is relied here. (Table.5.2)

Varia Collection collected from 94 different locations in and around Swat valley besides few artifacts from Chitral, Dir and Peshawar valley. Among 1604 antiquities, 26 were purchased from Swat, Dir and Peshawar valley (Table.5.3). The largest quantity of antiquities reported from Aligrama, i.e. 206 objects. Provenances of these antiquities expanded the spectrum for comparative study of stone sculptures in Swat Valley. (Table.5.4) Documentation, of stone sculptures of Varia Collection, is very helpful to evaluate and compare it with other materials discovered through regular excavations in Swat Valley. Surrounding and adjoining centers of Buddhist art in Dir, Chitral, Peshawar and Taxila are also studied, in broad spectrum of comparative Buddhist art. Each narrative relief has been carefully studied and analyzed to link its appropriate affinity and origins. (Table.5.5)

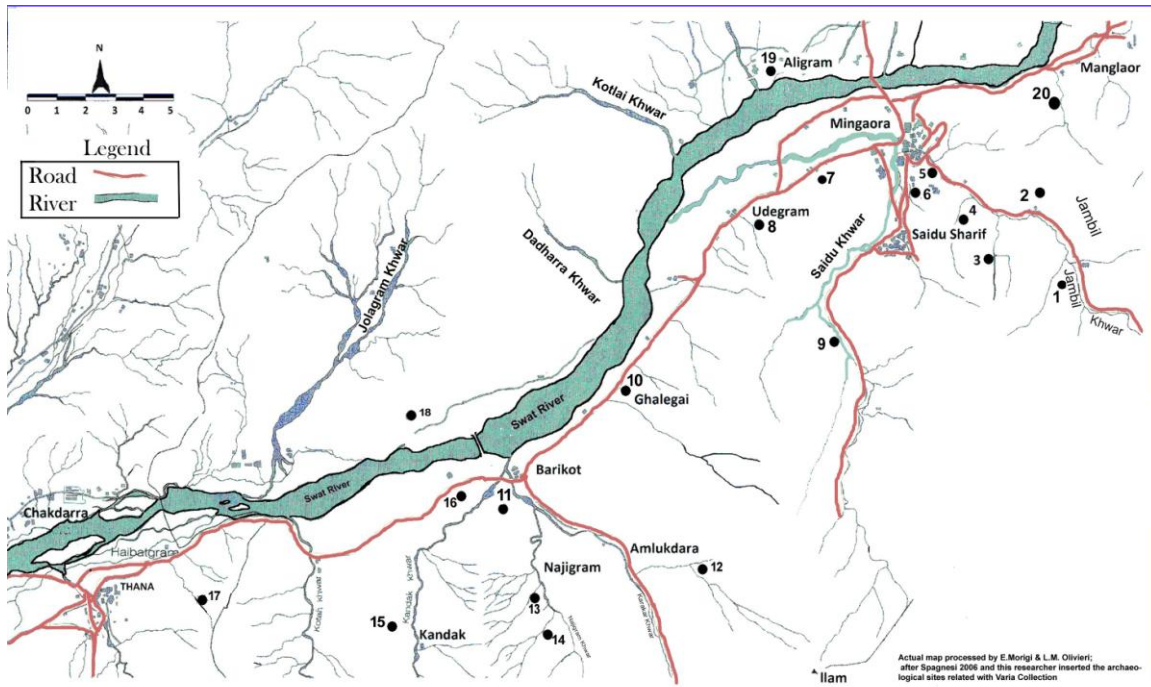


Fig.5.1 Varia Collection: Collected from the following Sites in Swat Valley

- | | | | |
|----------------------|--------------|------------------------|-----------------|
| 1. Jambli | 6. Saidu | 11. Bairkot | 16. Kanjur Kote |
| 2. Gharasa (Dangram) | 7. Katelai | 12. Amlukdara | 17. Topdara |
| 3. Loebanr | 8. Udegram | 13. Tokardara/Najigram | 18. Gambatuna |
| 4. Arpkanchina | 9. Shnaishah | 14. Abbasehebchina | 19. Aligram |
| 5. Butkara | 10. Ghalegai | 15. Gumbat | 20. Barama |

Table 5.1 Year wise documentation of antiquities of Varia Collection

Source: Inventory Register. Italian Archaeological Mission in Pakistan, 1956-2003
Two antiquities were rewritten and later on inventory list rectified therefore existing antiquities are 1604 but last inventory No is 1606, for the reason mentioned above.

S. No	Year	Inventory No	Total Antiquity
1	1956-61	V-1 to V-365	365
2	1962	V-366 to V-508	143
3	1963	V-509 to V--605	97
4	1964-65	V-606 to V-672	67
5	1966	V-673 to V-935	263
6	1967	V-936 to V-1159	224
7	1968	V-1160 to V-1295	136
8	1972	V-1296 to V-1338	43
9	1973	V-1339 to V-1342	4
10	1975	V-1343 to V-1350	8
11	1976	V-1351to V-1421	71
12	1979	V-1422 to V-1429	8
13	1980	V-1430 to V-1456	27
14	1983	V-1457 to V-1605	149
15	2003	V-1606	1

Table 5.2 Material wise distribution of antiquities of Varia Collection

Source: Inventory Register. Italian Archaeological Mission in Pakistan, 1956-2003

S.No	Material	Quantity
1	Black Schist	533
2	Blue Schist	55
3	Bronze	1
4	Bone/ Shell	13
5	Copper	55
6	Green Schist	459
7	Granite	2
8	Iron	8
9	Soap Stone	3
10	Stone (Semi precious)	86
11	Silver	1
12	Stucco	47
13	Talcoose Stone	9
14	Terracotta	311
15	White Schist	5
Total		1604

Table 5.3 List of purchased Antiquities of Varia Collection

Source: Inventory Register. Italian Archaeological Mission in Pakistan, 1956-2003

S. No.	Provenance	Inventory No.	Object	Material
1.	Panr	V-385	Relic casket	Black Schist
2.	Dangram	V-388	Relief	Black Schist
3.	Panr	V-389	Harmika	Green Schist
4.	Panr	V-390	Cornice	Green Schist
5.	Panr	V-391	Relief	Green Schist
6.	Near Butkara-II	V-392	Head	Green Schist
7.	Near Butkara-II	V-393	Relief	Green Schist
8.	Aligrama	V-394	Relief	Green Schist
9.	Aligrama.	V-395	Relief	Green Schist
10.	Aligrama	V-396	Cornice	Green Schist
11.	Aligrama	V-397	Relief	Green Schist
12.	Aligrama	V-398	Relief	Green Schist
13.	Katelai	V-403	Jar	Terracotta
14.	Arabkanchina	V-405	Lid	Green Schist
15.	Arabkanchina	V-406	Base	Green Schist
16.	Panr.	V-407	Harmika	Green Schist
17.	Panr.	V-408	Coin	Copper
18.	Katelai	V-409	Pin	Copper
19.	Swat	V-410	Frieze	Green Schist
20.	Panr	V-411	Cornice	Green Schist
21.	Swat	V-493	Maitreya	Black Schist
22.	Dir	V-500	Female Figurine	Terracotta
23.	Barama	V-625	Buddha face	Black Schist
24.	Katelai	V-628	Frieze	Green Schist
25.	Peshawar	V-668	Frieze	Black Schist
26.	Mingora	V-1294	Vase	Bronze

Table 5.4 Site and Quantity wise distribution of Varia Collection.

Source: Inventory Register. Italian Archaeological Mission in Pakistan, 1956-2003

S.No	Site	Quantity	S.No	Site	Quantity
1.	Abbasahebchina	111	26.	Gari Chingai Chinar	1
2.	Akba	3	27.	Garo	7
3.	Aligrama	206	28.	Garasa	1
4.	Amluk Dara	11	29.	Galooch	1
5.	Arabut	2	30.	Ghaligai	9
6.	Arabkanchina	12	31.	Gogdara	9
7.	Arapkan	2	32.	Guligram	4
8.	Arakmanchina	3	33.	Gumbatuna	172
9.	Arkot	5	34.	Gumbat	132
10.	Baligram	1	35.	Gimbat	9
11.	Balogram	1	36.	Harapkanchina	7
12.	Barama	19	37.	Jarjorai	7
13.	Barikot	72	38.	Jambil Valley	5
14.	Buner	12	39.	Kabbal	2
15.	Butkara	63	40.	Kalam (Rashnol)	2
16.	Cei	3	41.	Kambar	1
17.	Charbagh	4	42.	Kanjarkote	30
18.	Chail	5	43.	Khauttaro Mera (Panr)	1
19.	Chinar Tanjdra	1	44.	Karora/Karero	4
20.	Dangram	14	45.	Khaimdare	1
21.	Dagai (Warsak)	3	46.	Katelai	120
22.	Darel Valley	26	47.	Kota	4
23.	Dir	1	48.	Kotlai	3
24.	Galiko	1	49.	Kotar	1
25.	Gamkot	2	50.	Kukarai	3

S.No	Site	Quantity
51.	Landerai	7
52.	Loeban	3
53.	Loehanr	58
54.	Maglao	1
55.	Makanbagh	1
56.	Mandara	1
57.	Manichinar	1
58.	Mangalkot	1
59.	Manglaore	1
60.	Marjanai	2
61.	Maylaor	1
62.	Miana	1
63.	Mingora	27
64.	Mora Bande	2
65.	Nazahei	4
66.	Nawagai	6
67.	Najigram	36
68.	Panr	113
69.	Prantangai	3
78.	Shingardar	2

S.No	Site	Quantity
79.	Singar	3
80.	Sogolai	1
81.	Swat	26
82.	Supalbandai	1
83.	Talegram	1
84.	Tokar	4
85.	Tangir Valley	1
86.	Tokardara	39
87.	Topardara	2
88.	Tirat Stupa	1
89.	Titabad	1
90.	Udigram	8
91.	Udigram Castle	5
92.	Zawra	1
93.	Peshawar	3
94.	Chitral (Naghornuri)	18
95.	Unknown	53
	Total	1604

Table 5.5 Varia Collection, Site, Material and Quantity wise Distribution

S.No	Location	Black Schist	Green Schist	White Schist	Blue Schist	Talcoose Stone	Soap Stone	Stone	Granite	Terracotta	Stucco	Silver	Copper	Bronze	Bone/Shell	Iron	Quantity
1.	Abbasah-china	87	11		10			1			2						111
2.	Akba		2	1													3
3.	Aligrama	8	16		1	2		14		161			1			3	206
4.	Amluk Dara	4	3					1		2	1						11
5.	Arabut							2									2
6.	Arabkanchina	1	9										2				12
7.	Arapkan		1								1						2
8.	Arakmanchina	3															3
9.	Arkot					1				3						1	5
10.	Baligram												1				1
11.	Balogram									1							1
12.	Barama	3	9							2			5				19
13.	Barikot	51	4					2		12			2			1	72
14.	Buner		3		1					4	4						12
15.	Butkara		30							30			2		1		63
16.	Cei									3							3

S.No	Location	Black Schist	Green Schist	White Schist	Blue Schist	Talcoose Stone	Soap Stone	Stone	Granite	Terracotta	Stucco	Silver	Copper	Bronze	Bone/Shell	Iron	Quantity
17.	Charbagh									3						1	4
18.	Chail		4					1									5
19.	Chinar Tanjdra		1														1
20.	Dangram	4	4					4					1			1	14
21.	Dagai(Warsak)									3							3
22.	Darel Valley							21		2			1		2		26
23.	Dir									1							1
24.	Galiko		1														1
25.	Gamkot		2														2
26.	Gari Chingai Chinar		1														1
27.	Garo		2							1	1		3				7
28.	Garasa		1														1
29.	Galooch		1														1
30.	Ghaligai		1		7								1				9
31.	Gogdara	1	5			1		1		1							9
32.	Guligram	1	1					1					1				4
33.	Gumbatuna	113	8		14					3	31		3				172

S.No	Location	Black Schist	Green Schist	White Schist	Blue Schist	Talcoose Stone	Soap Stone	Stone	Granite	Terracotta	Stucco	Silver	Copper	Bronze	Bone/Shell	Iron	Quantity
34.	Gumbat	115	10					2			2		3				132
35.	Gimbat	9															9
36.	Harapkanchina		6		1												7
37.	Jarjorai	2	5														7
38.	Jambil Valley		1	4													5
39.	Kabbal		2														2
40.	Kalam									2							2
41.	Kambar		1														1
42.	Kanjarkote	25	3		1			1									30
43.	Khauttaro									1							1
44.	Karora/Karero									4							4
45.	Khaimdare		1														1
46.	Katelai	6	93		6	1				12		1	1				120
47.	Kota												4				4
48.	Kotlai	1	2														3
49.	Kotar		1														1
50.	Kukarai	3															3

S.No	Location	Black Schist	Green Schist	White Schist	Blue Schist	Talcoose Stone	Soap Stone	Stone	Granite	Terracotta	Stucco	Silver	Copper	Bronze	Bone/Shell	Iron	Quantity
51.	Landerai	1								6							7
52.	Loeban		2					1									3
53.	Loehanr	11	10					4	1	20			2		10		58
54.	Maglao							1									1
55.	Makanbagh		1														1
56.	Mandara	1															1
57.	Manichinar							1									1
58.	Mangalkot		1														1
59.	Manglaore												1				1
60.	Marjanai	1	1														2
61.	Maylaor												1				1
62.	Miana								1								1
63.	Mingora		21							1			4	1			27
64.	Mora Bande	2															2
65.	Nazahei							1		3							4
66.	Nawagai	6															6
67.	Najjigram	20	3		12					1							36

S.No	Location	Black Schist	Green Schist	White Schist	Blue Schist	Talcose Stone	Soap Stone	Stone	Granite	TerraCotta	Stucco	Silver	Copper	Bronze	Bone/Shell	Iron	Quantity
68.	Panr	8	90			4	1	2		2			6				113
69.	Prantangai		3														3
70.	Saidu		5					2		11			1				19
71.	Shandala							1									1
72.	Shanash	1	9														10
73.	Shakardarra		1														1
74.	Shakorai (Janabad)		3							1							4
75.	Shang-lai							2									2
76.	Shagai	1	3										2				6
77.	Shinashi		3														3
78.	Shingardar									2							2
79.	Singar	1	2														3
80.	Sogolai		1														1
81.	Swat	11	9					1		1	1		3				26
82.	Supalbandai		1														1
83.	Talegram									1							1
84.	Tokar	4															4

S.No	Location	Black Schist	Green Schist	White Schist	Blue Schist	Talcoose Stone	Soap Stone	Stone	Granite	Terracotta	Stucco	Silver	Copper	Bronze	Bone/Shell	Iron	Quantity
85.	Tangir Valley							1									1
86.	Tokardara	23	11				1			1	3						39
87.	Topardara				2												2
88.	Tirat Stupa		1														1
89.	Titabad		1														1
90.	Udigram	3	4										1				8
91.	Udigram Castle		3										2				5
92.	Zawra									1							1
93.	Peshawar	2								1							3
94.	Chitral (Naghornuri)							12		4			1			1	18
95.	Unknown	16	25				1	6		4	1						53
		549	459	5	55	9	3	86	2	311	47	1	55	1	13	8	1604

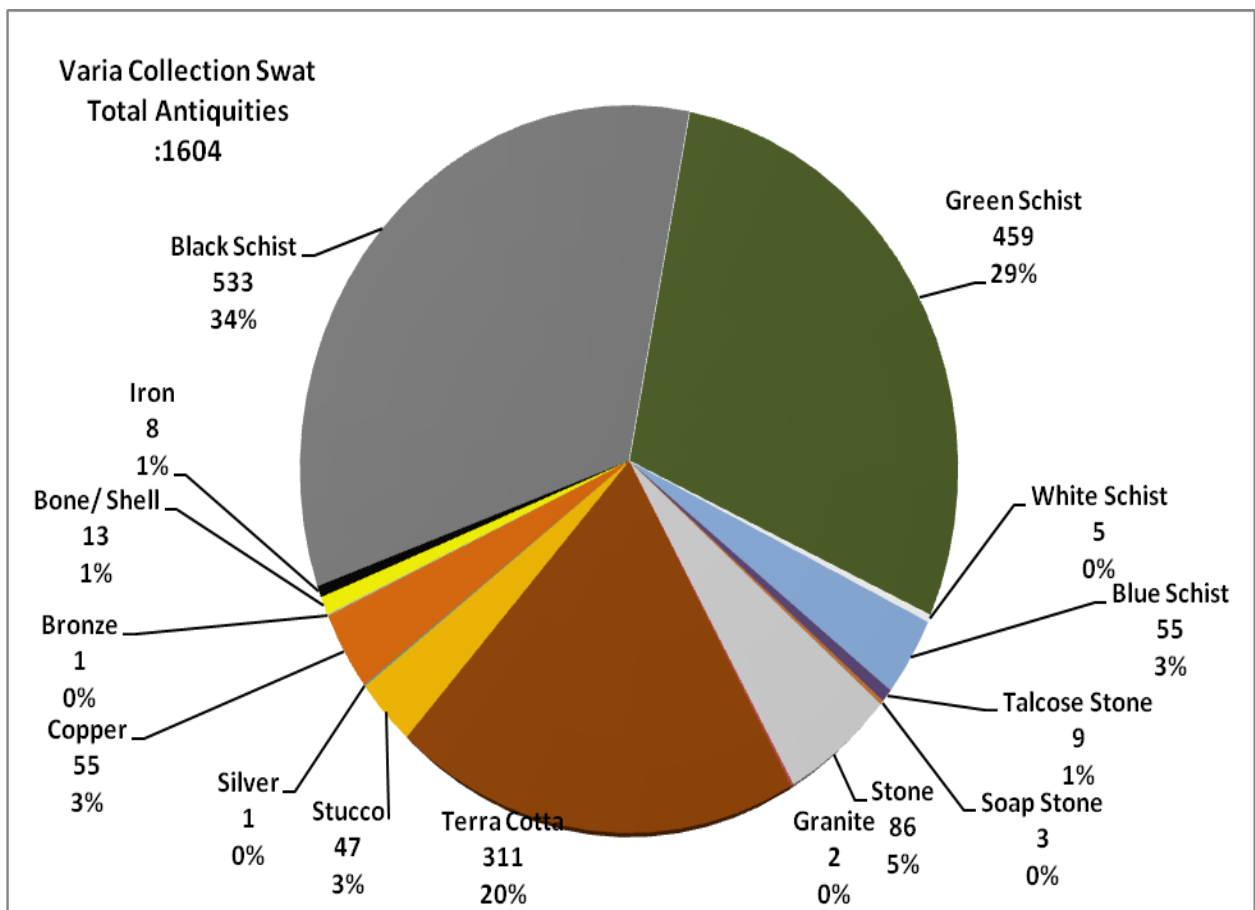


Fig. 5.2 Graphical representation of material wise distribution of Varia Collection

Chapter 6

Classification and Comparative Study of Varia Collection (Narrative reliefs-Stone Sculptures)

Classification and Comparative Study of Varia Collection (Narrative reliefs-Stone Sculptures)

Varia Collection is consisting of 212 narrative reliefs which has been selected and classified according to the subject matter. (Table 6.1)

6.1 Jatakas, Previous Births' Stories of the Buddha

Buddhists believe that, in each of his previous personifications, the karmic person that was to become *Siddhartha Gautama*, latter known as the historical Buddha, achieved more and more karmic merit. The Buddha is said to have various five hundred and forty seven stories in response to questions about his previous births and thus about the path in which followers could follow his life style.

6.1.1 Vishvantara Jataka (figs.115,127,167). Vishvantara Jataka is depicted in three narrative reliefs, included in Varia Collection. The final incarnation of Buddha before *Siddhartha Gautama*, illustrates the high merit of kindness (*dana*). According to the present Jataka tradition, in that life he was a prince named Vishvantara. After the decent of King *Sanjaya*, had he become king of *Sivirattha*. There were eight *brahmins*, who appeared from the rival state of *Kalinga*, which had facing seven years of drought. *Brahmins* asked to have the white elephant *Peccaya* that brought rain to *Sivirattha* so that it could bring them rain and end the drought. So seeking to attain perfection, prince *Vishvantara* handed over them the elephant. People of *Sivirattha* were annoyed at the generous act of *Vishvantara* which caused loss of their miraculous white, rain-bringing elephant, *Peccaya*. They forced King *Sanjaya* to return to the throne, and dethrone the prince *Vishvantara* and punish him with exile. Story leads different scarifying events one after one, including donation of his children *Jali* and *Kanhajina* to wicked *brahman Jujaka* and wife *Maddi* to *Sakka*. He voluntarily gave away everything he owned, thereby displaying the virtue of perfect charity.

6.1.2 Dipanakara Jataka (fig.30,72,155). *Dipanakara* Jataka is identified in three narrative reliefs of Varia Collection. It is a famous story, frequently illustrated in Gandhara art (Zwalf 1996: 4). According to the *Bodhisattva Vadana Kalpata*, the king of Banaras reserved the all available lotus

flowers to be showered upon *Dipanakara* Buddha during his visit (Khan M.A.1993: 57). The arhat *Sumati*, also wished to shower lotus flowers on *Dipanakara* Buddha, but failed to get, even a single flower from anywhere. *Sundari*, daughter of the king, who had some flowers for the occasion, conditionally agreed to share few flowers to the *Sumati* that if he would marry her in the next birth. On arrival of *Dipanakara* Buddha to the city, *Sumati* threw flowers, which astoundingly suspended around the head of the Buddha. Watching the miracle, *Sumati*, immediately knelt down and spread his long locks over the muddy ground to save the feet of Buddha, from the litter. *Dipanakara* Buddha was so delighted with this act of love and devotion that he transformed *Sumati* to heaven and blessed him to become a Buddha in the next birth. *Sumati* born as prince *Sakyamuni*, attained the status of the famous historic Buddha.

6.2 Story of the Buddha

Narrative reliefs depicted with the scenes from the life of Gautama Buddha, encircling all the events from his conception to his death and even after death are the most admired subject in Buddhist art of Gandhara. In the present collection, the following scenes from his historic life are frequently depicted.

- 6.2.1 Dream of Queen *Maya*** (figs.122,173,174). There are three specimens of Varia collection depicted with the story of Queen *Maya*'s dream. One day Queen *Maya* dreamt that a white elephant is penetrating in her womb. The elephant is wandering on the Gold Mountain, approached her from the North.
- 6.2.2 Interpretation of *Maya*'s dream** (figs.122,123,124,173). Four stone panels depicted with the scene of interpretation of Queen *Maya*'s dream (Khan M.A. 1994: 15, pl-4, Zwalf 1996: 146, pl-142, Ingholt 1957: 51, pl-10. Sehrai 1982: 23, pl-7). On the next day, she related her dream to her husband King *Suddhodana*, summoned an astrologer, sage *Asita* for the interpretation of the dream. *Asita*, predicted that the queen would conceive a son, who would either be a *cakarvartin* (world ruler) or a Buddha (Zwalf 1996: 146-147).
- 6.2.3 The Birth of *Siddhartha*** (figs.1A, 2, 6, 75, 118, 125, 172). There are seven stone panels of Varia Collection, depicted with the most popular scene; birth of *Siddhartha* (Faccenna 1962: 36,pl-CXXVI,Ingholt 1957: 52,53,pls-13-5.).

When the time of delivery drew near, *Maya* desired to visit her parents at *Devadaha*. On the way, reaching the Lumbini Grove (Nepal), she desired to enter the Garden. In the garden, to reduce the delivery pains, she stretched out her hands to take hold of a branch of a *Sala* tree, which bent down of its own towards her. After the birth, *Siddhartha* was received by gods Indra and Brahma (Shakur 1951: 27, Ingholt 1957: 52. Sehrai 1982: 25, pl-10).

6.2.4 First Bath of *Siddhartha* (figs.157,172). Two stone relieves are depicted with the scene of first bath of infant *Siddhartha* (Ingholt 1957:53, Zwalf 1996: 152,158, Marshall 1960: 44, pl-58, Paul 1986: 35, Khan M.A. 1994: 13,15,pls-3,4.147, Sehrai 1982: 26 pl.12). After the birth of the *Siddhartha*, attendants searched everywhere for water, but could not find it. Then the heavenly gods *Indra* and *Brahma* gave first bath to the *Siddhartha*. After this queen *Maya* and infant, *Siddhartha* were taken to *Kaplavastu* (Ghani 2011: 161).

6.2.5 Birth of *Chandaka* and *Kanthaka* (figs.160,186). The scene of birth of *Kanthaka* (horse) and *Chandaka* (charioteer) in the royal stable is depicted in these two reliefs. *Chandaka's* mother baths the infant in a water tank. According to the legend, that *Siddhartha*, *Chandaka* and *Kanthaka* were born simultaneously. *Chandaka* was the driver of the horse *Kanthaka* (Sehrai 1982: 24. pl.9).

6.2.6 *Siddhartha* in School (fig.176). Panel illustrates the scene where *Siddhartha* is going to school. *Visvamithra*, teacher of *Siddhartha*, is sitting on a seat, in the profile. His right hand, he is writing something on the tablet. To the right side of the panel and in front of the teacher, *Siddhartha* is standing. He is holding a bowl in his hands, perhaps an offering to *Visvamithra*. (Ingholt 1957: 12. pl.25. Sehrai 1991: 27, Pl.15).

6.2.7 Wrestling Scene (figs.76,129). *Siddhartha* was found of different games including wrestling and archery. Two wrestlers are shown grappling each other, in these reliefs. Both wrestlers wear similar short wrestling costumes, covering parts of their lower bodies. The figure on the right, is touching his lips with his right hand to show his astonishment (Tissot 1985: 99).

6.2.8 Killing of state elephant and hurling of dead elephant (figs.127,163,164,165,166,175,190). There are seven narrative reliefs

included in Varia Collection, depicted the contest, between *Siddhartha*, his cousin *Devadatta* and his stepbrother *Ananda*. *Yasudhara's* father *Dandapani*, arranged the contest to select a powerful husband for his daughter. On the day, an elephant of a great size was brought into the city. To demonstrate his strength, *Devadatta* killed the elephant with one blow of his fist. Next, came stepbrother *Ananda*, who dragged the dead elephant outside the city gate. Finally, *Siddhartha* lifted up the elephant and hurled it over the seven walls and seven moats of the city, very far away to save the citizens from its stench. (Hargreaves 1930:10-11).

6.2.9 Introduction of the royal couple (figs.132,187). These particular panels are partially broken and are slightly defaced. The rest of the features are intact allowing the recognition of the scene, which is the “introduction of the royal couple” (*Siddhartha* and *Yasodhra*) in the palace. *Yasodhra* is leaning with bent knees before *Siddhartha* along with two figures standing behind her.

6.2.10 Marriage of *Siddhartha* and *Yasodhara* (fig.174). There is a relief that relates to the marriage ceremony of *Siddhartha*. The marriage scene of *Siddhartha* is depicted in the lower part of the relief. *Siddhartha* and *Yasodhra* are walking around the fire.

6.2.11 Life in the Palace (fig.33). Keeping in view the predictions of *Asita*, king *Suddhodana* provided every sort of enjoyment to his son *Siddhartha*, with the hope that the prince might become a great ruler rather than to be a sage. To keep young mind relaxed and free from all kinds of state affairs and worries, the prince *Siddhartha* was engaged and kept busy in luxurious life.

6.2.12 The Renunciation of *Siddhartha* (figs.12,19,121,130). Four relief panels are narrating the one of important events in the life of prince *Siddhartha*, “Renunciation”. Prince *Siddhartha*, after retiring to his apartments, lay reclined on his couch. There were beautiful musicians and dancers engaged for the entertainment of prince *Siddhartha*. But when he determined to renounce the worldly life to explore the reality, he quietly left his bed room. All the entertainer went in deep sleep while prince *Siddhartha* was leaving his palace. *Siddhartha* arose and summoned his charioteer, *Chandaka*, to saddle his horse, *Kanthaka* (Ghani 2011: 163).

6.2.13 The Great Departure (figs.1,13). There are two stone panels of Varia collection depicted with the scene of great departure (Ingholt 1957: 60, 62, pls45,51, Kern 1968: 17, Khan M.A. 1993: 82. Sehrai 1982: 33,pl-23,24.153,154, Zwalf 1996:167, pls-177,178.). A significant event in the life of prince Siddhartha when he decided to renounce the luxurious world. At the night *Siddhartha*, accompanied by *Chandaka*, and *Kanthaka*, left the palace. *Mara*, the devil, tried to restrain *Siddhartha* but was unsuccessful (Ghani 2011: 163).

6.2.14 Presentation of monastic robe and Offering (fig.78). After the great departure from palace, prince *Siddhartha* put off princely dress and offered monastic robe by a heavenly figure.

6.2.15 Inducement of Mara (fig.17). Stone relief depicting the scene of temptation and inducement of prince *Siddhartha* by *Mara*. Prince *Siddhartha*, under an arboreal canopy, seated on a grass-strewn throne in *bhumisparsa* mudra (touching earth). In the left of prince *Siddhartha* *Mara's* daughters are standing, after the failure to restrain *Siddhartha* from enlightenment (Ghani 2011: fig.21).

6.2.16 The host of Mara (figs.10, 200). Two narrative reliefs illustrated with the scene of host of *Mara* (Alam1998: 41, Faccenna 1962: 14,pl-XXIVH. Ingholt 1957: 65,pls-63,64. Sehrai 1982: 37, pl-31, Zwalf 1996: 174,175, pls-185,186). *Mara Devraga*, alone was grieved. *Mara*; lord of five desires, skilled in all arts of warfare, the foe of those, who seeks deliverance, therefore he rightly named *Pisuma* (Wilson A.M, 1945: 369). When prince *Siddhartha* was in search of truth, *Mara* and his evil forces tried in every way to distract and distrust *Siddhartha*. Thus awhile *Mara's* army, all of a sudden assembled around *Siddhartha*. Each assumed his own peculiar form; grasping swords, some were holding spears other uprooting trees, other wielding diamond maces, equipped with every sort of weapons.

6.2.17 gods entreat the Buddha to Preach. Six stone panels (figs.1,27,85.86,98,104) are depicted with the significant episode of retreatment of Buddha by gods. After the departure of two merchants, the Buddha, was reluctant to propagate the doctrine it. Knowing that the world would be lost if the Buddha continued unwilling to reveal the law, *Sikhi or*

Brahma invited *Indra* to join him and both with four *lokapalas* and other gods of various heavens, went to the Buddha and repeated their request, which was at last accepted.

6.2.18 Preparation of the First Sermon (fig.131). In this panel, disciples, fully clad in monastic robes, uncovered right shoulders, are depicted in two rows, preparing for the First Sermon. A stool is held, in both hands of a disciple.

6.2.19 Approach to the *bodhi* tree (fig.82). Panel shows the approach of Buddha to the *bodhi* tree. The *bodhi* tree is carved on a throne. *Buddha* is standing wearing long drapery that covers both shoulders. (Sehrai 1982: 36, pl. 29; NHK1998: 181, pl.128).

6.2.20 First Sermon (figs.83,84). The first sermon of Buddha was held in the Deer Park (*Deva Mirga*) at *Sarnath*. Buddha is standing and holding wheel of law. It is a rare panel (fig.83). In other panel Buddha is seated on a grass-strewn throne. The wheel is depicted in front of his seat. (Ingholt 1957: 33, pl.77)

6.2.21 Invitation by Sri Gupta/Bimbisara (fig.133,135,136). *Sri Gupta* was a well-to-do person of *Rajgriha*. He had great detestation for the Buddha and his disciples. He invited them for a meal to kill them. He put burning charcoal in a thinly camouflaged ditch and poisoned the food. But miraculously, the Buddha turned the fire ditch into tank of lotus and unaffected the food from the poison. (Alam 1998: 52, Ingholt 1957: 77, pl.100, Ghani 2011: fig.27. Sehrai 1982: 45,pl.44)

6.2.22 Hymn of Naga Kalika and his wife (fig.11). Panel depicts the episode of when the king of *Nagas*, *Kalika*, mythical serpent god, and his wife prophesied in a hymn his approaching Enlightenment. Gable arch from right, standing figure of Buddha, clad in his monastic robe, is depicted. In front of Buddha behind a horizontal railing, two figures, *Apalala* and his wife are depicted with clasped hand in adoration,.

6.2.23 Offering of a handful of dust (fig.14). In this frieze, Buddha is standing. A child offers a handful of dust to the Buddha. The Buddha takes this offering, in his bowl, held in his outstretched right hand. A female figure, perhaps the mother of the child, stands to his right. Two worshippers stand behind her in *anjali mudra*. (Hargreaves 1930: 38, Stein 1911:12a,pl. XXXVIII [6]; Shakur 1954: 43-44, Ingholt 1957: 80,fig.110).

6.2.24 Buddha and Ascetics (figs.22,74,112,113,114,143,144,180,212). Once the Buddha was engaged in meditation, in a cave in *Magadha* region, a *brahman* ascetic, *Bavari* concerned on account of a curse was consoled by a female spirit and he sent sixteen of his disciples to test the Buddha's enlightenment by certain questions (Sehrai1982: 47,pl-46, Zwalf 1996: 199, pl-222,503). He answered all the questions to their entire satisfaction (Ingholt 1957:71-9, Shakur 1956: 50). They all became *arhat* and the Buddha then appeared before *Bavari*, who also became an *arhat* (Faccenna 1962: 30, Zwalf 1996: 199,pl.222).

6.2.25 Visit to *brahmans* (figs.170,204,209). At *Uruvela*, there lived three brother hermits with matted hair as fire worshippers (*jatilas*) (Alam1998:57. Khan 2005: 105, pl.44, Zwalf 1996: 185, pl.203). They were known as *Uruvela Kasyapa*, *Gaya Kasyapa* and *Nadi*. After delivering the first sermon, the Buddha determined to meet that powerful *brahman* and his flock. There, Buddha performed, five hundred miracles one of which was the miracle of fire and presentation of black serpent to the *Kasyapa* (Ingholt 1957:70).

6.2.26 Visit to *Kasyapa*: (figs112,138,168,191). The story of the fire temple and the black serpent are much popular. Many miracles demonstrated by the Buddha before the *Kasyapa* and his brothers. One evening, the Buddha requested *Kasyapa* that he would like to spend a night in the fire temple. *Kasyapa* tried to refrain the Buddha from doing so, because of a poisonous serpent living in there. The Buddha seated in meditation in the temple, it appeared to the *Kasyapas* that the temple was set on fire. To save the Buddha from burning alive, they rushed to the temple, carrying water buckets to extinguish the fire. They were surprised when they came to know that it was just the effulgence of the Buddha that illuminated the temple and which appeared to them as glowing fire, flaming all around.(Ali I.and Naeem. 2008:257)

6.2.27 The Buddha presents the serpent to the *kayasapa* (figs.138,168). Presentation of black serpent is a widely known miracle performed by the master to ordain the *Kasyapa* brothers of *Uruvila*. Buddha visited the *Kasyapa*. Perhaps the most famous of these legendary events was the taming of a black serpent. According to a legend, there was a deserted temple in the vicinity where there lived a poisonous black cobra. Buddha entered the

temple despite the *Kasyapa's* brothers attempting to prevent him. Buddha went inside and tamed the snake, which started creeping to go inside the bowl. The disciples outside, saw the temple alongside the master catch fire. They hurried towards the temple to put the fire out. However, when they saw the master in a merciful gesture, they were ordained.

6.2.28 Offering Scene (figs. 45,180,195). People who visited the Buddha to listen to his sermons, brought some offerings to him and his disciples, while he was wandering and preaching his law (Faccenna 1962: 12,13,pls-XVIII, XIX,XX, XXII b, Khan M.A.1994: 92,pl.47, Ingholt 1957:105,106,pls.186-88).

6.2.29 Worshippers (figs.42,73,97,100). Besides the laity, heads of the clans and princes visited the Buddha and paid reverence to him (Faccenna 1962: 26,pl.LXXXIX,LXXXI, Khan M.A. 1994: 110, pls.59-61, Ingholt 1957: 106-8, pls.189-94, Zwalf 1996: 216, 218, 219, pls. 249, 253, 256). Worshippers in a variety of postures make physical offerings to the Buddha or appear to confine them to the mental intention (Zwalf 1996: 53).

6.2.30 Panchika and Hariti (fig.153). *Panchika* was the chief of the *yakṣa* army of *Vaisravaṇa* . He is frequently represented, holding a lance and a bag of jewels or money together with *Hariti*, in the Greco-Buddhist art of Gandhara, where they illustrated marital love following the interference of the Buddha. A Stupa panel from Varia Collection is depicted with the images of Tutelary couple, *Panchika* and *Hariti* are seated on throne along with their two children playing around them. *Panchika* is sitting in the right of *Hariti*.

6.2.31 Pancavarsika (fig.183). Panel is illustrating the scene of preparation for celebration of *Pancavarsika*. There are five figures depicted including Buddha. In the center, Buddha is seated on a high seat in European style. His feet, resting on high stool, are slightly turned outward. On the extreme left, a male figure is kneeling and holding the right foot of Buddha with his both hands. Behind this kneeling figure bearded *Vajrapani* is standing, turning to his left. He is holding, in his left hand, *vajra* and flywhisk in his right arm (Khan M.A. and Tanweer: 2004:1).

6.2.32 Death and Cremation of the Buddha (figs.94,110,146,171,195). At the age of eighty, the Buddha went to *Kusinagar*, the capital of the *Malla* tribe

where a blacksmith offered him food (Faccenna 1962: 36,pl-CXXVI, Ingholt 1957: 92,93,pls.137,138, Khan M.A. 1994: 39-41, Pls.16,17, Marshall 1960: 49,54,68,97,pls.68,72,87,127,128,129, Sehrai 1982:56-7, pl.62, Zwalf 1996: 205-6, pls-230-31). The Buddha could not digest the unhealthy food, from celestial world. On the way back, Buddha met with *Vishnu* and promised to serve him as vehicle. He fell ill and passed into *Maha-prinirvana*. For seven days, prayer, music and ceremonies were performed in which the entire living creatures contributed. Then the body of the Buddha was cremated and the relics were distributed among eight states.

6.2.33 Distribution of the relics and guarding of the Urn

(figs.147,148,149,150,151). Following the cremation, the funerary urn was carried into the city. Chieftain of the *Mallas* guarded it (Sehrai 1982: 59 pl-66). Afterward they divided the relics into eight portions under the supervision of *brahman Drona*. The eight recipients built stupas to enshrine the relics of the Master in their capitals (Shakur,1954:54. Ingholt,1957:98).

6.2.34 Worship of Stupa, Bowl, Turban, relic casket and Triratna

(fig.17,66,67,68,151). The Buddhists seek protection in the “three Jewels”, *triratna*: symbolizing the Buddha, the *sangha* and the *dharma*, the fundamentals of their religious practice. The sufferings caused by previous thoughts, words and deeds can be cured by following the ‘Noble Eightfold Path. The dharma offers a asylum by providing guidelines for the alleviation of sufferings and the attainment of enlightenment. The *sangha* provides a shelter by preserving the true teaching of the Buddha and providing further example that the truth of the Buddha’s teaching is achievable. In all forms of Buddhism, refuge in the three jewels is taken before the *sangha* for the first time, as a part of the conversion ritual (Sehrai 1982: 61,pl-71).

6.3 Narrative reliefs depicting secular scenes

There are some narrative reliefs included in Varia Collection, depicting secular scenes. In the secular scenes mostly the daily life is highlighted. Here men are shown engaged, in drinking. Scenes of some sort of game playing are depicted in figs.43,48-50,52-59,61,65. There are few dancing scenes are also illustrated in fig.60, a hunting scene engraved in fig.69, fig. 70 is depicted with a carter. Official office/court scene are depicted in figs. 71 and 152. Image of a pannier, caring a

basket on his back is adorned in the fig.197. Figures 46,47 depicted with the elements adopted from widespread Dionysian or related themes expressed in Hellenistic forms, where as in Gandhara, these have been re-valued in terms of local religious concern.

Buddhist sculptures represented motivating architectural decorative elements and designs which have nothing to do with the Buddhist philosophy or iconography somewhat; they were adopted from the prevailing cultural surroundings and were used to decorate the panel. Local artist not only opted but also used variety of diverse decorated motives whether indigenous or of foreign origin. They frequently applied in their sculpture different architectural elements of local, Persian, Central Asian, Roman and Hellenistic origin. The Buddhist art of Swat Valley is much vital and living art then the earlier contemporary Buddhist art in neighboring states. The kingdoms of *Uddiyana*, *Kapisa*, *Gandhara*, *Taxila* and *Bactria* at times, more or less, were integrated under religious, social and trans cultural bonds.

Table.6.1: LIST OF FIGURES

Figure No.	Inventory No.
Fig.No.1	591
Fig.No.2	1019
Fig.No.3	772
Fig.No.4	1024
Fig.No.5	612
Fig.No.6	771
Fig.No.7	990
Fig.No.8.	366
Fig.No.9	423
Fig.No.10	1140
Fig.No.11	546
Fig.No.12	56
Fig.No.13	142
Fig.No.14	1219
Fig.No.15	765
Fig.No.16	660
Fig.No.17	729
Fig.No.18	1162
Fig.No.19	68
Fig.No.20	3
Fig.No.21	368
Fig.No.22	71
Fig.No.23	969
Fig.No.24	1134
Fig.No.25	823

Fig.No.26	1189
Fig.No.27	464
Fig.No.28	1218
Fig.No.29	904
Fig.No.30	937
Fig.No.31.	1143
Fig.No.32	890
Fig.No.33	1191
Fig.No.34	708
Fig.No.35.	994
Fig.No.36	1164
Fig.No.37.	1022
Fig.No.38	621
Fig.No.39	1175
Fig.No.40	814
Fig.No.41	676
Fig.No.42	525
Fig.No.43	1229
Fig.No.44	33
Fig.No.45	1167
Fig.No.46.	962
Fig.No.47	739
Fig.No.48	1173
Fig.No.49	944
Fig.No.50	1393
Fig.No.51	753

Fig.No.52	817
Fig.No.53	945
Fig.No.54	898
Fig.No.55	718
Fig.No.56	1047
Fig.No.57	1042
Fig.No.58	185
Fig.No.59	689
Fig.No.60	1395
Fig.No.61	1021
Fig.No.62	717
Fig.No.63	1221
Fig.No.64	1169
Fig.No.65	830
Fig.No.66	839
Fig.No.67	796
Fig.No.68	961
Fig.No.69	793
Fig.No.70	669
Fig.No.71	514
Fig.No.72	815
Fig.No.73	902
Fig.No.74	897
Fig.No.75	707
Fig.No.76	812
Fig.No.77	1160

Fig.No.78	606
Fig.No.79	1364
Fig.No.80	626
Fig.No.81	984
Fig.No.82	680
Fig.No.83	461
Fig.No.84	485
Fig.No.85	1039
Fig.No.86	616
Fig.No.87	895
Fig.No.88	590
Fig.No.89	424
Fig.No.90	842
Fig.No.91	776
Fig.No.92	1006
Fig.No.93	543
Fig.No.94	1176
Fig.No.95	979
Fig.No.96	896
Fig.No.97	97
Fig.No.98	725
Fig.No.99	555
Fig.No.100	1026
Fig.No.101	20
Fig.No.102	488
Fig.No.103	1081

Fig.No.104	492
Fig.No.105	891
Fig.No.106	145
Fig.No.107	103
Fig.No.108	1058
Fig.No.109	381
Fig.No.110	548
Fig.No.111	4
Fig.No.112	1209
Fig.No.113	1037
Fig.No.114	1166
Fig.No.115	741
Fig.No.116	446
Fig.No.117	735
Fig.No.118	310
Fig.No.119	516
Fig.No.120	829
Fig.No.121	1041
Fig.No.122	794
Fig.No.123	29
Fig.No.124	822
Fig.No.125	559
Fig.No.126	386
Fig.No.127	63
Fig.No.128	108
Fig.No.129	1201

Fig.No.130	982
Fig.No.131	422
Fig.No.132	300
Fig.No.133	1044
Fig.No.134	732
Fig.No.135	38
Fig.No.136	659
Fig.No.137	737
Fig.No.138	721
Fig.No.139	1072
Fig.No.140	290
Fig.No.141	811
Fig.No.142	903
Fig.No.143	376
Fig.No.144	702
Fig.No.145	563
Fig.No.146	611
Fig.No.147	431
Fig.No.148	445 and 469
Fig.No.149	901
Fig.No.150	131
Fig.No.151	395
Fig.No.152	813
Fig.No.153	1017
Fig.No.154	1341
Fig.No.155	1188

Fig.No.156	2
Fig.No.157	662
Fig.No.158	899
Fig.No.159	950
Fig.No.160	820
Fig.No.161	1025
Fig.No.162	798
Fig.No.163	952
Fig.No.164	49
Fig.No.165	236
Fig.No.166	939
Fig.No.167	746
Fig.No.168	712
Fig.No.169	709
Fig.No.170	276
Fig.No.171	949
Fig.No.172	889
Fig.No.173	50
Fig.No.174	679
Fig.No.175	819
Fig.No.176	906
Fig.No.177	1151
Fig.No.178	1142
Fig.No.179	711
Fig. No.180	747
Fig.No.181	693

Fig.No.182	369/398
Fig.No.183	1339
Fig.No.184	1386
Fig.No.185	393
Fig.No.186	943
Fig.No.187	1200
Fig.No.188	1185
Fig.No.189	658
Fig.No.190	996
Fig.No.191	1178
Fig.No.192	1184
Fig.No.193	487
Fig.No.194	458
Fig.No.195	1007
Fig.No.196	1098
Fig.No.197	566
Fig.No.198	1091
Fig.No.199	788
Fig.No.200	96
Fig.No.201	782
Fig.No.202	111
Fig.No.203	64
Fig.No.204	991
Fig.No.205	533
Fig.No.206	993
Fig.No.207	37

Fig.No.208	1048
Fig.No.209	894
Fig.No.210	313
Fig.No.211	1165
Fig.No.212	985

Discussion and Conclusion.

Archaeological remains of the Buddhist period are scattered all over in the Swat Valley and also narrated, in the accounts of the Chinese pilgrims, i.e. Fa-Huain, I-Tsing and Hiuan Tsang, during 5th to 7th centuries. It proves that Swat valley remained a significant junction of Buddhism and Buddhist art, for many centuries. The art and architecture, once dedicated to the services of Buddhism in its zenith, fulfilled the spiritual thirst of the followers. Today thousands of art pieces, recovered from the Buddhist sites, unveil the social, political, religious, economic and trans-cultural life of those people living in that era. This research was undertaken to study the Buddhist narrative reliefs of Varia Collection, collected by Italian Archaeological Mission.⁴⁷

⁴⁷. Reports on the campaigns 1956-1958 in Swat (Pakistan), D. Faccenna: Mingora: Site of Butkara I, (IsMEO Rep. Mem, I) Roma, 1962; D. Faccenna, Butkara I (Swat, Pakistan 1956-1962, (IsMO Rep Mem, III,I-5). D. Faccenna: A Guide to the Excavations in Swat (Pakistan 1956-1962, Rome, 1964; Id., Encyclopedia dell' Arte Classica e Orientale (Supplemento, 1970), s,v, "Butkara I"; also see volume on the activities of the IsMEO: IsMEO, Rome, 1972, pp.47 ff. D. Faccenna: Sculptures from the Sacred Area of Butkara I (Swat, W. Pakistan), IsMEO Rep Mem, II, 2) Roma, 1962, pls. I-CCCXXXV photographs by F. Bonardi, descriptive catalogue by M. Taddei were the pioneer works contained the text illustrating the sculptures, including the examination of extrinsic and stylistic elements and dating the sculpture groups. Italian team has sound chronology for some key sites in Swat Valley; i.e. Amlukdara, Barikot, Butkara I, Saidu Sharif I, and Panr I. The earliest Buddhist sacred areas began to be established in Swat as early as the 3rd century BCE at the key Buddhist site Butkara I. The most important and richest artistic centre of the region, Butkara I was excavated and recorded by Domenico Faccenna from 1956 to 1962. The long archaeological sequence, stretching from the third century BCE to the tenth/eleventh century CE, was divided into five main structural periods, corresponding to the construction and four successive reconstructions of the main *stupa*, which evidenced the changes in sculptural and architectural patterns throughout the continued activities of physical and trans-cultural developments. During the time of great stupa 4, Butkara I, a major change was, shift towards plastic material and related techniques. Decrease in demand of fresh stone sculptures in the mentioned period is obvious at Butkara I. Use of stucco material for sculptures and decoration of monastic complex increased. Applying the layer of white stucco pilaster on dark green surface of stone sculptures, at Butkara-I, created a sharp contrast, which also harmonized by painted decorations. This technique and use of stucco pilaster enhanced the value as precious, timeless sacred relics. The period of Great Stupa 4, precisely elaborates dramatic change of taste,

From 1956 to 2003,⁴⁸ Italian Archaeological Mission collected and registered 1604 antiquities including 1152, stone objects. Among the selected narrative reliefs, i.e. 212 reliefs, few displayed in Swat Museum and mostly are lying in reserve collection Swat Museum, besides those 71 stone sculptures which were shared with Museo Nazionale d'Arte Orientale, Rome. Researcher undertook it, for the first time, to document systematically and bring them into the main stream of art study. The artistic style of narrative reliefs, kind of material, classification on the subject matter, analysis for zonal styles, and reconstruction of their most probable provenance have been worked out analytically.

The main theme depicted in the selected relief panels of Varia Collection is promulgation of the life and teachings of the Buddha that devotees admired and appraised by artists. For systematic study, the Varia Collection has been further classified on subject matter; i.e. religious and secular scenes. The collection comprised *jatakas*, life story of the Buddha, fragments of images of the mediating Buddha and *Bodhisattvas*. The study of the stylistic maturity of Buddhist art is one of the most complicated issues, which the archaeologist and researcher have to deal with. Researcher also studied the extrinsic and intrinsic features of the style and material used for the reliefs in the context of those found in excavations of Buddhist sites in Swat Valley. An effort made to establish the chronology of Buddhist art and the specific features of 'zonal workshops' of sub-valleys and at last to reconstruct the probable provenances of these narrative reliefs.

Developmental Stages of Buddhist Art in the Swat Valley

Buddhist Art of Swat, particularly Gandhara, in nature is cosmopolitan, liberal active and trans-cultural. With the passage of time and development of skills and royal patronage, it gave a supernatural perspective to the Buddhist Art of Swat in Pakistan. The span and magnitude of the native art was not restricted to consecrated religious subject; it demonstrated many other characteristic features of

techniques and materials, which is most clearly traceable in phases 4 and 5, when vigorous building activity and striking sculptural and pictorial embellishment is documented by the scanty and yet most telling surviving evidence.

⁴⁸ Varia objects after 2011 are named Varia New Series (VNS). VNS objects are not part of the present Catalogue.

the life of *Siddhartha* and socio cultural activities in the region. There are panoramic scenes of the inhabitant engaged in different vibrant secular activities. Buddhist art of the Swat valley is depicted in the light of the devotional legends, mostly base on the traditions practiced by the Buddhist. The sculptural and regional style of Uddiyana (Swat), Gandhara (Peshawar valley), Kapisa (Panjshir-Gorband valley) and Bactria in Afghanistan are slightly distinct from each other. On the broader spectrum, Prof. Swati referred Buddhist art developed here as Indus-Oxus School of Buddhist Art. Indus-Oxus School of Buddhist art developed a hybrid culture drawing elements from Persia, India, Central Asia, Greece and Rome (Swati 1998: 29).

Archaeological investigations, carried out in Swat Valley and Taxila Valley confirmed that since 4th century BCE, one after other, repeated waves of invasions and political turmoil in the region, particularly in Swat, Gandhara and Taxila, brought major devolution in local art and thoughts of natives, which created a space for the development of Gandhara art, a trans-cultural art. Historical Buddhist art of Gandhara region and its contemporary Buddhist centers in Pakistan, which instigated from the stone toilet trays in Greek period, completely transformed into a religious and spiritual art in shape of narrative reliefs. Enthusiastic efforts of Sir John Marshall exposed the hidden treasures of ancient Taxila Valley, to weld the missing links of the art history of region and to analysis the emergence of stone sculpturing art in Pakistan. Italian Archaeological Mission, founded by Tucci, unearthed larger monastic complexes in Swat Valley besides the largest ancient city of Barikot. These-large scale excavations and their results strengthen the efforts of researchers to unknot the Buddhist art in the region.

The Buddhist pantheon was not uniform from beginning to end (Dani 1968:27). Buddhist sites and monuments divided the entire Swat Valley in different identical groups of Buddhist art (Khan M.A.1991: 173). In Swat Valley, there were different production hubs of Buddhist art which indicated the diversity of the art and thought.⁴⁹ In each sub-valley, Buddhist art represented with distinct artistic

⁴⁹ . Swati attributed regional division of Swat valley for peculiarity of Buddhist Art in the Swat valley. He divided Swat valley in three Zonal Workshops, workshop of each sub valley have common characteristic features and are distinguished in a Zonal Style. Tahira Tanweer claimed fourth zonal

features (Swati 1998: 27). Regional division and grouping of Buddhist art in Swat valley is not an issue of the variation of opinion among those Buddhist communities but standards of skill among different artistic groups. Nevertheless, the new settlers always contributed some of their traditions to Buddhist pantheon (Tucci 1958: 281).⁵⁰ There would be Greek artists and craftsmen, refugees no doubt from the abandoned Greek cities of Bactria, available to establish the workshops to design the typical motifs of the new style and above all to develop the highly original draped Buddha image (Bivar 1991). Many significant archaeological sites like Butkara I, Panr and Butkara III, located in Jambil Valley depicting the typical features of the figures, their small statures, broad round and prominent faces and bold and heavy physical make up. The drapery of the figures is in Indian style with the exception of that the Kushana and the west (Swati 1997: 18). Mostly figures in local Buddhist art of Swat valley are depicted frontally, with three quarter profile from the front. These Buddhist reliefs are rarely depicted from the back. The figures depicted in local Buddhist Art are active and performing certain actions. In the Buddhist Art of the Swat, Buddha, *Bodhisattva* and other central figures were symbolized in larger size as compared to the other contiguous figures while reality is represented in the figures. Amazing features of the Buddhist sculptures reported from Nimogram, Marjanai, and Chatpat, located in Shamoza Valley, are appropriate but physically depicted short stature. Faces of the figures are generally flat and tend towards the length but the typical round faces with the elongated noses are prominent. The figures were dressed with typical Indian and Central Asian costumes. The heavy folded draperies with clear, deep lines and curve of Gandharan style are frequently depicted. There is obvious mobility in the execution of figure (Swati 1997: 18). Narrative reliefs from Shnaisha situated in Saidu valley, are depicted with the figures of normal stature, robust with long beautiful fleshy faces, executed in Central Asian and western styles and Indian drapery.

The Buddhist sculptural art of the Indus region did, begin in Swat and its distinctive style was eventually transmitted to neighboring regions of Gandhara and

workshop of Buner valley being the part of Swat Valley and Amjid Perviaz identified the fifth zonal workshop of Malakand.

⁵⁰.Excavations data collected by L.M Olivieri on the top of hill at Barikot have provided evidence of human settlement from 2nd millennium BCE.

Afghanistan (Swati 1997: 5). Mostly archaeological sites situated on the ancient trade routes in the valley, have far-off culture influence, while the sites located on the border of Gandhara have influence of Gandharan style (Marshall 1960: fig.122). Even though the schist material remained major and almost constant element but adoration of sculpture fluctuated time to time by the same artistic group or zonal workshop, involved in sculpturing. Buddhist Art, which at the service of a myth, based on humanity was, for the most part concerned with representing natural forms, either raised to an optimistic plane, or rendered realistically and which particularly, in its later stages was in close association with the ruling political power (Ackermann 1975: 5). Systematic and scientific excavations help us to review and study the development of Buddhist art. The “Uddiyana” or Swat style is quite distinct from other contemporary regional styles of Indu-Oxus region and it seems that this early style spread in the west to Bactria and in the south east to Gandhara and Taxila respectively (Swati 1998: 32). Frequently distinctive material from Butkara I, is a large amount of sculpture provided by the Italian excavations (Zwalf W.1996:69).

Italian Archaeological Mission distinguished it ‘drawing (disegnativo)’ group, characteristics of this group are dense and thin grooves, sometimes of quite primitive execution, angularity, summary and flat way with volume and a developed narrative convention which depicts a strong artistic personality quite different from that of later work. Mature figural style is characterized on statuary by a longer or more oval head with very even transitions of the planes integrating the features and in contrast with the earlier ringed treatment, often a narrower eye with a heavier upper lid, the full volumes of the body do not overhang under drapery, which is given spaced and often dynamic and prominent folds, the key ridges or ribs with rounded edges usually somewhat undercut, mainly from above and this vitality is also found on the reliefs with folds shown varying in density and depth. Late period, characterized by the fleshy and globular heads and spreading volumes of the figure. Bodies of the Swati figures are somewhat shorter and normally have broad, round or square, flatter faces than the standard “Gandharan” (Swati.1997: 6). Broader chins and straight high bridged noses are characteristic features of Swati sculptures while those of Gandhara have oval or triangular faces with smaller chins and having a slightly curved, beaked noses with sharp ends besides other distinctive

features. The eyes of the figures in the Swat valley are mostly shallow and prominent. The eyes ridges of figures are boldly defined which differ from sharply marked Gandharan ones. Eyes are wide and prominent, eye sockets shallow, and the eye balls not deeply embedded as is apparently the norm in the Gandharan figures. In some cases irises are marked by incised circles and pupils by a dint. Swat figures are naturalized in style but not idealized.

Traditions of “zonal workshops” either continued from one period to another or were completely absorbed into those of the next period when the site needed any sculptural replenishment or when new construction necessitated it at any later date (Swati 1997: 21). A complete change in the workshops traditions was caused by the coming of new group with different cultural background into the sub valley either subduing or displacing the old one. Moreover, the archaeological sequence documented in Gumbat, Amlukdara and Barikot offers much food for thought with regard to the shift from schist to stucco in sculptural decoration, and to the related production chain towards the end of the 3rd century CE.⁵¹ Italian Archaeological mission in Pakistan collected data in Barikot, which entirely goes with the data gathered in the survey of the Barikot countryside, where more than one hundred monastic settlements were explored and documented in less than 100 square kilometres. These sites were not, all contemporary, but the pottery assemblages, clearly indicate that the majority of them were founded, like Saidu Sharif-I and Panr-I, around mid-1st century CE (Olivieri, Vidale and others 2006). Most of these sites survived the great urban crisis of the 3rd century, that led cities like Bazira (Barikot) to the abandonment. The post 3rd century Buddhist sites in the countryside of Barikot revealed a clear shift from local schist to imported kanjur and stucco for their decorations (Olivieri and Filigenzi 2017: forthcoming).

The dating of sculpture from Gandhara and its contemporary regions, is a complicated issue(Filigenzi and Olivieri, forthcoming). Effort at such dating relied on a series of understandings, based on archaeological milieu, material and stylistic analysis and iconographic development that lead the great *maestro* of Buddhist

⁵¹. Recently Olivieri and others (2014) published comprehensive reports of the excavations in Gumbat, Amlukdara and Barikot, to determine the chronology of stone sculptures in Swat Valley.

archaeology to determine three styles from beginning of the 1st century CE to the end of the 3rd century CE (Faccenna 2003. Filigenzi A. 2003). In 2003, proposal made by Harry Falk, was widely accepted that Kanishka-I's first year was in CE 127, which was based on the information about the relationship between the Kushan and Shaka eras in an astrological text of *Sphujiddhuaja* (Joe Cribb 2017:1). The new chronology, as well as the early chronology of Kushano-sasanian governors proposed by Cribb and M. Carter, not only contracted the historical sequence, which in the school of earlier numismatics (R.Gobl) was meant to last till 4th -5th CE, but Faccenna's chronology of Butkara-I, is fully compatible with the overall picture. The final touch was given by the excavations at Barikot and Amluk-dara with their long and reliable set of C14 dating and numismatic data (Olivieri and others 2014; Filigenzi and Olivieri, forthcoming). Evidence from the excavations at both Barikot and Amluk-dara proved that the climax of schist production was already past towards the end of the 3rd century CE (Olivieri and others 2014)⁵². At large scale use of stucco decorations during the course of the 3rd century CE both at Barikot (e.g. in the shrines of Units B and K), Amluk-dara and Gumbat, finds a chronological comparison with recent data from coeval Kushano-Sasanian evidence yielded at Termez (Ferrerias and others 2014). Evidence from outside of Gandhara preserved in India, Central Asia and China can be useful to determine the importance and nature of the post-Kushan period. In turn, considerable architectural evidence provides a picture of the late Buddhist activity in Gandhara (Behrendt 2017). Buddhist sculptural production can largely be attributed to the late Gandharan tradition.

On the basis of art study of Buddhist sculptures, we can safely divide the Buddhist art in Swat into four major evolutionary phases.

Phase-I: As far as the development of Buddhist art in Swat Valley is concerned it began at in Indo Scythian period, in the last decade of the 1st century BCE. Marshall was the first scholar to realize that the starting point of what was to be known as Gandhara art was to be sought in the early layers at Sirkap in Taxila. He

⁵² Schist is widely available and quarried in Swat Valley. Till the 3rd century CE, schist was widely used in the Buddhist monastic complexes, subsequently kanjur and stucco came in use, together in Swat Valley.

found an art revealing eminently Hellenistic traits in the Saka and Parthian strata, in form of toilet trays made out of schist and soap stone (Marshall 1951: III, pls.144-146.II, 394-498; Marshall 1960: figs. 13-18). Marshall referred the origins of Gandhara art to be sought from the mixture of Hellenistic Irano India elements of Saka era and assigned these to the 1st century BCE. But Faccenna emphasized the idea consequent upon the results of Butkara I, after the significant discovery of *nagadantas* in Swat Valley (IsMEO Rep. Mem, II, 3 pls. DLXVII-CXCII).⁵³ The representation of the figures at this stage was very rudimentary and rough, stiff, frontal and drawing like. Each figure has represented clearly portrayed personality, being parallel to each other, depicted in uniform sequence against a neutral background which gives a sense of space in itself. Twisting movement of the folds of drapery created an impression of detachment of figures from their background. The dresses folds were fashioned as clear incised lines and dense parallel grooves.

The later reliefs reported from the Swat Valley, are thin and sharp. However such a variety and distinction of presentation of Buddhist sculptures in Swat Valley is not evidenced in other contemporary Buddhist Art centers in the region. Presentation was appropriate and simple. The physical body volume bringing focus on different body parts such as legs, eyes and hands. Buddha is frequently found in meditation poses. Mostly Buddha is depicted with one hand gestures of meditation as well as reassurance pose (Faccenna 2003:297).

Phase-II:- The second stage of the Buddhist art began in the last decade of the 1st century CE. These reliefs are distinguished by their sketchy and superficial workmanship. The stiffness frontality features and drawing like attention was transformed into plasticity and activity. The figures became more sophisticated, beautiful and development of maturity and refinement of the art is obvious at this stage. The folds of dresses were absolute free billowing and parallel prominent lines. The throne of the Buddha was mostly decorated. The halo of Lord Buddha comparatively depicted larger (Swati 1997: 12). The rare step riser reliefs which often depict Jataka scenes, probably also belong to 2nd half of the 1st century and

⁵³ . *Nagadantas* discovered with the same characteristics of style as those of Taxila. Here these *nagadantas* were found with a large group of other reliefs with Buddhist subject, including some narrative and of the same stylistic trend.

remained in fashion till the beginning of 2nd century. The Buddhist art which flourished in the remote valleys of the Swat, naturally resisted somewhat longer there than in the main centers of empire and this style continued to develop until the 2nd century CE (Ackermann 1975: 20). (Table.6.2)

Phase-III:- The third stage was the climax of Buddhist Art in Swat Valley. During the Kushano-Sasanian and Kidara–Kushana period the Buddhist art of Swat Valley became well advanced to produce Buddhist reliefs perfect in detail and depiction. The facial features of the figures were made, clear, elaborated. Various forms of *mudras* were also introduced at this crucial stage of the Buddhist art. The costumes became thinner and with beautiful flattened strips and clear ribs like strings (Zwalf 1996:70). The mushrooming profits of Silk Road were providing the additional financial support for the creation of remarkable Buddhist monastic complexes and for the patronage of sculptural and no doubt graphic arts, where the technical expertise of the Greeks could produce results of a character highly impressive for the period (Bivar 1991: 67). Apparently during this period reliefs were produced in large quantities which affected the quality (Ackermann 1975:30). Characteristics features of this phase are elegant illustration of slender bodies of the figures, sweeping movements around the figures, swinging graceful movements of the dresses in astonishing. These reliefs are depicted with baroque and brisk movements of the figures. Concept of the relief and representation of the figures is much logical and natural. In background, architectural features of the monuments and landscape are also emphasized.

Phase-IV: The *Vajrayana* Buddhist rock sculptures are the noteworthy part of the Buddhist art of the Swat as reflected from the site of Ghaligai and Jahanabad Buddha (Filigenzi 2014). In fact it is relatively a large scale artistic production which flourished and developed in the Swat Valley during the 7th and 8th century CE whose subject matter are entirely Buddhist in nature and few examples of those representing *Surya*, *Ganesh*, and *Shiva*. Usually executed on the rock walls as well as on roughly and crudely cut stelae, these sculptures mostly represent the last phase of Swati Buddhist Art. These sculptures were always associated to the paths used by pilgrims and leading to those monastic centers, which were not only still active, but where *Vajrayana* Buddhism was practiced and taught (Filigenzi 2014).

The Buddhist period rock reliefs usually represent *dhyani* Buddha often together with *Bodhisattvas*. *Bodhisattvas* most of whom are the figures of *Avalokitesvara* or *Padmapani* (protector of the pilgrims), show influence from the Gupta classical type. During 6th and 8th century CE the typical Indian influences had brought here in the Gupta artistic characteristics in this particular region, Dir, Buner and Puran Valley (Olivieri 1994: 477). There are numerous rock inscriptions along the trade routes in the Swat Valley. These inscriptions are in Kharoshti, Brahmi, Proto-Sharada, Nagrai, Persian and Arabic. The interesting among them are the three Brahmi inscriptions of Jahanabad (Filigenzi A. 2014. Sardar 2009: 193). These inscriptions were engraved by the Buddhist monks for propagation of Buddhism. The Brahmi script of religious verses attested the fact that Swat once remained an active center of Buddhism (Olivieri 1994: 477).⁵⁴ Olivieri precisely explained the impact of macro phenomena on the social history of antiquity of Swat Valley; “All these macro-phenomena had an evident and recognizable impact on the social history of the antiquity of the Swat valley and represent phases of acculturation. Acculturation phases interspersed with phases of cultural marginality (or the late persistence of earlier cultural forms), which may however coexist with the former in remote areas of Swat” (Olivieri 2017 DOAM).

Broadly speaking, the style of Buddhist narrative reliefs from Swat is relatively coherent and distinct from other neighbouring styles of the Indu-Oxus region. Swati is inclined to fix the Swat Valley as a nucleus of spread of Buddhist art in the west to Bacteria and in the south and south east to Gandhara and Taxila respectively. Zonal variations in the “Uddiyana” or Swat style shows that number of

⁵⁴ . Recently IsMEO has documented and studied dozens of painted shelters in Khyber Pakhtunkhwa Province. Most of these rock-art sites (49 shelters) were discovered in the Musa-khel zone (Kandak, Kotah and Thana valleys), in the Swat-Malakand region, at an average height of 1,000 m asl (Olivieri 2017. Submitted DOAM). Major iconic scenes are agricultural ritual, cultic role of ibex, heroic figures/anthropomorphs, hunting scenes, wild animal and farming scenes. The phenomenon, in time, physically shifted from the middle valleys of Musa-khel, toward the head of the valley, and then again, in a later phase, to the southern slopes of the watershed that divides Swat from the plains of Mardan. This shifting was accompanied by a progressive de-ritualization of the shelter as a physical place, and it is contemporary to the progressive movement of the Buddhist communities towards areas of high altitude. Its peak falls in the second half of the 1st millennium CE. the progressive intrusion of Buddhism with its cultic foundations, from 3rd century BCE, that reached its peak, both in quantitative terms and spatial distribution from the 1st to the 3rd century CE.

craft groups might have been active in different territories of the Swat Valley. Panels are depicted with different events from the Buddhist traditions. Apart from this, a good number of friezes and cornices depicted with events, from the daily life, were also studied. The artistic provenance by which is understood, the area over which Buddhist sculptures collected, is not same. Stylistic analysis of the Varia Collection, to reconstruct the possible provenances of some of the unknown Varia Collection, narrative reliefs, was studied in the light of geographical division, zonal workshops of Swat Valley, attributed by Faccenna and Swati.

Systematic archaeological excavation and numismatics, provide a solid foundation to establish the chronology of Buddhist sculptures. Probable provenances and appropriate chronology of the each narrative relief was also established on the basis of artistic study of narrative reliefs of Varia Collection in Swat. Comparison of artistic styles has been considered more appropriate tool to fix the chronological sequence of narrative reliefs of Varia Collection.

Therefore the major objectives of the present dissertation successfully achieved. This dissertation has been divided into six chapters. Chapter first, devoted to the background of the Varia Collection and its need of study. This chapter also explained the circumstances in which illegal excavations carried out in Swat Valley. Second chapter discussed to review the geography and historical background of Swat Valley. Chapter three highlights the updated archaeological explorations and excavations in Swat Valley. Fourth chapter covers a comprehensive catalogue of narrative reliefs of Varia Collection. Fifth chapter deals with statistical study of Varia Collection (Narrative reliefs-Stone Sculptures). Chapter Six presents a comparative study, classification and distribution of regional styles of these sculptures with other stone sculptures discovered from Buddhist monastic complexes in Swat Valley, through scientific excavations, followed by a conclusion which elaborates the results of present research. The study remained successful in achieve the answer of the all questioned fixed. Researcher is optimistic that present research will be helpful to those researchers who are interested in the study of narrative reliefs of Swat Valley and its comparison with neighboring Buddhist hubs in the region. Such collections of Buddhist art which are hidden in the dark corners of some

reserves anywhere need a uniform and collective effort to bring in light for research and study of future generations.

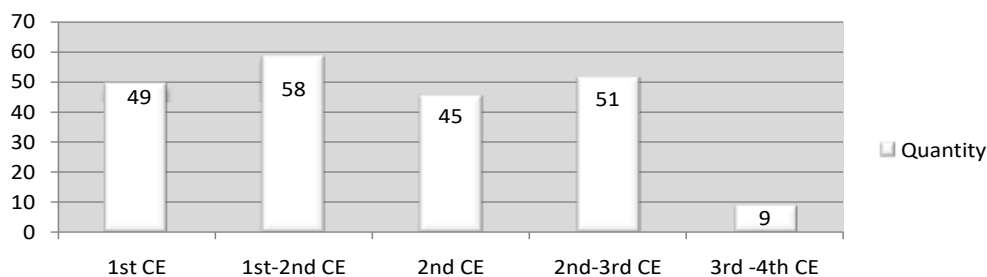


Fig. 6.1 Quantity and Period wise distribution of narrative reliefs, Varia Collection

1 st CE	41(V-676),43(V-1229),44(V-33) ,46(V-962), 47(V-739), 48(V-1173),49(V-944),50(V-1393),51(V-753), 52(V-817), 53(V-945), 54(V-898), 55(V-718), 56(V-1047), 57(V-1042), 58(V-185), 59(V-689), 60(V-1395), 61(V-1021), 62(V-717), 63(V-1221), 64(V-1169), 65(V-830), 66(V-839), 67(V-796), 68(V-961), 69(V-793), 70(V-669), 71(V-514), 76(V-812), 82(V-680), 88(V-590), 89(V-424), 100(V-1026), 101(V-20), 102(V-488), 106(V-145), 112(V-1209), 113(V-1037),121(V-1041), 123(V-29), 126(V-386), 127(V-63), 128(V-108), 130(V-982), 146(V-611), 196(V-1098), 199(V-788), 201(V-782)
1 st -2 nd CE	4(V-1024),5(V-612),7(V-990),8(V-366),9(V-423),10(V-1140),11(V-546),16(V-660),18(V-1162), 21(V-368), 22(V-71),32(V-890),35(V-994),36(V-1164),38(V-621),39(V-1175), 40(V-814),45(V-1167), 75(V-707), 81(V-984), 85(V-1039),86(V-616),87(V-895),92(V-1006), 97(V-97),98(V-725), 99(V-555), 103(V-1018),105(V-891),107(V-103),108(V-1058),109(V-381),110(V-548),116(V-446),122(V-794), 125(V-559),129(V-1201),131(V-422),138(V-721),152(V-813),153(V-1017),161(V-1025),162(V-798) ,170(V-276),171(V-949),185(V-393),190(V-996),191(V-1178),192(V-1184),193(V-487),195(V-1007),197(V-566),198(V-1091),202(V-111),205(V-533),207(V-37),211(V-1165),212(V-985)
2 nd CE	73(V-902), 79(V-1364),80(V-626), 83(V-461), 84(V-485), 91(V-776),93(V-543), 94(V-1176),117(V-735),118(V-310),119(V-516),120(V-829),124(V-822), 139(V-1072), 140(V-290), 142(V-903), 143(V-376),144(V-702),148(V-445/469),151(V-395),155(V-1188),156(V-2),157(V-662),158(V-899), 159(V-950),160(V-820), 166(V-939), 168(V-712),169(V-709), 172(V-889),173(V-50),174(V-679), 175(V-819),176(V-906),177(V-1151),178(V-1142),179(V-711),181(V-693),182(V-369/398),187(V-1200), 189(V-658), 200(V-96), 204(V-991), 209(V-894), 210(V-313)
2 nd -3 rd CE	1(V-591), 2(V-1019),3(V-772),6(V-771),19(V-68), 20(V-3),23(V-969),24(V-1134), 25(V-823), 26(V-1189), 27(V-464), 29(V-904), 30(V-937), 31(V-1143), 33(V-1191), 37(V-1022), 42(V-525), 72(V-815),74(V-897),77(V-1160), 78(V-606), 90(V-842),95(V-979), 96(V-896), 104(V-492), 111(V-4), 114(V-1166),115(V-741), 132(V-300), 133(V-1044),134(V-732), 135(V-38), 136(V-659), 137(V-737), 141(V-811), 145(V-563), 147(V-431), 149(V-901), 150(V-131), 154(V-1341), 163(V-952), 164(V-49), 165(V-236), 167(V-746), 180(V-747),183(V-1339), 186(V-943), 188(V-1185), 194(V-458), 203(V-64), 206(V-993), 208(V-1048)
3 rd -4 th CE	12(V-56), 13(V-142), 14(V-1219), 15(V-765), 17(V-729), 28(V-1218), 34(V-708), 96(V-896), 184(V-1386)

Table 6.2 Period wise distribution of Narrative reliefs (Format: Fig.No.(Inv.No)

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Figures

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D

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Fig.No.3



Fig. No.4



Fig.No.5

Fig.No.6



Fig.No.7



Fig. No.8



Fig.No.9



Fig.No.10



Fig.No.11



Fig. .No.12



Fig. No.13



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Fig. No. 18



Fig. No.19

Fig. NO. 20



Fig. No.21



Fig. NO. 22



Fig. No.23



Fig.No.24



Fig. No.25



Fig. No. 26



Fig.No.27



Fig. No.28



Fig. No. 29



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Fig. No.31



Fig. No. 32



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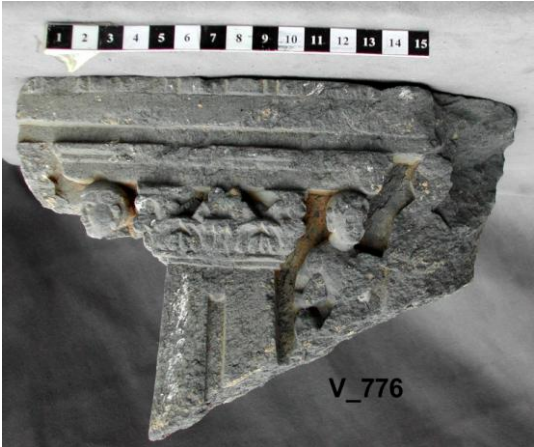


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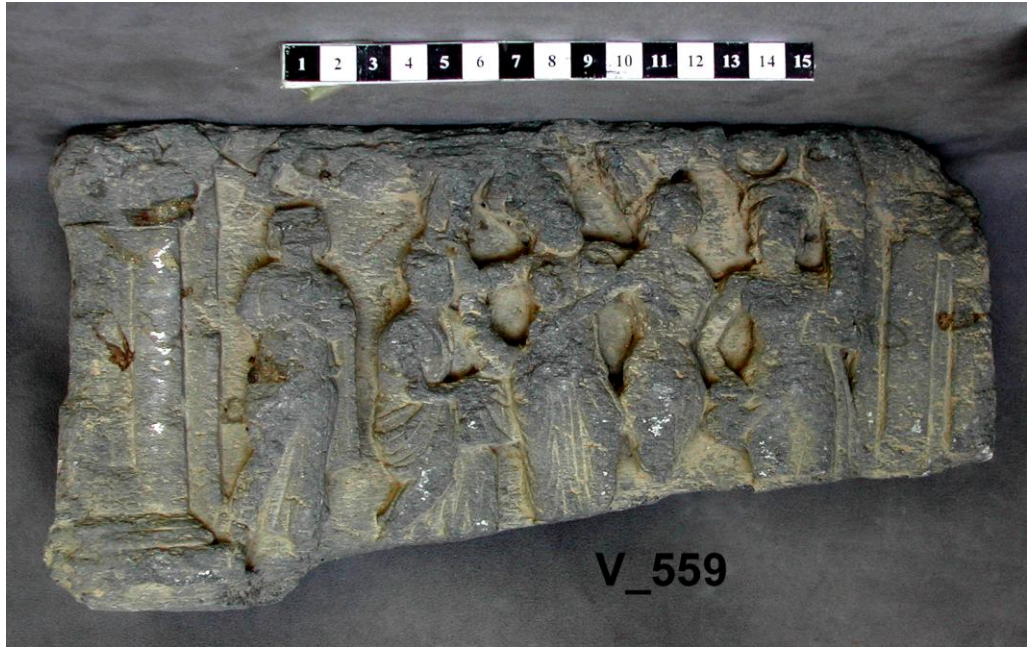


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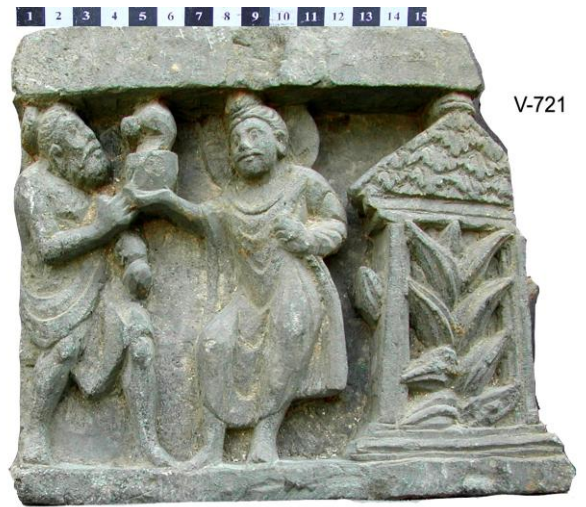


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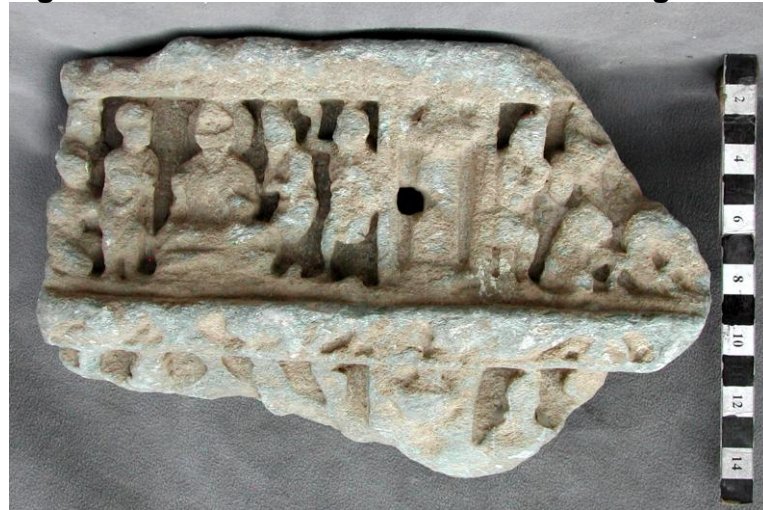


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Fig.No.160





Fig.No.161



Fig.No.162

Fig.No.163



Fig.No.164



Fig.No.165



Fig.No.166



Fig.No.167



Fig.No.168



Fig.No.169



Fig.No.170

Fig.No.171

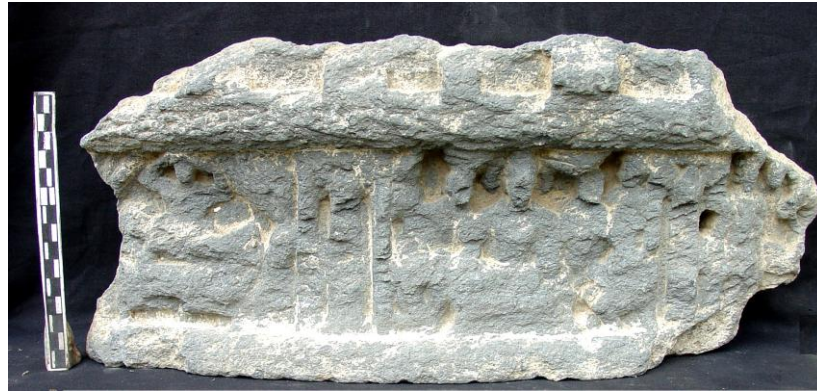


Fig.No.172



Fig.No.173



Fig.No.174



Fig.No.175



V_819



V_906

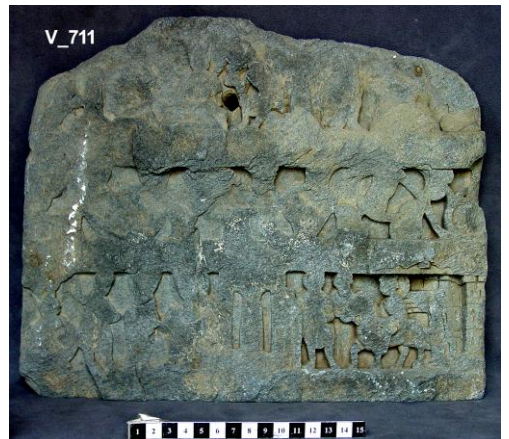
Fig.No.176



Fig.No.177



Fig.No.178



V_711

Fig.No.179



Fig.No.180



Fig.No.181



Fig.No.182



Fig.No.183



Fig.No.184



Fig.No.185 (Front and Back)



Fig.No.186



Fig. No. 187



Fig.No.188



Fig.No.189



Fig.No.190



Fig. No.191



Fig.No.192



Fig.No.193



Fig.No.195

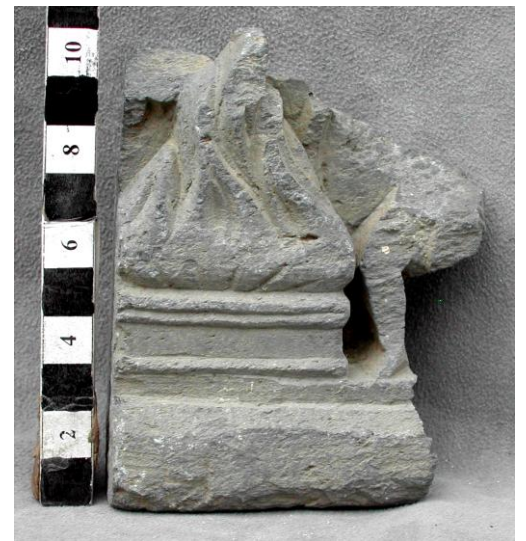


Fig.No.194



Fig. No.196



Fig.No.197



Fig.No.198



Fig.No.199



Fig.No.200



Fig.No.201



Fig.No.202

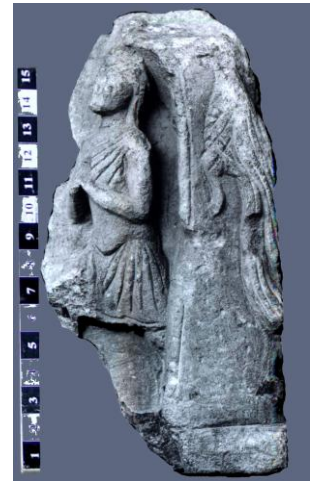


Fig.No.203



Fig.No.204



Fig.No.205



Fig.No.206



Fig.No.207



Fig.No.208

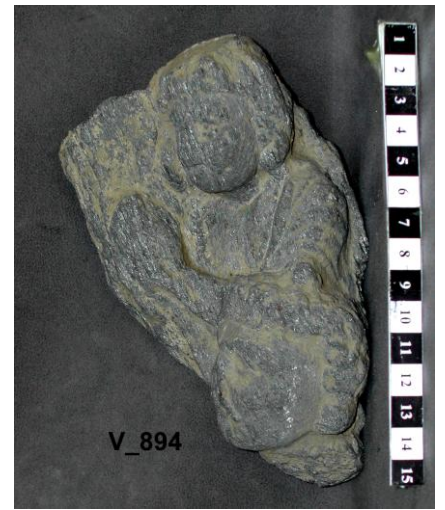


Fig. No.209

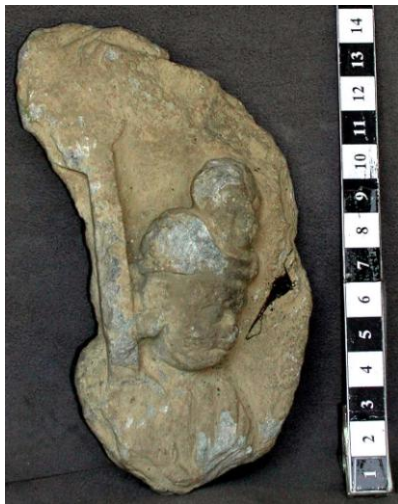


Fig.No.210



Fig.No.211



Fig. No.212