

Gandharan Sculptures

in the Peshawar Museum
(Life Story of Buddha)

Ihsan Ali
Muhammad Naeem Qazi



Hazara University Mansehra NWFP – Pakistan
2008

Uploaded by junaidbalakot@gmail.com

© Copy Rights reserved in favour of Hazara University, Mansehra, NWFP – Pakistan

Editors:

Ihsan Ali*

Muhammad Naeem Qazi**

Price: US \$ 20/-

Title:

Gandharan Sculptures in the Peshawar Museum (Life Story of Buddha)

Frontispiece: Buddha Visiting Kashyapa

Printed at:

Khyber Printers,

Small Industrial Estate, Kohat Road, Peshawar – Pakistan.

Tel: (+92-91) 2325196 Fax: (+92-91) 5272407

E-mail: khyberprinters@yahoo.com

Correspondence Address:

Hazara University, Mansehra, NWFP – Pakistan

Website: hu.edu.pk

E-mail: hu_university@yahoo.com

* Professor, Department of Archaeology, University of Peshawar, Currently Vice Chancellor, Hazara University, Mansehra, NWFP – Pakistan

** Assistant Professor, Department of Archaeology, University of Peshawar, Pakistan

CONTRIBUTORS

1. Prof. Dr. Ihsan Ali,
Vice Chancellor Hazara University, Mansehra, Pakistan
2. Muhammad Naeem Qazi,
Assistant Professor, Department of Archaeology, University of Peshawar, Pakistan
3. Ihsanullah Jan,
Lecturer, Department of Cultural Heritage & Tourism Management, Hazara University
4. Muhammad Ashfaq,
University Museum, Hazara University
5. Syed Ayaz Ali Shah,
Department of Archaeology, University of Peshawar, Pakistan
6. Abdul Hameed Chitrali,
Lecturer, Department of Cultural Heritage & Tourism Management, Hazara University
7. Muhammad Imran Khan,
Archaeologist, Charsadda, Pakistan
8. Muhammad Haroon,
Archaeologist, Mardan, Pakistan

ABBREVIATIONS

A.D.F.C.	Archaeology Department, Frontier Circle
A.S.I.	Archaeological Survey of India
A.S.I.A.R.	Archaeological Survey of India, Annual Report
D.G.A.	Director General of Archaeology
E.G.A.C.	Exhibition of the German Art Council
I.G.P.	Inspector General Police
IsMEO	Instituto Italiano Per il Medio ed Estremo Oriente
P.M.	Peshawar Museum

CONTENTS

Chapter 1

Gandhara, its History and Art	1-25
<i>IHSAN ALI & M. NAEEM QAZI</i>	
1.1 The Term Gandhara	1
1.2 Geography of Gandhara	1
1.3 History	2
1.4 Gandhara Art	11
1.5 Foreign Influence of Gandhara Art.....	14
1.6 Peshawar Museum Buddhist Collection from Gandharan Sites	16

Chapter 2

JATAKAS: Previous Birth Stories of Buddha	27-48
<i>M. NAEEM QAZI, SYED AYAZ ALI SHAH & M. ASHFAQ</i>	
2.1 Introduction	27
2.2 Sculptural Representation in the Peshawar Museum.....	30
2.3 Depankara Jataka	31
2.4 Śyama Jataka	36
2.5 Maitryakanyaka Jataka.....	38
2.6 Amara Jataka	43
2.7 Viśvantara Jataka.....	44

Chapter 3

Life Story of Buddha: Maya's Dream — Return to the Palace	49-64
<i>IHSAN ALI, IHSANULLAH JAN & M. ASHFAQ</i>	
3.1 Introduction	49
3.2 Dream Scenes	49
3.3 Interpretation of the Dream	51
3.4 Birth of Siddhartha	52
3.5 Birth of Kanthaka and Chandaka	57

3.6 Bath Scene	58
3.7 Seven Steps of Siddhartha.....	61
3.8 Welcoming Scene: Return to Kapilavastu	62
Chapter 4	
Life Story of Buddha: Horoscope — Athletic Contests.....	65-75
<i>IHSAN ALI, M. NAEEM QAZI & ABDUL HAMEED CHITRALI</i>	
4.1 Introduction.....	65
4.2 Horoscope Scenes	65
4.3 School Scene	68
4.3.1 School Going Scene.....	68
4.3.2. Siddhartha in School.....	69
4.4 Athletic contests	70
Chapter 5	
Life Story of Buddha: Palace Life — First Meditation	77-92
<i>IHSAN ALI, IHSANULLAH JAN & M. ASHFAQ</i>	
5.1 Introduction.....	77
5.2 Bridal and Marriage Scenes	78
5.3 Drinking and Merry-making Scenes	83
5.4 Palace and Street Scenes	89
5.5 Proceeding Towards Annual Fair	90
5.6 First Meditation	91
Chapter 6	
Life Story of Buddha: The Renunciation—Crossing of River Niranjana	93-102
<i>M. NAEEM QAZI & M. ASHFAQ</i>	
6.1 Introduction	93
6.2 The Great Renunciation	93
6.3 The Great Departure	95
6.4 Farewell of Chandaka and Kanthaka.....	99
6.5 Bodhisattva Siddhartha Crossing a River	100

Chapter 7

Life Story of Buddha: Fasting Siddhartha — Mara's Attack 103-119 *M. NAEEM QAZI & IHSAN ULLAH JAN*

7.1 Introduction	103
7.2 Fasting Siddhartha	104
7.3 Swastika Offers Grass	106
7.4 Hymns of Naga Kalika and his Wife Before Siddhartha	107
7.5 Approach to the Bodhi Tree	110
7.6 Mara's Attack	110

Chapter 8

Life Story of Buddha: Trapusha and Balika's food offering — First Sermon at Sarnath 121-138 *M. NAEEM QAZI, M. ASHFAQ & M. IMRAN KHAN*

8.1 Introduction	121
8.2 Offering of Four Bowls	122
8.3 Siddhartha Receiving Offerings from Lady Sujatha, Trapusha Balika and Gods of the Four Quadrants	126
8.4 Offering of Food	127
8.5 Gods Entreats Buddha to Preach	127
8.6 Preparation for the First Sermon	128
8.7 The First Sermon	130

Chapter 9

Life Story of Buddha: Miracles at Sravasti 139-188 *M. NAEEM QAZI, IHSANULLAH JAN & M. ASHFAQ*

9.1 Introduction	139
9.2 Twin Miracle, Emanation of Fire and Stream	144
9.3 Great Miracle	145
9.3.1 Preaching Buddha with Standing Figures	145
9.3.2 Meditating Buddha with Standing Figures	157
9.3.3 Preaching Buddha with Seated Figures	158
9.3.4 Meditating Buddha with Seated Figures	159

9.3.5 Buddha with Garland Bearers	160
9.3.6 Buddha with Worshippers	163
9.3.7 Multiplication Scenes	166
9.3.7.1 Buddha as a Central Figure in Dhyana Mudhra	166
9.3.7.2 Buddha in Dhyana Mudhra shown in Series or Row	173
9.3.7.3 Standing Figures of Buddha in Abhaya Mudhra in a Series or Row	175
9.3.8 Buddha or Bodhisattva under the Mango Tree	176
9.3.8.1 Preaching Buddha under Mango Tree Canopy Surrounded by many Worshippers	176
9.3.8.2 Bodhisattva Siddhartha in Dhyana Mudhra under Mango Tree Canopy Surrounded by Bodhisattvas on Lotus Seats .	178
9.3.9 Miscellaneous Panels	179

Chapter 10

Life Story of Buddha: Descending from Trayastrimsa Heaven — Indra Śala Cave	189-223
<i>IHSAN ALI, IHSANULLAH JAN & M. HAROON</i>	
10.1 Introduction	189
10.2 Buddha Descending from Trayastrimsa Heaven	192
10.3 Buddha with the Kaśyapa	193
10.4 Buddha in the Fire Temple at Uruvilva	195
10.5 Buddha Presents the Serpent to Kaśyapa	197
10.6 Buddha in Rajagriha	201
10.7 Buddha with Ascetics	201
10.8 Śrigupta's Invitation	204
10.9 Measuring Buddha	207
10.10 Nursing of the Dead Woman	208
10.11 Escape of Ananda	209
10.12 Offering a Handful of Dust	210
10.13 Barking of the White Dog	212
10.14 King Udayana Presenting the Image of Buddha	216
10.15 Buddha in Indra Śala Cave	218

Chater 11

Life Story of Buddha: The Legendary Scenes	225-252
---	----------------

IHSAN ALI & IHSANULLAH JAN

11.1	Introduction	225
11.2	Buddha and the Skull Tapper	227
11.3	Angulimala's Conversion	228
11.4	Devadatta's Assassins	229
11.5	Subjugation of the Elephant	232
11.6	Buddha with Naga Apalala	235
11.7	Conversion of Naga Elapatra	239
11.8	Conversion of Yaksha Atavika	240
11.9	Harithi and Panchika	242

Chapter 12

Life Story of Buddha: Mahapari Nirvana — Cult Worship	253-283
--	----------------

M. NAEEM QAZI, M. ASHFAQ & IHSANULLAH JAN

12.1	Introduction	253
12.2	Death Scenes	256
12.3	Bier of the Buddha	261
12.4	Cremation of Buddha	262
12.5	Guarding of Relics	263
12.6	Distribution of the Relics	264
12.7	Worship of the Buddha Relics	267
12.8	Worship of the Bodhi Tree	268
12.9	Worship of the Buddha Seat	269
12.10	Worship of the Bowl	269
12.11	Worship of the Turban	271
12.12	Worship of Tri-Ratna	274
12.13	Worship of the Stupa	275
12.14	Worship of the Vihara Model	276
12.15	Worship of Buddha Dhuni (Fire Altar)	276
12.16	Worship of the Kamandalu (Water Flask)	280

Bibliography	285-294
---------------------------	----------------

ACKNOWLEDGEMENT

Peshawar Museum is a rich repository of the unique art pieces of Gandhara Art in stone, stucco, terracotta and bronze. Among these relics, the Buddhist Stone Sculptures are the most extensive and the amazing ones to attract the attention of scholars and researchers. Thus, research was carried out on the Gandharan Stone Sculptures of the Peshawar Museum under the supervision of Prof. Dr. Ihsan Ali, the then Director of Archaeology and Museums, Govt. of NWFP, currently Vice Chancellor Hazara University and Muhammad Naeem Qazi, Assistant Professor, Department of Archaeology, University of Peshawar. The Research team headed by the authors included Messrs. Syed Ayaz Ali Shah, Muhammad Ashfaq, Abdul Hameed Chitrali, Muhammad Zahir, Asad Raza, Shahid Khan, Muhammad Imran Khan, Asad Ali, Muhammad Haroon, Ubaidullah Afghani, Kaleem Jan, Adnan Ahmad, Farhana Waqar, Saima Afzal, Farkhanda Saeed and Ihsanullah Jan, who contributed directly or indirectly to the project. The hard working team with its coordinated efforts usefully assisted for completion of this research project and deserves admiration for their active collaboration during the period.

It is great privilege to offer our sincere thanks to the staff of the Directorate of Archaeology and Museums Govt. of NWFP, for their outright support, in the execution of this research conducted during 2002-06. Particular mention is made here of Mr. Saleh Muhammad Khan, the then Curator of the Peshawar Museum, currently Director of the Directorate of Archaeology and Museums, Govt. of NWFP. The pioneering and relevant guidelines offered by the Directorate of Archaeology and Museums, Govt. of NWFP deserve appreciation for their technical support and ensuring the availability of relevant art pieces. Messrs Qazi Ijaz Ahmad, Senior Chemist, Irshad Zameel, Research Officer and Irfanullah Durrani, Incharge Gandhara Collection are duly acknowledged for their support. Mr. Khan Faraz took all the Photographs and Messrs. Tahir Ahmad, Mufarrih Khan, Khalid Khan, Mehir Gul and their team remained present, regularly extended their support for the execution of the project during the period.

The inspiration and support was further enhanced with the significant help of Mr. Shakil Durrani, the then Chief Secretary, Govt. of NWFP, currently Chairman WAPDA, likewise, Maj. (R) Sahibzada Khalid, the then Secretary Culture, Govt. of NWFP, currently Chairman Tobacco Board, Govt. of Pakistan. We are also indebted to the support of all the successive secretaries of the department along with the administrative staff for their cordial support.

We are bound to extend our profound sense of gratitude to Dr. Heather Miller, Assistant Professor, University of Toronto, Canada, Dr. Brian Hemphill, California State University, USA and Dr. Robert Nicholas, Associate Professor, Richard Stockton College, New Jersey, USA, who scrutinised the

text and made pertinent suggestions. We would like to acknowledge the contribution of Ms. Humaira Alam, Deputy Curator, Lahore Museum, Lahore and Dr. Gul Rahim Khan, Assistant Professor, Department of Archaeology, University of Peshawar who readily helped the team whenever they were approached.

We also take this opportunity to extend our sincere thanks to all the successive curators and supporting staff of the Peshawar Museum starting from Sir Aurel Stein in 1906 till date. They all have very carefully handled, preserved and protected the classical collection of Gandhara Art. It may be further pointed out that in such a specialized way, today the Peshawar Museum is known due to these efforts, to be housing the most extensive and unique collection of the Buddhist Art in the whole world.

Last, but not the least, we are thankful to Hazara University for facilitating the final touches and publication of this volume.

Professor Dr. Ihsan Ali
Vice-Chancellor
Hazara University, Mansehra
NWFP – Pakistan

Muhammad Naeem Qazi
Assistant Professor
Department of Archaeology
University of Peshawar
NWFP – Pakistan

FOREWORD

It is a genuine revelation that the subject matter of Gandhara Art is the Buddha's Life Story, as depicted in the stone panels described in this volume. The story of the Buddha image in Gandhara Art started in the 1st century BC and reached perfection in the 2nd century AD. Peshawar Museum exhibits the most extensive variety of Gandharan Sculptures, discovered mainly from excavations carried out by numerous renowned scholars such as, Sir Aurel Stein, H. Hargreaves, D.B. Spooner, Sir John Marshall and others. A good number of the collection came through purchases and donations. The other worthwhile contribution made by the reputed scholars was the publication of the collected antiquity, exhibitions and preservation of this gorgeous and rear collection.

The explorations and excavations carried out in the Peshawar Valley were mainly published in the Annual Reports of the Archaeological Survey of India, Frontier Circle particularly, those of Takhti Bahi, Jamal Garhi, Sahri Bahlol and Shah-Ji ki Dheri etc. These excavation reports, like other issues, also highlight the Gandharan Sculptures. H. Hargreaves has written a hand book about the Sculptures in the Peshawar Museum. Another book was published by Prof. Fidaullah Sehrai, "The Buddha Life Story in Peshawar Museum". Sir John Marshall and Harald Ingholt have also published the selected sculptures from the Peshawar Museum in their research works. Likewise, many small-scale attempts have also been made by scholars to conduct research on the Gandharan Sculptures in the Peshawar Museum.

Keeping in view the importance of the collection, in September 2002, a research project was launched aiming at cataloguing and documenting the antiquity of the Peshawar Museum. In this regard, besides other issues, the Gandharan Sculptures were one of the most selected areas and the authors felt obliged to compile a comprehensive report on the same. The idea was to bring the published and unpublished sculptures lying in the Peshawar Museum to the forefront for scholars. In the first phase, all the displayed sculptures were identified, labels were carefully examined and permanent labels were provided to all the displayed objects. Then the important aspects of Gandhara Art such as, the *Jatakas* and the Birth Scene till the *Mahaparinirvana/Death Scene* were addressed, moreover, around 321 sculptures were selected from the displayed and reserved collection on the subject. It is worthwhile to note that this attempt was made after a long break aiming to explore new themes and ideas and to share it with all those interested in Gandhara Art. Recognising those sculptures, which were not properly identified, was a tough task to accomplish. It is however, utmost important to make a mention here that this humble attempt will bring to the forefront all that collection for research work. This effort will open a new chapter in the field of Buddhist sculptures and will attract the Gandharan Art scholars for further debate on this particular topic. There might

be some shortcomings in the present work but a gallant attempt has been made to discuss minute details through direct approach to the original collection. This attempt under the prevailing circumstances may be considered as a modest attempt to put forward the research and it is hoped that students and scholars will benefit to a great extent to add many new ideas, not addressed earlier. It is worthwhile to elaborate that the entire team deserves appreciation and encouragement to have done such a monumental job during a short span of time.

It is sincerely hoped that research on the subject will continue to be carried forward for the benefit of all, as we believe that the Peshawar Museum collection still deserve attention from scholars, researchers and Ph.D. students.

Prof. Dr. Ihsan Ali

Chapter 1

GANDHARA, ITS HISTORY AND ART

IHSAN ALI & MUHAMMAD NAEEM QAZI

1.1 THE TERM GANDHARA

The word Gandhara is variously recorded in the ancient texts. It is the combination of two Sanskrit words, "Gand" meaning fragrance and "hara" defining land or region. Thus, the term Gandhara literally signifies, "the land of fragrance".

The region of Gandhara is described as a lush green or flowery area. The same description also applies for Udhyana (Swat), Kanishkapura or Pershapura (Peshawar), and Pushkalavati (Charsadda). Such descriptions support the claim that these flowery valleys were generally known for their good smell.

The term Gandhara was reported for the first time in the Rigveda, in which the term is used to identify clearly a region located on the Northwest Frontier of India (Khan: 1998: 57). The Atharva Veda is a second notable compilation that mentions the Gandharans and relates them with the Mujavants. Other significant references are found in the Apastamba, such as Angas and Magadhas, and in the Sruta Sutras Hiramyaikesi and Baudayana.

An array of historical evidences indicate that the Gandharans have inhabited the southern bank of the Kuba (river Kabul) since the Vedic Age. According to the Vedic literature, the Gandharan dialect was celebrated for its purity, and a king of Gandhara is associated with the orthodox Soma cult. Besides the accounts listed above, the word Gandhara is also mentioned by celebrated Greek historians, such as Herodotus, Hekataios, Ptolemy and Strabo, who record it in various forms as Gandarioi, Gandarae, and Gandaritis (Brown: 1908: 3; Burgess: 1897: 75).

1.2 GEOGRAPHY OF GANDHARA

Gandhara is a mountainous region located below the meeting point of the Hindu Kush and Himalayan mountain ranges (Zwalf: 1996: 14). Gandharan country was rich in water resources and had dense forests in its various valleys. Situated between India, Central and Western Asia, the geographical location of Gandhara was very favourable for the development and promotion of cultural interactions across these regions of the Old World. Except for the small valleys and plains

of Gandhara, the entire area is a mountainous track, for the major ranges (*i.e.*, Hindu Kush, Himalayas) in the north throw off great and lofty spurs in a southern direction. The Kabul River, particularly in the Peshawar Basin, an area that encompasses some 6500 sq. km, interrupts these ranges west of the Indus.

The celebrated Chinese pilgrim Hiuen Tsang, who traveled in India in 629-647 A.D., mentioned that 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. According to Beal's translation of Hiuen Tsang, "the kingdom of Gandhara was about 1000 li from east to west and 800 li from north to south. On the east, it bordered on the River Sin (Sindh, another name for the Indus River). The country was rich in cereals and produced a variety of flowers and fruits; it also abounded in sugarcane, from the juice of which they prepared 'the solid sugar.' The capital of Gandhara was Purushapura, now Peshawar, which was 40 li in circuit in those times" (Beal: 2003: 150).

According to Farooq Swati, the huge land mass situated between the Indus and Oxus shall be referred to as the Indus-Oxus region. With the exception of short spans of imperial control by the Mauryans and by the Kushans, the whole region was divided into a number of small kingdoms that included, Udhyana, Gandhara, Kapisa, Bactria and others (Swati: 1997: 3). Following Farooq, we shall refer to the overall syntheses of the regional styles as the "Indus-Oxus school of Buddhist art." However, it is important to realize that the art styles of these individual kingdoms did not disappear. Rather, throughout the entire period encompassed by the Indus-Oxus school of Buddhist art each region maintained their individual identities, at least in detail. In recognition of this, these local variations are referred to as "regional styles." It is quite misleading, therefore, to use the term Gandhara art for all the "regional styles." Farooq further claimed that the beginning of Gandhara art occurred in the Swat valley (Swati: 1997: 5).

The Peshawar valley now consists of Peshawar and Mardan divisions, each of which is subdivided into districts; while in the uplands, Swat has become a district of the Malakand division, which also administers the Malakand and Bajaur Agencies. East of the Indus, some sites lie in Taxila (Rawalpindi District) and Haripur, Abbottabad, Mansehra, Batagram Districts of NWFP. New explorations by the Directorate of Archaeology and Museums by Professor Dr. Ihsan Ali has brought to light a few Gandharan sites beyond Kotal Pass in the Kohat District of NWFP.

1.3 HISTORY

Although Gandhara is first mentioned in the Rigveda, the prehistory of this region begins with Middle Palaeolithic artefacts recovered from the lowest levels at Sanghao cave (Mardan) in

excavations carried out in 1962-63 by Prof. A.H Dani, the then chairman of the Department of Archaeology, University of Peshawar.

The first period of Sanghao Cave is dated to 35,000 B.P. It is followed by period II, which is attributed to the Upper Palaeolithic (30,000 B.P. to 10,000 B.P.). The third period is described as Mesolithic (10,000 B.P.). Other Mesolithic sites found within the Gandhara region are Jamal Garhi rock shelter (Mardan) and Khanpur Cave (Haripur).

In addition to Sanghao Cave, another cave dwelling at Tangu Nau in Bajaur has been recently reported by the Archaeological team from the Directorate of Archaeology and Museums, Government of NWFP and Department of Archaeology University of Peshawar. Team members collected stone tools outside the cave that can be confidently attributed to the Middle Palaeolithic (Ali: 2004: 207).

The Mesolithic era was succeeded by the New Stone Age or Neolithic. The Neolithic in or around Gandhara is well-known from the site of Sarai Khola, located south of Taxila and excavated by M.A. Halim in 1969-70 (Halim: 1972: 1-112; Mughal: 1972: 126). Halim reported evidence for agricultural production and permanent habitations for the site's inhabitants. Polished celts and burnished pottery recovered from this site have been dated from 3,260 B.C to 3000 B.C.

The second period at Sarai Khola presents a classic example of the Kot Dijian culture (3,000-2,600 B.C.), while the third level, dated to 2,600-1,700 B.C., clearly belongs to the Harappan culture. In Gandhara, the Harappan culture was replaced by the Gandhara Grave Complex, which dates from 1,700 B.C. to 600 B.C. The major sites in Gandhara that provide evidence of the Gandhara Grave Complex include: Period IV at Sarai Khola and Hathial at Taxila, Zarif Koruna near Peshawar (Mughal: 1972: 125-6; Khan: 1973: 3-94), and Timargarha, Balambat, Thana, Aligrama, Loebanr, Butkara-II in Swat Valley. Apart from cemeteries and the grave goods they contain, very few habitation sites attributable to the Gandhara Grave Complex have been discovered. The best examples discovered to date include Aligrama (Swat), Balambat (Dir) and Hathial (Taxila). The surveys and explorations by the Directorate of Archaeology & Museums under Professor Dr. Ihsan Ali brought many new sites of Gandhara Grave Culture in the Bajaur, Chitral and Dir regions.

It is generally believed that the Gandharan Grave Culture is associated with speakers of Indo-European. These people are believed to have introduced various artifact styles that were, one way or another, brought to Gandhara through various immigration processes from northwestern passes during the last quarter of the 2nd millennium B.C.

Cyrus the Great founded the Persian Achaemenid dynasty in 558 B.C. He ruled until 528 B.C. (Halim: 1972; Khan: 1973: 1-95), when he was replaced by Darius-I. It was under Darius-I (528-

486 B.C.) that Gandhara was incorporated as a province into the Achaemenid Empire. Research by the British Archaeological mission to Pakistan and the Pakistan Heritage Society led to the discovery of Achaemenian artifacts at Akra (Bannu). Many other sites, such as Bala Hissar (Charsadda), also demonstrate that this region was a part of the Achaemenian Empire. The ancient Achaemenian Behistun inscription refers to this region as 'Gadara,' which is corrupted form of the local term, Gandhara.

According to historical sources, Alexander entered Gandhara in 327 B.C., and traveled beyond it as part of his campaign to conquer all of the Achaemenid provinces. There are references that Alexander divided his army into two groups; after the crossing of Nawa Pass in Bajaur Valley he led one group towards Talash Valley in Dir and Bari Kot in Swat, while the second moved along the Kabul River subjugating the ancient Peshawar Valley. The two groups rejoined at Hund, or ancient Udabhandapur or Ohind (Marshall: 1923-24: 68), located on the right bank of the Indus River. Together, the two groups crossed the Indus and proceeded towards Takśāsila (Taxila).

Alexander encountered fierce resistance, especially at Massaga, Andaka, Bazira, Ora and Aornos, while proceeding along the hilly tracks. At first, Massaga was identified with the Kalash valley in Chitral. However, G. Tucci asserted, on the basis of archaeological evidence, that Aligrama, located across the Swat River, represented a far better candidate. The Greek historians narrated that after the conquest of Bazira, Massaga was besieged. According to their statements, Massaga was situated across the river in the lap of the hills. They also report that Ora (Odhegrama) was successfully conquered later by Alexander's troops. Surveys conducted in Chitral by the Bradford-Peshawar University Mission and the Directorate of Archaeology and Museums, Government of NWFP support Tucci's assertion that Chitral has no evidence of Greek antiquity and therefore cannot be considered as the Massaga of Alexander.

As far as the location of Aornos is concerned, Tucci says that after the conquest of Ora (Udhegrama), the residents of Bazira (Barikot), [along with the people of other tribes] fled in the dead of night after the attack, took shelter in the Petra "the rock," which Arrianus calls Aornos, a common name of any sheltered place. Sir Aurel Stein considers that the Ilam (in Bunir, bordering Swat) was the place where the inhabitants of Bazira took shelter when they fled from their town, but he thinks that Aornos is not identified with Ilam. Instead, Stein identifies Aornos with Unasar, Pirsar to the north of Chakesar, overlooking the Indus (Stein: 1929: 432). Tucci differs with this contention and states that Alexander had already sent in advance a group of engineers to create a bridge crossing at Udabhandapur (Ohind, Vahind, and Und) on the right bank of the Indus where Alexander would have met them.

Then, before proceeding to Aornos, Alexander soon went to Embolima, now Ambela in Buner. A large amount of supplies had been stocked there and everything else that might be required. In order to prevent any attack from that side, Alexander decided to dislodge the enemy from the petra (the Aornos), which according to Arrianus was near to Embolima. Arrianus further narrates that Alexander started from Embolima, encamped in a suitable place, and marched the next day to the bottom of Aornos.

As stated above, both groups crossed the Indus at Hund and launched a new campaign. Ambhi, the ruler of Taxila, surrendered before the Greeks and actively assisted them by contributing 5000 troops. Supplemented with the troops from Ambhi, the Greeks engaged Raja Porus of Jehlem in a fierce battle. Porus was defeated, arrested and brought before Alexander. When the Greeks attempted to advance beyond the Chenab they encountered strong resistance. In the face of this resistance (Wheeler: 1962: 25-8), Alexander's army fled to Rambaka (Makran) and eventually proceeded westwards to Babylon where Alexander died in 323 B.C.

The Greek domain in northwest India did not last very long, ending in 305 B.C. when Chandra Gupta Maurya besieged them. Indian traditions as well as all other sources are absolutely silent about Alexander's progress inside India, but Chandra Gupta Maurya's conquest over the Greek administrators is mentioned in Greek records. A treaty was signed by Chandra Gupta and one of the Alexander's generals, who inherited the Eastern conquests but failed to regain those located south of the Hindu Kush.

Chandra Gupta Maurya was succeeded by his son Bindhusara in 297 B.C. But the real pattern of the Mauryan Empire, its political strength, tranquility, prosperity and patronage of culture and architecture, is attributed to King Asoka (272-32 B.C.). After the war of Kalinga, Asoka was converted to Buddhism (c. 262 B.C.), and became a great patron of Buddhism, sending missionaries from Pataliputra in various directions of the world to propagate the Buddhist faith (Smith: 1964: 162). A Singhalese chronicle, the Mahavamsa, indicates that a Buddhist ascetic, by the name of Madhyantika, was sent by King Asoka to Gandhara in 256 B.C. (Burgess: 1897: 77; Murthy: 1977: 2).

Buddhist literary accounts and epigraphical records identify the lands of Gandhara, Mansehra (Hazara), Taxila, Shahbaz Garhi (Mardan), Qandahar and Laghman as parts of the Mauryan Empire. The Buddhist establishment at Dharma Rajika stupa (Taxila), Jamal Garhi (Mardan), and Butkara I (Swat) are good examples of sites associated with the Mauryan Empire.

During 245-42 B.C., one of the Greek colonists, Diodotus I, established a kingdom in Bactria, located on the bank of Oxus River. Later, these Bactrian Greeks under Demetrus I laid the foundation

of Indus-Greek¹ rule in the vast Gandhara region, replacing the Mauryans in 190 B.C. and founded their capital at Pushkalavati [Bala Hissar, Charsadda] (Wheeler: 1962). Dani suggests that Menandar laid the foundation of the Greek cities of Pushkalavati (at Shaikhan Dheri) and Taxila (at Sirkup), as confirmed from the coins unearthed from these cities².

The Indus-Greeks ruled over Gandhara for about one hundred years (190 B.C. till 90 B.C.). The Indus-Greeks not only strengthened the region politically but also established various cities at different localities, like the cities of Sirkap (Taxila), Bala Hisar, Shaikhan Dheri (Charsadda), etc.

The famous Indus-Greek king Menandar (c. 150 B.C.) was converted to Buddhism by a certain Buddhist monk Nagasena, who later erected a stupa at Bajaur for the propagation of Buddhism. Recent excavations (2004) at Aziz Dheri, Gangu Dher (Swabi) led to the recovery of coins from Menander's reign from strata below the Scythian level, confirming the first Indus-Greek site in the region. Hopefully, further excavations in the area will provide additional confirmation of Indus-Greek presence in Gandhara. The Indus-Greeks were defeated by the Sakas (Indus-Scythians) in 90 B.C., who reestablished Indus-Greek cities according to their own traditions. Consequently, coins from the reigns of Azes-I and II have been recovered from various sites like Sirkap [Taxila] (Marshall: 1951), Bala Hisar, Shaikhan Dheri (Charsadda) and Aziz Dheri (Swabi).

It is believed that Sakas first appeared at Taxila under Maues or Moga during 90 B.C. However, their conquest of Gandhara and the accession of Azes-I did not occur until some 30 years later, around 57 B.C. (Ahmad: 1967: 157). Coins recovered from various sites during the course of survey and excavations mostly derive from the reigns of such Indus-Scythian rulers as Maues, Azes-I, Azilizes, and Azes-II.

The Sakas, or Indus-Scythians, were replaced by the Palowas (Indus-Parthians) from Iran. The Indus-Parthians established themselves in Gandhara, and reorganized the Indus-Scythian cities, employing an array of improvements and innovations in both art and architecture. In this regard, it should be noted that an inscription of the Indus-Parthian king Gondophares from Takht-i Bahi, which dates to the early first century A.D., suggests that he is responsible for construction of most of this site.

-
1. The term Indo-Greeks is replaced by A.H. Dani with Indus-Greeks, since they were ruling over Gandhara having their capital city at Pushkalavati (Charsadda), part of the Indus Valley, therefore better would be called as Indus Greeks rather than Indo-Greeks. In this manner the terms used for Indo-Scythians and Indo-Parthians may be also replaced as adopted in the case of Indus-Greeks as the later two, dominated over the same region, such as, Indus-Scythians and Indus-Parthians.
 2. Regarding the issue of the Gandharan capital cities, like Achaemenians established Pushkalavati as the first capital city of Gandhara which was one of the other satrapies around 528-486 B.C. where as the Indus-Greeks made Taxila as their capital city from 190-90 B.C. and later on the Indus-Scythians and Indus-Parthians retained it as a capital city. It may be added here that Kanishka-I is said to have shifted the capital city from Pushkalavati to Purushapura, however, it is claimed that his seat of government was at Bactria and Peshawar was his seasonal capital city. In this regard, if we believe in the above stated version of the historical references, it is equally important to suggest here that Hund became the fourth capital city of Gandhara.

Gondophares also made improvements to many cities, including construction of a palace at Sirkup, Taxila.

The Indus-Parthians' presence in Gandhara is further confirmed by Saint Thomas, who claims that Gondophares ruled for some 26 years, from A.D. 20 to 46. It is equally interesting to make a claim here that the Indus-Parthians and later the Sassanians A.D (241 and 341-42) were responsible for the introduction of the fire altar (Buddha Dhuni) on coins as well on Buddhist sculptures of Gandhara.

One of the branches of Yue-chis, later called Keu Shang, ousted the Sakas from central Asia (Dani: 1986: 63). In this process, they were initially confined to an area that conforms to present-day Afghanistan. Later, around 90 B.C., the Saka established themselves in Gandhara. It is generally believed that one of the Chinese tribes, the Yue-chi under the command of Keu Shang, migrated towards Central Asia where they settled initially. Later, the Yue-chi gained power and became known as Kushans. Sehrai suggests that the Kushans entered Gandhara via Gilgit. However, entry into Gandhara via Xinjiang, Taklimakan and then Turkmenistan seems easier, for this served as the ancient trade route while the route through Gilgit was nothing more than a seasonal route that proved very difficult for trafficking. However, seasonally the others and the Chinese pilgrims used this route to visit Udhyaana, Gandhara and Takśasila Valleys, well known for the Buddhist centres.

In the midst of the first century A.D., during the reign of Kujula Kadphises, the Indus-Parthians were defeated. Nevertheless, this region witnessed its prosperity and golden era, especially in the period of Kanishka-I.

The history of Kushan rule is shrouded in mystery. Many attempts have been made to establish a more certain chronological sequence. However, Sims-Williams and Joe Cribb have been able to ascertain the proper order for Kushan rule over Gandhara (Sims-Williams & Cribb: 1996: 75-96). According to these scholars, a certain inscription reported from Rabatak (Afghanistan), which indicates the names of four Kushan rulers in a certain order, has resolved the issue. According to this inscription, Kujula Kadphises was followed by Vima Taktu (Soter Magas). Soter Magas was a controversial name for Kushan Kings; this is a title that means "the great saviour". However, his actual name remains unknown in history. In this regard, Cribb reads his name as Vima Taktu (Sims-Williams & Cribb: 1996: 80). On the other hand, Mitchiner agrees with Mukerjee interprets Takshuma or Takshumasya (Mitchiner: 2003: 45). Vima Taktu was followed by Vima Kadphises, who was, in turn followed by Kanishka-I in A.D. 120 or 128/129. Kanishka-I kept Bactria as his capital city while Purushapur or Kanishkapur, the present day Peshawar, was established as a seasonal capital city. B.N. Puri claims that Kanishka-I died in A.D. 160 after ruling for about 45 years (Puri: 1965: 38). From this view, it appears that Kanishka-I ascended the throne in A.D. 115.

On the other hand, according to epigraphic record we find the Kanishka's sovereignty from the year 1 to 24 of the Kanishka era. His successor, Havishka ruled from 28th to 60th or 67th of the same reign year. He was followed by Vasudeva till 98th or 99th year. In this regard, another Kushan era begins with the accession of Kanishka-II who ruled from 3rd to 18th of his new era. Later on Vasishka ruled from 24th to 28th year of the Kanishka-II era. A dated inscription records the rule of Kanishka (III) son of Vasishka in the 41st reign year of Kanishka-II. This would be definitely Kanishka-III, as evident from the name of his father, as Vasishka. He was then followed by Vasudeva-II, as numismatic and epigraphic evidences show this sequence.

On the basis of the above stated evidence it is far from fact that Kanishka ruled for 45 years, as clearly indicated from the above statement, till 24th, of his reign year. He might have ruled for 24 or 28 years, as we have a lapse of four years, which is not recorded. In this regard, Joe Cribb dates the accession of Kanishka in 101 A.D. (Cribb: 1999: 177-204), whereas recently, most of scholars have fixed the date of his succession as A.D. 128 or 129.

Kushan sovereignty may be classified into three phases³. The first is the Early Kushan phase which begins in about A.D. 60 or 61 and continues until about A.D. 128/129. This phase encompasses the reigns of Kujula Kadphises, Vima Taktu (Soter Megas) and Vima Kadphises. The second phase is known as the Great Kushan era (A.D. 128/29 to A.D. 241 or 256/57). The first king of this phase is Kanishka-I, followed by Huvishka and Vasudeva. These sovereigns ruled for about a century. Mathura, Kausambi and Sarnath comprised their domains in the east, while Gandhara, Afghanistan and Central Asia in the west.

The most significant ruler of the Great Kushan phase was king Kanishka-I, the successor of Vima Kadphises. Kanishka-I established three seasonal capital cities: Kabul as the summer capital, with present-day Peshawar (Kanishkapura) and Mathura (India) as winter capitals. Kanishka-I controlled a vast region from Merve (Turkmenistan) in the west to Kohtan (Xinjiang) in the east, and northward to the southern margin of the Aral Sea. Chorasmia and Sogdia represented additional important components of the empire. To the south, the empire included present-day Afghanistan, the entire Indus Valley, and the Ganges Valley eastward to Bengal. The Kushan Empire was governed with full strength, tranquility and prosperity; as such, most scholars consider this period to represent the "golden age" of the Gandharan Civilization.

Kanishka-II is said to be the first king of the later Kushans who ruled even up to Mathura (Khan: 2006: 173). It was during this time that Bactria was invaded by Ardashir [226-41] (Dani & Livinsky: 1999: 103), where he subjugated the Kushan satrap to pay tributes to him. Later on he properly annexed Bactria to the Sassanian Empire and declared it as independent kingdom which they called

3. It should be noted that initially the Kushana rule was classified into four phases, such as, I. Early Kushana, II. Great Kushana, III. Later Kushana or Kushano-Sassanians and IV. Kidara Kushana. In this sequence, on the basis of numismatic evidences and other reliable sources, it may be claimed that the fourth phase of Kushana rule (the Kidara Kushana) is recently termed as new ruling dynasty over Gandhara known as the Kidarites.

it as Kushanshahr, presently known as Kushano-Sassanians. But the rulers of newly conquered territory were the vassal kings of the Sassanians. Shahpur-I, the successor of Ardashir, further carried out invasions towards east and conquered Gandhara up to Taxila in about A.D. 245 (Cribb & Errington: 1992: 18).

The third phase of Kushan sovereignty is known as the Later Kushan or Kushano-Sassanian phase (A.D. 257 to A.D. 357). On the basis of numismatic evidence, the order of Kushan rule for this third period is Kanishka-II, Vasishka, Kanishka-III, Vasudeva-II and Shaka. Vasudeva-II was able to take back the Kushan domains, particularly Gandhara, from the Sassanians. Shaka was the last king who maintained the Kushan domain gained by Vasudeva-II (Khan: 2006: 181). Shaka was followed by Kipunada, Gadahara and Gadhakhra (Gadagra). As proved from numismatic examples, these rulers had controlled only Panjab and Gndhara (Mitterwallner: 1991: 69-92; Mitchitner: 1975: 147-56; Gupta: 1994: 121).

During this time Gandhara was ruled by Kushano-Sassanian kings like Peroz-I, Hormizd-I, Hormizd-II and Peroz-II (Cribb: 1981: 93-6, 100-102). Later on Gandhara was detached and came under the direct control of Shahpur-II. According to the Numismatics evidence and epigraphic record, in A.D. 256 or 257 he carried his expeditions against Later Kushans in Gandhara and Hephthalites in Bactria. He was able to subjugate the Later Kushans. In Bactria he came into conclusion with the Hephthalites and recognized their power as a vassal kingdom. During his east expeditions, Shahpur-II replaced the Kushan kings with the Kidarites (A.D. 357 to A.D. 458/60), as a new ruling clan in Gandhara and Panjab (Khan: 2006: 184). Martin proposes that the Sassanians affirmed the Kidirate state and on the other hand the kidarites admitted the supremacy of the Sassanians (Martin: 1937: 23-50). Zeimal quoting from the *Pei-shih*-the Chinese account, Peshawar was set as the core of their state of the southern part to the Hindu Kush, governed by Kidara's son (Zeimal: 1999: 122).

In A.D. 458 a group of Chinese known as the Hunas, White Huns, or Hephthalites devastated the Gandharan Civilization. They also attacked India but were resisted by the Guptan ruler, Skanda Gupta. Later however, the Hunas King Toramana and his successor, Mihirakula, captured a large part of India in the early 6th century A.D. Mihirakula was able to triumph over the entire southern India and ruled from Sakala-the present day Sialkot (Livinsky: 1999: 142). Like the Mauryans, the Guptas were local Indian rulers whose long rule lasted from A.D. 290 to A.D. 575.

The history of Gandhara is also documented in ancient Chinese accounts. The first monk in Gandhara was Fa-Hian, who left Chang-an in A.D. 399. Fa-Hian traveled along the southern route of the so-called Silk Road through the Tarim Basin, crossed over Pamirs from Tashkurgan, traveled through Darel and the dangerous passes at Udhyana in the Swat valley, and finally reached Gandhara. This route was called the Ki-Pin-Wu-i-Shan-Li in Han China. Ki-Pin was an ancient name of Gandhara (Khan: 1998: 57) and Wu-i-Shan-Li refers to the Kandahar region of Afghanistan.

Fa-Hian also visited Shahbaz Garhi, Taxila, and Peshawar and told about the sacred pipal tree that had the seated images of Buddha around it.

The pilgrim Sung-Yun visited Gandhara in A.D. 520. He recounted that there were 6,000 gold images of Buddha in the monastery at Talo, which is probably the site of Butkara-I, located near Mingora in Swat. The Italian Archaeological Mission to Pakistan began excavations at Butkara-I in 1956. They continued excavating there for about two decades and identified Butkara-I with Talo.

Tucci, and later Fuccena and others, claimed that Mahayana Buddhism originated at Talo (or Butkara-I) from where some 17 heads of Buddha are reported. The significant antiquities, together with the Buddha images and the style of sculpting, indicates their age as stemming from either the last quarter of the first century B.C. or the first quarter of the first century A.D.

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. Sung-Yun also mentioned Taxila where a Bodhisattva was said to have cut off his own head and offered it to another. Sung-Yun also went to Shahbaz Garhi and mentioned that the place was glorified by the occurrence of the story of Visvantra Jataka.

The celebrated Hiuen-Tsang visited Gandhara in A.D. 629 and in his account, Fa-Wa-Shu-Lin, described the city of Purushapura, now Peshawar, including Kanishka's stupa and the temple there. He also described Pushkalavati, the ancient site near Charsadda, King Ashoka's stupa, a stupa of King Uttarassena in Swat near Shinkardar village, and other places. During Hiuen-Tsang's visit, Gandhara was under Kapisa rule and the deterioration of Buddhist shrines, villages and roads was quite obvious.

By the 7th century A.D, the Indus may have been the western frontier of Kashmir. Taxila, formerly ruled from Kapisa, was under the control of local Ksatriya lines of rulers of Kapisa. They were displaced by the Turkshahis around A.D. 666 or slightly earlier (Rahman: 1979: 47). The Turkshahis, from evidence discovered at Hund during the course of excavation conducted by the Department of Archaeology University of Peshawar in 1996-97 under Ihsan Ali and Gul Rahim Khan, proved to be the rulers of Gandhara. The Hindu Shahis replaced them in A.D. 822, established their capital city at Hund or the "Udhabandhapur" or the Albairuni's "Ohind", and their dynasty lasted until A.D. 1002.

The invasions that destroyed the Shahis and made the North-West Frontier Province a Muslim land, began under the Turkic-Ghaznavids around A.D. 962 when Alaptagin attacked Peshawar for the first time. In A.D. 977, Subugtagin launched attack against the Hindu Shahis. Due to these attacks, the Hindu Shahis shifted their capital city to Nandna, located in the Salt Range, in A.D. 990. The Ghaznavids continued to frequently attack the Hindu Shahis, and in A.D. 998 Mehmood of Ghazni made his way into present-day Peshawar for the first time. Subsequently, in A.D.

1001-02, successful battles were fought against Jaipal and Anand Pal, the Hindu Shahi rulers. By A.D. 1002, Gandhara and beyond were successfully conquered. From A.D. 1170/75 until A.D. 1186, the Ghaurids, particularly under Muhammad bin Sam, replaced the Ghaznavids and laid the foundation for the first Muslim empire in the sub-continent.

1.4 GANDHARA ART

Gandhara art is almost exclusively religious art devoted to Buddhism. The Buddhist stupas built in large numbers in the Peshawar basin, Swat and Taxila attest to the passionate Buddhist faith of the time. In Gandhara the great stupas erected to enshrine the relics of the Buddha were profusely ornamented. Relief panels of Buddhist images, scenes in the life of the Buddha, stories of the Buddha's previous lives (jataka stories), and ornamental work were attached to the stupa; particularly as exhibited on its cornice moulding, base moulding, lower and sometimes upper drum, and on the stair-risers of the *sopana* (flight of steps). The *harmika* (the crown of the stupa providing support for the umbrella) was also adorned with images. In addition, votive stupas and shrines were constructed by the donors around the main stupa. These votive stupas and shrines were similarly embellished with different images and illustrations from the life of Buddha, as well as Bodhisattvas, atlants, garland bearers, and other motifs.

Gandharan art is strongly connected with the origin of the Buddha image, and the remarkable developments of Buddhist iconography in Gandharan art made a substantial contribution to later Buddhist art (Miyaji: 1984: 220). The main subject matter of Gandhara art is the propagation of Buddhism through the different sculptures carved and executed in stone, stucco, terracotta bronze and even paintings, mostly displayed in the stupas and monasteries throughout the entire Gandhara region. In this connection, the celebrated Chinese pilgrim Hiuen Tsang, who came to Gandhara in A.D. 629 recorded thousands of such stupas. Although only a few sites have been excavated they support their assertions about the subject matter and display of Gandharan art; that is, that the main use of Gandhara art was to propagate the faith to the believers of this religion.

In the earliest Buddhist art the Buddha was not sculpted in human form. Rather, his presence was shown through symbolic representation. In accordance with the Hinayana school of thought in vogue at the time, various symbols were employed; a lotus flower represents his birth at Lumbini Garden, an empty seat under a Bodhi tree indicates his enlightenment, the rideless horse denotes the great departure, a deer with a Chakra represents the First Sermon delivered in the deer park at Sarnath, and a stupa represents his death or Mahaparinirvana. Hinayanan iconography was based on orthodox principles and very rigid philosophical thoughts that restricted followers of the Buddhist religion from sculpting any image of the Buddha. This early form of Buddhism flourished mainly in India, particularly under the Mauryans. The Sungas may have been the first to have the Hinayana mode of iconography during 188 B.C. at the stupa of Bharut. The Andhras from 72 B.C. also carved only the symbolical representation of Buddha at Sanchi.

The Mauryan sculptures of King Asoka's period date between 262 and 232 B.C. The Asokan Columns were crowned by sculptures, representing the first use of stone sculpture by the Mauryans, although they only created symbolic sculptures of the Buddha, not figural representations. It is worthwhile to mention here that Linrothe denies the an-iconism during the life time of Buddha. He stresses that though Buddha's image do not appear in the symbolic representation but the idea of sculpting the Buddha was present (Linrothe: 1993: 241-56). However, the present researchers are of the view that so far no such evidence has been revealed to prove the above stated view of Linrothe. So it may be assumed that the symbolical representation was the initial mean of such iconography. However, the symbolical mode was transmitted into human form at the advent of Mahayanism in Gandhara by the end of 1st century B.C.

It is generally believed that Mathura was where the image of Buddha was first sculpted. This theory is based mainly on the statues of early Kushan kings, particularly Vima Kadphises, probably carved during the 2nd half of the 1st century A.D.

Many eminent scholars who focus their studies in this highly specialized field claim that such sculpting activities resulted in the splendid image of Vima Kadphises. In this regard, it is assumed that the continuous sculpting movements of the artistic class gave birth to the first image of Buddha found at Mathura in India. Others disagree that images of the Buddha first occurred at Mathura in India. Rather, they assert that such images originated in Gandhara. It is in this regard that images from the stupa at Butkara-I (Mingora, Swat), excavated by the Italian archaeological Mission to Pakistan in 1956, are of crucial importance.

The stupa at Butkara-I was originally built during Asokan times. However, the earliest sculptures reported from this site, 17 heads of Buddha uncovered alongside the base moulding of the medhi, are poorly sculpted. Their style and associated antiquities place the antiquity of these heads either in the last quarter of the first century B.C. or during the first quarter of the first century A.D. On stylistic grounds they were, perhaps, executed under Azes-II (Scythian King) or Gondophares (Parthian King), who may thus have been responsible for the sculpting of the first image of Buddha. The rigid ideology of Hinayana Buddhism that forbade any depiction of the Buddha in human form was slowly and gradually replaced by a more lenient ideology. Rather than employing symbols, sculptors influenced by this more liberal ideology conceived the first image of Buddha as passing through various evolutionary stages. Thus Hinayana iconography was replaced by Mahayana images, in which the Buddha was, for the first time, carved in human form. So, in Gandhara, it was the Mahayana faith that was in the hearts and minds of the carvers of this area who created hundreds of statues by carving with untiring enthusiasm.

Benjamin Roland delivered quite clearly his views on the first image of the Buddha. Roland considered Bimaran, in Durenta District near Jalalabad in Afghanistan from where Charles Mason collected a reliquary, to be an important part of Gandhara. Scholars like Marshall, Lohuizen-de Leeuw, Majumdar, M. W. Khan and so many date the reliquary variously (Majumdar: 1933: 13-4; Marshall: 1947: 14; Lohuizen-de Leeuw: 1949: 84-87; Khan: 1964-65: 29). While Bachhofer

dates it to the first decade of the Christian era on the bases of Saka king Azes II . Dobbins follows Wilson who assigns the coins from the Reliquary to Azes [I or II] (Wilson: 1841: 70-1; Dobbins: 1968: 151). However, the present researchers agree with the Roland's interpretation of the object, particularly the stylistic similarities between the figures of Buddha and those on a coin from the reign of Azes-II curated at the British Museum, allows him to date this reliquary to the last quarter of the 1st century B.C. (Rowland: 1974: 136). This find, like Butkara-I in Swat, provides strong evidence in support of the claim that the first image of Buddha was sculpted in Gandhara.

It is significant to elaborate that the subject matter of Gandhara Art is generally focused on Buddha's life story, moreover, the associated legends in which various figural depiction may be also noticed creating aesthetic harmony in the entire figural composition. In this process different mythological values in one of the other illustrative issues closely related to the theme of Gandhara Art. In this regard, it is equally pertinent to claim that the future Buddha Maithreya often appears next to him. Maithreya can be recognized by his hairstyle and *Kamandalu* (water flask). Maithreya is supposed to preach the law in future like Buddha. There are large numbers of Bodhisattva (Buddha to be) images that do not appear in the earlier school of Buddhist art.

As stated earlier, the main focus of the Buddhist art was the Buddha's life story, individual images, his previous birth stories (Jatakas) and images of the future Buddha. The most important among them are the images of the historic Buddha, his miracles, and all episodes from his birth to death, all of which were beautifully and liberally carved. The local devoted artists, stimulated by the personality of the Buddha, took advantage of contacts, motifs and technology from the Greeks, Romans, Persians and Central Asians. All these Gandharan panels represent the stories from the life of the Buddha. The Jataka stories are very popular in the old art of Sanchi and Bharhut, but in Gandharan art, the most important is the worldly life of the Buddha. The life stories of Buddha depicted in Gandharan art are an authentic document of the Mahayana text composed during the time of Kanishka-I (A.D. 128/129-152/153 or 156/157). In fact, the sculptors of Gandhara translated the Buddhist Mahayana religious text into details in stone, stucco, terracotta and bronze; making these images more romantic and providing a base that facilitated expansion of Buddhism into the Far East along the Great Silk Road through the travels of pilgrims and traders.

The sculptures of Gandhara art are by no means limited in material. The majority of sculptures are in schist—a stone locally available in the hills throughout this region in different colours. The religious and aesthetic aspects have been meticulously brought within the compass of the sculptural art. The presence of numerous monuments and their wealth of sculptures demonstrate the prosperity of the country and the opulence of its inhabitants. The Gandhara School of art enjoyed a long life and was in full florescence, most particularly in the Kushan period. In the 1st-2nd centuries A.D., a large number of sculptures were produced. The decline of the art started in the 5th century A.D. Some scholars are of the view that this glorious art ended due to devastation from the White Huns. Others however, suggest that Sassanian invasions, western impacts and particularly the introduction

of stucco images in the 3rd-4th centuries A.D as well as a revival of Hindu elements were responsible for the decline of Gandharan Art.

Buddhism, as currently practiced in Korea and Japan, provides a powerful example of the extension of Gandharan Buddhism. In the Buddhist art found in Korea and Japan, the sculptures are fixed to bases, drums, and stairs of the stupas, around which the worshipers circumambulate and individual figures fill the niches around the stupas and monasteries. Also, the *harmika* (the solid box in square above the dome of the stupa) was carved on all sides with life stories of the Buddha. These stories were chiseled on stone tablets and fixed to the stupas; inside of which, relics of the Buddha were kept in a casket for the purpose of worship. This art, a product of the land of Gandhara under Kushanic rulers, has proven over the ages to have been far more magnetic than the contemporary Mathura art of India. Thus slowly and gradually the Tantric traditions gain sterling importance during the Kidharite period. The above stated magical elements, initiated for the first time at Udhvana and well-known as the Vajrayana or Tantric Buddhism not only originated here but also disseminated from Udhvana to the other parts of the world.

Traces of Gandharan art still survive in the Gandhara today. The acanthus leaf, Persepoliton capital, Corinthian pillars, and lotus flower designs copied from stone into wood are still present in the houses of the Gandhara valley. Apart from this, the fortified cities and houses with bastions shown in Gandhara art can also still be seen in the tribal areas of this region.

1.5 FOREIGN INFLUENCE ON GANDHARA ART

The cosmopolitan nature of Gandhara art is the likely product of cultural interaction due to invasions, immigration, emigration, diplomatic links, and trade communications. Together, these factors led to a unification of an array of various stylistic traditions obtained from Greeks, Romans, Byzantines, Persians, Central Asians, Chinese and Indians.

These diverse externally developed traditions were amalgamated alongside local traditions to become what is known as Gandhara art. It is significant that foreign cultural interactions influenced local traditions from the prehistoric period onwards. As noted in more detail above, the Achaemenians controlled this area in the 6th, 5th and 4th centuries B.C., followed by the Greeks and then the Indus-Greeks from 190 to 90 B.C., all giving new dimensions to the art and crafts of the area. Subsequently, the Indus-Scythians in 90 B.C. and the Indus-Parthians until the mid-1st century A.D. set new trends in the local traditions. However, control of the region under the Kushans from the 1st century A.D. until A.D. 458 provided more innovations in the field of art and architecture. It is in this regard that reign of Kanishka-I is considered the golden age of Gandhara art. It should be noted that all of these foreign rulers not only established their governments in Gandhara but these rulers also patronized the cultural values of the region.

Alfred Foucher, commenting on the beginning of Gandhara art, supports the idea of influence from the Mediterranean, claiming that the earliest source that influenced local art within Gandhara was undoubtedly the Hellenistic approach that improved the local style. This view is supported by the finds of the French Mission in Afghanistan at the site of Ai-Khanum, where Greek sculptures appear to have been created by local artisans under the instruction of Greek masters. This art tradition was developed and incorporated by local artisans into their own style—a style that subsequently influenced art traditions during the Buddhist period.

Foucher and Marshall also claimed an eastward cultural movement that disseminated Hellenistic art across Iran as the Greco-Iranian style. He further suggested that both Taxila (Takśaśila) and Charsadda (Pushkalavati) were, in a sense, comparable to Palmyra and Dura-Europe in the west. In this regard, Foucher proposed that the Greco-Syrian sculptors who founded the Greco-Iranian art style also subsequently influenced Greco-Buddhist art in the region (Marshall: 1907-08: 39-40).

In 1876, James Fergusson specifically proclaimed the terms "Romano-Buddhist" and "Indo-Byzantine," in contrast to the already coined terms "Greco-Bactrian" or "Greco-Buddhist." Subsequently, in 1889, Vincent Smith declared the art of Gandhara as developed by the artists of Peshawar, as being essentially Roman in style, Greco-Roman in its models and not pure Greek. The well-known successive stages of Roman art styles were identified in Gandharan work and even the iconography was believed to have been copied (Zwalf: 1996: 67-68).

Professor Sehrai is of the opinion that the people who used the terms "Greco-Buddhist" and "Romano-Buddhist" for Gandhara art tend to focus solely on the Greek or Roman workmanship in it. Some have even gone to the extreme to claim that Greek and Roman sculptures were imported (perhaps as models?) to create this art. But Sehrai, citing Dani, claims that the art style was already present in Gandhara from the time of the Bactrian Greeks. It is from them that the Kushan inherited the tradition of this art. Sehrai further states that Gandhara art reflects the artistic trends and technology current in the region during their rule and the contemporary taste and life of the region (1991: 7).

The school of Gandhara art manifests clear evidence of Hellenistic influence, displays a greater mastery over technical difficulties, and introduces new and foreign motifs. Though the form of the art is strongly Hellenistic, the subject matter is local, for many Indian motifs are incorporated virtually unchanged into this Hellenistic framework.

A large number of foreign motifs such as caryatids, atlants, Persepoliton, Corinthian, Doric and Ionic pilasters, drinking scenes, dresses, Buddha *dhuni* (fire alters), wine scrolls, acanthus leaves, marines deities, the god of Olympus, the entourage of Dionysus and many others from Persian and Greek art were regularly incorporated into Gandhara art. Trade relations between Gandhara and the Roman world existed in those days. This is clear from the Ara inscription of Kanishka-II, in which this sovereign assumes the titles of Maharaja Devaputra and Kaisara, last title being reminiscent of the Roman title, Caesar. Hence, the Gandhara art shows very clearly influences from

Chinese, Persian, Greek and Roman art. Thus in this regard, it can be claimed that the art that flourished in the Gandhara valleys was a blend of different cultures, gathered at a specific geographical setting due to the prosperity of the region as well as the consequence of royal patronage and the religious zeal. Through various evolutionary phases these multiple influences grew into a uniform school of art.

1.6 PESHAWAR MUSEUM BUDDHIST COLLECTION FROM GANDHARAN SITES

Beyond the boundaries of historical Gandhara, the remains of Gandhara art may also be found to the west in Afghanistan. In Pakistan, Buddhist sites are mainly scattered between Swat and Kohistan in the north, Kohat in the south, and between the Khyber in the west (NWFP) and Manekyala in the east (Punjab).

According to Farooq Swati (1997), sites bearing the so-called Gandhara art, lay between the Hindu Kush and Kabul valley in Afghanistan and the Peshawar-Bannu area, the Peshawar valley and the Potwar plateau in Pakistan. Archaeological explorations carried out during 2003-5 by the Directorate of Archaeology and Museums, Government of NWFP discovered and recorded only a few Buddhist sites in the Kohat District located outside the boundaries of Gandhara, thus confirming that the art has not traveled beyond the Kohat area, or perhaps either from Taxila or through Peshawar, the Buddhist art influenced the Kohat area. The few important sites like Takht-I-Bahi, Sahri-Bahlol, Jamal Garhi, Aziz Dheri (Gangu Dher), Shahbazgarhi, Charsadda (Pushkalavati) and Shah-Ji-Ki-Dheri in Peshawar represent the major Buddhist sites of the Gandharan region, which highlighted ancient communication routes as well. All are situated on the left bank of the Kabul River, except Shah-Ji-Ki-Dheri, which is on the right. Artefacts recovered from the above stated sites are now the property of the Peshawar Museum.

The sculptural collection displayed in the Buddhist Section or in the reserve collection of the Peshawar Museum was generally collected from three major sources:

- I. Excavation
- II. Purchase
- III. Donation

The major source for the sculptures held by the Peshawar Museum are the excavations that have been conducted over the years at numerous sites throughout Gandhara by various archaeological missions. The Archaeological Survey of India before partition and the Department of Archaeology and Museums Government of Pakistan, Department of Archaeology University of Peshawar, and recently, the Directorate of Archaeology and Museums, Government of NWFP, besides, the Italian and Japanese archaeological missions to Pakistan have conducted most of the excavations. The sites from which the sculptures were recovered are now properly documented by the Department of Archaeology and Museums, Government of NWFP. A list of these sites is given below.

List of sites representing the Gandharan collection in the Peshawar Museum

S.No.	Site name	Location	Excavation	Purchased	Donation	Loan
1	Balahisar	Charsadda	1882 (Gerrick), 1903 (Marshall), 1958 (Wheeler), 1963-64 (Dani)	—	—	—
2	Bari Kot	Swat	—	—	Donated Wali Swat 1935	—
3	Ban Darra Kharki	—	—	—	Donated, P.J.G Pippon Esquire, 1907	—
4	Dangar Zai	Nowshera	—	Purchased, 1954	—	—
5	Jamal Garhi	Mardan	—	—	—	Loan DGA 1924
6	Jamal Garhi	Mardan	—	Purchased, 1908	—	—
7	Kali Ghund Mian Khan	—	—	—	Donated, P.I.G Pippon Esquire I.C.S	—
8	Lalpur	Afghanistan	—	Purchased, 1927	—	—
9	Lahore	Swabi	—	Purchased, 1951	—	—
10	Mian Khan	Mardan	—	Purchased, 1912	—	—
11	Muftpur	Charsadda	—	Purchased, 1909	—	—
12	Mamane Dheri	Charsadda	—	Purchased, 1928	—	—
13	Sahri Bahlol	Mardan	(1907 by Spooner) (1909-10 Spooner) (1911-12 Sir Auriel Stien)	—	—	—
14	Sahri Bahlol	Mardan	—	Purchased Major Rawlinson, C.I.E	—	—

List of sites representing the Gandharan collection in the Peshawar Museum

S.No.	Site name	Location	Excavation	Purchased	Donation	Loan
15	Sahri Bahlol	Mardan	—	Purchased 1905	—	—
16	Shaikhani Dheri	Swabi	—	Purchased, 1941	—	—
17	Shahbaz Garhi	Sawabi	—	Purchased, 1939	—	—
18	Shah Ji ki Dheri	Peshawar	Excavation, 1908-09	—	—	—
19	Takht-i-Bahi	Mardan	1870 (Bellow), 1871 (Wilcher), 1873-75 (Cunningham) 1907-08 (Spooner) 1910-11 (Hargreaves) 1911-12 (Stein)	—	—	—
20	Takht-i-Bahi	Mardan	—	—	—	Loan D.G.A.
21	Takht-i-Bahi	Mardan	1913, Archaeology Deptt.	—	—	—
22	Thor Dher	Sawabi	—	Purchased, 1950	—	—
23	Thor Dher	Swabi	—	Purchased	—	—
24	Yakubi	Sawabi	—	—	Donated, Col. Wilson Johnstone Esquire, I.C.I	—
25	—	India	—	Purchased, D.G. Archaeology, 1903	—	—
26	—	Mardan	—	—	Donated Major C.B. Rawllinson, C.I.E	—
27	—	Mardan	—	—	Donated Guide Mess 1942	—

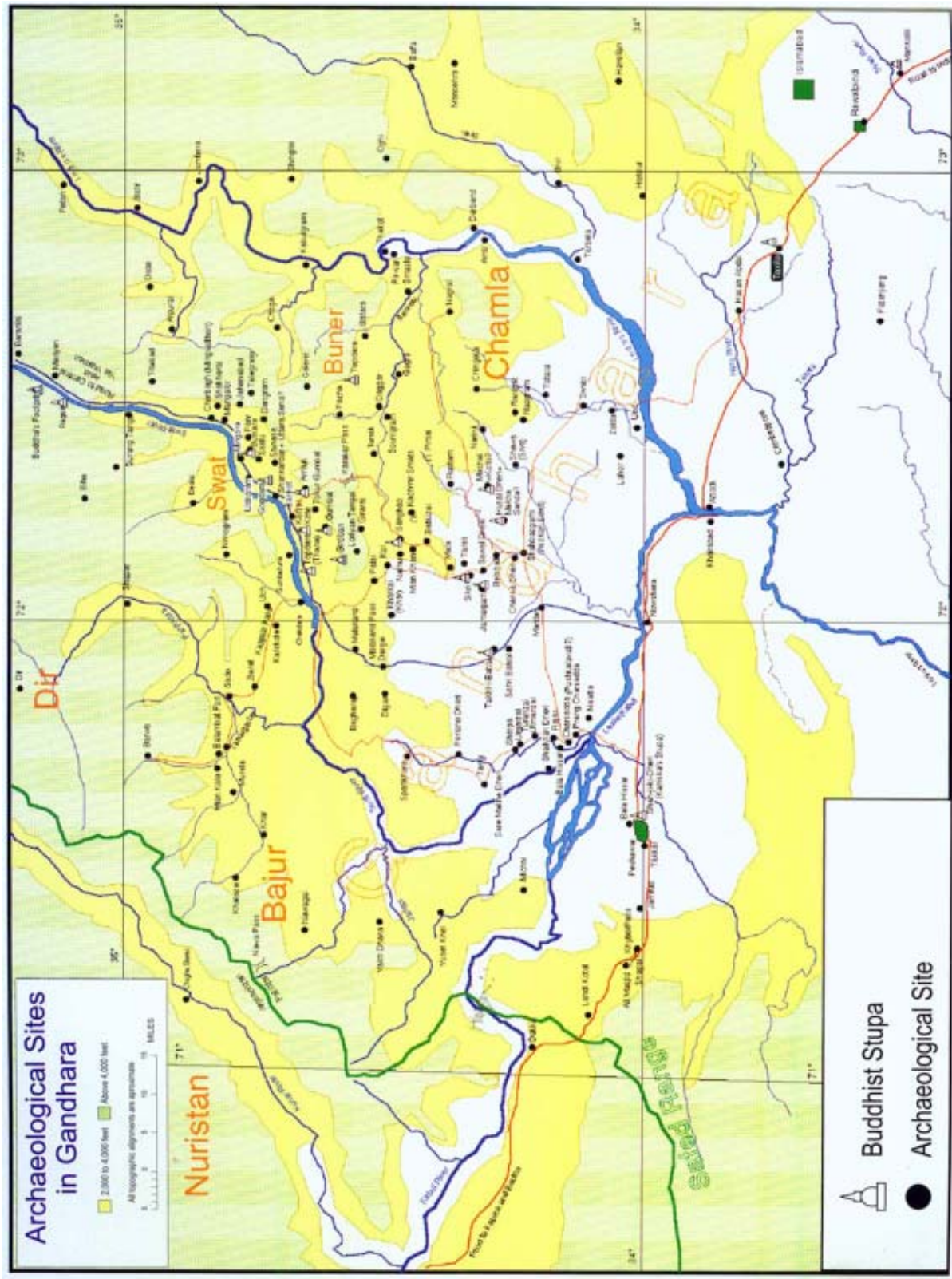
List of sites representing the Gandharan collection in the Peshawar Museum

S.No.	Site name	Location	Excavation	Purchased	Donation	Loan
28	—	Mardan	—	—	Donated Agha Inayat Ali Shah	—
29	—	Malakand Agency	—	—	—	Loan D.G.A. 1926
30	—	Charsadda	—	Purchased, 1941	—	—
31	—	Charsadda	—	Purchased, 1933	—	—
32	—	—	—	—	P.J.G. Pippon Esquire I.C.S	—
33	—	—	—	—	Donated Church Mission Society Peshawar. 1914	—
34	—	—	—	—	Inspector Jomkin's Banglow, 1925 (?)	—
35	—	—	—	Purchased, 1934	—	—
36	—	—	—	Purchased, DGA, 1903	—	—
37	—	—	—	—	Donated, Lady Dr. Bresmen, 1927	—
38	—	—	—	Purchased, Abdul-Rashid, 1950	—	—
39	—	—	—	Purchased, 1932	—	—
40	—	—	—	—	Donated ?, G.A.O. Fitz Patrick Esquire I.C.S. 1909	—

List of sites representing the Gandharan collection in the Peshawar Museum

S.No.	Site name	Location	Excavation	Purchased	Donation	Loan
41	—	—	—	Purchased, 1951	—	—
42	—	—	—	—	Donated, Sir Harold Deane K.C.S.I	—
43	—	—	—	—	Donated, Tomkin I.G.P NWFP, 1925	—
44	—	—	—	—	Donated, Lady Dr. Bresmen, 1927	—
45	—	—	—	—	Donated, S.A. Shah Tangi	—

GANDHARA, ITS HISTORY AND ART



REFERENCES

- Ahmad, Nazim-ud-Din, 1967. 'A Fresh Study of the Fire Temple (?) at Taxila', *Pakistan Archaeology*. Karachi.
- Ali, Ihsan, 2004. 'Catalogue of Coins in Peshawar Museum-I (Kushan Period)', *Frontier Archaeology* II. Peshawar.
- Banerjee, A., 1993. *Images, Attributes and Motifs: Studies in Early Indian Art and Numismatics*. New Delhi.
- Banerjee, J. Nath., 1934. 'A Gandhara relief in the Indian Museum', in Narridra Nath Law (ed.), *The Indian Historical Quarterly* X. Delhi.
- Beal, Samuel, 2003, *Buddhist Records of the Western World*, 2 Vols. reprint, Delhi.
- Bivar, A.D.H., 1991. 'The Historical Origin of Gandhara', *Pakistan Archaeology* 26. Karachi.
- Blakiston, J.F., 1935-36. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Brown, Percy, 1908. *A Descriptive Guide to the Department of Archaeology & Antiquity*. Lahore.
- Burgess, James, 1897. *The Ancient Monuments, Temples and Sculptures of India* (Part1). London.
- Burgess, James, 1985. 'Buddhist Art in India', *Indian Historical Researches* 51. New Delhi
- Chakrabarti, K., 1981. *Society, Religion and Art of the Kushana India: A Historico-Symbiosis*. Calcutta-New Delhi.
- Chattopadhyay, Bh. 1975. *Kushana State and Indian Society: A Study in Post-Mauryan Polity and Society*. Calcutta.
- Cribb, J., 1981. 'Gandharan Hoards of Kushano-Sassanians and Late Kushan Coppers', *Coin Hoard* IV. London.
- Cribb, J., 1990. 'Numismatic Evidence for Kushano Sassanian Chronology', *Studia Iranica*.
- Cribb, J. & Errington, E. (ed.), 1992. *Cross Roads of Asia: Transformation in Image and Symbol*. Cambridge.
- Cribb, J. & Errington, E. 1996. 'A New Bactrian Inscription of Kanishka the Great', *Silk Road Art and Archaeology*. Kamakura.
- Cribb, J., 1999. 'The Early Kushan Kings: New Evidence for Chronology', *Coins, Art and Chronology*. Wien.
- Dani, A.H., 1986. *The Historic City of Taxila*. Paris & Tokyo.
- Dani, A.H., 1991. *Bactria and Indus Greeks: A Romantic Story from their Coins*. Lahore.
- Dani, A.H., Litvinsky, B.A. & Safi, M.H.Z., 1999. 'Eastern Kushans, Kidarites in Gandhara and Kashmir, and Later Hepthalites', *History of Civilizations of Central Asia*. New Dehli.
- Dani, A.H., & Litvinsky, B.A., 1999. 'The Kushano-Sassanian Kingdom', *History of Civilizations of Central Asia*. New Dehli.
- Dar, S.R., 1999-2000. *Lahore Museum Bulletin*. Lahore.

- Dobbins, K.W., 1968. 'Two Gandharan Reliquaries', *East and West* 18 (1-4). Rome.
- Dobbins, K.W., 1972. 'The Athama Gold Coin and the Reign of Azes II', *East and West* 22 (Nos. 1-2). Rome.
- Faccenna, D., Gobel, R., Khan M. Ashraf, 1993. 'A Report on the Recent Discovery of a Deposit of Coins in the Sacred Area of Butkara I (Swat, Pakistan)', *East and West* 43 (Nos. 1-4). Rome.
- Gupta, P.L., 1994. *Kushana Coins and History*. New Delhi.
- Halim, M.A., 1972. 'Excavation at Sarai Khola (Part II)', *Pakistan Archaeology* 8. Karachi.
- Hargreaves, H., 1910-11a. 'Excavation at Shah-Ji-Ki-Dheri' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1910-11b. 'Excavation at Takht-i Bahi' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1930. *Handbook to the Sculpture in the Peshawar Museum*. Calcutta.
- Ingholt, H., 1957. *Gandharan Art in Pakistan*. New York.
- Khan, G.M., 1973. 'Excavation at Zarif Koruna', *Pakistan Archaeology* 9. Karachi.
- Khan, G.M., 1983. *Journal of Central Asia* VI-2.
- Khan, Gul Rahim, 2006. *Political and Cultural History of Kushan Period in Pakistan: Study based on Numismatics Evidence*, Unpublished Ph.D. Theses. Department of Archaeology, University of Peshawar.
- Khan, M Ashraf, 1993. *Buddhist Shrines in Swat*. Lahore.
- Khan, M. Bahadur, 1994. *Buddha Stone Sculptures in Taxila Museum*. Lahore.
- Khan, M. Ishtiaq, 1998. 'Buddhism in Gandhara-some thoughts'. *Journal of Asian Civilizations*.
- Khan, M. Waliullah, 1964-65. 'Inception of Gandhara Sculpture', *East and West*, 15. Rome.
- Kumar, B., 1973. *The Early Kushanas*. New Delhi.
- Linrothe, R., 1993. 'Enquiries into the Origin of the Buddha Image: A Review', *East and West* 43 (Nos. 1-4). Rome.
- Litvinsky, B.A., 1999. 'The Hepthalite Empire', *History of Civilizations of Central Asia*. New Dehli.
- Lohuizen-de-Leeuw, J.E. van., 1949. *The Scythian Period: An Approach to the History, Epigraphy and Paleography of North India from the 1st Cent. BC to the 3rd Century AD*. Leiden.
- Majumdar, N.G., 1937a. *A Guide to the Sculptures in the Indian Museums (Part I): Early Indian Schools*. Delhi.
- Majumdar, N.G., 1937b. *A Guide to Sculptures in Indian Museum (Part II): The Graeco-Buddhist School of Gandhara*. Delhi.
- Marshall, J.H. & Vogel, J.P.H., 1902-03. 'Excavation at Charsadda in the Frontier Province', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.

- Marshall, J.H., 1907-08. 'Exploration and Research: The Gandhara School and Mr. Havell', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1912-13. 'Excavation at Taxila', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1914-15. 'Excavation at Taxila', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1915-16. 'Excavation at Taxila', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1923-24. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1927-28. 'Excavation at Taxila', in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29. 'Excavation at Taxila', in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1929-30. 'Excavation at Taxila', in D.R. Sahni (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1930-34. 'Exploration at Taxila', in C.L. Fabri (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1947. 'Greeks and Sakas in India', *Journal of the Royal Asiatic Society of Great Britain and Ireland*.
- Marshall, J.H., 1951. *Taxila: an Illustrated Account of Archaeological Excavation*, 3 Vols. Cambridge.
- Martin, M.F.C., 1937. 'Coins of Kidara and the Little Kushans', *Journal of the Asiatic Society of Bengal* 3.
- Mitchiner, M., 1975. 'A Hoard of Late Kushan Gold Staters', *East and West* 25. Rome.
- Mitchiner, M., 2003. 'The Kushan Kings, Vima Takshuma, Son of Kujula Kadphises: A Discussion of his Name', *Numismatic Digest*, 25-26 (2001-2002). Nashik.
- Mitra, S. C., 1918., 'On an Ancient Indian Custom', *Hindustan Review*.
- Mittervallner, G.V., 1986. *Kushana Coins and Kushana Sculptures from Mathura*, Mathura.
- Mittervallner, G.V., 1991. The Sargodha Hoard of Late Kushana Coins in the Lahore Museum, *Lahore Museum Bulletin*, IV.
- Miyaji, Akira & Namikawa, 1984. *Gandhara*, Tokyo.
- Mughal, M.R., 1972. 'A Summary of Excavations and Explorations in Pakistan (1971 and 1972)', *Pakistan Archaeology* 8. Karachi.
- Murthy, Krishna, 1977. *The Gandhara Sculptures: A Cultural Survey*. Delhi.
- Puri, B.N., 1965. *India under the Kushana*. Bombay.
- Puri, B.N., 2000. *Buddhism in Central Asia*. Delhi.
- Rahman, A., 1979. *The Last Two Dynasties of the Shahis*. Islamabad.

- Rowland, B., 1946. 'Gandharan and Early Christian Art: the *home-arcade* and the Date of the Bimaran Reliquary', *The Art Bulletin* XXVIII.
- Rowland, B., 1960. *Gandhara Sculpture from Pakistan Museum*. New York.
- Rowland, B., 1974. *The Art and Architecture of India: Buddhist, Hindu, Jain*. Baltimore.
- Sahib, K., 1934-35. 'Excavation at Taxila', in J.F. Blakiston (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Sahib, K., 1936-37. 'Excavation at Taxila', in K.N. Dikshit (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Sehrai, Fidaullah, 1986. *A Guide to Takht-I-Bahi*. Peshawar.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.
- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Smith, V. A., 1964. *Asoka*. Delhi.
- Spooner, D.B., 1910. *Handbook of the Sculpture in the Peshawar Museum*. Bombay
- Stacul, Giorgio, 1976. 'Excavation at Loebanr III (Swat, Pakistan)', *East and West* 26 (No. 1-2). Rome.
- Stein, A., 1911-12. 'Excavation at Sahri Bahlol', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Stein, Aurel, 1929. *On Alexander Track to the Indus*. London.
- Suktankar, V.S., 1914-15. 'A Selection of Literary References to Taxila gleaned from Indian Sources', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Swati, M. Farooq, 1997a. 'Gandhara and the Exploration of Gandhara Art of Pakistan', *Athariyyat* I. Peshawar.
- Swati, M. Farooq, 1997b. 'Recent Discoveries of Buddhist Sites in Swat Valley', *Athariyyat* I. Peshawar.
- Swati, M. Farooq, 1997c. 'Special Features of the Buddhist Art in the Swat Valley', *Athariyyat* I. Peshawar.
- Tarn, W.W., 1951. *The Greeks in Bactria and India*. Cambridge.
- Tusa, S., 1981. 'Notes on Protohistoric Finds in the Swat Valley (Pakistan)', *East and West* 31 (No. 1-4). Rome.
- Warraich, T. A., 2000., 'Gandhara- A Definition', *Lahore Museum Bulletin* XIII. Lahore.
- Wheeler, R.E.M., 1962. *Charsadda; a Metropolis of the North-West Frontier*, London.
- Wilson, H. H., 1841. *Ariana Antiqua*, London.
- Zeimal, E.V., 1999. 'The Kidarite Kingdom in Central Asia', *History of Civilizations of Central Asia*. New Dehli.
- Zwalf, W. (ed.), 1985. *Buddhism Art and Faith*. London.
- Zwalf, W., 1996. *A Catalogue of the Sculpture in the British Museum*. London.

Chapter 2

JATAKAS: PREVIOUS BIRTH STORIES OF BUDDHA

M. NAEEM QAZI, S. AYAZ ALI SHAH & M. ASHFAQ

2.1 INTRODUCTION

This chapter deals with sculptures that contain stories about the Buddha's previous births. Generally these stories are known by the name of "Jatakas." Five Jatakas are depicted by sculptures in the Peshawar Museum. These include: Depankara, Śyama, Viśvantara, Amara and Maitryakanyaka Jataka. Many of these panels are displayed in the main hall, although some of the Jataka panels are in the reserve collection of the Museum.

According to the Buddhist textual accounts there are about five hundred and fifty Jatakas or in some accounts it varies like five hundred and forty, or in few cases five hundred and fifty five etc. however, here in the case of Gandhara valley until the present research work twelve Jatakas are reported such as;

1. Depankara
2. Śyama
3. Viśvantara
4. Amara
5. Maitryakanyaka
6. Sibi
7. Verya Bala
8. Mucch Maliha
9. Maha Mahaga
10. Sadanta
11. Chandakinara
12. Ksantivadin

However, in the present work five Jatakas from the Peshawar Museum collection shall be discussed.

Only nine panels in the entire museum collection are related to the Depankara legend. These are Acc. No. PM_02719, PM_02721, PM_02718, PM_02720, on display, and PM_00119, PM_00952, PM_001633, PM_01422, PM_01056 in storage; however, Acc. No. PM_01633 is, comparatively, in fragmentary condition as compared to those mentioned above.

Acc. No. PM_02721 represents a unique style in the museum collection. In this particular panel, the figural illustration is depicted on the full length of the panel. This example is not found in any other specimen in the Peshawar Museum. However, similar cases are documented by examples of Depankara in the Lahore Museum such as figures number 13 and 39 (Dar: 1999-2000: 26-36). In most cases, a horizontal layout appears to have been preferred over a columnar approach.

In this legend, the kneeling figure is shown mostly to the left of the panel while the Buddha is to the right. However, in three instances (Acc. Nos. PM_02719, PM_00952, PM_01422), the kneeling figure is depicted to the right of the panel and Depankara Buddha is carved to the left. In addition to this reversal of the usual placement of the principal figures. Acc. No. PM_00119 depicts Depankara Buddha as perhaps pulling up the kneeling figure. This is a unique feature not seen in other Depankara panels. Another noteworthy feature, illustrated by sculptures Acc. No. PM_01422 and PM_01056, the legend is executed in panels surrounded by arches, in one case broken at the left end while in the other at the bottom ends. The pertinent pattern is the carving of *ichtaucentur* figures that may be seen in both cases above the right of the arch.

The textual record relates that Depankara Buddha was born as Brahman. In the Pali text, the hero of the story is known as Sumedha, Megha in the Mahavastu, and Sumati in the *Divyavadana* (Sehrai: 1991: 15). The story of Depankara took place in Qandahar, Afghanistan, the neighboring kingdom to Gandhara.

In this story, a king named Vasava offered five great gifts to Sumati. These gifts included: a gold decorated bed, jewels, five hundred coins, a water pot, a golden staff and an ornamented bride (Sehrai: 1991: 15; Zwalf: 1996: 134). The bride was very much impressed by Sumati and requested him to accept her. In this connection, some of the traditions note that, while searching for flowers to offer the Buddha, Sumati was almost unable to find flowers for the welcoming occasion.

In this process, the hero of the legend came to meet with a girl possessing flowers. The boy demanded to have the flowers at any cost. She refused again and again; however, in this regard it is generally believed that the bride or the girl agreed only to deliver flowers to Sumati if he promises to marry her in his next incarnation, which he accepted. According to the traditions when

Depankara entered the city gate Sumati, as homage, threw the flowers over the Buddha. The flowers were suspended in the air; moreover, he knelt and spread his hair before the Buddha to protect his feet from the muddy ground. When Depankara saw this admirable posture he immediately received the boy and told him, "you shall become Buddha after me." In this connection it is said that the boy was born as Siddhartha and the girl as Yaśudara in the next life.

The story of Śyama is also based on a Brahman who wandered for many years and then married. After the birth of a son named Śyama, he renounced the world and went into the jungle along with his wife. They lived there in a hut. Eventually they went blind, so that their son (Śyama, the future Buddha) served them. Bodhisattva Śyama was a very obedient son who served his parents for many years. One day when he was drawing water, he was struck and killed by the arrow of a king who had come to hunt in the jungle. Later he was miraculously restored to life (Majumdar: 1937: 61; Sehrai: 1991: 18). Two panels of the Śyama Jataka in the Peshawar Museum depict scenes from the story. In the first (Acc. No. PM_02712) the king is hunting deer with arrows and in the second (Acc. No. PM_02713) the parents are with the body of the dead Śyama in their hut. The latter panel represents one of the few known examples of this scene. Three panels relating to this story are presented below (Acc. Nos. PM_02712, PM_02713, PM_01729).

In his previous birth, Bodhisattva Maitryakanyaka was born the son of a ship owner. In this Jataka he is depicted as a disobedient son of his parents. His mother advised him not to go to sea but he did not heed to her advice and kicked her in the head. He went to sea and his ship was lost. At the end, his roaming spirit brought him to that hell where those sons were punished who strike their mothers (Sehrai: 1988: 19). All seven panels related to this story are described below. Acc. Nos. PM_02715, PM_02714, PM_03067, PM_03068, PM_03069, and PM_03073 are displayed in the museum, while Acc. Nos. PM_00352 is in the storage collection. Acc. Nos. PM_03067, PM_03068, PM_03069 and PM_03073 portray the different expeditions of Maitryakanyaka during his course of wandering. These panels are generally based on the horizontal layout sculpting attitude. Acc. Nos. PM_02715, PM_02714 and PM_00352 represent the fire chakra over the head of Maitryakanyaka, indicating the punishment process.

In his previous lives, the Buddha was not only born male, but also came to the world as a female and even in animal form. In the following Jataka the Buddha was born in female form as a woman named Vararuchi. After some time her husband suffered some hardship and was forced to travel. He gave some money to his neighbor for the household expenses of his wife. In his absence, a young officer, a priest and a son of a minister saw her and fell in love with her. Her neighbor also fell in love with her and refused to give the money her husband had left for her.

At last she invited them all to visit her house at different times and trapped them in large baskets. The last one was her neighbor, who told that he had her husband's money in front of the other three trapped persons. The next morning she told the story to the king. Later, when the men in the baskets were brought to the king as witnesses, they told the same story (Sehrai: 1991: 21). The panels of Amara Jataka depict the story of a faithful wife. Acc. No. PM_02716 is the only example in the Peshawar Museum to illustrate this legend.

Another Jataka depicts the story of charity. In this story, the Buddha was born as prince Viśvantara, son of a king of Śivi. This prince was famous for his generosity. He had a wonderful white elephant that could bring rain with its miraculous power. Once there was a great famine in Kalinga. The king of Kalinga sent a delegation to request the prince Viśvantara to give the elephant to them so that it could bring rain and end the famine. As he was well known for his charity, he gave his elephant to them. As a result, his stepmother lodged a complaint against him before the king, who punished him for this act of generosity. Viśvantara was exiled to the jungle with his wife and children. On the way to the jungle he also gave his horse, children and, at the end, even his wife in charity. According to the tradition this was a premeditated test to check Viśvantara's attitude towards worldly affairs. In the end, after successfully demonstrating his generous mode of life, Viśvantara's family was again united and everything was restored (Majumdar: 1937: 35). Four panels of the Viśvantara Jataka are discussed in this paper. Panel PM_02717 shows the tradition of pouring water, indicating towards the local tradition in which during the donation or transfer of different things were conducted rite of sprinkling the holy water (*abhiseka*) in this manner. In this regard Mithra adds that they used to pour water on the earth during the endowment of the lands or temples and etc. (*Salila-dhara-purvvakam*) [Mitra: 1918: 332]. Panels PM_03076, PM_03072 and PM_03077 represent different events during Viśvantara's journey towards the forest.

2.2 SCULPTURE REPRESENTATION IN THE PESHAWAR MUSEUM

As noted above, only five Jatakas are encompassed by the entire museum collection. These sculptures will be described in the following order:

- A. DEPANKARA JATAKA
- B. ŚYAMA JATAKA
- C. MAITRYAKANYAKA JATAKA
- D. AMARA JATAKA
- E. VIŚVANTARA JATAKA

2.3 DEPANKARA JATAKA

Acc. No: PM_02719

Source: Major C. B Rawlinson.C.I.E

Period: 2nd-3rd Century A.D

Height: 13.98 cm Width: 25.42 cm

Weight. 2.7 kg



The right side of the panel depicts a girl standing in the gateway of the city, which is represented by a door jam with base and part of a crowned lintel. She is holding lotus flowers in her right hand, a water pitcher under her left arm, and she is wearing jewelry and an elaborate headdress. On her right side, Sumati is standing facing towards her wearing an elaborate turban and dressed in a tunic.

The next section of the panel shows Sumati kneeling to greet the Buddha. Two figures are shown behind the kneeling Sumati. The one standing closer to Depankara Buddha is mostly defaced. The other, which is standing to the left of the defaced figures may represent Sumati by himself in another scene, probably hurling lotus flowers at Depankara. According to tradition, when Depankara entered the city gateway flowers were thrown over him by Sumati and suspended in the air; at the next moment drizzling rain began.

The figure of Depankara is standing to the full height of the panel in *abhaya mudhra* with a halo behind and his hair combed in a snail shell pattern having *ushnisha*. He is clad in a monastic robe with wavy folds. Sumati kneels in homage, spreading his long hair before the feet of Depankara Buddha to protect his bare feet from wet and mud. According to legend, Depankara Buddha then raised Sumati up and proclaimed this Depankara that he would be the next Buddha. The right side and lower part of right corner is broken, but a border moulding decorated in low relief with typical Greek laurel leaves crowns the top border. The visible faces are shown as round and fleshy (Burgess: 1899: 14, Pl. 9.1; Spooner: 1910: 5-6; Kurita: 1988-90: 1, No. 3; Khan: 1993: 37, 57; Zwalf: 1996: 134, Pl. 127).

Acc. No: PM_02721

Source: Excavation.1909-10 A. D.

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 62.27 cm Width: 61.00 cm



This badly damaged panel showing the key event in the Jataka of Depankara Buddha is executed in the largest scale ever reported. The individual figures are wrought in high relief and cut in the round. Moreover, the unusual size of the figures and the depth created in the entire panel allows details to be shown clearly.

Starting from left to right, a girl is standing in the rectangular entrance gate of a city wearing a *dhoti* with wavy folds. Her right hand is missing but she is holding a water pot under her left arm. Sumati is standing along her left side; his head is missing, but it appears that he was leaning slightly towards his right side, suggesting that he is receiving flowers from the girl as recorded in the legend.

In the next scene, Sumati is probably shown hurling flowers at Depankara. Although Depankara's hands are broken off in this panel, the rest of the gesture is similar to that depicted in panel Acc. No. PM_02715.

Depankara is standing to the left of Sumati and he is carved in such a way as to project from the entire panel. Depankara is wearing the full monastic robe with wavy folds, but his head, right hand and left foot are missing.

Sumati is shown kneeling down and spreading his long hair before Depankara in the forefront of the sculpture. Railing and balconies are depicted above the main scene showing both male and female defaced figures (Marshall: 1909-10: 54, Pl. XVI. Fig. C).

Acc. No: PM_02718

Source: Purchased; D.G.

Archaeology, 1903

Provenance: India

Period: 2nd-3rd Century A.D



Height: 30.50 cm Width: 40.66 cm Weight: 15.8 kg

This panel depicts four important scenes. Starting from the left; in the first scene, Sumati is shown standing with his hair combed to the back in a wavy style crowned by *ushnisha* and dressed. Sumati is holding a purse in his right hand and a water pot in his left. He is shown talking with a girl who is standing in the rectangular entrance of a city gate. The girl is wearing a tunic and upper garment, her hair is ornamented with a ribbon and she is holding a water jar and lotuses in her hands.

In the second scene, Sumati is throwing lotuses at Depankara Buddha with his right hand. In the other panels of the same style, the lotuses were suspended in the air above the head of Depankara, but they are not visible here. Sumati is clad in the same dress worn in the first scene, but a thread is clearly visible across his chest. Above Sumati, a figure is shown in wearing monastic robes sitting in *anjali mudhra*.

In the third scene, Depankara Buddha is depicted as wearing a lower garment (*dhoti*) and shawl, standing in *abhaya mudhra* and acknowledging Sumati's attitude as Sumati spreads his hair before Depankara. In the fourth scene, Sumati is wearing monastic robes and shown kneeling before Depankara in homage. A shaven-headed monk in monastic robes, holding a wreath, stands behind Depankara. The head of bearded Vajrapani is executed just above the figure of monks, however the thunderbolt is missing. Moreover, two balconies are added in the background. The first depicts a lady to the right and a man to the left, while the second is similar in details to the first (Sehrai: 1991: 15: Fig,1).

Acc. No: PM_02720

Source. Excavation 1907-08 A. D. F. C

Provenance: Takht-I-Bahi

Period: 2nd-3rd Century A.D.

Height: 30.50 cm Width: 40.66 cm

Weight. 15.8 kg



This rectangular panel, broken at the right side, shows the legend of Depankara Jataka. To the left is a Corinthian pilaster. The figures carved on this pilaster are completely damaged and unrecognizable.

Depankara Buddha, whose face and both hands are missing, stands as the central figure and is oversized in relation to all other figures. Sumati is kneeling on his right side and spreading his hair before Depankara to allow Depankara to walk on it. Above him is a standing figure that has been completely chipped off. A defaced Sumati is present on the extreme left while a girl wearing jewelry and holding water pot in her left hand is standing and throwing flowers at Depankara. Busts of male figures with damaged faces are visible above them.

To the left of Depankara stands Vajrapani, identified by his bearded face, with his right hand missing. Another standing figure behind Depankara is completely broken away. Above them are the busts of two bejeweled figures with faces chipped off. The upper band of the panel shows small Corinthian brackets. Underneath the brackets is a narrow band of denticulate design.

Acc. No: PM_00119

Source: Purchased

Provenance: Tordher, Swabi

Period: 2nd-3rd Century A.D.

Height: 13.98 cm Width: 31.77 cm Weight: 3.70 kg



This broken and defaced panel depicts the legend of Depankara, who is depicted with the kneeling Sumati, with spread hair. Depankara has his right foot on Sumati's hair, has placed his left hand on his left knee, and is pointing with his outstretched right hand, probably to raise Sumati. He is slightly bowed downwards. According to tradition, Depankara Buddha picked up Sumati after Sumati spread his hair before him in the mud and said that Sumati would be the next Buddha. A figure is at the left of the panel and traces of another figure behind Sumati are also visible. Sumati is clearly depicted while only the lower body of Depankara and the other mentioned figures are intact. While the panel is broken at its upper side, the preserved elements reflects a splendid mode of carving.

Acc. No: PM_00952

Source: Purchased

Provenance: Sahri Bahlol

Period: 2nd – 3rd Century A.D.

Height: 20.33 cm Width: 21.60 cm

Weight: 3.60 kg



A broken panel represents Depankara Jataka. Sumati is shown in kneeling position before Buddha.

Acc. No: PM_01422

Period: 2nd – 3rd Century A.D.

Height: 55.92 cm Width: 48.29 cm

Weight: 40.10 kg



In this defaced arched panel, Depankara Buddha is standing in *abhaya mudhra* while Sumati is kneeling before him with his hair outspread to protect Depankara's feet from the mud.

Acc. No: PM_01056

Source: Excavation ASI 1907-08

Provenance: Takht-i-Bahi

Height: 43.21 Width: 15.25 Weight: 8.10



In this fragment of an arched panel, Buddha is standing in *abhaya mudhra* while Sumati is kneeling before him with his hair outspread to protect Depankara's feet from the mud.

Acc. No: PM_01633

Period: 2nd – 3rd Century A.D.

Height: 16.52 cm Width: 10.17 cm

Weight: 1.10 kg



This fragment of the panel depicts Buddha standing in *abhaya mudhra* while Sumati, kneeling before him, presents his hair for Depankara to walk upon.

2.4 ŚYAMA JATAKA

Acc. No: PM_02712

Period: 2nd-3rd century

Height: 17.79cm Width: 39.40 cm

Weight: 6.40 kg



This frieze is carved in low relief showing the legend of Śyama Jataka. To the right side of the panel, Śyama is sitting in profile with his left knee bent, placed on the ground and his right foot on the ground, probably helping a deer with bent legs to drink water.

In the background, another deer is shown and a tree is carved by the side. To the left side of the tree, a figure of a king is standing wearing a turban, dressed in a royal tunic, and holding bow and arrow. The king is facing to the left, aiming to shoot the deer; however, as shown in the relief, the arrow struck Śyama.

A soldier is standing with a bow placed on ground to the right side of the King. Behind him, on the far left side of the panel, another figure is facing to their right side and holding what are probably a bow and arrows. All three figures wear short tunics and trousers. A few leaves are carved in the background (Cunnigham: 1875: 199; Burgess: 1899: 4, Pl. 21; Zwalf: 1996: No. 132-33).

Acc. No: PM_02713

Source. Loaned; D.G.A.

Provenance: Takht-I-Bahi



Period: 2nd-3rd Century A.D

Height: 17.79 cm Width: 67.35 cm Weight. 15.00 kg

This stair riser relief contains four different scenes, stylistically composed in landscape pattern with expressive figures. The narration runs from left to right. The left end of the panel is broken. At this end, the defaced and broken dead body of Śyama is lying on the ground; only his left hand and knees are visible. Next to Śyama is the king, equipped with his bow and pointing with his right hand towards Śyama, informing a sick, blind, bearded, old man and an old woman - the parents of Śyama - of his death. Śyama's parents are shown inside a straw and bamboo hut sitting on *Vetrasanas* (cane seats).

The central scene shows the king guiding the blind parents towards the dead body of Śyama. The king has a bejeweled hairstyle, wears a necklace and bracelet is dressed in local costume tied at the waist and holds a bow in his left hand. He holds the arm of the old man with his right hand, while the wife of the old man places her right hand on the right shoulder of her husband and follows him. Śyama's father is dressed in a short tunic, while his mother wears a long draped garment in

which her left shoulder is covered but the right remains exposed. In this scene, the figures are carved with round fleshy faces and the parents are shown in profile.

The fourth scene is depicted on the right side of the panel alongside the full-bloomed acanthus leaves at the far right where the dead body of Śyama is lying on the ground. His father is sitting by his head while his mother is by his feet in mourning attitude (Shakur: 1954: 24, pl. VIII[b]; Ingolt: 1957: 4, pl. 5; Murthy: 1977: 75; Sehrai: 1991: 18, pl. 2[b]; Zwalf: 1996: 139).

Acc. No: PM_01729

Period: 2nd-3rd Century A.D.

Height: 16.52 cm

Width: 20.33 cm

Weight: 4.60 kg



This broken frieze presents Śyama Jataka with a princely dressed male figure who is holding a bow in his left hand. Some trees are visible in the background.

2.5 MAITRYAKANYAKA JATAKA

Acc. No: PM_01597

Period: 2nd-3rd Century A.D.

Height: 15.25 cm

Width: 38.12 cm

Weight: 5.00 kg



This relief depicts the expedition of Maitryakanyaka. A bullock cart is moving towards the right of the panel with two turbaned figures sitting inside and a lady standing behind with her left hand

raised, probably in a gesture of farewell. Two figures are standing playing musical instruments. in a square frame to the lady's right, one has flute, the other a drum.

The tunics of these figures are the same as those described for Acc. PM_01591 and the animals are the same as those described for Acc. Nos. PM_03068 and PM_01591. These observations strengthen the conclusion that this scene depicts the expedition of Maitryakanyaka Jataka.

Acc. No: PM_03068

Source: Excavation 1909-10 A.D

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 19.06 cm

Width: 30.50 cm

Weight: 5.80 kg



Acc. No: PM_03073

Source: Excavation 1909-10 A. D

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 17.79 cm Width: 63.54 cm Weight: 11.10 kg



Acc. No: PM_03069, 3067

Source: Excavation 1909-10 A.D

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 3.685 cm Width: 108.02 cm Weight: 26.00 kg



This long frieze is broken into four pieces and appears incomplete. Nevertheless, Vogel has identified it with the travels and adventures of Maitryakanyaka, as depicted in the several figures published in Archaeological Survey of India, 1909-10 (Marshall: 1909-10:Pl. No. XVII). All of the figures are executed in high relief showing consistency in the treatment of the different figures. However, the depth and expression created in various elements, shown in the different figures, is stylistically conceived in a very realistic manner creating an impression of grace and free movement among the various figures.

Acc. No. PM_03067 and PM_03069 conjoin and provide a continuous narration. Starting from right to left, PM_03067 depicts a gateway from which two horses are emerging accompanied by two figures. The horses are provided with saddles. A camel with saddle is ahead of these horses and is also accompanied by two figures. The head of the camel is missing. On Acc. No. PM_03069, the figure to the right side is broken off, with only his feet slightly visible. The cornice moulding above this portion is also broken. The second figure, facing to his left and wearing a short tunic, is shown in a position that suggests that he was perhaps busy in conversation with the broken figure.

A horse rider is depicted next. The head of the rider is defaced; he is holding the bridle of the horse with his left hand, while his right hand is slightly raised, probably pointing at or acknowledging something. Three figures turned to their left side stand in front of the mounted figure. They may be welcoming the horse rider inside the gate behind them. Of these three figures, the first is a male wearing a short tunic, while the other two are ladies wearing pendants, bracelets and long dresses. The lady to the right appears to be holding something in her right hand. Behind her, the other lady is shown with her right hand raised and her left placed on her hip.

The gateway pilasters are Corinthian and inside the entrance are a series of arched panels depicting different scenes. The first arched panel, located to the left of the gate, is in the form of a Chaitya arch supported by Indo-Corinthian pilasters. Inside is a female wearing a bracelet in standing pose, with her left hand resting on hip and her right hand raised. To the left of the first arched panel is a portal arch supported by Indo-Corinthian pilasters. A denticulate design is carved in low relief on its lower part on the top flat surface of the portal arch. Inside this arch an apparently royal couple is seated on a couch facing each other. The male is wearing an elaborate headdress while the female is wearing bracelets and pendants. A female figure is standing in *anjali mudhra* facing the couple. The third arch is located at the left end of the panel. It is in Chaitya style and, like other arches, is supported by Indo-Corinthian pilasters. Inside, a lady is standing facing forwards holding a floral wreath in her hands and wearing a long dress, pendants, necklace, bracelets, and elaborate headdress.

Two additional panels (Acc. Nos. PM_03068, PM_03073) illustrate the important legend of Maitryakanyaka (Marshall: 1909-10: 52: Pl. XVII, Figs. a & b.; Tissot: 1985: Fig. 282).

Acc. No: PM_01591

Period: 2nd. 3rd . Century A.D

Height: 15.25 cm

Width: 40.67 cm

Weight: 5.20 kg



Two standing, but defaced, figures are depicted at the left of this frieze. These figures appear to be wearing tunics and seem to be addressing a turbaned figure to their left. This latter figure is carved in frontal pose and turned slightly towards his right to look towards the two figures. Two animals, probably a bull and a horse, are shown drawing a covered two-wheeled cart behind the first two figures. A prostrated figure is depicted with a tree in the background behind the two-wheeled cart at the far right of the remaining portion of the panel.

The bull and horse depicted in this frieze are the same as those depicted in Acc. Nos. PM_03068 and PM_01597. The two figures entering from the left, though badly scratched, have identical dresses as the welcoming figures found in Acc. No. PM_03069, as well as the musicians depicted in PM_01597. The most interesting feature of this panel is the prostrating figure at the right. There are no other examples of such a prostrating figure among the remaining depictions of the Maitrayakanyaka Jataka in the Peshawar Museum collection.

Acc. No: PM_02715

Period: 2nd-3rd Century A.D

Height: 13.98 cm

Width: 38.12 cm

Weight: 9.00 kg



This frieze encompasses three scenes; the right side of the panel is broken while the left end has a Corinthian pilaster. Starting from right to left, Bodhisattva Maitrayakanyaka is standing to the full height of the panel wearing a draped robe, earrings, necklace, amulet and bracelet, with his hair combed in a wavy style crowned by the visible *ushnisha*. He is facing to the right where a female figure is standing before him at a door entrance with bent knees and holding a floral wreath. She

is looking at Maitryakanyaka, welcoming him inside the entrance, and is clad in a long lower garment and shawl with her hair elaborately dressed. In the second part of the panel, Bodhisattva Maitryakanyaka is leaving a room where two figures are sitting on high chairs. The male figure, wearing a turban and dressed in a draped robe with his right shoulder uncovered, is playing a stringed instrument and sitting with his legs partially crossed.

A female figure is sitting to the right and is facing the male figure with her right hand raised to him. Her hair is combed backward and she is wearing anklets and a long robe. Maitryakanyaka is shown behind the woman in a doorway with his right hand raised, his left hand holding his robe, and his right foot inside the entrance to the next room. He is looking into this third room, where a male figure wearing a garment only on his lower body is facing towards him, leaning on a club in his left hand and pointing with his raised right hand towards the image at his right. This figure represents the guardian of the afterworld. He is pointing toward an image of Maitryakanyaka sitting with a chakra or fire wheel over his head, held by his upraised hands, representing punishment in the afterlife (Ingholt: 1957: 3: Pl.3; Tissot: 1985: 276; Sehrai: 1991: 19: Pl. 3[b]).

Acc. No: PM_02714

Period: 2nd-3rd Century A.D

Height: 17.79 cm

Width: 38.12 cm

Weight: 10.00 kg



This panel is comprised of two scenes; the left and right sides of the panel are damaged. The scene on the right depicts Bodhisattva Maitryakanyaka mounted on horseback, both in profile and moving towards the left. The head and shoulder of Maitryakanyaka are mostly defaced, but he is holding the bridle of the horse with his left hand and his right hand is raised to the figure standing before him. This figure whose head is defaced, is a representation of the guardian of the afterworld, who is shown standing outside a gateway. He is holding a club in his right hand and wearing a short garment on his lower body only. The defaced head of a figure can be seen towards the left shoulder of the guardian. A sturdy nude figure is sitting with both hands placed on his knees with a fire wheel above his head in the second part of the panel, inside a portal niche supported by Indo-Corinthian pilasters, (Marshall: 1909-10: Pl. XVII. Fig. d; Sehrai: 1991: Pl. 3[a]: 19; Zwalf: 1996: 139: Pl.13).

Acc. No: PM_00352

Source: Excavation, ASI 1911-12
A. D. F. C

Provenance: Sahri Bahlol

Period: 2nd – 3rd Century A.D.

Height: 10.17 cm

Width: 16.52 cm

Weight: 01.10 kg



Maitryakanyaka is bearing a fire wheel on his head while another figure is standing to his left.

2.6 AMARA JATAKA

Acc. No: PM_02716

Source. Excavation 1909-10 A. D

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 17.79 cm Width: 47.02 cm

Weight. 5.20 kg



This relief is the only panel in the Peshawar Museum that depicts the legend of faithful Amara. This panel is broken at the right end, particularly at its lower corner, it has a slanting crack across the center, and there is also damage to the left side. The carving is carried out in low profile, is composed in a naturalistic manner, and is shown in landscape orientation.

Starting from right to left, there is a male figure bending towards the right of the panel. This may be one of the lovers who visited Amara bending over to hide in a basket, or it might be a male

servant hiding one of the lovers. A female figure is shown in the extreme right upper corner. Behind the male figure, in front of a tree, is a standing, but defaced figure of Amara. She is depicted as wearing long draped robe and watching the male figure. The central scene shows a basket with three heads representing the lovers. To the right side a male figure, clad in a short garment over his lower body and wearing a turban, is standing and holding a rough staff in his left hand while his right is raised towards the female figure to the left of the basket. This female figure, representing Amara, is standing slightly bent towards the right with her left hand pointing towards the basket. The third part of this panel depicts a king and queen sitting on a throne observing the central scene (Marshall: 1960; 4: Pl.4; Tissot: 1985: Fig. 254; Sehrai: 1991: 20: Pl.XVIII: Fig.C).

2.7 VIŚVANTARA JATAKA

Acc. No: PM_02717

Source. Excavation 1909-10 A. D

Provenance: Sahri Bahlol

Period: 2nd-3rd century

Height: 17.79cm

Width: 39.40 cm

Weight. 6.40/kg



This relief depicts an elephant in profile at the left side of the panel facing to the right, alongside which Bodhisattva Viśvantara and a Brahman are standing. Bodhisattva Viśvantara is dressed in a royal robe, has a round fleshy face, and is shown with *ushnisha*. Viśvantara is holding an ewer with which he is likely pouring water on the Brahman's right hand; illustrating the local tradition in which the donation or transfer of different things were conducted.

The Brahman, though defaced, is turned towards Viśvantara. The Brahman is depicted as wearing short lower garment and holding a long staff in his left hand. A figure with a low turned face to the right and with slightly bent feet is standing alongside a palm tree. His right arm is fully stretched and raised. He is wearing long drapery and a turban. His attitude appears to suggest disagreement with the charity shown by the Bodhisattva. The upper part is a continuous band of denticulate design in low relief (Marshall: 1909-10: Pl. XVIII [e]; Ingolt: 1957: 4: pl. 6; Sehrai: 1991: 21: pl. 5; Zwalf: 1996: 142: pl. 137).

Acc. No: PM_03076

Source: Excavation 1909-10 A. D

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 17.79 cm

Width: 31.77 cm

Weight: 4.00 kg



Acc. No: PM_03072, 3077

Source: Excavation 1909-10 A .D

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 27.96 cm Width: 111.84 cm Weight: 13.00 kg



This broken panel shows a continuous scene depicting three chariots in order. Vogel suggests it is part of the Viśvantara Jataka. However, Marshall, in Plate Nos. XVIIIa and XVIIIe, illustrates Viśvantara Jataka as discussed for Acc. No. PM_02717. By contrast, Plate No. XVIII a, shows chariot scene. In this regard, Marshall claims, "The relief with the chariots in any way suitably represents this story. The continued presence in the chariot of three riders up to the left scene, where evidently one has dismounted and joined the leader, who is here, as else where, on foot in converse with a Brahman." He further explains that the royal couple at the extreme left appears to be a relevant composition, unless, in the scene just proceeding this we actually have the gift of the child to the left of the Bodhisattva while of the second a kneeling figure before his generous master is shown to the right side.

This is a much damaged panel in two conjoining pieces. Both pieces are broken on the lower portions, although the first piece, to the right, is more damaged and some of the figures and the various parts of the chariots are defaced. The first chariot on the right is damaged at the bottom, and several defaced figures are carved to the right of this chariot. Three figures are depicted inside this chariot. The front one is depicted in three-quarter style and is wearing a necklace and turban.

The two figures behind him are facing to the front and are wearing turbans. Floral designs are carved in low relief at the front and rear side of the chariot. A bearded figure, dressed in a short tunic and holding a long staff, stands just in front of the chariot and is facing to the left.

The second chariot is identical to the first. Its lower part is more damaged, including the feet of the horse, but the floral design above the horse and below the cornice moulding is slightly more intact. Two figures are standing in front of the second chariot. A lady, clad in a long robe and elaborate headdress and holding something in her hands, is standing adjacent to the horse. She is facing to her right, towards the male figure in front of her. This male bearded figure, dressed in a tunic having a turban and holding a stick, appears to be engaged in a conversation with the woman.

Only the horse and the rear side of the third chariot are intact. It is interesting to note that in Acc. No. PM_03076 only the horses are shown; whereas, the remaining part is carved in the first piece. As such, it is more poorly preserved.

Two defaced figures are shown behind the horse. The one in front, holding a long staff, wearing short tunic and turban, appears to be busy in conversation with a person standing closer to the portal arch facing the chariot.

A portal arch, or niche, is carved in high relief on the left end of this panel. This structure is supported on either side by Indo Corinthian pilasters. Inside this niche are two royal figures depicted as sitting on a couch. The lady is sitting on the right side wearing an elaborated headdress and earrings. Her left hand is raised with elbow placed on her left knee, while her right hand is placed on her right knee. She is facing to her left side. The male figure is facing to his right side, and he is wearing a turban, long dress and pendants. His right hand is in *abhaya mudhra* while the left hand is placed on his left knee. His left foot is placed on the stool while the right is placed on ground. A male figure is shown kneeling in *anjali mudhra* just in front of the royal figures, while behind him another figure is depicted. His right elbow is placed on the capital of the right side pilaster facing the royal figures.

Though both these pieces are damaged, however, depth created through the figural movement can still be clearly observed. Moreover, the expression of the figures is accurate and elegant. The carving is executed in high relief; for, in some cases, the figures are wrought to the full height of the panel (Marshall: 1909-10: 52-54: Pl. XVIII [a, c, e]).

REFERENCES

- Banerjee, J. Nath., 1934. 'A Gandhara relief in the Indian Museum', in Narridra Nath Law (ed.), *The Indian Historical Quarterly* X., Delhi.
- Blakiston, J.F., 1935-36. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Burgess, James, 1899. *The Gandhara Sculptures*. London.
- Cunningham, A., 1875. 'Report for the Year 1872-73' *Archaeological Survey of India* V. Calcutta.
- Dorioselle, C., 1912-13. 'Pictorial Representation of Jatakas in Burma', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1910-11. 'Excavation at Takht-i Bahi' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York.
- Khan, M Ashraf, 1993a. *Buddhist Shrines in Swat*. Lahore
- Khan, M Ashraf, 1993b. *Gandhara Sculptures in Swat Museum*. Lahore.
- Kurita, Isao, 1988-90. Gandhara Art I, The Buddha's Life Story II, The World of Buddha, *Ancient Buddhist Art Series*, 2 Vols. Tokyo.
- Majumdar, N.G., 1937a. *A Guide to the Sculptures in the Indian Museums (Part I), Early Indian Schools*. Delhi.
- Majumdar, N.G., 1937b. *A Guide to Sculptures in Indian Museum: Part II-The Graeco Buddhist School of Gandhara*. Delhi.
- Marshall, J.H., 1909-10. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1922-23. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29. 'Takhti Bahi' in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J., 1960. *The Buddhist Art of Gandhara*. Cambridge.
- Mitra, S. C., 1918. 'On an Ancient Indian Custom', *Hindustan Review*.
- Murthy, Krishna, 1977. *The Gandhara Sculptures: A Cultural Survey*. Delhi.
- Sehrai, Fidaullah, 1986. *A Guide to Takht-I-Bahi*. Peshawar.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.
- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Spooner, D.B. 1906-07. 'Excavation at Sahri Bahlol', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.

Spooner, D.B., 1907-08. 'Excavation at Takht-i Bahi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.

Spooner, D.B., 1910. *Handbook to the Sculptures in the Peshawar Museum*. Bombay.

Stein, A., 1911-12. 'Excavation at Sahri Bahlol', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.

Tissot, Franchise, 1985. 'Gandhara', *La Vie Publique et Privee dans l'Inde Ancienne, Ze Serie*. Paris.

Tissot, Francine, 1993. 'The Site of Sahri-Bahlol in Gandhara', in Schotsmans, Janine & Taddei (ed.), *South Asian Archaeology*.

Zwalf, W. (ed.), 1985. *Buddhism Art and Faith*. London.

Zwalf, W., 1996. *A Catalogue of the Sculpture in the British Museum*. London.

Chapter 3

LIFE STORY OF BUDDHA: MAYA'S DREAM —
RETURN TO THE PALACE*IHSAN ALI, IHSANULLAH JAN & MUHAMMAD ASHFAQ***3.1 INTRODUCTION**

This chapter focuses on those sculptures that depict scenes related to the early life of Buddha. The sculptures displayed in the Peshawar Museum and from reserved collections include, Queen Maya's dream, the interpretation of the dream, the birth, the Bodhisattva's bath, the Bodhisattva's seven steps and the welcoming scene upon the return of the Queen with her child, Siddhartha.

Before the Bodhisattva was born, his mother had a dream that a white elephant was entering her womb (Lillie: 1974: 6) [Acc. Nos. PM_02723, PM_02722]. The following morning she told the story to her husband Sadhudana (the Buddha's father and king of Kapilavastu). He discussed her dream with the fortunetellers of his palace. In this process, Rishi Asita (Acc. Nos. PM_02735, PM_02724, PM_01921) told him that the queen will give birth to a male child and that he will be either a universal teacher or a universal warrior (Spooner: 1910: 6-9; Ward: 1988: 25-8). Many panels relate the birth scene of the infant Siddhartha in Lumbini garden (Acc. Nos. PM_02729, PM_02725, PM_01922, PM_01960, PM_06723, PM_02727, PM_01207, PM_00416). Only Acc. No. PM_02726 shows the birth of the horse Kanthaka and his driver Chandaka. The panels of the seven steps (Acc. Nos. PM_002731 and PM_01369) and the bath (Acc. Nos. PM_02728, PM_01926, PM_01320, PM_02733 and PM_00955) discussed in this chapter show the seven steps and bath of the infant baby. Finally, welcoming scenes show the return of Queen Maya and her child (Siddhartha) to the palace after his birth (Majumdar: 1937: 41; Shastri: 1965: 3-6; Ward: 1988: 25-8; Thakur: 1996: 10-16) [Acc. No. PM_02732 and PM_01947].

3.2 DREAM SCENES

Acc. No: PM_02723

Source: Donated by

Major Rawlinson, C.I.E

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 13.98 cm Width: 35.58 cm Weight: 5.70 kg



Bodhisattva Siddhartha was living in the Tuṣita heaven before beginning his worldly life. When the time arrived, Bodhisattva took the shape of an elephant. Queen Maya had a dream that a beautiful six tusked white elephant was entering in her womb. The next day, Maya recited the dream to her husband Sadhudana, who called upon the Brahman Rishi Aśita to interpret it.

This rectangular panel is divided into two compartments. The panel on the right, framed within two Indo-Corinthian pilasters, shows the dream of Queen Maya who is sleeping on a couch in the palace guarded by well-armed female guards. The elephant carved on a halo is entering her womb. The panel on the left illustrates the interpretation of Maya's dream. The left end of the panel is broken so only the seated figures of Siddhartha's parents and a servant behind them are depicted (Spooner: 1910: 6-7; Marshall: 1951: 218; Tissot: 1985: 102-3; Kurita: 1988-90: I, No. 23; Sehra: 1991: 22: Pl. 6; Khan: 1993: 58, No. 38).

Acc. No: PM_02722

Sources: Excavation, ASI,
1906-07 A. D

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 17.79 cm

Width: 22.87 cm

Weight 3.10 kg



This broken panel shows the dream of Queen Maya, sleeping on a couch in the palace, while female attendants are observed behind the couch. All of these figures are depicted under round arches supported by Indo-Corinthian pilasters, one of which is missing at the right side of the panel. The elephant carved on a halo is entering her womb. Defaced busts are visible in the balconies at each corner of the arch above throwing flowers. The figures on the left side illustrate the palace scene. Situated under a portal arch, a female figure is lying on the ground resting on a pillow, while a female guard is shown standing and holding staff in her right hand with her left resting on her hip. Paired lines are carved in the folds of the drapery of all of the figures. The arch and cornice contains a denticulate design, while the top border depicts a laurel leaf design. The panel is broken at the right and left, while the upper border is scratched (Spooner: 1910: 6-7).

3.3 INTERPRETATION OF THE DREAM

Acc. No: PM_02724

Source. Donated by Guides

Mess Mardan 1942

Provenance: Mardan

Period: 2nd-3rd Century A.D



Height: 15.25 cm Width: 27.96 cm Weight. 4.40 kg

In this relief under an embellished canopy, king Suddhodhana is shown at the centre in *tribanga*, on a highly decorated throne with his feet placed on a low pedestal carved with lotuses. The ornamented throne sheet is hanging downward to the front. The king is dressed in the royal robe leaving his right shoulder bare. He has moustaches and is wearing a richly adorned royal turban, necklace, torque and earrings. His right hand is raised with the palm outward. The pent of the canopy depicts pearl or bead shaped designs. The seat behind the king is garnished with lotus flowers.

To his left, sits astrologer Rishi Aśita and on the right sits Naradatha, the nephew of the Saga, on decorated *vetrasana* (cane seats). Both wear an Indian dhoti and a shawl with the right shoulder bare, and both hold water pots in their left hands. The right palm of Rishi Aśita is raised to the front. Naradatha's hair is in a snail shell style. Two women are standing in the background with flywhisks in their hands. The one behind Rishi Aśita is defaced, while the one behind Naradatha is clearly depicted as wearing necklace and bangles, as well as a pendent and ornamented headdress. An Indo-Corinthian pilaster is added to the right side of the panel (Spooner: 1910: 7-8; Ingolt: 1957: 51-52: fig. 12; Marshall: 1960: 42: Pl. 34, Fig. 54; EGAC: 1962: 139; Sehrai: 1991: 23: Pl. 7).

Acc. No: PM_02735

Source: Excavation 1906 A. D

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 17.79 cm Width: 36.85 cm

Weight. 4.80 kg



This broken panel presents three scenes. The upper side of the panel is provided with a laurel leaf border. At either side of each scene there is an Indo-Corinthian pilaster. The central scene shows queen Maya and king Suddhodhana, both seated on thrones. The king's left hand is resting on the right shoulder of his wife. Queen Maya is holding flowers in her left hand, her right hand rests on her left breast, while her left foot is placed on the stool.

To the left of this central scene two female standing figures in different poses are visible under an arch, which is chipped off. To the right a similar arch is shown depicting a seated bearded male figure wearing a turban and facing the king and Queen. This is the astrologist Rishi Aśita who is trying to interpret Queen Maya's dream.

3.4 BIRTH OF SIDDHARTHA

Acc. No: PM_02729

Source. P.J.G. Pipon esquire I.C.S

Period: 2nd-3rd Century A.D

Height: 35.58 cm

Width: 49.56 cm

Weight. 30.80 kg



This panel depicts the birth of Siddhartha, which has taken place in the Lumbini garden.

Queen Maya stands in the center of this scene. She is clad in the lower garment while her upper half is left bare. Her right hand is raised and holds a Sal tree branch, while her left hand resting on Mahaprajapati's (Maya's sister) right shoulder.

To the right side of the queen the god Indra is shown wearing a high turban. He is receiving the child in a golden cloth. Behind Indra, Brahma and other devotees are standing with richly adorned headdresses. One of the figures at the extreme end among them is defaced but has his right hand upraised. The other two are standing in *anjali mudhra*.

To the right, behind Mahaprajapati, is a lady bringing a water pot. At the left corner of the panel, another young lady, shown standing, who is looking at the scene with an amazed expression. Five figures are sculpted in the background. These figures are arranged in a row, four have their hands in *namashkara mudhra* while the remaining figure is shown throwing flowers to celebrate this great event.

The female figures are dressed in long draped garments. The physical movement of the figures and the finishing of the carving show the skill and fluency of the workmanship (Marshall: 1960: 99; Pl. 70, Fig 99; Nakamura: 1980: 90 Pl. 2-18; Tissot: 1985: fig. 199; Sehrai: 1991: 24: Pl. 8; Khan: 1993: 580; Qamar: 2004: 196, Fig. 15).

Acc. No: PM_02725

Period: 2nd-3rd Century A.D

Source: Excavation, 1906-07 A. D

Provenance: Sahri Bahlol

Height: 25.42 cm

Width: 39.40 cm

Weight: 17.20 kg



This panel shows the birth of Siddhartha taking place in the Lumbini garden. The scene shows the Queen Maya standing in the centre with her legs crossed. She is holding the Sal tree with her upraised right hand while her left rests on her sister Mahaprajapati's shoulders, The queen wears only a lower garment, but she is further provided with an elaborate headdress, necklace and anklets. The child is shown emerging from her right side. He is received in a golden cloth by the god Indra standing to the right of the queen. Indra has a highly adorned headdress, wears a garment on his lower body, and his feet are bare. Behind Indra, the god Brahma is standing holding a flask in his left hand and has placed his right hand on his right shoulder. He wears garments over both his upper and lower body, with his right shoulder uncovered. His face is damaged. To the left of the queen her sister is standing with her legs crossed and she is turned to her right to face the queen. Mahaprajapati is wearing an adorned headdress, a transparent upper garment, and a lower garment. Behind her, a defaced figure of a lady is shown carrying a water pot. Behind this lady another lady is standing with her right shoulder uncovered, holding an arboreal branch in both hands. The upper border and upper left corner of the panel contains the Sal tree's branches (Marshall: 1906-7: Pl. XXXV, Fig. 6; Ingholt: 1957: 8: Pl. 13; NHK: 79: Pl. 9).

Acc. No: PM_02727

Source: Wali Swat 1935

Provenance: Barikot

Period: 2nd-3rd Century A.D

Height: 12.71 cm

Width: 45.75 cm Weight: 5.80 kg



This is a long rectangular panel showing the birth of the infant baby Siddhartha. To the right of the panel a worshipper is depicted in *namashkara mudhra*, wearing a high turbaned headdress, clothed in local style and facing towards his right, where another figure facing him also wears a high turban, pendants, necklace and bracelets. The left hand of the second figure is touching his lips, while he holds the hem of his shawl in his right hand. The shawl curves below his waist and reaches from his left arm to his raised right hand. The lower garments of this figure reach to the ankles. The third figure from the right of the panel is a female wearing an elaborate headdress and dressed in a long garment covering both her shoulders. She is holding a tree branch in her left hand, while on her right Mahaprajapati is standing facing away from the front. Mahaprajapati is clad in an upper tunic and lower trouser-shaped garments. The depression between the buttocks is clearly visible under the garments.

The main feature of the panel is the figure of Queen Maya. She is standing, holding a branch under the canopy of a Sal (Jumbo) tree, which symbolizes the Lumbini garden. Her left hand is resting on her sister Mahaprajapati who is helping her in delivery. The left side of her body is covered by drapery while her chest and right hip are naked. She also wears a high turban, earrings, anklets and a flexible long necklace. The infant Siddhartha is shown miraculously emerging from his mother's right side.

Indra is receiving Siddhartha in a shawl. He wears a high turban and pendants. Behind Indra, Brahma is illustrated in *namashkara mudhra*, wearing a monastic dress consists of upper and lower garments, and with an *ushnisha*. Halos clearly visible behind the heads of Indra and Brahma. Behind Brahma, to the left of the panel, a high turbaned figure is carved in a dancing pose. He wears pendants and bracelets, his upper body is shown nude, while his shawl is tied with a large knot at the waist. His right hand is raised while his left hand is resting on his chest. The last figure of the panel, located at the far left side, is shown facing to his left side in *anjali mudhra*, wearing a high turban, pendants and necklace. His right shoulder is uncovered while drapery covers his left shoulder. Each side of the panel depicts Indo-Corinthian pilasters, while the top border is provided with a design of acanthus leaves (EGAC: 1962: 141).

Acc. No: PM_01960

Period: 2nd-3rd Century A.D.

Height: 22.87 cm

Width: 30.50 cm

Weight: 11.70 kg



The elaborate headdress and realistic expressions executed in the figural composition can be observed in panel Acc. No. PM_01960. In this significant scene, queen Maya is standing holding the branch of the Sal tree with her right hand. It may be noticed that her sister Mahaprajapati is standing to her left side, whereas, Indra is shown receiving the newly born baby in a cloth.

Acc. No: PM_01922

Source: Purchased, 1941

Period: 2nd-3rd Century A.D.

Height: 15.25 cm

Width: 33.04 cm Weight: 3.60 kg



This large panel shows the birth of Siddhartha, as well as a fragment of a scene to the right, probably showing the dream of Queen Maya. The birth scene shows Queen Maya standing in the centre with her legs crossed. She is holding the Sal tree with her right outstretched hand raised while her left hand rests on her sister Mahaprajapati's shoulders. Maya wears a garment on her lower body but her upper body is bare. Nevertheless, she is provided with an elaborate headdress, necklace and anklets. The child is shown emerging from her right side. He is received in a golden cloth by the god Indra standing to the right of the queen.

Acc. No: PM_00416

Source: Purchased 1948

Period: 2nd - 3rd Century A.D.

Height: 20.33 cm

Width: 20.33 cm

Weight: 3.80 kg



Under the Sal tree shadow, queen Maya gives birth to Siddhartha. She is being supported by her sister Mahaprajapati, while Indra receives the newly born baby.

Acc. No: PM_00723

Source: Purchased, 1935

Period: 2nd - 3rd Century A.D.

Height: 12.71 cm

Width: 11.44 cm Weight: 0.75 kg



This defaced and broken panel exhibits Mahaprajapati is assisting queen Maya in the birth of the infant Siddhartha.

Acc. No: PM_01207

Period: 2nd-3rd century A.D.

Height: 15.25 cm

Width: 10.17 cm

Weight: 1.10 kg



Queen Maya is standing with crossed legs and holding a branch of the Sal tree, which is mostly destroyed, while Mahaprajapati is supporting her during the birth process. Mahaprajapati wears a tunic and trousers, while Maya wears a long draped robe. Unlike the other examples of this scene, Maya's robe appears to cover her entire body. The carving of this fragment is very rough. The left end of the panel is broken, however, there is a figure in this area, whose right foot and the cloth, in which Indra receives the infant defaced baby, are only visible.

3.5 BIRTH OF KANTHAKA AND CHANDAKA

Acc. No: PM_02726

Period: 2nd-3rd Century A.D

Height: 13.98 cm

Width: 24.15 cm

Weight: 3.00 kg



The birth of Kanthaka and Chandaka in the royal stable is depicted in this relief. Chandaka's mother bathes the infant boy in a water tank. The mother is sitting on a high stool, has an elaborate headdress, and is wearing a draped garment, bracelets and anklets.

Kanthaka is nursed by his mother, who is eating fodder. Behind them a brick wall is shown that has three heads of horses in the background above it. One of these heads to the right is defaced. Another damaged figure is depicted behind the mother of Chandaka. At the right of the panel an Indo-Corinthian pilaster is enclosed in a rectangular frame.

The panel is partly damaged in various areas. According to the legend, Chandaka and Kanthaka were born at the same time Siddhartha's birth was taking place. Chandaka was the driver of the horse Kanthaka (NHK: 84: Pl.16; Sehra: 1991 24: Pl.9).

3.6 BATH SCENE

Acc. No: PM_02728

Source: Guides Mess Mardan, 1942

Provenance: Mardan

Period: 2nd-3rd Century A.D

Height: 25.42 cm Width: 40.66 cm

Weight: 12.90 kg



This panel depicts the first bath of the newly born child Siddhartha, who is shown on a *vankapada* (animal-legged tripod) under an umbrella. Two kneeling ladies hold the infant child while behind them Indra and Brahma are pouring water over him from two globular jars held in their right hands. In the other hand, Indra holds a thunderbolt. Both gods have elaborate headresses.

Another god is standing to the right of Brahma in *namashkara mudhra*. A fourth god, in princely costume and wearing an elaborate turban, is standing to Indra's left in *namashkara mudhra*. This god is wearing a drapery with wavy folds. The folds of the drapery are rendered by means of ridges, running in crowded parallel curves, while his upper body is uncovered. In the case of one of the kneeling ladies, the folds, instead of being moulded, are shown only by incised lines. Marshall suggested that the carving of the dress was unfinished (Cunningham: 1875: 201; Ingholt: 1957: 9: Pl.16; Marshall: 1960: Pl.36: Fig.58; EGAC: 1962: 144; Murthy: 1977: 77: Pl.XIX[12]; Nakamura: 1980: 469: Pl.7-5; Sehrai: 1991: 25: Pl.10; NHK: 81: Pl.12; Khan: 1993: 59; Khan: 1994: 13-4; Callierie & Filigenzi: 2002: 167).

Acc. No: PM_02733

Period: 2nd-3rd Century A.D

Height: 10.17 cm

Width: 17.79 cm

Weight: 1.40 kg



The scene is framed by two encased Corinthian pilasters in this relief. The scene depicts the bath of the infant Siddhartha, who is standing under an umbrella on a stool. Standing to his left and right, Indra and Brahma are pouring water over him. The bowls are held in their right hands. Indra, turned to his right, has a thunderbolt in his left hand and is marked by his characteristic highly adorned headdress. He is wearing a long lower garment while only a lobe of drapery is passed over his left shoulder leaving the remaining upper body bare. His feet are also bare. Brahma is turned to his left and wears an upper garment with the right shoulder uncovered while the lower part of the garment reaches to his ankles, leaving his feet bare. His hair is combed in wavy style. A halo is added behind the head of each figure. The lower border of the umbrella bears a wavy band.

Acc. No: PM_01926

Source: Loan from D.G.A

Provenance: Malakand Agency

Period: 2nd-3rd Century A.D.

Height: 19.06 cm Width: 30.50 cm



Weight: 6.20 kg

This panel depicts the bath of Siddhartha while other figures stand in *anjali mudhra* facing towards the child. Kneeling Indra and Brahma are giving a bath to the infant Siddhartha who is standing on a *vankapada* (animal-legged tripod). Waterfalls are carved above the infant's head, helping in the bathing process. This depiction may relate to the tradition that two gods, Nanda and Upananda, who produced cold and hot waterfalls from their mouths, appeared on this occasion. Two standing figures are depicted behind Indra and Brahma, while six standing figures are depicted in the background. As these figures are disfigured we cannot detect their poses, but it is assumed that they would be in *anjali mudhra*. Buddha is shown seated on an inverted lotus in *dhyana mudhra* at the right of the panel, carved on the Indo-Corinthian pilaster. The upper border of the panel contains a denticulate design (Murthy: 1977: 77: Pl.XIX[12]).

Acc. No: PM_00955

Source: Purchased by D.G. A 1903

Period: 2nd-3rd Century A.D.

Height: 58.46

Width: 17.79

Weight: 5.20



This panel shows three scenes; the birth of infant baby (Siddhartha), the bath of Bodhisattva (Siddhartha) and his return to Kapilavastu. The scene on the right side shows Queen Maya, standing under the Sal tree and holding the branch of the tree while giving birth to Siddhartha. The scene on the left depicts the bath of the newly born baby. Though mostly broken, the scene at the extreme left depicts the queen and the infant Siddhartha in the palanquin returning to Kapilavastu.

Acc. No: PM_01320

Period: 2nd-3rd Century A.D.

Height: 19.06 cm

Width: 29.23 cm

Weight: 3.50 kg



This disfigured panel is divided into three tiers. The lower one depicts two figures, Indra and Brahma, giving a bath to Siddhartha. The middle portion of the panel shows a railing. The rest of the panel is damaged.

3.7 SEVEN STEPS OF SIDDHARTHA

Acc. No: PM_02731

Source: Guide Mess Mardan

Provenance: Mardan

Period: 2nd-3rd Century A.D

Height: 15.25 cm

Width: 27.96 cm

Weight: 4.70 kg



The relief depicts the scene of seven steps of the infant Siddhartha. The haloed child stands in the centre with his right leg forward in walking position. The god Indra is shown standing to the left of the child. He holds a thunderbolt in his right hand and wears a high headdress, pendants and a long flexible necklace. His left shoulder is covered by drapery designed with wavy folds.

The god Brahma is standing sideways to the right side of the infant child. Brahma is holding a water pot in his left hand, while his right hand is placed on his chest. The drapery covers his left shoulder, whereas, the right one is left naked, moreover, the lower part of the garment shows wavy folds. A defaced attendant is standing, holding a flywhisk in his right hand and the shaft of the royal umbrella in his left hand, behind the infant child. This attendant wears a long necklace.

Two defaced figures are visible to the left of Indra. Another figure, wearing a high headdress and jewellery, is standing to the right of Brahma in dancing pose. This scene is enclosed within a Corinthian pilaster that is damaged on the right side (Marshall: 1960: 42: Pl.34: Fig.55; Sehrai: 1991: 25: Pl.11; NHK: 82: Pl.13).

Acc. No: PM_01369

Period: 2nd-3rd century A.D.

Height: 50.83 cm

Width: 27.96 cm

Weight: 25.40 kg



This mostly broken panel shows the seven steps of the Siddhartha just after his birth.

3.8 WELCOMING SCENE: RETURN TO KAPILAVASTU

Acc. No: PM_02732

Source: Loan from D.G. (A. 1926)

Provenance: Malakand Agency

Period: 2nd-3rd Century A.D

Height: 12.71 cm

Width: 33.04 cm Weight: 4.70 kg



This elegantly carved relief is broken at both left and right ends. Two Corinthian pilasters frame several aspects of the scene showing the bath of the infant baby and the newly born baby returning to the palace. A male figure is shown riding on a horse towards the left of the central scene. The horse's face is damaged. The mounted figure is facing backwards and leading two litter bearers. The bearers are shown in short dresses, holding a litter with their hands while horizontal bars are placed on their shoulders. A broken fragment of the bath scene is present on the right side of the Corinthian pilaster, but most of its details are missing. The visible features are; the nude child, shown probably standing on an inverted lotus pedestal and, to his right side, a male figure clad in long robe, probably Brahma, with his right arm stretched upward, pouring water on the infant Siddhartha. A tree is carved behind him, particularly, to the left end of this broken scene. Only a single male figure, shown standing close to the pilaster remains on the left side of the panel, however, its remaining part is broken (Sehrai: 1991: 26: Pl.12).

Acc. No: PM_01947

Period: 2nd-3rd Century A.D.

Height: 15.25 cm

Width: 10.17 cm

Weight: 0.70 kg



This broken panel depicts the welcoming of prince Siddhartha by three standing male figures holding garlands in their hands.

REFERENCES

- Callierie, P., & Filigenzi, A., 2002. *Il Maestro de Saidu Sharif alle Origini dell Art del Gandhara*. Rama-Palazzo Brancaccio.
- Cunningham, A., 1875. 'Report for the Year 1872-73' *Archaeological Survey of India V*. Calcutta.
- EGAC. 1962. *5000 Years of Art in Pakistan* (Exhibition of the German Art Council).
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York..
- Khan, M Ashraf, 1993a. *Buddhist Shrines in Swat*. Lahore.
- Khan, M Ashraf, 1993b. *Gandhara Sculptures in Swat Museum*. Lahore.
- Khan, M. Bahadur, 1994. *Buddha Stone Sculptures in Taxila Museum*. Lahore.
- Kurita, Isao, 1988-90. Gandhara Art I, The Buddha's Life Story II, The World of Buddha, *Ancient Buddhist Art Series*, 2 Vols. Tokyo.
- Lillie, Arthur, 1974. *The Life of Buddha*. Delhi.
- Majumdar, N.G., 1937a. *A Guide to the Sculptures in the Indian Museums (Part I): Early Indian Schools*. Delhi.
- Majumdar, N.G., 1937b. *A Guide to Sculptures in Indian Museum (Part II): The Graeco-Buddhist School of Gandhara*. Delhi.
- Marshall, John.H., 1906-07. *Archaeological Survey of India*, Annual Report, Calcutta.
- Marshall, J.H., 1951. *Taxila: an Illustrated Account of Archaeological Excavation*, 3 Vols. Cambridge.
- Marshall, John.H., 1960, *The Buddhist Art of Gandhara*. Cambridge.
- Murthy, Krishna, 1977. *The Gandhara Sculptures: A Cultural Survey*. Delhi.
- Nakamura, Hajime, 1980. *The World of Buddha*. Gakken-Narendra.
- Naraian, A.K., 1986. *Studies in Buddhist Art of South Asia*. Delhi.
- NHK., 1998. *Buddha, The spread of Buddhist art in Asia*. Japan Broadcasting Corporation
- NHK., *The Life of Buddha and his legend*. Japan Broadcasting Corporation. n.d.
- NHK., *The Art of Gandhara, Pakistan* Japan Broadcasting Corporation. n.d.
- Qamar, Mian Said, 2004. 'A Preliminary Report on Excavation of a Buddhist Site at Nawagai Tehsil Barikot Swat', *East and West*. Rome.
- Sehrai, Fidaullah, 1986. *A Guide to Takht-I-Bahi*. Peshawar.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.

- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Shastri, A.M., 1965. *An Outline of Buddhism: A Historical Survey of Buddhology, Buddhist Schools & Sanghas mainly based on the Study of Pre-Gupta Inscriptions*.
- Shastri, M.N., 1978. *Buddha: His Life, His Teachings, His Order*. Varanasi.
- Spooner, D.B. 1906-07. 'Excavation at Sahri Bahlol', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1910. *Handbook to the Sculptures in the Peshawar Museum*. Bombay.
- Stein, A., 1911-12. 'Excavation at Sahri Bahlol', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Thakur, A., 1996. *Buddha and the Buddhist Symbols in India and Abroad*. New Delhi.
- Tissot, Francine, 1985a. 'Gandhara', *La Vie Publique et Privee dans l'Inde Ancienne, 2e Seric*. Paris.
- Tissot, Francine, 1993. 'The Site of Sahri-Bahlol in Gandhara', in Schotsmans, Janine & Taddei (ed.), *South Asian Archaeology*.
- Ward, C.H.S., 1988. *Early Buddhism: Doctrine and Discipline*. Delhi.
- Zwalf, W. (ed.), 1985. *Buddhism Art and Faith*. London.
- Zwalf, W., 1996. *A Catalogue of the Gandhara Sculpture in the British Museum*. London.

Chapter 4

LIFE STORY OF BUDDHA: HOROSCOPE — ATHLETIC CONTESTS

IHSAN ALI, M. NAEEM QAZI & ABDUL HAMEED CHITRALI

4.1 INTRODUCTION

This chapter focuses on the scenes of the horoscope of the infant baby, the schooling, and his athletic contests. The horoscope of the child was given much importance because he was the son of a king. Therefore, his father (Sududhana) wanted to know about his son's fortune. In this regard Siddhartha's father collected all the fortunetellers of his kingdom to make the horoscope of the newly born baby. In the school scenes, Siddhartha is shown going to school riding on a ram and in school with the teacher instructing him (Acc. No. PM_02737, PM_02736 and PM_02734). Because he was the son of a king, his father wanted him to become a great ruler and he was highly trained in different disciplines. Scenes of contests such as archery (Acc. No. PM_02741, PM_01902, PM_02741, PM_02743, 03243) and wrestling (Acc. No. PM_00241, PM_02739 and PM_02740) are shown in the Peshawar Museum panels. However, the actual name of the infant baby when he was sitting in the Tusita heaven alongside the other gods to decide his birth form, was Switakitu (the bearer of the white banner or a person who will bring peace). On the fifth day after his birth, his mother died and on the seventh day he was given the name Siddharatha, which means, "the desire which has been accomplished". The term Buddha was given to him when he attained enlightenment (Lillie: 1974: 34-47).

4.2 HOROSCOPE SCENES

Acc. No: PM_02734

Source: Excavation, 1906-07 A.D.

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 17.79 cm Width: 47.02 cm

Weight: 7.70 kg



Three scenes are shown in this broken relief. Two are incomplete while the middle one depicts king Sududhana and his queen Maya seated side by side on a throne under a flat roof supported with brackets resting on two damaged Corinthian pilasters. Bejeweled queen Maya is wearing an elaborate headdress and holding a lotus flower in her left hand, while her right hand is placed on her chest. She is turned to her left, looking to her right at the astrologer Rishi Asita. King Sududhana is shown seated, wearing a high headdress, torque, necklaces and bracelets. His right hand is pointing towards Rishi Asita, while his left hand is placed on his wife's right shoulder. Their royal dresses are mostly chipped off.

To the royal couple's right and outside the left pilaster of the central scene, astrologer Rishi Asita, holding the infant baby in his lap, is seated under a portal arch making his horoscope. He is seated on a stool facing towards the royal couple, wearing a high headdress and a short lower garment. To the royal couple's left, bejeweled female attendants are standing under a portal arch facing each other and wearing elaborate headdress and long drapery. One is holding a lance in her left hand while her right hand is placed on her hip. The whole scene is enclosed in two Corinthian pilasters. In the scene to the left side of the panel; one figure is riding on a ram (indicating Siddhartha's school going scene), the second figure is a turban-headed bust with a raised right hand, while the third figure perhaps representing Visvamitra, is seated in *tribanga mudhra* holding a tablet. A denticulate design decorates the cornice of the arches. The top border of the relief is carved with a design of laurel leaves. Both left and right sides of the panel are broken (Marshall: 1906-07: 109: Pl.XXXI: Fig.a; Sehrai:1991 26: Pl.13).

Acc. No: PM_00220

Source: Excavation: ASI,

1911-12 A. D. F. C

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 16.52 cm

Width: 29.23 cm Weight: 03.70 kg



Rishi Asita is making the horoscope of the child. He is shown seated almost in a profile posture to the left side of the panel. Siddhartha's parents are depicted as seated on a couch to the right side of the panel. This panel is mostly damaged and partly broken in the upper part.

Acc. No: PM_01921

Source: Purchased, 1950

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 13.98 cm

Width: 21.60 cm

Weight: 2.00 kg



This frieze is mostly defaced and broken; however, it illustrates that Rishi Asita is making the horoscope of the child.

Acc. No: PM_01728

Period: 2nd-3rd Century A.D.

Height: 10.17 cm

Width: 30.50 cm

Weight: 2.70 kg



The newly born baby is on the lap of the astrologer Rishi Asita, who is working out his horoscope, while his parents are shown seated on their thrones. A pilaster, located to the left of the panel, is broken. Hence only the lower half of the panel survives.

Acc. No: PM_01899

Period: 2nd-3rd Century A.D.

Height: 16.52 cm

Width: 24.15 cm

Weight: 2.20 kg



This broken panel depicts the astrologer Rishi Asita making the horoscope of the child. King Sadudhana and Queen Maya are seated on their thrones in the forefront. A latticed railing is carved above this panel.

4.3 SCHOOL SCENE

Sculptures regarding the Bodhisattva reported from the entire Peshawar Museum Collection. These denote two different subjects such as;

1. School going Scene
2. Siddhartha in School

4.3.1 SCHOOL GOING SCENE

Acc. No: PM_02736

Source: Excavation 1911-12

A.D.F.C

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 17.79 cm

Width: 26.69 cm

Weight. 3.60 kg



This particular panel is broken at various locations; nevertheless, the intact part depicts the story of Siddhartha riding a ram to school. The haloed Siddhartha is mounted on a ram. His right hand is stretched upward or raised in *abhaya mudhra* to acknowledge the homage of the men shown just in front of him, while holding the reins in his left hand and going to school with his master. A figure of a lady is shown standing in the background. She is probably holding a cornucopia. The faces of these figures are mostly defaced (Ingholt: 1957: 12: Pl.23.; Sehrai: 1991: 27: Pl.14).

4.3.2 SIDDHARTHA IN SCHOOL

Acc. No: PM_02737

Source: Donated by Pippon Esquire I.C.S

Period: 2nd-3rd Century A.D

Height: 17.79 cm

Width: 15.25 cm

Weight. 2.30 kg



Siddhartha is shown at school in this frieze. Visvamithra is sitting to the left corner on a *vetrasana* (cane seat) in profile. His right hand, with which he is writing something on the tablet held in his lap before Siddhartha, is almost destroyed. The writing style executed on the tablet is Kharoshthi, and shows the writing exercise of the day. The teacher is wearing a long garment and his bare feet are clearly visible. To the right side of the panel and in front of the teacher, Siddhartha is standing with a halo behind his wavy hair, raised *ushnisha* and round fleshy face. His right shoulder is uncovered while the left is covered with drapery carved in paired parallel lines. He is holding a bowl in his left hand and an ewer in his right. It may be that pouring water from a water pot onto the hands was one of the traditions of the first day in the school, perhaps as an offering before Visvamithra. Another bust of a male figure or one of the other students is shown standing in the background. The face of this latter figure is damaged (Ingholt: 1957: 12: Pl.25; Murthy: 1977: 75: fig. XVIII[10] Sehrai: 1991: 27: Pl.15).

Acc. No: PM_01939

Period: 2nd-3rd Century A.D.

Height: 11.44 cm

Width: 16.52 cm

Weight: 1.80 kg



This broken panel depicts Siddhartha inside the school. He is holding a writing tablet in his lap while Visvamitra is shown to his right facing him. This frieze has a design of laurel leaves at the top.

4.4 ATHLETIC CONTESTS

Acc. No: PM_02741

Source: on loan from D.G.A. 1926

Provenance: Malakand Agency

Period: 2nd-3rd Century A.D

Height: 24.15 cm

Width: 53.37 cm Weight. 9.70 kg



This panel has three tiers depicting different scenes one above the other. The top-most row is classified into three sections framed by Corinthian pilasters. In each section the Buddha is shown in *dhyana mudra* along with four worshippers, two on each side of the Buddha. Buddha is dressed in Gandharan style, with both shoulders covered by drapery, and seated on a plain seat. The *ushnisha* is visible but his hairstyle is not. All worshippers are bejeweled and wearing long draped garments with one shoulder uncovered and high turbans. The worshippers in this section are shown in *anjali mudra*, except one at the left scene of the tier, who has his right hand raised and is holding something in his left hand. The top border of the upper tier of the panel is moulded with acanthus

leaves (leaf and dart design). The middle tier of the panel contains a continuous frieze of pipal leaves. The central band between the top and middle tiers is decorated with a shrub and laurel leaf design.

The bottom tier of the panel is comprised of three different scenes. On the right side is a scene depicting the lifting of an elephant. This represents the event when a royal elephant emerged from the main entrance of the city and Devadatta killed him with one blow. At the right, a haloed Siddhartha is wearing the local dress with a round *ushnisha* and long necklace. His left hand is resting on his knee while he is lifting the elephant with his right. Another princely figure, located to Siddhartha's right, is wearing jewelry and draped garments. He has his left hand resting on his hip while his right hand is raised. A third figure on the left side is bowed or possibly seated in *anjali mudhra*. The middle scene depicts an archery competition, while the scene on the left shows a wrestling scene (Ingholt: 1957: 13: Pl.30; Ackermann: 1975: Pl. XIIb; Kurita: 1988-90[I]: Fig. 89; Sehrai: 1991: 28: Pl.16).

Acc. No: PM_00972

Source: Excavation,
1906-07 A.D

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.



Height: 11.44 cm Width: 33.04 cm Weight: 1.80 kg

This mostly broken and defaced frieze depicts two important events. The scene on the right depicts the contest in which the elephant feat is shown (as is clearly visible in PM_02742, below). However, in the present case, the elephant is emerging from the gate while the headless figure of Devadatta is standing in front of it. His left hand is touching his head while the right one is broken, probably from giving a blow to the animal. On the right side of the panel a dead elephant is shown lying on the ground. The second scene is almost destroyed; however, there are enough traces to recognize the marriage ceremony. An encased pilaster with a broken capital is imposed between these two scenes.

Acc. No. PM_02742

Source: Church Mission Society
Pesh, 1914

Period: 2nd-3rd Century A.D

Height: 20.33 cm

Width: 33.04 cm

Weight: 6.60 kg



This rectangular panel depicts a contest between Siddhartha, his cousin Devadatta and his stepbrother Ananda. The contest was arranged by Yaśudhara's father Dandapani to select a powerful husband for his daughter.

On the appointed day, an elephant of a great size was brought into the city. Showing his strength, Devadatta killed the elephant with one blow of his fist. Next came Ananda, who threw the animal outside the city gate. Finally, Siddhartha lifted the elephant and hurled it over the seven walls or seven moats of the city, very far away to save the citizens from its stench.

The panel shows a Corinthian pilaster on the right side, while a vertical floral band further separates the scene on the left. The panel is chipped in various places. The individual on the extreme right is Devadatta who is killing the elephant. The person holding the tail of elephant on the lower part is Ananda and the haloed figure in the upper left lifting the elephant is Siddhartha. The building in the background depicts the city wall and gate (Hargreaves: 1930:10-11).

Acc. No: PM_02739

Source: Donat by Agha Inayat Ali Shah

Provenance: Mardan

Period: 2nd-3rd Century A.D

Height: 26.69 cm

Width: 45.75 cm

Weight. 8.20 kg



Two wrestlers are shown grappling each other in this scene. Both wear similar short wrestling costumes covering parts of their lower bodies. The figure on the left is probably holding a thunderbolt in his upstretched right hand. His left hand rests on his hip while his head is missing. The figure on the right is touching his lips with his right hand to show astonishment. He has also placed his left hand on his hip. The upper border of the panel has an inscription in Kharoshti script. The panel is broken at the upper left corner (Tissot: 1985: 99; NHK: 472: pl. 7-6).

Acc. No: PM_02740

Source: Church Mission Society,
Peshawar. 1914

Period: 2nd-3rd Century A.D

Height: 22.87 cm

Width: 34.31 cm

Weight: 7.80 kg



The two wrestlers are shown grappling with each other and clad in short wrestling costumes. The figure on the right appears to be holding a drumstick in his slightly upstretched right hand and a drum in his left. He wears the same type of dress as the wrestlers, and based on this, it is assumed here that he would be the referee, beating the drum to get the wrestlers' attention.

The figure to the left of the scene is clad in monastic dress. His right hand is touching his lips to indicate astonishment as he watches the contest. His head is defaced. The upper border of the panel is decorated with a lozenge design filled with lotuses. An enframed Corinthian pilaster is carved to the left of these figures (Hargreaves: 1930: 25).

Acc. No: PM_02738

Source: Purchased, 1927

Provenance: Lalpura Afghanistan

Period: 2nd-3rd Century A.D

Height: cm Width: cm

Weight: kg



This stone slab depicts two wrestlers in high relief, with muscular bodies, wearing wrestling costumes. They are facing each other and grappling hand-to-hand. The left foot of one is on top of the right foot of the other, probably representing a traditional wrestling pose. The Kharoshti letters inscribed on the right top corner of the panel read, *Minandrasa*. (Hargreaves: 1930: 25)

Acc. No: PM_00418

Source: Loaned from DGA, 1920

Provenance: Malakand Agency

Period: 2nd-3rd Century A.D

Height: 16.52 cm

Width: 25.42 cm

Weight: 2.80 kg



This panel depicts a princely figure sitting on horseback holding a bow and arrow. He holds the bow in his left hand while aiming the arrow with his right. The horse faces towards the left of the panel. A figure is depicted, standing and holding a lance in his right hand, in the background. The panel is broken at its left and scratched in various places.

REFERENCES

- Ackermann, H.C., 1975. 'Narrative Stone Relief from Gandhara in the Victoria and Albert Museum, Catalogue and Attempt at a Stylistic History', *IsMEO XVII*, Rome.
- Faccenna, D., & Taddei, M., 1962-64. 'Sculptures from the Sacred Area of Butkara I (Swat, W. Pakistan)', *IsMEO*.
- Hargreaves, H., 1930. *Handbook to the Sculpture in the Peshawar Museum*. Calcutta.
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York..
- Kurita, Isao, 1988-90. Gandhara Art I, The Buddha's Life Story II, The World of Buddha, *Ancient Buddhist Art Series*, 2 Vols. Tokyo.
- Lillie, Arthur, 1974. *The Life of Buddha*. Delhi.
- Marshall, J.H., 1906-07. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Murthy, Krishna, 1977. *The Gandhara Sculptures: A Cultural Survey*. Delhi.
- NHK., 1998. *Buddha, The spread of Buddhist art in Asia*. Japan Broadcasting Corporation
- NHK., *The Life of Buddha and his legend*. Japan Broadcasting Corporation. n.d.
- NHK., *The Art of Gandhara, Pakistan*. Japan Broadcasting Corporation. n.d.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.
- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Spooner, D.B. 1906-07. 'Excavation at Sahri Bahlol', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1910. *Handbook to the Sculptures in the Peshawar Museum*. Bombay.
- Stein, A., 1911-12. 'Excavation at Sahri Bahlol', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Thomas, E.J., 1949. *The Life of Buddha as Legend and History*. London.
- Tissot, Franchise, 1985. 'Gandhara', *La Vie Publique et Privée dans l'Inde Ancienne, 2e Série*. Paris.
- Tissot, Francine, 1993. 'The Site of Sahri-Bahlol in Gandhara', in Schotsmans, Janine & Taddei (ed.), *South Asian Archaeology*.
- Ward, C.H.S., 1988. *Early Buddhism: Doctrine and Discipline*. Delhi.

Chapter 5

LIFE STORY OF BUDDHA: PALACE LIFE — FIRST MEDITATION

IHSAN ALI, IHSANULLAH JAN & M. ASHFAQ

5.1 INTRODUCTION

The life scenes of Siddhartha that continue in this chapter, are mainly including friezes that portray Sududhana's welcome to Siddhartha after his success in the contest held before the marriage (Acc. No. PM_02744) pointing out the introduction of the bride (Acc. PM_02745), the marriage (Acc. Nos. PM_02749, PM_02746, PM_02747, PM_02748) as well as depictions of various aspects of palace life (Acc. Nos. PM_00908, PM_00580, PM_01701), including drinking and merry-making scenes (Acc. Nos. PM_02986, PM_02979, PM_02983, PM_02988, PM_00021, PM_01037, PM_02955). In the accounts of palace life known from other sources, the gods Indra and Brahma show Siddhartha four pertinent signs to divert him from worldly affairs towards the renunciation. However, in the entire collection housed in the Peshawar Museum, only one such instance can be found. Acc. No. PM_02751 shows a sick man; which, like the other signs, forced Siddhartha to think about life, its importance, and the problem of salvation.

One panel shows the annual procession scene (Acc. No. PM_00363), in which Siddhartha is depicted approaching the annual fair to observe the ploughing competition. Acc. No. PM_00363 is very elegantly sculpted and shows flying cupids. Acc. No. PM_02750 is one of the unique specimens of the entire Peshawar Museum collection and it illustrates the first ever meditation of the Bodhisattva Siddhartha.

Prince Siddhartha married Yaśudhara at the age of sixteen (Thakur: 1996: 24). The first scene associated with this marriage shows the introduction of the bride. The marriage scene depicts the couple walking around the fire and then returning to the palace. After the marriage ceremony, figures in the panels are mostly shown in merry-making attitudes such as drinking, dancing and singing to celebrate the marriage event (Ward: 1988).

5.2 BRIDAL AND MARRIAGE SCENES

Acc. No: PM_02744

Source: Guides Mess Mardan 1942

Provenance: Mardan

Period: 2nd-3rd Century A.D

Height: 38.12 cm

Width: 45.75 cm

Weight: 16.60 kg



The welcoming scene is depicted in this panel. Sududhana, the father of Siddhartha, is standing in *namashkara mudhra* under an umbrella. His right shoulder is uncovered, while a draped garment with wavy folds covers the rest of his body. His feet are bare. He has an elaborate headdress, a shaven face with moustaches, wide-open eyes, and is wearing necklaces, bracelets and ear pendants. He has a halo behind his head.

His attendant, who holds the umbrella, is shaven headed with only a knot of hair above his forehead and along his ears. He wears a short lower garment. A nobleman standing in *namashkara mudhra* is present behind the attendant. He wears a draped garment with his right shoulder and feet bare. He has also wide-open eyes and a moustache, but his long hair is combed backwards in a wavy style. His jewelry includes a necklace, earrings and bracelets. An elephant with a beaded strip on its forehead follows this man. A seat is placed on the cushion resting on the back of the elephant. The cushion bears the same beaded design as the strip across the elephant's forehead while the seat bears three rows of lotus flowers with two flowers in each row.

The busts of three figures are visible in the background. One defaced figure is above the head of the elephant, perhaps riding on his neck, and is holding the rope of elephant with his right hand. To his left is carved another defaced figure wearing a long necklace. The last figure, with long hair, is visible to the left of this second figure. All three figures are depicted with their upper bodies uncovered. This panel is broken on the right side, where Siddhartha must be carved, for whom they are standing to welcome him (Ingholt: 1957: 55: Pl.12: Fig.26; Tissot: 1985: Fig.154; Sehrai: 1991: 29: Pl.17; NHK: 91: Pl. 26).

Acc. No: PM_02749

Period: 2nd-3rd Century A.D

Height: 27.96 cm

Width: 38.12 cm

Weight: 12.30 kg



There are two scenes in this tall relief that relate to the marriage ceremony. A railing separates these two scenes from one another. There are two different designs at the top and bottom of the railing. The upper design is of acanthus leaves in defaced form while the lower design is of laurel leaves carved in low relief. The marriage scene of Siddhartha is shown in the lower part of this relief. Siddhartha is holding the hand of Yasudhara. He is wearing a turban and ornaments. A Brahman sits on a stool (now destroyed) and pours oil on the fire. In the upper left corner of the scene a musician is playing a *turya* (trumpet) and another musician, depicted to the left of Siddhartha, is playing a *vina* (rabab or lute). Indo-Corinthian pilasters flank the scene on either side. The bridal procession is shown in the second scene on the lower left. An elephant is carrying a *mahout* (handler) and a litter, with the bride inside being carried to the royal palace. The remaining left half of this scene has been chipped away, although traces of figures can be seen.

The upper part of the panel is divided into pointed arches separated by pilasters. Inside are figures carved in *namashkara mudhra*, probably worshipping relics but this is difficult to tell due to their defacement (Murthy: 1977: 83, 90: Pl.XX[2, 12]; Sehrai: 1991 30: Pl.19; NHK: 82: Pl. 14).

Acc. No: PM_00991

Source: Excavation 1907-08 A.D.F.C

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D.

Height: 27.96 Width: 19.06 Weight: 4.30



This mostly defaced and broken panel depicts a princely couple seated in an elephant palanquin.

Acc. No: PM_02745

Source: Guides Mess Mardan, 1942

Provenance: Mardan

Period: 2nd-3rd Century A.D

Height: 33.04 cm

Width: 34.31 cm

Weight: 11.80 kg



This particular panel is broken towards the left end and is slightly defaced in some places. However, the rest of the features are intact allowing recognition of the scene, which is the introduction of the royal couple (Siddhartha and Yaśudhara) in the palace.

The scene depicts Siddhartha standing under a royal canopy in *abhaya mudhra*. He is shown wearing a richly bejeweled turban, flexible necklace and bangles. A halo with incised lines on its outer edge is added behind his head. He has a slightly elongated face with half-closed eyes and elongated ear lobes. His right hand is raised in *abhaya mudhra* while the left rests on his left hip. Girls are shown wearing light dresses on his right side, while probable family members are depicted on his right. To the left side of Siddhartha a bearded figure is standing and holding a water pot in his upstretched right hand, probably dropping something over Siddhartha while holding Yaśudhara's right hand with his left. Above this bearded figure, the bust of Indra, with a thunderbolt in his left hand is depicted, while Brahma is illustrated to Indra's left. The women on Siddhartha's left include one who is kneeling and touching his feet, while another is standing and holding a bouquet of lotuses. On the extreme left of the panel, King Sududhana is shown sitting and watching this important event (Ingholt: 1957: 14: Pl.32; Sehrai: 1991: 30: Pl.18; NHK: 94: Pl. 30).

Acc. No: PM_02747

Source: Donated by P.J.G.
Pippon Esquire, I.C.S

Period: 2nd-3rd Century A.D

Height: 21.60 cm

Width: 22.87 cm

Weight: 5.30 kg



The marriage scene is depicted in this broken panel. The panel is decorated with different designs. The upper border is decorated with brackets under which there is a denticulate design. A Corinthian pilaster is shown to the left. Yaśudhara and two other figures are shown in the panel. Yaśudhara is standing in a thinking pose with one finger on her forehead, clad in the royal dress with an elaborate headdress, wearing earrings and bangles on both hands. A second figure is sitting on the *vetrasana* (cane seat), which is decorated with a loop design, and pouring oil on the fire. The hair of the seated figure is combed to the back and away from the forehead in a raised topknot. This figure may represent a Brahman pouring oil on the marriage fire. The third figure (with a defaced head) is standing in *anjali mudhra* position behind the sitting figure, wearing local dress with bare feet. The hair of this figure seems to be combed backward while a topknot is also added. The background of the panel between Yaśudhara and the figure at the fire is decorated with a leaf design. Two flower vases are placed in front of Yaśudhara. The right end of the panel is broken, however the rest of the relief is intact and elegantly illustrated (Murthy: 1977: 75).

Acc. No: PM_02746

Source: Loan; From D.G.A., 1926

Provenance: Malakand Agency

Period: 2nd-3rd Century A.D.

Height: 19.06 cm Width: 36.85 cm

Weight: 5.00 kg



The marriage couple is shown in the palace in this relief. Siddhartha and his bride Yaśodhara are holding hands to complete the traditional rounds of the holy fire. Siddhartha is wearing an ornamented headdress, a necklace and an upper and lower garment with his right shoulder uncovered. He has the end of the shawl in his left hand, and his right hand (now missing) likely held the oil pot depicted by his right leg. On the couple's right, a female attendant holds the bridal shawl in her hands. She is followed by another female attendant who is holding a tree branch. A Corinthian pilaster is depicted on either side of the scene. The panel has been rejoined at the centre and the faces of most of the figures are disfigured.

Acc. No: PM_02748

Period: 2nd-3rd Century A.D

Height: 13.98 cm

Width: 20.33 cm

Weight: 2.10 kg



The couple is shown in the palace in this relief fragment. Siddhartha and his wife Yaśudhara are holding hands to complete the traditional rounds of the holy fire. Siddhartha is wearing an ornamented headdress, a necklace, upper and lower garments, with his right shoulder uncovered. His left hand is on his hip. To Siddhartha's left a princely figure, perhaps Sududhana, is standing wearing a garment like that of Siddhartha and throwing flowers with his raised right hand. The bust of a figure is visible, perhaps Yaśudhara's father, in the background behind the couple. A figure holding her garment stands beside the pilaster to the right of the couple and behind Yaśudhara.

A Corinthian pilaster is depicted on either side of the scene. The pilaster on the left is complete while the one to the right is incomplete. The upper border of the relief is decorated with a denticulate design. A broken figure in another scene is visible at the left of the relief (Ingholt: 1957: 14; Pl.33; NHK: 95: Pl.32).

Acc. No: PM_00580

Source: Major C.B Rawlinson C.I.E

Period: 2nd – 3rd Century A.D

Height: 13.98 cm

Width: 17.79 cm

Weight: 2.80 kg



Two princely figures in royal dress are shown on the right side of this panel, which probably represents part of the marriage scene. Yaśudhara is shown standing turned to her right, moving around the holy fire, followed by a train-bearer. However, Siddhartha is missing, for the panel is broken. The second scene is separated from the first scene by means of an enframed Indo-Corinthian pilaster, and is also incomplete, depicting only two defaced figures.

5.3 DRINKING AND MERRY-MAKING SCENES

Acc. No: PM_02986

Period: 3rd-4th Century A.D

Height: 13.98 cm

Width: 44.48 cm

Weight: 6.10 kg



This elegantly executed stair riser relief shows a drinking party that contains nine figures, four males and five females. The males wear a small chiton, with a belt at the waist and a fish-shaped turnover point at the top, leaving the right shoulder bare. Two men wear caps that look like coal-heavers but the details are damaged. The females wear a long chiton, a himation and a large number of bangles on their lower arms, but not on their upper arms. The individual in the center is holding a metal mug of a type still familiar in Kashmir and the northwest frontier.

As stated above, the wine scene is also mentioned in the Buddhist Art of Gandhara where as in the "Gandhara Sculpture from Pakistan Museum" it is identified as a donor's scene. Yet, the attitude of the figures seemingly indicates a merry-making event. The faces of all the figures are almost completely defaced (Ingolt: 1957:160; Fig.411 : 42; Marshall: 1960: 34-35; Pl.28, Fig.44; Murthy: 1977: 63: pl.XV[7]).

Acc. No: PM_02979

Source: Church Mission Society,
Peshawar, 1914

Period: 2nd-3rd Century A.D

Height: 16.52 cm



Width: 48.29 cm Weight: 12.00 kg

Indo-Corinthian pilasters frame this elegantly carved stair riser relief. The expression and depth created by the artists in this particular panel is noteworthy. The frieze is broken at the upper end and at the right upper side. The frieze illustrates six figures standing in different poses. These include three men and three women clad in draped garments with the upper portion of the body uncovered except for draperies over one or both shoulders or arms. The men have this garment draped over the left shoulder and arm. However, some of the women have it draped over both shoulders with the ends dropping downwards. The woman to the extreme left stands facing to her right, away from the others, with her legs crossed at the ankles. On her left side a man in the process of walking is shown in profile facing to the front and slightly to his right. The woman to his left is facing to the left with her right hand resting on her hip. All of the figures are carrying something, perhaps flowers, in one hand. All of the female figures are ornamented with jewelry and wearing headdresses beautified with wreaths placed over their elegantly combed coiffures. The three male figures are wearing twisted turbans, necklaces, and a single bangle on each wrist (Hargreaves: 1930: 8, 11, 106: Pl. 8[b]; Shakur: 1954: pl. XI [b]; Marshall: 1960: 35: pl. 28, fig. 43).

Acc. No: PM_02983

Source: Church Mission Society,
Pesh, 1914

Period: 2nd-3rd Century A.D.



This panel, carved in a very elegant manner, illustrates a series of donors standing in different positions. While Ingholt mentioned five donors, including a female, it is clear that, as suggested by J. Marshall, the frieze actually encompasses six donors, three males and three females. The men are dressed in draped garments tied with a girdle at the waist and falling downward to touch their ankles. The upper portion of the body is nude, except for a long length of draped cloth that is normally pulled over the left shoulder and arm then falls into very beautiful folds just below the left hip.

The women wear a draped garment over the lower body with a long fold of cloth in the front from the waist to the ankles. The woman at the far right of the panel wears an upper drapery similar to the men. The other two women wear a garment over the arms that is marked by a loose inflated length at the back of the head and shoulders and with the ends that hang in front below the elbows on each side. The female figures have wreaths over their elegantly combed coiffures, and are wearing necklaces, several bangles on their wrists, and heavy anklets.

All the female figures have small, firm breasts which, according to J. Marshall, cannot be attributed to the local tradition. Further, they hold lotus flowers in their right hand while their left is placed on the left side of the hip or slightly below. The male donors are wearing twisted turbans, a necklace and a single bangle on each wrist. The men are also holding lotus flowers in their right hands. In two instances the figures have their left hands bent upward and placed on their chest. In one instance a male figure has the left hand stretching downward. At the right end of the panel an Indo-Corinthian pilaster can be observed carved inside a sunken rectangular frame representing a round shaft and a moulded base, showing influence from the Mediterranean world.

It may be claimed here that the figural composition, the attitude of the figures and the typical Hellenistic pilaster is representative of the western art tradition. However, to some extent the dress pattern, particularly the women's dress, and the presence of the lotus flowers known to be highly sacred in the Buddhist world, are features connecting it with local cultural traditions. It is remarkable

to claim that keeping in view the figural composition, most particularly, the stylistically approach and its layout is pointing out that the above stated figures may not be the part of the donors as identified by the scholars might be placed in the under discussion category as can also be noticed in Acc. No. PM_02979, also bearing close affinity with PM_02986. Thus the present panel is either part of the welcoming scene (immediately after Siddhartha's marriage) or perhaps part of the merry-making joy showing the relaxed and happy mode of life as was practiced at the time when Siddhartha married Yaśudhara (Ingholt:1957: 161: Pl.156: Fig.413; Marshall: 1960: 34-35: Pl.28, Fig.44:).

Acc. No: PM_02988

Source: Purchased in 1941

Provenance: Shaikhan Dheri

Period: 3rd-4th Century A.D

Height: 15.25 cm

Width: 24.15 cm

Weight. 3.40 kg



This frieze shows a wine scroll with branches of grapes and leaves. At the extreme left a nude figure is playing a musical instrument or drinking from an unusual drinking horn that has an animal face at the end. His right hand rests on his right knee and he holds the drinking horn in his left hand near his mouth. He wears a necklace and a wreath as a headdress. At the center a female figure is shown in a standing pose. Her hair is combed to the back and she is wearing earrings. She has a round fleshy face. Like the other examples wrought in the Gandharan School during its mature phase, this profusely adorned panel represents the depth created in the entire sculpting process. Moreover, in this frieze both the local and foreign art traditions can be observed.

Acc. No: PM_00021

Source: From Inspector Jomkinis Bangalow, 1925

Period: 2nd – 3rd Century A.D.

Height: 45.75 cm

Width: 27.96 cm

Weight: 9.20 kg



This broken panel depicts several merry-making scenes. Although badly disfigured, the varied costumes of the figures in this panel deserve further study.

Acc. No: PM_01037

Source: Purchased, 1941

Provenance: Charsadda

Period: 2nd – 3rd Century A.D.

Height: 15.25 cm

Width: 40.67 cm Weight: 5.40 kg



In this panel figures are shown busily engaged in conversation, and probably also drinking and playing musical instruments.

At the extreme left, a figure is lying on a bed with his or her upper body raised while a standing figure is giving him or her a bowl. Behind the standing figure are representations of plants, perhaps indicating a garden scene. There are three more standing figures facing each other. All these figures wear short tunics, but the two on the right side appear to have long garments under these tunics. More plant motifs are carved on the far right of the existing portion of the panel.

Acc. No: PM_02987

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd-3rd Century A.D.

Height: 12.71 cm



Width: 29.22 cm Weight: 4.70 kg

This frieze depicts a series of female figures on the right side and a Corinthian pilaster to the left. A small tree is present at the extreme left to the left of the pilaster. All of the female figures wear traditional dresses. There is a female figure to the right wearing jewellery and an elaborate headdress. Behind her stands a second female in profile with her hands in *anjali mudhra*. A third figure holds a bunch of flowers in her right hand while her left rests on her hip. This figure is flanked by two children, who gaze upward at her face. The last figure holds a covered dish in her left hand. Her right hand has been broken. A male figure, standing in the background between these two figures, faces toward the left female figure. This scene is an interpretation of the welcoming of Yaśudhara and Prince Siddhartha to the palace.

Acc. No: PM_02955

Source: Guide Mess, 1942

Provenance: Mardan

Period: 2nd-3rd Century A.D.

Height: 38.13 cm

Width: 12.71 cm

Weight: 4.30 kg



In Gandhara art, pillars and pilasters are notable features in addition to the different panels, brackets, capitals, and so forth. In this regard, it may be noted that the shaft of both pillars and pilasters are sometimes elegantly carved, either showing floral and geometrical designs, or in some cases, figural representations.

This example shows a figure standing on an inverted lotus pedestal holding a *Vina* (guitar) in their left hand while playing it with their right. The figure is clad in an upper garment with wavy folds that cover the upper body and drape gracefully across the chest from both shoulders. The lower garment also contains such folds and has covered both feet of the figure. The musician has long hair provided with an *ushnisha*. Acanthus leaves are depicted in the shape of a canopy (Marshall: 1960: 47: Pl.41, Fig:65; Murthy: 1977: 83: pl. XX[2]).

5.4 PALACE AND STREET SCENES

Acc No. PM_02751

Source: Purchased, 1951

Provenance: Lahor Swabi

Period: 2nd-3rd Century A.D

Height: 13.98 cm

Width: 41.94 cm Weight: 5.10 kg



This panel consists of two pieces that depict three scenes separated by two square-shaped Corinthian pilasters with moulded bases. From right to left, Siddhartha is shown on horseback having a richly embellished headdress and armaments. The head of the horse is missing. A bust of a male figure is shown behind Siddhartha.

The second scene depicts four figures. At the right of the scene near the Corinthian pilaster, a figure wearing long draped robes, probably female, is shown standing over a sick man with her right hand raised. Another figure of a sick man is shown sitting on the ground wearing only an upper garment. Any lower garment is not visible and the belly is shown bare. In this scene the sick man is facing towards the riding Siddhartha.

The riding Siddhartha, now defaced, wears a long draped dress and is looking to the sick man with raised hands. A branch of a tree is depicted above the horse's head. Behind the riding Siddhartha, on the left side of the scene, a female figure holds a shield in her left hand. She has long hair and wears a long draped dress tied at the waist with a belt. Two Corinthian pilasters enclose this scene.

The far left side of the panel shows a palace scene, in which the newly married royal couple sits on a couch. Siddhartha wears an elaborate headdress, pendants, necklaces and bracelets. Drapery covers his left shoulder and feet. He is holding a bunch of lotus flowers in his right hand, is reclining against a pillow, and is facing towards his wife Yaśudhara. She is depicted frontally and sitting next to him, with draped garments covering her full body. She also holds a bunch of lotuses in her right hand, while her left foot rests on a low stool placed in front of the couch. A female figure standing behind Siddhartha is wearing a headdress and clad in two draped garments. A seated female drummer is carved to the right of Yaśudhara. Murthy names this type of drum a *mrdanga*. The capital of the pilasters and cornice of the panel are decorated with a denticulate design. The folds of the drapery of all figures are executed in low relief.

In this particular relief the figures are carved neither according to the exact figural height nor as fluently executed or elaborated as may be observed in so many other cases. In the mature phase of sculpting both the length and width of each element provided in the panel is skillfully measured in advance (Murthy: 1977: 86: pl. XX[6]; Sehrai: 1991: 31: Pl. 21; NHK: 1998: 114: Pl. 85).

5.5 PROCEEDING TOWARDS ANNUAL FAIR

Acc. No: PM_00363

Source: on loan from D.G.A. 1924

Provenance: Jamal Garhi

Period: 2nd – 3rd Century A.D.

Height: 25.42 cm Width: 21.60 cm Weight: 3.50 kg



In this broken panel, Siddhartha is shown on horseback in *abhaya mudhra* under a royal umbrella, proceeding through crowds of people towards the annual fair. Above on either side of the umbrella are two flying figures and two wreaths. Animal figures, some dressed in draped garments, are sculpted in the balconies above. This broken and partly defaced frieze, in the light of its detailed arrangements and stylistical manner, can be identified with the event when Siddhartha left the palace to proceed towards the annual fair.

5.6 FIRST MEDITATION

Acc. No: PM_02750

Source: Excavation, A.D.F.C 1911-12

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 64.80 cm

Width: 35.58 cm



The event of the first meditation portrayed in this fabulous sculpture not only reflects maturity in the entire workmanship but also in the technical mode applied by the sculptor. Siddhartha went with his father to watch the plough competition. He saw that the crowd was enjoying the competition despite the misery of the men and the oxen. The situation became more and more harsh when the sun got very hot. He saw that the herd birds engulfed insects. The necks of the exhausted oxen were bleeding. The tired men and oxen, and the birds flying over the weak insects left a deep impact on Siddhartha. Finally he withdrew himself from that area and sat under a Jambu tree, in *dhyana mudhra* for the first time in his life. This is generally termed as the first meditation of Bodhisattva Siddhartha.

Sududhana, finding his son absent, flung his men into a search for him. When he found his son beneath the tree whose shade had not moved with the sun, he bowed down at his feet. Perhaps this is represented by the figure shown at the extreme left of the pedestal.

In this carving, Siddhartha is sitting in *dhyana mudhra* under the branches of the Jambu tree canopy. He has an elaborate headdress and wears a necklace with dragons holding a bead in their mouths, a torque, bangles and armlets. His upper body is uncovered; the shawl is surrounded around only his left shoulder and his right elbow, then falls down to cover his feet. On the pedestal a figure, probably Sududhana, is carved at the extreme left in *anjali mudhra* wearing only a lower garment. In the middle of the pedestal, two standing worshippers are carved facing to their left sides in front of the Buddha *dhuni*, in *anjali mudhra*. At the extreme right, bullocks are shown ploughing with a man behind holding the plough (Hargreaves: 1930: 9, 11, 27, 69, 77, 101: Pl. 1; Shakur: 1954: 1: Pl. II; Ingolt: 1957: 132: fig. 284; Marshall: 1960: 103: Pl.103, fig. 141; EGAC: 1962: 145; Nakamura: 1980: 92: Pl. 2-20; Sehrai: 1991: 31: Pl. 20; NHK: 31: Pl. 19).

REFERENCES

- Blakiston, J.F., 1935-36. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- EGAC. 1962. *5000 Years of Art in Pakistan* (Exhibition of the German Art Council).
- Errington, 1987. *The Western Discovery of the Art of Gandhara and the Finds of Jamalgarhi*, Unpublished Theses, University of London.
- Hargreaves, H., 1910-11. 'Excavation at Takht-i Bahi' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1930. *Handbook to the Sculpture in the Peshawar Museum*. Calcutta.
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York..
- Marshall, J.H. & Vogel, J.P.H., 1902-03. 'Excavation at Charsadda in the Frontier Province', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1906-07. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1921-22. 'Jamal Garhi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1922-23. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1923-24. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29. 'Takhti Bahi', in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1960, *The Buddhist Art of Gandhara*. Cambridge.
- Murthy, Krishna, 1977. *The Gandhara Sculptures: A Cultural Survey*. Delhi.
- NHK., 1998. *Buddha, The spread of Buddhist art in Asia*. Japan Broadcasting Corporation
- NHK., *The Life of Buddha and his legend*. Japan Broadcasting Corporation. n.d.
- NHK., *The Art of Gandhara, Pakistan*. Japan Broadcasting Corporation. n.d.
- Nakamura, Hajime, 1980. *The World of Buddha*, Gakken-Narendra.
- Rowland, Benjamin, 1960. *Gandhara Sculpture from Pakistan Museum*. New York.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.
- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Spooner, D.B., 1907-08. 'Excavation at Takht-i Bahi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1910. *Handbook to the Sculptures in the Peshawar Museum*. Bombay
- Thakur, A., 1996. *Buddha and the Buddhist Symbols in India and Abroad*. New Delhi.
- Tissot, Francine, 1985. 'Gandhara', *La Vie Publique et Privee dans l'Inde Ancienne, 2e Seric*. Paris.
- Ward, C.H.S., 1988. *Early Buddhism: Doctrine and Discipline*. Delhi.
- Wheeler, R.E.M., 1962. *Charsadda; a Metropolis of the North-West Frontier*, London.

Chapter 6

LIFE STORY OF BUDDHA: THE RENUNCIATION —
CROSSING OF RIVER NIRANJANAM. NAEEM QAZI & M. ASHFAQ

6.1 INTRODUCTION

In the entire Gandhara art the foremost issue was the one that eventually changed worldly life into a religious mode. The Bodhisattva Siddhartha was not attracted by the prevailing luxurious atmosphere, but decided to renounce palace life. Different subjects can be traced that relate to this event (Acc. Nos. PM_02753, PM_02752, PM_01259) surrounding the legend of the great departure (Acc. Nos. PM_02754, PM_03101, PM_01959, PM_00900, PM_01359, PM_01548, PM_00933, PM_01093). When Siddhartha renounced the palace life he returned Kanthaka and Chandaka to the palace and the royal jewelry was handed over to Chandaka. Kanthaka, while returning to the palace, bid his master farewell by kissing his feet (Acc. No. PM_02755). Bodhisattva Siddhartha then cut off a lock of his hair and threw it in the air, where it was received by the gods and taken to heaven. Proceeding onward, he met with a shepherd named Sramana with whom he exchanged his royal dress. Later he crossed the river Niranjana (Acc. No. PM_03140) and continued his journey until he met five ascetics, with whom he entered the *sanga* of two great teachers. Thus his religious activities begin with a focus on how to attain *nirvana* (Coomaraswamy & Nivedita: 1967: 264-8; Lillie: 1974: 62-102; Shastri: 1978: 7; Ward: 1988: 29-33; Thakur: 1996: 29-39).

6.2 THE GREAT RENUNCIATION

Acc. No. PM_02753

Source: Excavation 1911-12 A.D.F.C

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 20.33 cm

Width: 50.83 cm

Weight: 13.00 kg



This elegantly carved panel represents an important event. On the left side of the panel the scene is enframed by Indo-Corinthian pilasters, while another scene to the right of the relief is broken just beyond where a woman is shown standing in an entrance looking to her left. The left side of the scene is entirely intact, illustrating the great renunciation of Bodhisattva Siddhartha. The inner ends of this scene are wrought with half-shown Corinthian pilasters, the upper border executed with a denticulate band. This scene shows Yaśudhara sleeping on a bed guarded by a Yavani. Bodhisattva Siddhartha has stepped down on the stool, which is placed in front of the bed. Siddhartha is depicted as about to ride Kanthaka, brought to the royal bedroom by Chandaka, who is on the left side of the panel facing Bodhisattva Siddhartha. According to tradition, the gods Indra and Brahma are supporting the Bodhisattva in the renunciation (Ingholt: 1957: 19: Pl.44; Marshall: 1960: 72-3; Sehrai: 1991: 32: Pl.22; Khan: 1993: 76, No. 51; Zwalf: 1996: 164-5).

Acc. No: PM_02752

Source: Purchased, 1934

Period: 2nd-3rd Century A.D

Height: 30.05 cm

Width: 69.90 cm

Weight. 30.30 kg



This frieze shows Siddhartha's renunciation of the palace. Siddhartha is seated on his royal couch under a portal arch, his right hand is raised, his left hand rests on his left thigh, and his right leg rests on a stool. Behind him, his wife Yaśudhara is sleeping. Her right hand rests beneath her face on the pillow. The arch below is decorated with a garland while a denticulate design and acanthus leaves are represented above. Chandaka is standing to the right of Siddhartha, leading Kanthaka. He holds the bridle in his right hand and a turban in his left. The body of the horse is highly decorated. Two women are standing behind the horse. The horse's head is in front of a Corinthian pilaster and its body and the two ladies behind Kanthaka are shown in a portal arch to the left of the panel, of which half is missing. Two figures are shown on the balcony above the Corinthian capital. The left side is more extensively defaced than the right.

On the right side of the panel, another portal arch is separated by means of a Corinthian pilaster from a similar arch in the centre. The details are mostly damaged under this arch, and the panel is broken at the right end and below. This section depicts signs of a figure, probably with a raised left arm, while a lady with an ornamented headdress beats a drum placed adjacent to the pilaster. Two figures, similar to those discussed above, may be seen similar to those men-

tioned above, but are here mostly scratched (Nakamura: 1980: 94; Pl. 2-24; NHK: 102: Pl. 38).

Acc. No: PM_01259

Source: Loan from D.G.A 1926

Provenance: Malakand Agency

Period: 2nd-3rd Century A.D.

Height: 27.96 cm

Width: 43.21 cm

Weight: 12.80



This broken panel depicts Prince Siddhartha ready for departure while Yasudhara is shown sleeping on the bed.

6.3 THE GREAT DEPARTURE

Acc. No: PM_02754

Source. Purchased by D.G.

Archaeology, 1903

Period: 2nd-3rd Century A.D

Height: 22.87 cm



Width: 66.08 cm Weight: 18.60 kg

Two scenes are depicted in this long panel, which are separated by a Corinthian pilaster in the centre. A female deity, possibly the city goddess of Kapilavastu, is shown on the pilaster standing on a lotus. Siddhartha, wearing jewelry, in *dhyana mudhra* is sitting on the inverted lotus at the right.

The throne on which Siddhartha is seated is placed on a rectangular platform with side rails. Two female dancers and three musicians are depicted. One musician is beating the *mrdanga* (drum), another plays the *turya* (trumpet), and the third plays *ghana* (pair of cymbals). All five figures are richly bejeweled.

The great departure is depicted on the left side of this panel. Siddhartha is riding on his horse Kanthaka. He wears a fan-hooded turban, holds the reins of the horse in his left hand, and has raised his right hand. Two yakshas have taken the horse's hooves in their hands to avoid noise so that the palace guards will not be roused. Behind Siddhartha is Vajrapani, who holds a thunderbolt in his left hand.

Mara is in front of the horse obstructing the way. He is holding a bow in his left hand and a sword in his right. On the extreme left stand Indra and Brahma in the traditional pattern (Cunningham: 1875: 197; Burgess: 1897: Pl. 80; Errington: 1987a: 485; Ingolt: 1957: 60: fig. 45; Sehrai: 1991: 32: pl. 23; Khan: 1990: 78-9, No. 52-3; Zwalf: 1996: 166-7, No. 176-8; Callierie & Filigenzi: 2002: 177, No. 77).

Acc. No: PM_03101

Source: Church Mission Society 1914

Provenance: Peshawar

Period. 2nd-3rd Century A.D

Height: 34.31 cm

Width: 53.37 cm

Weight. 24.40 kg



This panel shows the departure of Siddhartha. Siddhartha is at the center seated on a horse that is almost completely defaced. He wears a high headdress and princely ornaments. His left hand, though broken, probably held the bridle of the horse, while the right hand is raised. A shawl covers the left shoulder while the right shoulder is bare. Two small broken cupids can be seen on either side above him.

A standing male figure stands to the left of Siddhartha, faces him, and holds the royal umbrella. This male figure is depicted wearing a garment that extends all the way to his feet. A second figure, probably Mara, is clad in a short tunic. His left hand rests on a knife at his hip and his right hand holds a spear. The last figure, perhaps Mara's daughter, looks on in with what appears to be an upset expression. She is touching her face with her right hand and her left is clutching her shawl. The shawl covers only her left shoulder and crosses over the thighs to cover both legs. The rest of her body is nude. Furthermore, this later figure has been provided with a high head dress.

There are six figures to the right of Siddhartha, two of which are standing. The first of these standing figures holds a bow in his left hand and arrow in his right. His body is covered to the knee, and

he wears high boots. The second standing figure wears a dhoti, is touching his beard, holds a stick in his right hand, and is facing Siddhartha. Four busts, all looking towards Siddhartha, are present above these figures. These figures likely represent Mara's hosts. The presence of Mara, his daughters and his hosts creates a horror to Siddhartha's departure.

Acc. No: PM_01959

Period: 2nd, 3rd Century A.D

Height: 24.15 cm

Width: 48.29 cm

Weight: 21.60 kg



This panel presents Prince Siddhartha leaving the royal palace seated on horseback with his right arm raised upward in *abhaya mudhra*. Mara stands in front of the horse and his hosts may be seen in the upper part of the panel. On the right side of the panel, Mara's daughter stands in dancing attitude. This scene is enframed by two Corinthian pilasters.

Acc. No: PM_00900

Source: Donated by P.J.G Pippon
I.C.S

Provenance: Kali Ghund Mian Khan

Period: 2nd-3rd Century A.D.

Height: 15.25 cm

Width: 30.50 cm

Weight: 2.60 kg



This broken panel depicts Prince Siddhartha seated on horseback while two figures stand in front of him in *anjali mudhra*. Vajrapani is present behind the horse in the background with a thunderbolt in his left hand.

This scene is enclosed in Indo-Corinthian pilasters. The extreme left has an incomplete scene, probably of renunciation, but mostly missing.

Acc. No: PM_01359

Period: 2nd-3rd Century A.D.

Height: 12.71 cm

Width: 17.79 cm

Weight: 1.70 kg



This panel depicts the departure of Prince Siddhartha. He is seated on horseback with a defaced head. A god is holding the foot of the horse on his shoulder. The other figures illustrated in this scene are mostly defaced, including Vajrapani carved on the right of the panel.

Acc. No: PM_01548

Period: 2nd, 3rd Century A.D

Height: 17.79 cm

Width: 35.58 cm

Weight: 7.80 kg



This defaced panel depicts the great departure of Prince Siddhartha. While Mara's hosts are standing in front of the horse, gods are shown holding the feet of the horse.

Acc. No: PM_00933

Source: Excavation 1907-08 A.D.F.C

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D

Height: 26.69 cm Width: 36.85 cm

Weight: 6.70 kg



This great departure scene shows Prince Siddhartha on horseback. The hooves of the horse are held by divine figures (devas) to avoid noise. The lower part depicts garland bearers, while the right and left borders of the panel represent Buddha figures in *dhyana mudhra*.

Acc. No: PM_01093

Source: Loaned From D.G.A 1926

Provenance: Malakand Agency

Period: 2nd, 3rd Century A.D

Height: 24.15

Width: 26.69

Weight: 3.70



The upper left side of this broken panel depicts the Buddha in *dhyana mudhra* with two worshippers in *anjali mudhra* to his left. Additional interesting scenes are found below. On the right side is a partial scene of the great renunciation. The great departure is depicted on the left side. These two scenes are separated from each other by an encased Indo-Corinthian pilaster. The upper and lower panels are divided by floral scrolls and laurel leaf bands while the upper border has acanthus leaves.

6.4 FAREWELL OF CHANDAKA AND KANTHAKA

Acc. No: PM_02755

Source: Donated by P.J.G. Pippon
Esquire, I.C.S

Period: 2nd-3rd Century A.D

Height: 8.90 cm

Width: 16.52 cm Weight: 0.70 kg



After the great departure from the palace Siddhartha passed through the lands of many tribes. He decided to hand over his ornaments, turban, and the horse Kanthaka to Chandaka, his groom.

On this mostly missing and defaced relief, the slightly defaced figure of Bodhisattva Siddhartha is depicted at the middle of the scene giving his turban and jewelry to the driver of the horse whose

figure is completely broken. Traces of Vajrapani in a standing pose may also be observed. The sorrowful horse Kanthaka is kneeling before Siddhartha to kiss the feet of the Bodhisattva to pay farewell to his master. The horse is located to the left of the panel on the right side of the Bodhisattva Siddhartha.

All of the figures in this important scene are either broken or defaced. It is added here that the above stated panel is one of the rare examples of the whole Museum collection (Sehrai: 1991: Pl. 24:33; Rahman: 1993: 94, Pl. XL 6).

6.5 BODHISATTVA SIDDHARTHA CROSSING A RIVER

Acc. No: PM_03141

Source: Excavation, 1909-10 A. D

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 22.87 cm

Width: 26.69 cm

Weight: 5.80 kg



Among the various Gandharan panels, this one is exceptionally well carved showing fine depth and movement in its design. This unique panel shows the Bodhisattva crossing a river while seated on a lotus throne. His right knee is on the seat and he is looking upwards. He wears a simple headdress and is backed by a halo. He has elongated ears with earrings. His right hand is raised, an armband adorns his arm, and he wears a bracelet on the left wrist. A shawl covers his left shoulder and knee. The draped garment has wavy folds.

A worshipper stands in the center of the panel on an inverted lotus flower in *anjali mudhra* facing the Bodhisattva. Incised lines in the background represent water waves. Water life appears as well; two fish are observed in the upper center behind the Bodhisattva, while a turtle swims beneath him. A small snail is behind the worshipper and two unidentified animals are also portrayed. It is noteworthy that Bodhisattva Siddhartha after the farewell event continued his journey. Finally he crossed the famous river Niranjana. Afterwards, he met with the five ascetics with whom he entered he entered the monastery of the two notable teachers. This frieze is the only example in the entire Peshawar Museum collection (Marshall: 1907-8: Pl.XLII[e]).

REFERENCES

- Blakiston, J.F., 1935-36. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Burgess, James, 1897. *The Ancient Monuments, Temples and Sculptures in India I*. London.
- Burgess, James, 1899. *The Gandhara Sculptures*. London.
- Callierie, P., & Filigenzi, A., 2002. *Il Maestro de Saidu Sharif alle Origini dell Art del Gandhara*. Rama-Palazzo Brancaccio.
- Coomaraswamy, A.K., & Nivedita, 1967. *Myth of the Hindus and Buddhists*. New York.
- Cunningham, A., 1875. 'Report for the Year 1872-73' *Archaeological Survey of India V*. Calcutta.
- EGAC. 1962. *5000 Years of Art in Pakistan* (Exhibition of the German Art Council).
- Errington, E., 1987. *The Western Discovery of the Art of Gandhara and the Finds of Jamalgarhi*, Unpublished Theses, University of London.
- Hargreaves, H., 1910-11. 'Excavation at Takht-i Bahi' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1930. *Handbook to the Sculpture in the Peshawar Museum*. Calcutta.
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York..
- Khan, M Ashraf, 1993. *Gandhara Sculptures in the Swat Museum*, Saidu Sharif.
- Lillie, Arthur, 1974. *The Life of Buddha*. Delhi.
- Marshall, J.H., 1907-08. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1922-23. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29. 'Takhti Bahi', in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1960, *The Buddhist Art of Gandhara*. Cambridge.
- Nakamura, Hajime, 1980. *The World of Buddha*, Gakken-Narendra.
- NHK., 1998. *Buddha, The spread of Buddhist art in Asia*. Japan Broadcasting Corporation.
- NHK., *The Life of Buddha and his legend*. Japan Broadcasting Corporation. n.d.
- NHK., *The Art of Gandhara, Pakistan*. Japan Broadcasting Corporation. n.d.
- Rahman, A., 1993. 'Recent Developments in Buddhist Archaeology in Pakistan', *South Asian Studies* 9.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.

- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Shastri, A.M., 1965. *An Outline of Buddhism: A Historical Survey of Buddhology, Buddhist Schools & Sanghas mainly based on the Study of Pre-Gupta Inscriptions*.
- Shastri, M.N., 1978. *Buddha: His Life, His Teachings, His Order*. Varanasi.
- Spooner, D.B. 1906-07. 'Excavation at Sahri Bahlol', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1907-08. 'Excavation at Takht-i Bahi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1910. *Handbook to the Sculptures in the Peshawar Museum*. Bombay.
- Stein, A., 1911-12a. 'Excavation at Sahri Bahlol', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Thakur, A., 1996. *Buddha and the Buddhist Symbols in India and Abroad*. New Delhi.
- Tissot, Francine, 1993. 'The Site of Sahri-Bahlol in Gandhara', in Schotsmans, Janine & Taddei (ed.), *South Asian Archaeology*.
- Ward, C.H.S., 1988. *Early Buddhism: Doctrine and Discipline*. Delhi.
- Zwalf, W., 1996. *A Catalogue of the Sculpture in the British Museum*. London.

Chapter 7

LIFE STORY OF BUDDHA: FASTING SIDDHARTHA — MARA'S ATTACK

M. NAEEM QAZI & IHSANULLAH JAN

7.1 INTRODUCTION

Only three fasting sculptures of Siddhartha are reported in the entire Peshawar Museum collection. Two are displayed in the Museum (Acc. Nos. PM_02756, PM_03120), while the third (Acc. No. PM_01006) is lying in storage. After crossing the river Nirinjana, Siddhartha met with five ascetics who were on their way to join two famous teachers, Udraka Ramaputra and Mahamudhgalayana. Siddhartha joined their company and kept fasting for forty, sixty, or even ninety days. When Siddhartha left the spot of fasting a lady named Sujatha offered him rice and milk. This legend is illustrated by Acc. No. PM_01425, a rare example in the entire Peshawar Museum Collection. Siddhartha ate the rice and milk soon after taking leave of the two teachers and five ascetics. Later, Siddhartha met a monkey who offered him honey, then he met a grass cutter named Swastika who gave him a bunch of grass. Two friezes in the Peshawar Museum collection (Acc. Nos. PM_02761, PM_02763) depict the offer of grass to the Bodhisattva Siddhartha. Proceeding onwards after this event, Siddhartha went to the home of Naga Kalika who, noticing the presence of the Bodhisattva Siddhartha, sang hymns with his wife. The hymns of Naga Kalika and his wife honour the Bodhisattva saying, "You are closer to the event of enlightenment." Four friezes in the collection and on display in the Peshawar Museum depict this event (Acc. Nos. PM_02757, PM_02758, PM_02759, PM_02760).

After passing through the land of the Naga Kalika, Siddhartha went towards Gaya eventually arriving at a certain tree, later known as the Bodhi tree. This event is depicted in a single frieze (Acc. No. PM_02763). The Bodhisattva Siddhartha began to meditate to seek salvation; however, evil spirits, particularly Mara and his hosts, tried to prevent this. Mara produced a thunderstorm, a flood, and an earthquake. He sent devas, grotesque figures, and furious animals. Moreover, Mara sent his daughters, either nude or semi-nude, just to distract Siddhartha's meditations (Hardy: 1860: 183; Basham: 1974: 261; Shastri: 1978: 7). These events are sculpted exquisitely in an array of panels lying in various Peshawar Museum collections. These include Acc. Nos. PM_02762, PM_02764, PM_02766, and PM_02768, which are exhibited in the Gandhara section of the museum, as well

as Acc. Nos. PM_00427, PM_00866, PM_0976, PM_01537, 01906, and 01643 found in the reserve collection. All of these panels depict prominently the mythological event of Mara's attack alongside his hosts (Coomaraswamy & Nivedita: 1967: 269-70).

After passing successfully through this phase of austerity, Siddhartha demonstrated that through self denial and nerve control one could achieve enlightenment. At this point Siddhartha became the Buddha, leaving the Bodhisattva mode of life behind. The gesture associated with this is commonly known as *bhomisparsa mudhra* or the earth touching pose. Two friezes in the Peshawar Museum (Acc. Nos. PM_02766 and 02767) depict the ascension of the Bodhisattva Siddhartha into the Buddha.

7.2 FASTING SIDDHARTHA

Acc. No: PM_02756

Source: Excavation, ASI, 1907-08 A.D.F.C

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D

Height: 47.50 cm

Width: 85.00 cm

Weight: 8 kg

This very elegantly carved fasting Siddhartha makes a strong impact. He has been reduced to a skeletal form. His fleshless face has deeply sunken eyes while the hair is wavy, falling at the front and behind the *ushnisha*. The ribs are prominent in the chest, and his veins protrude. The drapery only covers the feet. The figure is in three pieces and both arms are missing.



The pedestal shows a very important event that occurred shortly after the enlightenment. In this particular scene two merchant brothers, Trapusa and Balika, alongside their caravan, are shown

offering food to the meditating Buddha. Buddha is seated in the centre in *abhaya mudhra* under an arboreal canopy. To his right, two standing figures wearing upper garments with their right shoulders uncovered have offerings in their hands. A shaven-headed figure is standing in *anjali mudhra* behind and to the right of the second figure. A loaded donkey is sitting to the right of this figure and a bust of a donkey is visible behind this figure as well. Three nude or seminude figures and a bullock cart are depicted to the left of the Buddha. One of these figures faces to his left and is turned backwards. Next to him a second figure is bowing, while holding the legs of one of the two bulls. The figure in front of him, also bowed, holds the wheel of the cart.

These figures have their backs to the Buddha. Another figure sitting in the cart has raised his hand, beating the bullocks to go faster.

Acc. No: PM_03120

Source: Excavation, 1912 A.D.F.C

Provenance: Takht-i Bahi

Period: 2nd-3rd Century A.D

Height: 17.79 cm

Width: 17.79 cm

Weight: 2.50 kg



This fragmentary relief depicts a fasting Bodhisattva Siddhartha under an arboreal canopy seated on a grass-strewn throne in *dhyana mudhra*. His hair is combed backward in a low *ushnisha*. A halo is added behind his head. The drapery only covers his feet while the body is shown as a mere skeleton with prominent ribs and deeply sunken eyes. A standing male figure is present in a second, largely missing scene at left. This figure has his hair combed backwards, he is clad in upper and lower garments, and he holds something in his left hand.

An enframed Corinthian pilaster is carved in between these two scenes. Above the figure, at the right of the relief, only three brackets are intact while the remaining one is cut off. The upper border

has a denticulate design. This notable frieze is broken at both right and left ends; hence, the left side and upper corner are missing.

Acc. No: PM_01006

Source: Donated by lady Dr.
Bremsen; 1927

Period: 2nd-3rd Century A.D

Height: 29.23 cm

Width: 27.96 cm

Weight: 8.90 Kg



This relief shows a defaced, fasting Siddhartha in *dhyana mudra*. Worshipers in *anjali mudra* are depicted to his left side. The lower border is decorated with an artistic leaf design, while laurel leaves adorn the right and top border. The scene at the left is broken off.

7.3 SWASTIKA OFFERS GRASS

Acc. No: PM_02761

Source: Guide Mess Mardan; 1942

Period: 2nd-3rd Century A.D.

Height: 39.39 cm

Width: 41.94 cm

Weight: 14.40 kg



In this scene, Swastika is presenting grass to the Bodhisattva Siddhartha, who is shown standing in the center. Both of the Bodhsattva's shoulders are covered with a wavy garment. He is holding the grass in his right hand, while in the left he holds the fold of his garment on his chest. He has wide-open eyes and a moustached face. The *ushnisha* is raised and a halo is behind his head. Vajrapani to the left of Siddhartha, clad in a short tunic with his right shoulder bare and with his *vajra* in his left hand is standing. Vajrapani is depicted with a moustache and beard, while his long hair is combed back.

Swastika is standing in *namashkara mudhra* to the right side of Siddhartha. He wears a short lower garment, his hair is in a curly style, above his head is bunch of leaves and below his feet is a heap of grass (Ingholt: 1957: 26: Pl. 59; Marshall: 1960: 46: Pl. 38, fig. 61; Rowland: 1960: 24; EGAC: 1962: 153; Nakamura: 1980: 347: Pl. 4-149; Sehrai: 1991: 35: pl. 28; NHK: 117: pl. 56).

7.4 HYMNS OF NAGA KALIKA AND HIS WIFE BEFORE SIDDHARTHA

Acc. No: PM_02757

Source: Loan from D.G.A

Provenance: Jamal Garhi

Period: 2nd-3rd Century A.D.

Height: 30.50 cm

Width: 25.42 cm

Weight: 9.00 kg



At the right of this broken frieze is a framed figure of a woman standing on a large pitcher. Above her head, acanthus leaves form a canopy. She holds something in her right raised hand, her left hand rests on her hip and large anklets can be seen on both feet. Her left leg is bare up to the knee. Six figures, all facing towards Siddhartha are playing hymns. Naga Kalika and his wife are standing inside a tank in *anjali mudhra*. The tank has a denticulate design and a figure is standing in *anjali mudhra* behind them. Three busts of male figures can be seen in different poses. At the extreme right a bust holds something in his raised hand.

Siddhartha's figure is broken off and missing from the frieze. The defaced traces indicate that the tank beneath is supported by a lion's head (Marshall: 1951[II]: 708; Ingholt: 1957: 150, No. 359; Zwalf: 1996: 252-7).

Acc. No: PM_02758

Source. Guides Mess 1942

Provenance: Mardan

Period: 2nd-3rd Century A.D

Height: 50.83 cm

Width: 30.50 cm



This panel depicts the hymns of Naga Kalika and his wife Nagani. Nagani is standing in *anjali mudhra* facing towards her right in a pond enclosed with a railing. She wears a wreath in her headdress, ear pendants, a necklace, and bracelets. A thin shirt is visible under her shawl. Serpent hoods are impressively depicted above her head. A bejeweled defaced figure holding a lotus flower in his right hand and a *kamandalu* in his left, thereby indicating that this individual is Bodhisattva Padmapani, is standing behind her. Padmapani's garment covers his left shoulder and the folds of the lower garment are beautifully carved in a wavy style. A worshipper is depicted in *namashkara mudhra* facing to his right on the right side of the panel. He wears a high turban, ear pendants, a necklace, and bracelets. His garment covers only his left shoulder and is stylized in wavy folds. Another turbaned head wearing earrings is visible above in the background. The cornice of the panel is carved with a bead and reel design.

The left side of the panel is missing, but may have depicted Naga Kalika alongside his wife facing toward the Bodhisattva Siddhartha who, in other examples of this scene, stands along with Vajrapani in *abhaya mudhra*. The right side is intact and clearly indicates the legend of Kalika and his wife's hymns before the figure of Siddhartha (Ingholt: 1957: 64: Pl.58).

Acc. No: PM_02759

Source: Purchased, 1933

Provenance: Charsadda

Period: 2nd-3rd Century A.D

Height: 52.10 cm

Width: 41.94cm

Weight: 34.80 kg



Two scenes are shown in this horizontal panel. Bodhisattva Siddhartha is depicted as standing in *abhaya mudhra* in the lower portion of the relief. In his left hand he is holding the *sanghati*. Both of his shoulders are covered with drapery. The folds of his clothing are wavy and the shape of his face is oval. His hair is wavy and is arranged in a raised *ushnisha*. Naga Kalika and his wife are standing in *anjali mudhra* to the left side of the Bodhisattva. Both of their shoulders are covered with robes. They have elaborate headdresses with serpent hoods. Behind them, Naga's water tank has a railing and, in the center of the tank, there is a spout in the shape of a lion's head. Corinthian pilasters flank the lower portion of this panel.

The pilaster shaft, just above the base, depicts a lotus-shaped seat, over which four figures of the Buddha are depicted. The front one to the left of the relief is in *abhaya mudhra*, while the right one is in *dhyana mudhra*. In both cases, their shoulders and feet are covered by drapery. The Corinthian capitals are crowned by architraves with a row of sawtooth designs. A series of brackets may be observed in the centre of the two scenes.

A headless Buddha with both shoulders covered with drapery, is seated on a throne in *abhaya mudhra*, in the centre of the upper scene. Some geometrical designs are executed elegantly in front of the throne. Worshippers wearing short tunics with belts and long trousers stand on each side of the throne. A figure is shown at either side behind the Buddha. As in the lower panel, the shaft of the flanking Corinthian pilaster depicts four figures of the Buddha seated on a lotus throne in *dhyana mudhra* with his hair combed in a wavy pattern and raised into an *ushnisha* (Ingholt: 1957: 5: Pl.57; Sehrai: 1991: 35: Pl.27; NHK: 113: Pl. 53).

7.5 APPROACH TO THE BODHI TREE

Acc. No: PM_02763

Source: Excavation of
A. Survey F.C 1912

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D

Height: 17.79 cm

Width: 53.38 cm Weight. 9.50 kg



Two scenes, separated by an encased Corinthian pilaster in the center, are depicted in this panel. The left shows the approach of Siddhartha to the Bodhi tree. The Bodhi tree is carved on the seat. To the left, Siddhartha is standing wearing long drapery that covers both shoulders. He has an oval-shaped face, wavy hair, and has his left hand raised upwards towards the tree. He is putting his weight on his left leg. A seated kneeling figure in *namashkara mudhra* is looking upwards to Siddhartha. Two figures stand behind Siddhartha. One is a woman wearing a local dress and holding a bunch of flowers. The other throws flowers on Siddhartha. Mara is standing to the right side of the tree and his hand rests on his daughter's shoulder. Both are wearing dhoti and are watching Siddhartha, who is walking towards the pipal tree. The right scene shows Swastika - the grass cutter presenting grass to Siddhartha (Sehrai: 1991: 36: Pl. 29; NHK: 181: Pl.128).

7.6 MARA'S ATTACK

Acc. No: PM_02764

Source: Donated by P.J.G
Pippon Esquire

Provenance: Bam Darra Kharki

Period: 2nd-3rd Century A.D

Height: 19.03 cm Width: 35.58 cm Weight. 8.00 kg



Bodhisattva Siddhartha is seated on a low throne in *abhaya mudhra* under an arboreal canopy at the center of this panel. Both his shoulders are covered with drapery. His face is damaged, he has wavy hair, his hair is raised into *ushnisha* and his head is surrounded by a halo. Mara is standing to the left of the Bodhisattva Siddhartha with his left hand resting on the shoulder of his daughter. Mara wears an ornamented headdress and twisted necklace. His daughter wears a headdress and a long dress with a waist belt. His two other daughters are at the right side of Siddhartha. One is shown in a long dress having a waist belt. She is looking towards the Bodhisattva Siddhartha with an expression of surprise. Her sister wears a transparent upper garment and dothi as a lower garment; she has a necklace and is shown dancing.

There are two Corinthian pilasters at each side of the panel. At the right pilaster there is a figure of Yaksha, while at the left Yakshi appears on the front and another figure graces the left edge. Architraves are present above the pilasters and, further above, the border is represented by a denticulate design carved in low relief. The other part of the panel is broken but at the right a figure is standing and holding a bunch of flowers in their right hand (Marshall: 1951: 714; Sehrai: 1991: 36: Pl.30; Khan: 1993: 84, No. 58; Zwalf: 1996: 173-5, No. 185-8; Qamar: 2004: 193, Fig. 11).

Acc. No: PM_02762

Source: Operation at D.G.A 1921-22

Provenance: Jamal Garhi

Period: 2nd-3rd Century A.D

Height: 39.39 cm

Width: 61.00 cm



This broken panel depicts Mara's attack, with Bodhisattva Siddhartha standing at the centre in full dress. Two cupids in flying poses can be seen above the head of Siddhartha, throwing flowers on the Bodhisattva. Four figures, mostly defaced, are standing to the left. One is holding something. A male figure, holding a spear in his left hand, is illustrated on the right side standing behind the decorated seat that the Bodhisattva is approaching. Mara and his daughter are standing in regal attire. A small figure can be seen between leaves in the upper portion, while a female figure holds flowers in her right hand. The upper border of the panel is adorned with acanthus leaves. The relief is in fragmentary condition with all the pieces fixed. At the centre the Bodhisattva's face is almost

broken. The left end of the panel is also missing. Despite its damaged condition, the entire relief is elegantly carved and one can easily observe the depth and expression executed in the whole frieze.

Acc. No: PM_01643

Period: 2nd-3rd Century A.D.

Height: 20.33 cm

Width: 25.42 cm

Weight: 5.80 kg



This broken panel exhibits Bodhisattva Siddhartha approaching the Bodhi tree. He is shown close to the seat, which is almost broken, standing in *abhaya mudhra*. The busts of Mara's host are carved in the back and holding weapons. The left side of the panel is broken, while the right border is indicated with an Indo-Corinthian pilaster.

Acc. No: PM_02768

Period: 2nd-3rd Century A.D

Height: 44.47 cm

Width: 33.04 cm

Weight. 13.00 kg



The left part of this landscaped panel is broken. The traces of a halo at the upper left and a pipal leaf canopy indicate the presence of Bodhisattva Siddhartha on the right side of this panel. The remaining part depicts Mara's attack. At the bottom right of the panel, Mara is sitting on a high stool wearing an elaborate turban, necklace, bracelets, and amulet string that crosses his body from his right arm. Mara wears the local costume with wavy folds. Mara's left foot rests on his right thigh, his right hand rests on a toe of his left foot, and his left hand is raised. The next three figures represent the dejected daughters of Mara. The first faces her father with folded hands. She wears a wreath as a headdress, a long necklace, armlets and heavy anklets, in addition to upper and lower garments and a beaded girdle. Her upper garment is transparent for her breasts can be observed easily. The central figure, Mara's second daughter, is standing and wears a beautiful wreath on her head, pendants, a beaded necklace, bangles, and heavy anklets. She wears the same drapery as her sister. Her right hand rests on the shoulder of her sister and her head is slightly turned back. The third sister wears the same jewelry and costume, and faces the missing Bodhisattva Siddhartha in a dancing pose. The lower garments of the figures have the same wavy folds.

Above the figures of Mara and his daughters, four-armed demons of Mara are trying to frighten Siddhartha. The first demon from the right is holding a long javelin in his left hand and faces his right. The second defaced demon is holding a snake in his left hand while another snake is emerging from his mouth. The third demon is holding a javelin in his left hand the shaft of which rests on his right shoulder. He has triangular eyebrows and long teeth. Standing near to the missing Siddhartha, the last demon is depicted as possessing an elephant's head and wearing an armored coat. Further above, a long haired demon is holding a stick in his both hands. His hand is about to hit the drum. Next to him is a bearded demon holding the drum from its string. Attached to him, another demon with a snail shell hairstyle and long ears is playing the flute. The last demon has a bearded face and long moustache. He is about to hurl a large stone at Siddhartha. The upper part of the panel shows five haloed devas. They are standing in *anjali mudhra* facing towards Siddhartha.

Acc. No: PM_02766

Source: Purchased by
Abdulrashid Khan 1950

Period: 2nd-3rd Century A.D

Height: 21.60 cm

Width: 44.48 cm Weight: 16.00 kg



Siddhartha is haloed and seated in *bhomisparsa mudhra* (earth touching pose) under a Bodhi tree. He has wavy hair combed backward in a raised *ushnisha*. His eyes are open, but the other facial features are scratched. His body is fully covered, his right hand is touching the earth, and his left is holding the end of the drapery. A female figure can be viewed behind his left side. Her body is fully covered and she has a raised *ushnisha*. Vajrapani is to the right of Siddhartha and he is holding a thunderbolt in his right hand. Two demons are in attacking poses to the left of Siddhartha. The first is taking a sword from its sheath and looking at Siddhartha. He wears a dhoti down to his knees and an elaborate headdress. The second demon is badly scratched.

A broken elephant holding a sword in his trunk may be observed above these demons. Five demons are at its right. The two above are mostly broken. The first is looking at Siddhartha and trying to unsheath his sword. He wears a dhoti and the folds of the shawl are clearly visible, particularly those close to his neck. The central demon with a curly hairstyle is in an attacking pose. The last demon is nude, faces to his left, and holds a snake in his right hand. An Indo-Corinthian pilaster is carved at the extreme right of the frieze. A haloed figure of the Buddha seated on an inverted lotus flower is carved in *dhyana mudhra* on its shaft. A figure, fallen before the seat of Siddhartha, holds an axe in their left hand and their right hand rests on the seat (NHK: 118: Pl.57).

Acc. No: PM_00866

Source: Donated by P.J.G.
Pippon Esquire I.C.S

Provenance: Kali Ghund, Mian Khan

Period: 2nd-3rd Century A.D

Height: 35.58 cm

Width: 20.33 cm

Weight: 9.60 kg



Mara and his demons are in attacking poses holding different types of weapons.

Acc. No: PM_02767

Source: Excavation, ASI;
1906-07 A.D

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 25.41 cm

Width: 39.40 cm

Weight. 16.40 kg



This elegantly carved relief is slightly damaged in its upper part, for one figure standing in the background to the right side of the Bodhisattva Siddhartha has a scratched face. The rest of the figures carved in this panel are mostly intact. The carving shows refinement in its finishing, for the expressiveness and depth created by the artists can be easily observed.

Bodhisattva Siddhartha is shown under a Bodhi tree at the center of the panel. He is seated on a seat spread with grass in *bhomisparśa mudhā* (earth touching pose). He has a round fleshy face, half closed eyes, elongated ear lobes, *urna* at the forehead, with wavy hair style and a raised *ushnisha*. Siddhartha's entire body is clad in a monastic robe with visible wavy folds. His left hand is turned upward holding his *sanghati*, while his right is stretched downward with fingers touching the earth to witness the event. Other details show Mara's host with armour flanking the Bodhisattva Siddhartha on either side. As suggested by Ingholt, these two princely-clad warriors probably represent Mara. A similar relief may be found at the Lahore Museum.

The figure to the right is about to unsheathe a sword, while one of Siddhartha's divine protectors is positioned to the left of the swordsman and looks towards him. To the left of Siddhartha, another celestial protector of Siddhartha holds the swordsman back; hence, the swordsman is rendered powerless. Warriors are depicted in similar dress, armed with spear and sword, at the extreme left and right. Paired parallel lines, denoting robe folds, are present on Mara's trouser (Spooner: 1910: 16,39; Hargreaves: 1930: 25-26, 31-32,65; Shakur: 1954: 35,36,84; Ingholt: 1957: 65: pl. 63).

Acc. No: PM_01537

Period: 2nd-3rd Century A.D

Height: 22.87 cm

Width: 22.87 cm

Weight: 4.80 kg



This defaced panel depicts a seated Siddhartha in earth touching pose and Mara's attack. An array of figures may be observed lying on the ground in front of the Bodhisattva's seat.

Acc. No: PM_00976

Source: Excavation; 1911-12 A.D.F.C

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 19.06 cm

Width: 31.77 cm

Weight: 6.10 kg



This panel shows Mara's attack upon a defaced Bodhisattva seated in *bhomisparsa mudhra*. Both of Siddhartha's shoulders are covered with drapery. A standing Buddha with some figures around him is present on the right side of the panel.

Acc. No: PM_01906

Source: Donated by P.J.G.
Pippon Esquire I.C.S

Provenance: Ban Darra Kharki

Period: 2nd-3rd Century A.D.

Height: 19.06 cm

Width: 34.31 cm Weight: 6.30 kg



This broken panel depicts a seated Siddhartha in *bhomisparsha mudhra* under pipal leaf canopy. Both of his shoulders are covered with drapery while a Corinthian pilaster is visible on the left side. A nude figure is carved on the pilaster. This figure is standing in *anjali mudhra* and is turned toward his left. Another incomplete scene, located at the left of the pilaster, depicts a female figure to its right side.

Acc. No: PM_00427

Source: Loaned from
D.G.A; 1926

Provenance: Malakand Agency

Location: Reserve Collection



Height: 20.33 cm Width: 58.46 cm Weight: 21.90 kg

This panel depicts two scenes separated by Indo-Corinthian pilaster. The shaft of the pilaster is carved with a figure of the Bodhisattva in *dhyana mudhra* with his shoulders, feet, and hands covered. The left side of the panel depicts Mara and his demons holding weapons and attacking the Bodhisattva. The Bodhisattva is seated in *bhomisparsha mudhra*. The upper portion of the panel is decorated with acanthus leaves. The right side of the scene denotes Naga Kalika and his wife welcoming the Bodhisattva Siddhartha on his way to the Bodhi tree.

REFERENCES

- Basham, A.L., 1974. *The Wonder that was India*. London.
- Blakiston, J.F., 1935-36. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Coomaraswamy, A.K., & Nivedita, 1967. *Myth of the Hindus and Buddhists*. New York.
- EGAC. 1962. *5000 Years of Art in Pakistan* (Exhibition of the German Art Council).
- Errington, 1987. *The Western Discovery of the Art of Gandhara and the Finds of Jamalgarhi*, Unpublished Theses, University of London.
- Hardy, S., 1860. *Eastern Monachism*. London.
- Hargreaves, H., 1910-11. 'Excavation at Takht-i Bahi', in J.P.H. Vogel (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1930. *Handbook to the Sculpture in the Peshawar Museum*. Calcutta.
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York..
- Karetzkey, P.E., 1982. 'Mara, Buddhist Deity of Death and desire', *East and West* 32 (No.1-4). Rome.
- Khan, M Ashraf, 1993a. *Buddhist Shrines in Swat*, Lahore.
- Khan, M Ashraf, 1993b. *Gandhara Sculptures in the Swat Museum*, Lahore.
- Lillie, Arthur, 1974. *The Life of Buddha*. Delhi.
- Marshall, J.H., 1921-22. 'Jamal Garhi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1922-23. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1923-24. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29. 'Takhti Bahi', in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1951. *Taxila: an Illustrated Account of Archaeological Excavation*, 3 Vols. Cambridge.
- Marshall, J.H., 1960. *The Buddhist Art of Gandhara*. Cambridge.
- Nakamura, Hajime, 1980. *The World of Buddha*, Gakken-Narendra.
- NHK., 1998. *Buddha, The spread of Buddhist art in Asia*. Japan Broadcasting Corporation.
- NHK., *The Life of Buddha and his legend*. Japan Broadcasting Corporation. n.d.
- NHK., *The Art of Gandhara, Pakistan*. Japan Broadcasting Corporation. n.d.

- Qamar, Mian Said, 2004. 'A Preliminary Report on Excavation of a Buddhist Site at Nawagai Tehsil Barikot Swat', *East and West*. Rome.
- Rowland, Benjamin, 1960. *Gandhara Sculpture from Pakistan Museum*. New York.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.
- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Shastri, M.N., 1978. *Buddha: His Life, His Teachings, His Order*. Varanasi.
- Spooner, D.B. 1906-07. 'Excavation at Sahri Bahlol', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1907-08. 'Excavation at Takht-i Bahi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1910. *Handbook to the Sculptures in the Peshawar Museum*. Bombay
- Stein, A., 1911-12. 'Excavation at Sahri Bahlol', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Tissot, Francine, 1993. 'The Site of Sahri-Bahlol in Gandhara', in Schotsmans, Janine & Taddei (eds.), *South Asian Archaeology*.
- Zwalf, W., 1996. *A Catalogue of the Sculpture in the British Museum*. London.

Chapter 8

LIFE STORY OF BUDDHA: TRAPUSHA AND BALIKA'S FOOD OFFERING — FIRST SERMON AT SARNATH

M. NAEEM QAZI, M. ASHFAQ & M. IMRAN KHAN

8.1 INTRODUCTION

In this chapter we consider depictions of events that took place immediately after Siddhartha's enlightenment. Among these traditions is the legend of the merchant brothers' caravan that passed nearby the place where the Buddha was seated under the Bodhi tree. The unforeseen gods caused the bullock cart of the merchant brothers, Trapusha and Balika (Thakur:1996: 42), to stop. This scene is represented by any a single example in the entire museum collection, Acc. No. PM_02756. Another case, Acc. No. PM_01425, located in the reserve collection record, provides an illustration of the food offering by the two brothers. A broken panel depicting a horse chariot instead of a bullock cart was recorded in 1990 during the course of excavations at the Buddhist site of Shnai Shah in Swat by the Department of Archaeology, University of Peshawar. This is the only other example of this series. According to the legend, the brothers offered food in a bejeweled gold dish. Three times the pot was changed, but the Buddha, who would accept no offering contained in any precious or luxurious pot, refused the offering each time. According to textual sources, the gods of the four quarters appeared before the Buddha and they offered four stone bowls (Acc. No. PM_0774, exhibited in the Gandharan section; Acc. Nos. PM_00367, PM_00372, PM_01604 and PM_01528 in the reserve collection), which were received by the Buddha. The Buddha placed all of the offerings into a single bowl, from which he accepted the food from the merchant brothers. This scene may be easily observed in Acc. Nos. PM_0145 and PM_02775.

The next scene is the entreaty of Indra, who repeatedly requested the Buddha to preach. The Buddha initially refused, but finally Indra convinces the Buddha by bringing Brahma before him. This important legend is illustrated in panel Acc. No. PM_02776.

Once the Buddha decided to start preaching his new doctrine, it then needed to be determined to whom or where the first sermon should be delivered. According to a tradition, Buddha miraculously sought out five ascetics with whom he kept fast. Through this process, the Buddha reached Sarnath (Deva Mirga or Deer Park) where the ascetics prepared a seat from which Buddha delivered his sermon.

Elegantly carved panels found in both the Gandhara Section of the Museum (Acc. Nos. PM_02778, PM_02779) and the reserve collection (Acc. Nos. PM_00778, PM_01955) illustrate these legendary scenes. Besides the seat preparation, the other central aspect of this series is delivery of the first sermon in which Buddha turns the wheel of law. Perhaps, the panel Acc. No. PM_02782 is the best specimen depicting this theme in which seated in *abhaya mudhra*, Buddha delivered his first sermon after motioning the *dharmachakra*. Acc. Nos. PM_02760, PM_02781, PM_01436, PM_01925, PM_01324, PM_00822, PM_0949 and PM_01365 illustrate the first sermon. In most examples, Buddha is shown in *dharmachakra mudhra* (i.e., Acc. Nos. PM_01267 and PM_02943).

8.2 OFFERING OF FOUR BOWLS

Acc. No: PM_02774

Sources: Excavation 1911-12
A.D.F.C

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 25.42 cm

Width: 76.25 cm Weight: 18.00 kg



Gods of the four quarters are presenting bowls to the Buddha in this important relief. This event took place when the Buddha refused the precious bowl of Trapusha and Balika, the merchant brothers. After receiving these bowls, the Buddha turned the four into one and used it until his death.

Buddha is shown in *abhaya mudhra*, seated on a throne. In his left hand he is holding a bowl. He has both shoulders covered, has a wavy hairstyle, and a raised *ushnisha*. Leaves of the sal tree are depicted on both sides of the Buddha. Two gods are holding bowls in their hands to his left. One wears a short tunic with long boots and a decorated headdress. Behind him, the other wears a dhoti and an elaborate headdress. Two kneeling worshippers are shown, one in *anjali mudhra*, behind the gods. Two figures are standing to the right of the Buddha, one in *namashkara mudhra* and the other, in front of Buddha, is holding a bowl. They wear dhotis with embellished headdresses and necklaces. Two worshippers, kneeling in *anjali mudhra*, are shown behind them. The gods are offering bowls to Buddha. The top of this panel is wrought in a chessboard motif, while the event takes place inside the shelter (Marshall: 1951: Pl. 221; Ingholt: 1957: 67-8, Fig. 69; Sehrai: 1991: 38: Pl.33; Zwalf: 1996: 176-7, No. 189-90).

Acc. No: PM_00367

Source: Excavation ASI, 1911-12
A.D.F.C

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D

Height: 29.23 cm

Width: 27.96 cm

Weight: 5.90 kg



Buddha is depicted in this panel in a seated position receiving the bowl with his right hand and having a bowl in the left. The gods of the four quarters are present, two on each side. The god in the upper left corner is standing in *anjali mudhra*, whereas, the remaining three are holding bowls. Brackets are provided at the upper side while the upper border is decorated with a denticulate design.

Acc. No: PM_01528

Period: 2nd - 3rd Century A.D.

Height: 53.37 cm

Width: 34.31 cm

Weight: 28.20 kg



This broken panel depicts the offering of bowls to the Buddha by the gods of the four quarters. The Buddha is mostly missing; for only his left half, excluding his head, remains.

Acc. No: PM_01604

Period: 2nd - 3rd Century A.D.

Height: 22.87 cm

Width: 27.96 cm

Weight: 5.90 kg



This broken and defaced panel shows a seated figure of the Buddha in *abhaya mudhra* under a pipal leaf canopy. The gods of the four quarters are offering him bowls.

Acc. No: PM_00372

Source: Purchased; 1908

Provenance: Jamal Garhi

Period: 2nd - 3rd Century A.D.

Height: 30.50 cm

Width: 30.50 cm

Weight: 24.50 kg



This defaced pedestal shows the Buddha in *dhyana mudhra* with four gods, two on either side. All are standing and presenting bowls to the Buddha. A Kharoshti inscription can also be seen on the lower border of the pedestal.

8.3 SIDDHARTHA RECEIVING OFFERINGS FROM LADY SUJATHA, TRAPUSHA BALIKA AND GODS OF THE FOUR QUADRANTS

Acc. No: PM_01425

Period: 2nd - 3rd Century A.D.

Height: 69.90 cm

Width: 40.67 cm

Weight: 21.40 kg



This arch-shaped panel depicts three scenes. The lower scene shows a seated Buddha in *abhaya mudhra* while the gods of four quarters offer him bowls. This scene is similar to Acc. No. PM_00367, but bears some minor differences. The Buddha's right hand is clearly in *abhaya mudhra*, although scratched where it was probably receiving the bowl. The god in *anjali mudhra* stands to the left of the Buddha. The panel is broken at its right side and therefore one god is missing.

The upper scene is separated by an acanthus leaf design and depicts the Buddha in *abhaya mudhra*, flanked by Trapusha and Balika offering him the precious bowl, as well as a kneeling worshipper at his right, all of whom are executed in *anjali mudhra*. A bull is at the right side of the scene. The scene above it depicts the fasting Siddhartha in *dhyana mudhra* but in a damaged state. Although broken, it is the only example in the Peshawar Museum that shows the lady Sujatha offering food to Siddhartha. These two scenes are separated by a denticulate design. The upper and the lower right corners of the panel are broken, while the upper scene is badly scratched.

8.4 OFFERING OF FOOD

Acc. No. PM_02775

Source: Purchased at Mian Khan 1912

Provenance: Mardan

Period: 2nd-3rd Century A.D

Height: 53.37 cm

Width: 35.58 cm

Weight: 34.70 kg



The Buddha is seated on a grass-strewn throne in *abhaya mudhra* in this panel. In his left hand he holds a bowl. Both of his shoulders are covered with drapery, the folds of which are very prominent. His face is oval-shaped with elongated ears. The hairstyle is wavy and has a raised *ushnisha*. Pinecones are shown above the Buddha's head. The two merchant brothers, Trapusha and Balika, are standing to the right side of the Buddha and presenting food to him. One of them, Trapusha, is holding a bowl in his hand and wears a headdress and short tunic. The bust of Balika is shown in the background. He is holding fruit in his right hand, he is looking at the Buddha, and he is wearing a necklace and a highly decorated headdress. Like so many other valuable friezes in the Peshawar Museum, this panel is very beautifully executed. The upper right corner and left side of the relief are broken, but the intact portion of the frieze illustrates an important legend.

Acc. No: PM_02807

Period: 2nd - 3rd Century A.D.

Height: 31.77 cm

Width: 45.75 cm

Weight: 18.90 kg



This panel depicts the offering scene. The figures are carved in high relief portraying fluency in the mode of workmanship; particularly, the expression, which is wrought in the entire sculpting execution, one of the perfect precedent of the Gandhara Sculptural activity. Buddha is seated on a couch inside a stylized portal arch niche, supported by means of Corinthian pilasters. He is clad in a heavy dress with curly folds. He has a round fleshy face, a curly hairstyle and a raised *ushnisha*. The forehead mark is absent, which is one of the essential features of Buddha. He holds a bowl in his left hand, while the right one is placed on it. A curtain hangs in front of the couch with a typical cross stick symbol of the Sassanians. The couch and the niche are placed on a raised platform, supported by means of brackets. This platform is accessed through a ladder wrought exquisitely. In the background, a figure of a monk to his left and Vajrapani to his right are executed.

Two different scenes are illustrated on either side of the Buddha. The scene to the left of Buddha, is fenced on either side by the Corinthian pilaster, illustrates four figures. The frontal figure wears a traditional dress, holds a bowl in his hands. The gesture of this figure clearly denotes the offering attitude before the Buddha. To his left a shaven headed monk holds a bowl in his hands is seated on couch. Moreover, two monks are depicted behind the above stated figures. To the right of Buddha, three figures are carved between the two Corinthian pilasters. A female figure facing the Buddha, with slightly bent knees holds a water pot, fulfilling the tradition of pouring water on the hands before the offering ceremony. This female figure is followed by a shaven headed seated figure of a monk holding a bowl in his left hand, while the right one is shown picking something from the bowl. Behind these two, a monk is shown in the background. Above, on either side, balconies are provided, depicting the royal figures throwing flowers. The entire panel is topped by a border band showing acanthus leaves in relief.

8.5 GODS ENTREATS BUDDHA TO PREACH

Acc. No: PM_02776

Source: Donated by Wali Swat 1935

Provenance: Barikot Swat

Period: 2nd-3rd Century A.D

Height: 33.04 cm

Width: 30.05 cm

Weight: 11.50 kg



This relief represents the Buddha seated in *abhaya mudhra* on a grass-covered throne. He is holding his garment in his left hand. Both of his shoulders are covered with drapery. His moustached face is oval-shaped, his eyes are wide open, his hair is combed in curly style with an *ushnisha* and a halo is provided. A sal tree is shown in the background. Two gods are standing in *anjali mudhra* to the left side of the Buddha. They have moustaches, richly embellished turbans and are wearing dhotis. Two more gods are standing in *namashkara mudhra* to the right side of the Buddha. One of them, probably Brahma, is bearded, has a moustache and long hair. The other is shown with long hair and an *ushnisha*. Two devas are standing and throwing flowers on the Buddha at both ends of the panel (Marshall: 1951: 717; Khan: 1993: 86-90, No. 59-62; Sehrai: 1991: 40: Pl.35; Zwalf: 1996: 178-9, No. 193-4; NHK: 138: Pl.78).

8.6 PREPARATION FOR THE FIRST SERMON

Acc. No: PM_02779

Source: Purchased 1932

Period: 2nd-3rd Century A.D

Height: 21.60 cm

Width: 20.33 cm

Weight. 4.30 kg



Five disciples in monastic robes with uncovered right shoulders and kapardin-styled heads are shown in two rows preparing for the first sermon in this panel. In the front from the left side, a monk is shown holding a fan in his right hand. A water pot is held by the second disciple in his left hand for washing the feet of the Buddha. A stool is held in both hands of the third disciple. In the back row, two other disciples are standing and only their busts may be observed. A nude cupid is visible above these disciples. A turbaned deva with earrings and a necklace is shown throwing flowers on the Buddha seen at the upper left corner of the panel.

The Buddha stands in front of the disciples in *abhaya mudhra* holding his garment, which covers both his shoulders, in his left hand. All of the figures have bare feet. The head and right shoulder of the Buddha, the hands and legs of the cupid, the heads of the second and third figures, the seat,

and the hands of the deva are damaged. A damaged halo is also present behind the Buddha's head (Sehrai: 1991: 40: Pl. 36; NHK: 139: Pl.79).

Acc. No: PM_01955

Period: 2nd, 3rd Century A.D

Height: 58.46 cm

Width: 35.58 cm

Weight: 3.20 kg



This panel depicts the preparation of the seat for the first sermon at Sarnath. Five disciples in monastic robes appear busy in the background. The disciple standing at the extreme left corner is holding a water pot.

Acc. No: PM_02778

Sources: Loan from D.G.A 1923-24

Provenance: Jamal Garhi

Period: 2nd-3rd Century A.D

Height: 22.88 cm

Width: 25.42 cm

Weight: 5.35 kg



The monks are getting ready for the first sermon in this broken relief. The monk at the extreme left, facing to the front, is holding a fan in his left hand, indicating that it is summer. His head

is shaven and he wears a garment in wavy folds with his right shoulder uncovered. His feet are bare. To his left, another defaced monk faces to his left and carries water in a pot for washing the feet of the Buddha. Located next to the water bearer, the third defaced figure is preparing a seat for the Buddha. A headless figure is shown behind this figure, his upper body is covered with drapery. Yet another headless, seated figure is depicted behind the seat in *namashkara mudhra* (Shakur: 1954: 38-39; Murthy: 1977: 69: Pl. XV[18]; Tissot: 1985: fig. 261).

Acc. No: PM_00778

Source: Purchased

Provenance: Zakhel, Peshawar

Period: 2nd - 3rd Century A.D.

Height: 11.44 cm Width: 22.87 cm

Weight: 1.50 kg



This broken and defaced panel shows two monks preparing the seat for the first sermon at Sarnath.

8.7 THE FIRST SERMON

Acc. No: PM_02782

Source: Guides Mess Mardan; 1942

Provenance: Mardan

Period: 2nd-3rd Century A.D

Height: 38.12 cm

Width: 29.23 cm

Weight: 8.30 kg



The first sermon, which was held in the Deer Park (Deva Mirga) at Sarnāth, is depicted in this broken relief. The Buddha is seated on a grass-strewn throne. His garment covers both shoulders in wavy folds. He holds his garment in his left hand and has set the wheel in motion with his right. His head is worn away; however, a halo is still visible. An arboreal canopy of radiating pipal leaves and branches is carved in relief behind the halo.

The throne depicts only one intact deer facing the left of the panel. The wheel is placed on the Tri-Ratna. Both are resting on a medallion bearing a lotus flower design. A damaged figure of Vajrapani holding his Vajra in his right hand is depicted behind the wheel. He wears his upper garment in such a manner that his right shoulder and left arm are uncovered. However, his lower body is not visible due to the wheel in front of him. His right leg is worn away (Ingholt: 1957: 33: Pl.77; Sehrai: 1991: 42: Pl.38).

Acc. No: PM_02760

Source: Purchased by D.G.
Archaeology, 1903

Period: 2nd-3rd Century A.D

Height: 25.4 cm

Width: 48.29 cm

Weight: 16.40 kg



This panel displays a bead and reel design at the top. Two scenes are carved here. The left one shows the first sermon, while the right one illustrates the hymns of Naga Kalika and his wife. These two scenes are separated by Persipolitan pilaster. The Buddha is depicted sitting on a throne offered by one of the five disciples at the left side of panel. Buddha raises his right hand in the pose of blessing or *abhaya mudhra* and holds the hem of his monastic robe in his left.

Three disciples are sitting and listening carefully to the right of the Buddha. The Buddha is clad in Gandharan dress covering his shoulders and feet in wavy folds. His hair is combed to the back in a wavy style with a raised *ushnisha*. Two figures are depicted above the monks, one in *dhyana mudhra* and the other in *anjali mudhra*. The pedestal of the throne is ornamented with a wheel. On either side of the wheel is a deer, which stands for Deer Park (Sarnath), where the first sermon was delivered.

The hymns of Naga Kalika and his wife are depicted on the right side of this frieze. The Bodhisattva is shown standing in *abhaya mudhra* to the left of the seat, is dressed in a monastic robe with wavy folds, is sporting curly hair style with a raised *ushnisha*, and elongated ears. He is carved to the full height of the panel. The front of the throne is ornamented with geometrical motifs.

Acc. No: PM_02781

Source: Excavation of A.D 1906-07

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 25.41 cm

Width: 38.13 cm

Weight: 12.50 kg



The Buddha is depicted seated on a throne in *abhaya mudhra* in this relief. His shoulders are covered with drapery in wavy folds. As his right hand is raised, the drapery hangs from his right arm and rests on the throne below his left knee obscuring his feet. He holds his garment in his left hand. He has a round, fleshy face, wide-open eyes, a wavy hairstyle, and a raised *ushnisha* that is broken. A canopy of acanthus leaves is present above his head. The throne bears a wheel placed on a Tri-Ratna, while back-to-back deer looking backwards are present on either side of the Tri-Ratna. These deer symbolize Deer Park, or Sarnāth, where the first sermon was delivered.

Three monks to the right and two to the left of the Buddha are shown seated on thrones wearing monastic robes and having both shoulders covered. The monks are depicted as listening to the sermon with great interest. Vajrapani is carved with a shaven face, curly hair, and holding a thunderbolt in his left hand behind the left shoulder of the Buddha. The heads of the monks in the upper right and the lower left corners, as well as the lower border are damaged. The upper left corner is missing (Sehrai: 1991: 41: Pl.37).

Acc. No: PM_01436

Period: 1st-5th Century A.D

Height: cm

Width: 30.05 cm

Weight. 11.80 kg



This panel depicts two scenes, but the lower one is broken. In the upper scene, the Buddha is seated on a throne in *abhaya mudhra*. Both shoulders are covered with drapery. He has an oval face with elongated ears and wavy hair with a raised *ushnisha*. The canopy of a sal tree is depicted above the Buddha's head. Two reclining deer are carved in low relief on the throne. Four shaven-headed monks, with heads partly or fully damaged, sit in *dhyana mudhra* on seats at either side of the Buddha. They wear garments that cover their shoulders. The seats are decorated with geometrical and floral designs. In the background at both sides, some worshippers are standing in *anjali mudhra*, while others are throwing flowers over the master. All wear Indian dresses and decorated headdresses. The lower border of this scene contains acanthus leaves.

The lower scene is mostly missing, for only the damaged head of the Buddha under a foliated canopy is visible. The upper left corner of the panel is broken while the remaining figures are mostly defaced.

Acc. No: PM_01925

Source: Excavation, 1907-08 A.D.F.C

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 20.33 cm

Width: 30.50 cm

Weight: 6.60 kg



This panel shows the first sermon of the Buddha. He is seated in *abhaya mudhra* under an arboreal canopy with his disciples in *dhyana mudhra*. *Chakra* is carved on the seat in the centre, denoting the relevant event. The upper portion of the panel is broken, while most of the figures are defaced and scratched.

Acc. No: PM_01324

Source: Excavation, 1907-08 A.D.F.C

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 24.42 cm

Width: 16.52 cm

Weight: 2.80 kg



This broken panel shows the first sermon of the Buddha at Deer Park. He is seated in *abhaya mudhra* under an arboreal canopy. Two deer are seated back to back, with a chakra in the form of lotus flower in front of the Buddha's seat. A figure is depicted on either side of the Buddha listening to his speech. One figure at his right and two at his left are depicted in the background.

The upper and lower borders of the panel are decorated with denticulate design. The panel is broken in the centre and all of the figures are defaced and scratched.

Acc. No: PM_00822

Source: Excavation, 1907-08 A.D.F.C

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 13.98 cm

Width: 10.17 cm

Weight: 0.650 kg



This panel shows the first sermon of the Buddha in Deer Park. He is seated in *abhaya mudhra* with his garment covering both shoulders. Two deer are carved back to back on the seat with a chakra in the centre.

Acc. No: PM_00949

Source: Excavation, 1913 A.D.

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 39.40 cm

Width: 35.58 cm

Weight: 15.60 kg



This partly broken and defaced, yet still beautiful panel depicts the Buddha in *abhaya mudhra* with his five disciples, before whom he delivered the first sermon at Sarnath (Deer Park).

Acc. No: PM_01267

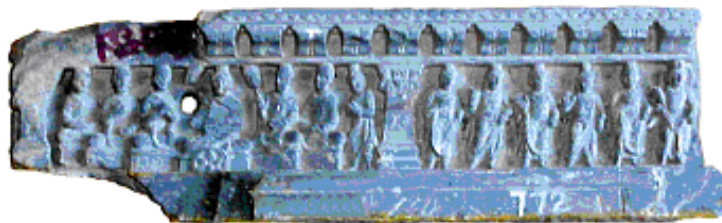
Source: Excavation, 1907-08
A.D.F.C

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 48.29 cm Width: 13.98 cm

Weight: 9.20 kg



This panel represents two scenes. The left shows the Buddha performing the first sermon at Sarnath before his five followers. A figure is standing in *anjali mudhra* at the extreme right side near to the Corinthian pilaster. The scene at the right represents three figures of the Buddha with three figures of Bodhisattvas. All of these figures are standing in different poses. The panel is topped with brackets and has a denticulate design along its upper border.

Acc. No: PM_01365

Period: 2nd, 3rd Century A.D

Height: 22.87 cm

Width: 10.17 cm

Weight: 0.90 kg



This broken panel depicts the first sermon of the Buddha at Deer Park (Sarnath). The chakra is placed on Tri-Ratna above the back-to-back deer.

Acc. No: PM_02943

Source: Purchased

Provenance: Mardan

Period: 2nd-3rd Century A.D



This panel depicts the Buddha seated in *dharmachakra mudhra* with his disciples. It represents the first sermon as symbolized by two back-to-back, seated deer clearly visible on the front side of his seat. The scene is enclosed at either side by a Corinthian pilaster; one of which is defaced, and the other represents a seated Buddha. The upper portion of the panel is decorated with an acanthus leaf design.

REFERENCES

- Blakiston, J.F., 1935-36. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Coomaraswamy, A.K., & Nivedita, 1967. *Myth of the Hindus and Buddhists*. New York.
- Errington, 1987. *The Western Discovery of the Art of Gandhara and the Finds of Jamalgarhi*, Unpublished Theses, University of London.
- Hargreaves, H., 1910-11. 'Excavation at Takht-i Bahi' in J.P.H. Vogel (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York.
- Khan, M Ashraf, 1993a. *Buddhist Shrines in Swat*. Lahore.
- Khan, M Ashraf, 1993b. *Gandhara Sculptures in the Swat Museum*. Lahore.
- Lillie, Arthur, 1974. *The Life of Buddha*. Delhi.
- Marshall, J.H., 1921-22. 'Jamal Garhi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1922-23. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1923-24. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29. 'Takhti Bahi', in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1951. *Taxila: an Illustrated Account of Archaeological Excavation*, 3 Vols. Cambridge.
- Murthy, Krishna, 1977. *The Gandhara Sculptures: A Cultural Survey*. Delhi.
- NHK., 1998. *Buddha, The spread of Buddhist art in Asia*. Japan Broadcasting Corporation.
- NHK., *The Life of Buddha and his legend*. Japan Broadcasting Corporation. n.d.
- NHK., *The Art of Gandhara, Pakistan*. Japan Broadcasting Corporation. n.d.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.
- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Shastri, M.N., 1978. *Buddha: His Life, His Teachings, His Order*. Varanasi.
- Spooner, D.B. 1906-07. 'Excavation at Sahri Bahlol', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1907-08. 'Excavation at Takht-i Bahi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.

- Spooner, D.B., 1910. *Handbook to the Sculptures in the Peshawar Museum*. Bombay.
- Stein, A., 1911-12. 'Excavation at Sahri Bahlol', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Thakur, A., 1996. *Buddha and the Buddhist Symbols in India and Abroad*. New Delhi.
- Tissot, Francine, 1985. 'Gandhara', *La Vie Publique et Privee dans l'Inde Ancienne, 2e Seric*. Paris.
- Tissot, Francine, 1993. 'The Site of Sahri-Bahlol in Gandhara', in Schotsmans, Janine & Taddei (ed.), *South Asian Archaeology*.
- Vogal, J.P.H., 1903-04a. 'Buddhist Sculptures from Banares', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Vogal, J.P.H., 1903-04b. 'Inscribed Gandhara Sculptures', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Zwalf, W., 1996. *A Catalogue of the Sculpture in the British Museum*. London.

Chapter 9

LIFE STORY OF BUDDHA: MIRACLES AT SRAVASTI

M. NAEEM QAZI, IHSANULLAH JAN & M. ASHFAQ

9.1 INTRODUCTION

The miracles rendered at Sravasti were many in number. The main theme of performing miracles, like the great miracle or the twin miracle, was to convert the heretical teachers of Rajgir. A pavilion was built for this purpose and the teachers challenged the Buddha to participate in a competition of miracles before King Prasenajit of Kuśāla. Among the various miracles performed by the Buddha, four stand apart as being of special importance.

The first was the Buddha's ability to walk in mid-air with flames of fire emanating from his shoulders and water flowing from his feet (Tanabe: 1981: 70-1), as observed in Acc. No. PM_02787. Many images later emerged from his sides, dissipating into the air to the four quarters and reaching onwards up to the heavens. At the same time, the Buddha taught his law. In addition to these miracles, many others were carried out to prove his spiritual ability—not only in the ascetic's class—but also before the royals and others.

Depictions of *Yamaka Pratihara* (the twin miracle) at Sravasti (Brancaccio: 1994: 447) encompass two types. In the first, flames and water emit from the standing Buddha's entire body. In the second, as suggested by some scholars, flames emit only from the shoulders and no water is emitted from the lower body. Foucher quotes from the accounts of Mahavastu and the *Dhammapadatthakatha*, in which such images were termed *Yamakapratiharya* or *Yamakaputihariya*, both mean the "twin miracle."

Most of the texts contain this event as in Jataka no. 483, *Dhammapadatthakatha*, Fa-chu-pi-yu-ching (Dharma-pada-avadana) *Divyavadana*, which is quoted by Ju-hyung Rhi suggests that this event at Gaya is not mentioned in literature, as at Gaya it was performed for Uruvilva Kaśyapa and his former followers (Rhi: 1991: 61). The Kapilavastu version is famously included in biographical works. Foucher first referred to it as the Sravasti miracle. He insists and gives two opinions that it would be, 1st at Sravasti and was adopted for the other episodes later. 2nd the return to Kapilavastu is represented in a different types of scenes in Gandhara.

Ju hyung Rhi, further says and rely on the Pali tradition "twin miracle" under the "Ganda's mango tree" also applies directly to the Gandharan case.

Alexander Soper argued about the emanation of light on a stele from Loryan-Tangai in Malakand region of Gandhara now in the Indian Museum. In the mouth of the cave the Buddha in *dhayana mudhra* is shown surrounded by flames; however, flames are not shown coming from his shoulders (Soper: 1949-50: 12: 252-83, 314-30, 13: 63-85). Yet, an example in a Japanese private collection and in the one from the Jaulian (Taxila), the shoulder flames are clearly observed. These three and many others show the connection between the "fire Samadhi" and the flaming shoulders in Gandahara.

The "fire Samadhi" is also noted from the Kapisa region. An example from Shotorak shows a small hole underneath the seated Buddha in *dhyaana mudhra* has shoulder flames. This peculiar example along with others shows Indra's visit as a sign for the rugged mountain on which Buddha meditates. From this, the visit of Indra can also be applied to the other images asserts Ingholt (1957: figs. 129,134)

The miracles performed by the Buddha are sculpted in an array of different patterns within the Gandhara School of art. Various scenes are executed showing the different versions mentioned in many Buddhist accounts. The miracles of Sravasti hold significant importance with regard to legendary scenes and even individual figures surrounded either by the god Indra, Brahma, or Bodhisattvas on either sides. In the case of the Sravasti miracles, the depictions of "the great miracle" can be classified into five groups: A. Preaching Buddha with two standing figures; B. Meditating Buddha with two standing figures; C. Preaching Buddha with two seated figures; D. Meditating Buddha with two seated figures; E. Buddha with garland bearers; F. Buddha with worshippers; and G. Multiplication scenes. The first group is denied by Divakaran as Sravasti Miracle. He stresses that the stem of the lotus is not held by *nagarajas* whereas, a canopy of celestial bejeweled flowers is mostly depicted above the preaching Buddhas as well as Amitabha, likely observed on the Mohmand-Nari stele (Divakaran: 1989). The art historians such as Foucher, Rhi and others or of the view that the above stated scene is visibly denoting the miracle of Sravasti (Foucher: 1917; Rhi: 1991). The present researchers agree with the above stated scholars regarding the view relating the different figures executed in such types of scenes.

Foucher identified the two figures depicted the first and second group of the miracles of Sravasti scenes as Indra and Brahma, in reference to the account given in the Divayavadana (Foucher: 1917: 175). By contrast, Spooner, Ingholt, Rosenfield and Miyaji assert that one of the two main figures is already Maithreya, identified by his coiffure hairstyle (Spooner: 1911: 144: no. 3; Ingholt: 1957: 120: 27; Rosenfield: 1967: 236; Miyaji: 1985: B).

Ju-hyung Rhi claims that the second figure may be Bodhisattva Siddhartha when depicted with left hand placed on his waist, while the versions where the figure is holding a lotus or garland represents

Avalokiteśvara (Harle: 1974: 128-35; Divakaran: 1989: 148). Miyaji and Ingholt concur with this interpretation of Rhi (Ingholt: 1957: 33, 34: fig 32; Miyaji: 1985, B: 18-21).

Indra and Brahma, as individually mentioned by Foucher, are clearly observed in Acc. Nos. PM_01059 and PM_00992. The small figures of Indra and Brahma between the two Bodhisattvas and Buddha may be observed in panels Acc. Nos. PM_01431, PM_00015 and PM_01598, though these are mostly defaced.

In the third and fourth group of panels depicting the miracles of Sravasti, a preaching or meditating Buddha is flanked by two seated figures. Ju-hyung Rhi is unable to find the two small figures, but two busts are clearly visible behind the arms of Buddha between Maithrya and Avalokiteśvara in panel with Acc. No. PM_01431.

In the fifth group, the garland bearers are dedicating garlands to Buddha in some cases (Acc. No. PM_3110) and in others throwing flowers (Acc. No. PM_00341). In another case, a lotus supported by a stalk is emerging from a lotus pond. The stem is surrounded by four nagas, just as identified by Foucher (1917: Pl. 28/1) in the panel from Muhmand-Nari, now in the Lahore Museum. The figures are identified as two naga kings, Nanda and Upananda, mentioned in the *Divyavadana* with their wives.

A stalked lotus with such figures is observed in a number of panels in the Peshawar Museum collection (Acc. Nos. PM_00028, PM_00999 [mostly defaced], PM_001563, PM_01472, PM_01598, and PM_03110 [also with garland bearers]). Variations on this motif include a stalked lotus without figures (Acc. Nos. PM_02783, PM_00036), a lotus without a stalk but having accompanying figures (Acc. No. PM_00013), and a lotus is shown with neither stalk nor accompanying figures (Acc. No. PM_02783, PM_00341 and PM_01059).

The sixth group "preaching Buddha with many worshippers" shows worshippers in homage before the Buddha (Acc. No. PM_00979, PM_00341, PM_00774, PM_01655, PM_00093) and the pedestal (Acc. No. PM_00013).

The miracle of transformation into many images on the basis of theme of depiction can be classified into three different themes i.e.

- I. Buddha as a central figure in dhyana mudhra when he performed the multiplication into many images.
- II. Buddha in dhyana mudhra shown in a series or row.
- III. Standing figures of Buddha in abhaya mudhra in a series or a row.

However, the significant one is the first in which the emergence of many Buddha images from the central figure of Buddha can be observed in many examples from the Peshawar Museum, such as Acc. Nos. PM_02786, PM_01828, PM_01442, PM_00863, PM_01849, PM_00448, PM_00426, PM_00461, PM_03127, and PM_00497.

The second group shows the many figures of Buddha and Bodhisattvas in *dhyana mudhra* in a series or in a single row. These are not claimed as members of the multiplication theme, however, the arrangement of the figures holds the key to the same theme, as can be observed in Acc. Nos. PM_01050, PM_00011, and PM_01523.

Like group two, members of the third group also relate to the same multiplication theme, except that instead of *dhyana mudhra*, the Buddha is shown in *abhaya mudhra* in standing form (see Acc. Nos. PM_01004, PM_00546).

"Multiplication" represents the fourth category of the great miracle as described by Ju-hyung Rhi. In this type of representation, the seated Buddha is depicted in *dhyana mudhra* on a lotus flower flanked by three or four smaller Buddhas in the form of an aureole emanating directly from the central Buddha. Formerly, these emanating figures were considered Buddhas, and hence, some scholars did not relate this event to great miracle of Sravasti. Later on, the transformation into two images was not related to this event. The emanating Buddhas appear to represent the earlier sculpted panels. In the later stages, neither Buddha nor Bodhisattva is carved, but the other famous deities are the focus of attention. Taddei was the first who talked about these in his article (1987: 349-55). Taddei quotes a passage from Saddharmapandarika-Sutra about Avalokiteśvara. In this passage it is stated that Bodhisattva Avalokiteśvara preaches dharma. Buddha's answer was that he does so by taking various shapes, a Buddha, Bodhisattva, Pratyaka Buddha, Brahman, Indra, Gandharva, Isvara, Vajrapani, monk or nun, Brahman boy or girl, dragon and even non-human creatures. He further suggests that Avalokiteśvara did not possess this ability but other Buddhas may have had such powers.

Focusing on symbology, most scholars relate the light, not only to the emanating flames but also to the Buddha *dhuni* (fire altar), the halo, the Amhitaba or transcendental Buddha of limitless light, with the Sassanians or Iranians. In this regard, Zwalf states that such elements were formerly present in India. He adds that the flames emanating from the shoulders of the Buddha, as depicted on Kushana coins, are taken from Indian iconography. As such, the Buddha is presented as a sort of reconstructed Agni, an ancient Hindu god. This is indicated by the emission of light and water at Sravasti, where the Buddha is shown in the form of the sun. The *ushnisa* and *urna*

also serve as sources of light and, in some cases, a hole that reinforces this association, is observed in the *ushnisa*.

Another theme involves the legend of a miraculously grown mango tree beneath which the Buddha practiced his prophecy before the ascetics. Panels related to this theme in the Peshawar Museum collection may be divided into two groups: 1). Preaching Buddha under mango tree canopy surrounded by many worshippers; and 2.) Bodhisattva Siddhartha in *dhyana mudhra* under mango tree canopy surrounded by Bodhisattvas on lotus seats. Examples of panels in the first group include Acc. Nos. PM_02785, PM_01011 and PM_01479. Acc. No. PM_03883 represents an important example of the second group.

Ju hyung Rhi (1991: 27-28) notes from such ancient accounts as the *Jataka*, *Dhammapadatthakata*, *Dharmaguptaka Vinaya*, *Hsien-yu-chingand* and others, that the miracle of the mango tree is told very simply. He further quotes the *Fo-Pen-hsing-ching* in which the miracle is described as due to deva Yasa bringing the tree from the snowy mountains to the crowd before whom the Buddha performed the miracle. In the *Malasarvastivada-Vinaya*, Prince Kala and householder Luhasudatta are claimed to be the persons responsible for bringing the mango tree from Mt. Gandhamadana and Trayastrimsa heaven. In the *Divyavadana*, the grove keepers (or gardeners, *Aramika*) Gandaka and Ratnaka are held indirectly responsible for the appearance of the mango tree. Ganda is another name of Prince Kala, by which he was called after entering the priesthood and his limbs turned into pieces. Ganda presents a ripe mango to the Buddha, from which the Buddha created a huge mango tree. From that point forward, the tree was called Ganda's mango tree.

Marshall (1960: 94-5) and Sehrai (1991: 44) mention that the Buddha sat preaching in mid-air on a lotus flower provided by Nanda and Upananda, the two Naga kings, and caused unending replicas of himself to appear that stretched up to heaven. A mango tree, that he caused to grow miraculously from a seed, provided the canopy above his head. On the other hand, Ingholt (1957: 120) describes the canopy as a floral canopy over the head of Buddha, or even in the case of Bodhisattva, rather than a mango canopy.

Besides, some panels, showing the miracle of Sravasti, can not be placed in the categories mentioned above. Therefore, they are placed in the miscellaneous group. These include Acc. Nos. PM_01603, PM_00133, PM_01499, PM_00095, PM_00007, PM_01637, PM_01760, PM_00647, PM_00672, PM_00954, PM_01063, PM_01312, PM_03025 and PM_02997.

9.2 TWIN MIRACLE, EMANATION OF FIRE AND STREAM

Acc. No: PM_02787

Source: Received from Tomkin
I.G.P NWFP, 1925

Period: 2nd-3rd Century A.D.

Height: 39.40 cm

Width: 15.25 cm

Weight: 4.70 kg



In Gandhara art the naked ascetics are also essential figures with the Buddha in the twin Miracle episode. For instance, a panel from Gandhara curated at Allahabad Museum, portrays the twin Miracle (Brancaccio: 1994: 447-452, fig. 1). Water emanates from the feet of the Buddha, however, there are no flames. The uniqueness in this panel is the depiction of naked ascetics. In contrast, the under discussion panel, though broken, illustrates a different theme.

This broken panel illustrates two scenes. In the lower scene, Buddha is shown standing with water channels issuing from his feet and flames from his shoulders. There is only one example of this scene in the Peshawar Museum collection. Buddha is depicted in *abhaya mudhra* and wears a long robe that covers his shoulders. He has a round fleshy face with half closed eyes, a moustache and a curly hairstyle with raised ushnisha. A figure, probably King Prasenajit, stands to his right looking towards him in *anjali mudhra*. This figure wears a dhoti and a decorated headdress.

A second scene is executed above the Buddha's head. The Buddha, with a damaged head, sits on a throne in *abhaya mudhra*. His clothing, with wavy folds, covers both shoulders. The figures that stand on either side of the Buddha are not clearly visible. The lower border of the throne has a denticulate design (Sehrai: 1991: 43: Pl. 40).

9.3 GREAT MIRACLE

9.3.1 Preaching Buddha with Standing Figures

Acc. No: PM_02770

Source: Excavation of 1906-07 A.D.

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 40.28 cm Width: 57.18 cm

Weight: kg



This beautifully carved panel illustrates the miracle of Sravasti. The Buddha sits in *dharmachakra mudhra* on a fully blossomed lotus flower. He is dressed in Indian style with his left shoulder covered. His right shoulder and feet are bare in the style of the Mathura school of sculpture. Gandharan sculptures more typically show a looser garment that covers shoulders and feet. The robe folds are carved in wavy form. The haloed head of Buddha has hair combed in a wavy pattern with a raised *ushnisha*, half closed eyes and elongated ears.

A haloed Bodhisattva Maithreya stands to the Buddha's left. Maithreya's hair is combed in a coiffure style. A circular beaded ribbon is visible above the forehead. His jewelry includes earrings, necklaces, armlets and bracelets. An amulet string hangs from his left shoulder and goes under his right arm. Another beaded string is above the arm. His left hand is cut off, while the right is raised with the palm turned inwards.

Bodhisattva Avalokitesvara stands to the Buddha's right. A defaced figure, wearing pendants, a long beaded necklace and bracelets sits in his crown. A beaded string goes around his right arm. He holds a wreath in his left hand and his right is in *abhaya mudhra*.

Maithreya and Avalokiteśvara wear similar robes that cover their left shoulders, but leave their right shoulders bare. Their navels are clearly visible. The lower garments of both Bodhisattvas are tied at the waist with a belt. The drapery is carved with wavy folds. To the right, behind the Buddha, Brahma wears a high hat and holds a flask in his left hand. To the left of the Buddha, Indra has a thunderbolt in his left hand.

A jinni sits in an arboreal canopy above the Buddha. A figure sits above the head of Brahma in *dharmachakra mudhra*, but it is doubtful whether it is the Buddha or a Bodhisattva. Chapels crowned by inverted lotus domes appear above the flanking Bodhisattvas. Corinthian pillars support each chapel roof and inside these niches sits a Bodhisattva in *dharmachakra mudhra*.

The Buddha sits in *dhyana mudhra* on the lower central pedestal and two worshippers in *namashkara mudhra* flank him on either side. Other figures stand in different poses. A kneeling figure is depicted to the extreme left. Ingolt suggests that the figures to the right of the Buddha represent the story of Angulimala, while those to the left of the Buddha represent Naga Apalala. The right side of the panel is damaged. A Corinthian pilaster is added to the left (Spooner: 1910: 43-45; Hargreaves: 1930: 41-42, 67-68; Shakur: 1954: 47-48, 86-87; Ingholt: 1957: 120-21, Pl. 254).

Acc. No: PM_02772

Source: Excavation of A.D.F.C 1911-12

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 54.65 cm

Width: 59.73 cm



Buddha sits in *dharmachakra mudhra* on a lotus flower under the canopy of a mango tree in this panel. The haloed Buddha is dressed in the Indian style. His right shoulder and feet are uncovered, while his robe covers his left shoulder. His wavy hairstyle is combed back with an *ushnisha*. He has an urna on his forehead, elongated ears and half-closed eyes.

A bejeweled, haloed Bodhisattva Maithreya stands to the Buddha's left, wearing an ornamented headdress. The Bodhisattva wears a torque, a flexible necklace, an amulet string, bracelets, and earrings. He holds a *Kamandalu* (water flask) in his left hand and wears Gandharan shoes. The missing right hand was perhaps raised in *abhaya mudhra*. Drapery covers his left shoulder while the right is bare.

The defaced figure to the Buddha's right, most likely Avalokiteśvara, wears the same jewelry. His left hand is on his hip while his right is missing. The two figures depicted in the corners behind the Buddha are Indra and Brahma. Indra is identified by his high headdress and by the thunderbolt in his left hand. He points with a raised hand and wears a torque, necklace and earrings. Brahma is identified by his hairstyle and by the flask in his left hand. The drapery folds of the figures have a wavy design. All of the figures have oval faces (Spooner: 1906-07: 144; Hargreaves: 1930:97: pl. 2[a]; Shakur: 1954: 86: pl. III[a]; Ingolt: 1957: 120: fig. 253; Sehrai: 1991: 96: fig.124).

Acc. No: PM_03134

Source: Purchased; 1909

Provenance: Muftipur Charsadda

Period: 2nd-3rd Century A.D.

Height: 35.58 cm

Width: 27.96 cm

Weight: 10.60 kg



Buddha is depicted in *dharmachakra mudhra* seated on a throne in this relief. He is clad in a monastic robe in which his left shoulder is covered, while his right shoulder and feet are uncovered. He has a round smiling, fleshy face with half open eyes, and elongated ear lobes. His wavy hair has a raised *ushnisha* and his tight robe has wavy folds.

A Bodhisattva Padmapani stands at either side of the Buddha holding a lotus flower in the right hand. The one to the Buddha's right holds a floral wreath in his left hand, while the one to his left holds a *Kamandalu* (water flask). Both are clad in a lower garment and an upper garment that

covers only their left arms. Both figures of Bodhisattva have an adorned headdress and wear necklaces and pendants. They stand under a canopy with hanging pinecones. To the extreme right of the relief the pinecone is missing.

Two flying nude cupids wearing a string of beads around their girdle appear just above the Buddha's head. The cupids face each other and hold a garland. The cupid on the left side is headless. A small standing figure of Indra, holding a thunderbolt in his left hand, appears above the Buddha's left shoulder. Indra wears only a lower garment while his upper body is bare. He has an embellished headdress and necklace. His right hand is resting on his chest. Brahma is depicted as another small figure with his right hand raised above the right shoulder of the Buddha. His features are similar to those of Indra. Another kneeling figure facing to his right is executed in *namashkara mudhra* below the throne.

Acc. No: PM_03136

Source: Excavation of the A.D.F.C
1907-08

Provenance: Takht-i Bahi

Period: 2nd-3rd Century A.D.

Height: 24.15 cm

Width: 25.42 cm

Weight: 5.70 kg



The relief depicts the seated Buddha in *dharmachakra mudhra*. He is clad in a monastic robe that covers his left shoulder, leaving the right shoulder bare. His robe has semicircular folds of parallel lines. He has a round fleshy face, elongated ears, a curly hairstyle, and a raised *ushnisha*. A damaged halo is cut at its upper end and is visible behind the damaged head. The Buddha has bare feet placed on a simple stool. To the right of the Buddha stands Bodhisattva Maithreya with an elaborate headdress on a lotus flower pedestal. Bodhisattva Maithreya holds a *Kamandalu* (water flask) in his left hand and his right hand is placed on his chest. His robe has wavy folds in parallel lines and he wears a necklace and bracelet. Bodhisattva Avalokitesvara stands holding a floral wreath in his right hand to the left of the Buddha. He wears an elaborate headdress and jewelry. His clothing is draped in folds of parallel wavy lines. Furthermore, his left shoulder is covered while the right

shoulder is bare. Two other small kneeling figures are on the left and right sides of the relief but are obscured by damage (Marshall: 1907-08: 145: Pl. XLIV[d]).

Acc. No: PM_02919

Source: Excavation of the A.D 1909-10

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 45.75 cm

Width: 30.50 cm

Weight: 18.80 kg



A haloed Buddha sits in *dharmacakra mudhura* on an inverted lotus flower. Three elephant's heads with raised tusks support the lotus seat; one on each side, and one to the front. The face of the Buddha is round, having a wide nose, pursed lips, half-opened eyes and elongated ears. He has an *urna* on the forehead. The hair is combed in wavy style with a slightly spread *ushnisha*. A shawl covers his left shoulder down to the waist. The right shoulder and both feet are uncovered. A standing figure of Maithreya is carved on a lotus flower on the right side of the Buddha. He likely held a *Kamandalu* (water flask) in his left hand, now chipped off. A figure of a Bodhisattva stands on a lotus flower to the Buddha's left side. He has an elaborate headdress and jewelry. His right hand is raised in *abhaya mudhura* while the left rests on his hip. Badly defaced busts of Indra and Brahma are depicted behind the shoulders of the Buddha. Two missing figures are evident in the extreme background and the front of the base on either side of the Bodhisattva. A Buddha *dhuni* (fire alter) is carved on the front side of the pedestal with two kneeling worshippers in *anjali mudhura*. The background of this scene is executed with a stylized pattern of wavy lines. According to tradition, these wavy lines reflect the idea of a pond from which the nagas generated the thousand petaled lotus throne for the Buddha (Spooner: 1909-10: 57: pl. XIX[c]; Hargreaves: 1930: 41-42; Shakur: 1954: 41-48, 87; Ingholt: 1957: 127: fig. 261).

Acc. No: PM_02771

Source: Excavation 1911-12

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 114.37 cm

Width: 71.17 cm



This large relief depicts the miracle of Sravasti. At the center, inside an arch, is the Buddha in *dharmachakra mudhra*. He is miraculously seated on an inverted lotus supported by three elephant heads; the middle one of which is chipped off. The importance of this type of seat is cited by Ingholt, referring to Foucher, who identified the elephants as the nagas, noting that this term was used for both the serpent and the elephant in Sanskrit. Here, it is the elephant-nagas.

A similar type of throne is depicted in PM_02919. Showing the influence of the Mathura style, the right shoulder and feet of the Buddha are uncovered. The upper garment covers his left shoulder. The left knee of the Buddha is damaged. He has wavy hair and a raised *ushnisha*. The face is round and fleshy with an *urna* marking the forehead. A flying deity carries a garland above the head of the Buddha, while a second deity is missing. A haloed figure in *anjali mudhra* sits near the shoulders on either side of the Buddha.

A haloed figure of Bodhisattva Siddhartha stands on an inverted lotus to the Buddha's right. He wears pendants, a torque, a necklace, an amulet string and bracelets. His robe, with wavy folds, covers only his left shoulder. His right shoulder and feet are bare. His left hand rests on his hip while his right is raised with an open palm. Two Persipolitan pillars crowned by back-to-back bulls flank him. A haloed Bodhisattva Padmapani stands in *abhaya mudhra* on an inverted lotus to the Buddha's left. He wears pendants, a long flexible necklace and an amulet string. His robe has wavy folds and covers only his left shoulder. He holds a lotus flower stalk in his left hand and is flanked by Persipolitan pillars. The pillars are topped by back-to-back bulls. The shaft of the right pillar is missing.

Two balconies above the Bodhisattvas have five or six female figures wearing elaborate headdresses. The extreme right figure holds a garland in both hands. Three arches depicting figures of the Buddha seated on inverted lotuses in *dhyana mudhra* are presented in the upper portion at either side of the trefoil arch. The middle arch, though defaced, shows Buddha in *dharmachakra mudhra*. Above this, a Corinthian arcade of seven similar arches contains seated Buddhas and Bodhisattvas. In the middle three arches, Buddha sits on inverted lotuses in three different poses; from left to right, *dhyana mudhra*, *abhaya mudhra* and *dharmachakra mudhra*.

Two outside arches depict Bodhisattvas. The extreme right and left arches contain Bodhisattvas seated in *tribangha mudhra* style. Their heads rest on their hands. Two parrots flank each small arch.

The top row of the panel has niches on either side with flat tops and slanting jambs that rest on two Corinthian pillars crowned by a dome. These niches are flanked by two bejeweled standing figures, one of which is holding a garland. In the center is another broken arch with a miniature Stupa model. The model has a base, two tiers of railing around a double *pradikshana patha*, a dome, *harmika* and *chatras*.

Two famous scenes are depicted between the niches. On the left, a child is offering handful of dust. The scene to the right is incomplete; however, Ingholt suggests that it represented the young Sumati paying homage to the Depankara Buddha, who stands under a canopy in *abhaya mudhra*. However, the figure of Sumati is missing in the panel. The Buddha wears a robe with wavy folds, covering both shoulders (Marshall: 1911-12: 112: XLVII[30]; Hargreaves: 1930: 41-42, 98-99; Shakur: 1954: 47-48, 85-86; Ingholt: 1957: 125: fig. 257).

Acc. No: PM_03140

Source: Excavation of the
A.D.F.C 1911-12

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 45.75 cm

Width: 35.58 cm

Weight: 23.50 kg



The Buddha wears a monastic robe with wavy folds in this panel. His right shoulder and right foot with upturned sole are uncovered in Indian fashion. In typical Gandharan sculptures such parts are covered. He has wide-open eyes with a ladder hairstyle and a broad *ushnisha*. A halo may be observed behind his head. He sits under a canopy on a lotus pedestal in *dharmachakra mudhra*. Water waves are executed below the seat and two figures sit near the pedestal in *namashkara mudhra*. On the Buddha's left is a bejeweled figure of Bodhisattva Maithreya in *abhaya mudhra*. He wears a tight upper garment and his right shoulder is uncovered. He has a coiffure hairstyle. Bodhisattva Avalokiteśvara is carved on the Buddha's right with the same jewellery and dress as Maithreya. Indra at the right and Brahma at the left are depicted behind the Buddha. A Buddha sits on a lotus pedestal on either side of the canopy in the corners. Two standing figures stand in *namashkara mudhra*. A pinecone hangs from either side of the canopy. To the right and left are acanthus leaves and the lower border of the canopy has a wavy string type design (Grover: 1980: 59: Fig.55).

Acc. No: PM_02783

Source: G.A.O Fitz Patrick Esquire
I.C.S. 1909

Period: 2nd-3rd Century A.D.

Height: 44.47 cm

Width: 34.31 cm

Weight: 19.30 kg



The haloed Buddha sits on a lotus seat in *dharmachakra mudhra*. His right shoulder and foot are uncovered in the Mathura style. The Buddha's face is round and fleshy, his eyes are half closed, and he has elongated ears. There is an *urna* on his forehead and his hairstyle is wavy with a raised *ushnisha*.

A haloed Bodhisattva Maithreya stands on the Buddha's right. He holds a *Kamandalu* (water flask) in his left hand. His right hand was likely raised in *abhaya mudhra*, though the hand is chipped

off. He wears a lower garment, while his upper body is bare. He wears a necklace and pendants. He has an oval-shaped face with half-open eyes, and his hair is combed in a coiffure style. A defaced Bodhisattva Padmapani is executed to the left of the Buddha. It is likely that this figure was once depicted as holding a lotus flower in his right hand (now missing) and a wreath in his left. Disfigured seated figures are visible above their heads (Rhi: 1991: Pl. 4).

Acc. No: PM_00015

Source: Excavation of the A.D.F.C
1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 43.21 cm

Width: 30.50 cm

Weight: 15.10 kg



This broken and defaced relief represents a haloed Buddha seated on lotus throne in *dharmachakra mudhra* with his right shoulder uncovered. Bodhisattva Maithreya is depicted as standing to the Buddha's right. Maithreya's face and both hands are disfigured. The figure at the right shoulder of Buddha may be Indra or Brahma but is badly mutilated.

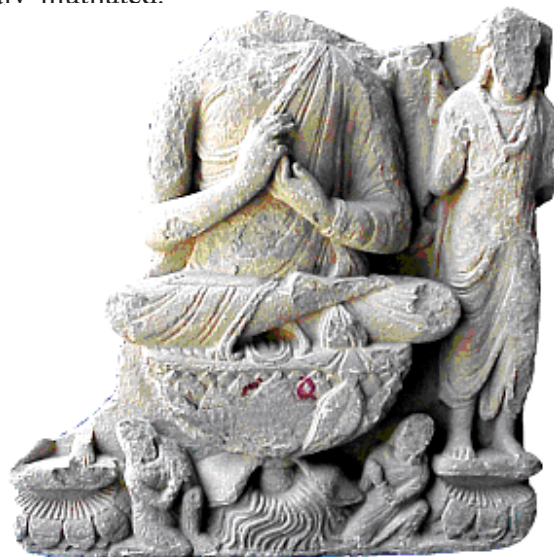
Acc. No: PM_01598

Period: 2nd - 3rd Century A.D.

Height: 31.77 cm

Width: 31.77 cm

Weight: 12.00 kg



This broken and defaced panel depicts the miracle of Sravasti. A headless Buddha is seated on a stylized lotus throne, in *dharmachakra mudhra*, with right shoulder and feet uncovered. A standing figure of a Bodhisattva is executed on an inverted lotus seat to the Buddha's left. The Bodhisattva's hands and face are badly damaged. Indra, with his thunderbolt, is observed between them. Two worshippers in *anjali mudhra* are sculpted below and on either side of the lotus throne of Buddha.

Acc. No: PM_00033

Source: Excavation of the A.D.F.C
1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 36.85 cm

Width: 27.96 cm

Weight: 7.00 kg



This panel shows a defaced Buddha with both hands cut off. His feet are also missing. He is dressed in a draped garment with only his left shoulder covered with drapery. He is seated under the chaitya arch. Brahma, with his flask, is present just above the Buddha's right shoulder facing him in adoration. A balcony with vedica and figures is depicted above Brahma. Another fragment of an arch has a peacock on its right side, but the remaining details are missing. Two small figures are depicted on the dome of the vihara.

Acc. No: PM_01563

Period: 2nd - 3rd Century A.D.

Height: 33.04 cm

Width: 35.58 cm

Weight: 16.10 kg



This broken and slightly defaced relief depicts a headless Buddha seated on a lotus throne in *dharmachakra mudhra*. A headless figure of a Bodhisattva standing on a lotus seat, with his right arm and left hand missing, is present on the right side of the Buddha. A worshipper in *anjali mudhra* is present just below the right knee of the Buddha

Acc. No: PM_00036

Source: Excavation, of the A.D.F.C
1911-12

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 41.94 cm

Width: 41.94 cm

Weight: 16.50 kg



A headless Buddha is seated on a lotus throne in *dharmachakra mudhra* with a defaced Bodhisattva Maithreya standing on a lotus seat to his right. A standing figure of Indra or Brahma on an inverted lotus may be observed between Buddha and Bodhisattva Maithreya in the background above.

Acc. No: PM_00028

Source: Excavation, of the A.D.F.C
1909-10

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 34.31 cm

Width: 43.21 cm

Weight: 15.50 kg



This panel depicts Buddha seated on a beautiful lotus throne. Three figures are executed below the throne. At the left is a bearded figure looking upwards. The figure in the centre is holding a spear in his left hand and the stalk of a lotus in his right. The figure at the right is bent downwards to his left, is looking upwards, and holds a flower stalk in his right hand. These figures may be nagas.

Acc. No: PM_00992

Source: Purchased, 1951

Period: 2nd - 3rd Century A.D.

Height: 33.04 cm

Width: 33.04 cm

Weight: 16.80 kg



An elegantly executed haloed figure of Buddha is shown in *dharmachakra mudhra* on a lotus seat with one divine worshiper on each side in *anjali mudhra* facing him. Only the left shoulder of the Buddha is covered, while the right is uncovered. His face is defaced. This scene is enclosed in a square frame.

Acc. No: PM_01472

Period: 2nd - 3rd Century A.D.

Height: 33.04 cm

Width: 27.96 cm

Weight: 8.90 kg



This damaged and disfigured panel shows the Buddha seated on a lotus flower throne with a figure at his right, probably a Bodhisattva. However, it is difficult to identify the pose of the Buddha, as the hands are broken. Another headless, defaced small figure visible between the two may be identified with Indra or Brahma. The panel is broken at upper and left sides, while all of the figures are eroded.

Acc. No: PM_00999

Source: Excavation, of the A.D.F.C
1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 19.06 cm

Width: 25.42 cm

Weight: 6.80 kg



This relief fragment, which is slightly defaced, shows the knee of Buddha on a lotus throne. The pose of the Buddha can not be identified in this panel. A kneeling lady is shown to his left facing towards the lotus throne in *anjali mudhra*. At the right side of the panel a lotus seat is carved in relief, above which feet of a standing figure can be observed.

9.3.2 MEDITATING BUDDHA WITH STANDING FIGURES

Acc. No: PM_01059

Source: P.J.G Pipon Esquire I.C.S, 1907

Provenance: Ban Dara, Kharki

Period: 2nd - 3rd Century A.D.

Height: 35.58 cm

Width: 20.33 cm

Weight: 10.10 kg



This highly decorated panel shows two scenes. The upper one depicts a seated figure of Buddha in *dhyana mudhra* on a lotus throne inside a portal-shaped arch with a foliage design hanging downwards. The god Indra is standing to the left and Brahma on the right side of Buddha facing him. Balconies are depicted with figures inside on the other side of the arch above.

9.3.3 PREACHING BUDDHA WITH SEATED FIGURES

Acc. No: PM_01431

Period: 2nd - 3rd Century A.D.

Height: 36.85 cm

Width: 45.75 cm

Weight: 26.00 kg



This broken panel shows a defaced seated figure of Buddha on an inverted lotus throne in *dharmachakra mudhra*. Bodhisattva Maithreya stands at the Buddha's left and Bodhisattva Avalokiteúvara at his right. Two defaced figures are carved in the background. Two kneeling figures in *anjali mudhra* are depicted below the throne.

Acc. No: PM_02769

Source: Purchased, 1950

Provenance: Tordher, Swabi

Period: 2nd-3rd Century A.D

Height: 40.66 cm

Width: 27.97 cm

Weight: 15.00 kg



Buddha sits under a canopy on a lotus seat in *dharmacakra mudhra*. The canopy is embellished with a lozenge pattern. The Buddha has a round face, open eyes, small closed lips and elongated ears. He has an *urna* on his forehead and his hair has a wavy pattern with a raised *ushnisha*. His left shoulder is covered. His right shoulder and both feet are uncovered in the Mathura style. Other features are of the Gandharan style, including the traditional plain halo behind his head. Bodhisattvas flank the Buddha on either side. On the Buddha's right, Bodhisattva Avalokitesvara looks at the Buddha. His right hand is in *abhaya mudhra* and his right foot rests on his left thigh with the shoe of his right foot lying on the seat.

Bodhisattva Maithreya sits in *abhaya mudhra* on the Buddha's left. His feet are in the *tribangha* style. Kneeling worshippers are present on either side of the lotus flower depicted on the pedestal. The figures in this panel are rather rigid in style. This rigidity is particularly noticeable in the raised hands of the figures to the right and left of the Buddha. There is also some slight stiffness in the finishing of the Buddha figure itself.

9.3.4 MEDITATING BUDDHA WITH SEATED FIGURES

Acc. No: PM_02773

Source: D.G. Archaeology 1903

Period: 2nd-3rd Century A.D

Height: 30.05 cm

Width: 20.33 cm

Weight: 7.00 kg



The Buddha is seated on an inverted lotus in *dhyana mudhra*. He is dressed in monastic robes with wavy folds. His robe covers his shoulders and feet. His face is oval with open eyes and elongated

ear lobes. His hairstyle is carved in ladder form with a raised *ushnisha*. His forehead has an *urna*. The folds of the Buddha's robe are exquisitely carved in both half and full curves. His halo is of a rare design, not simply of the familiar round shape located immediately behind the head. This style of halo is only found on this panel within the entire Peshawar Museum collection.

On either side of Buddha figures on lotus pedestals emerge from stalks behind the knees of the Buddha. A worshipper in *anjali mudhra* is present on the Buddha's left. The upper body of the worshipper is bare, while his lower body is covered. Vajrapani sits with crossed legs on a lotus flower on the Buddha's right side. His upper body is bare, he holds a thunderbolt in his left hand, and he wears long boots. This remarkable figure of Vajrapani is unique in its stylistical approach.

9.3.5 BUDDHA WITH GARLAND BEARERS

Acc. No: PM_03110

Source: Donated by Col. Wilson
Johnstone Esquire, I.C.I

Provenance: Yakubai, Swabi

Period: 2nd-3rd Century A.D

Height: 59.73 cm

Width: 36.85 cm

Weight: 32.10 kg



The Buddha is depicted in *dharmachakra mudhra* on an upright lotus flower in this panel. His attire covers his body. The hair is combed in a ladder-shaped style with a raised *ushnisha*. The Buddha is depicted as possessing a round fleshy face with open eyes, a broad nose and a prominent chin. A small kneeling figure, holding garlands, is present on either side of the lotus flower throne.

A seated figure of Bodhisattva Manjusri is depicted under a semi-trefoil arch at the lower left corner below the Buddha's right knee. He holds a book and his feet rest on a lotus flower. He wears an elaborate headdress, ear ornaments, necklace and armlet. A standing figure on a lotus flower is mostly defaced. Yet another figure is seated on a lotus flower at the right of the Buddha. A seated Bodhisattva is depicted in *dhyana mudhra* under an arch. The pedestal shows a seated Bodhisattva flanked by two princely-dressed worshippers holding lotus flowers in their hands.

At left, a standing shaven-headed worshipper has his left hand on his hip, while holding a lotus flower in his right. Three Upasakas are standing in *anjali mudhra* at the left side. Kharoshti characters are depicted on the base. The right end and the upper section are broken. However, the remaining portion is intact and reflects the skill of the craftsmen (Spooner: 1908-09: 129: Pl.XLVII; Rhi: 1991: Pl. 43).

Acc. No: PM_01121

Source: Exe. Of the A.D.F.C
1911-12

Provenance: Sahri Bahlol.

Period: 2nd - 3rd Century A.D.

Height: 48.29 cm

Width: 48.29 cm

Weight: 29.40 kg



This broken panel, which shows a headless figure of Buddha seated on a lotus throne, depicts the miracle of Sravasti. His left shoulder and feet uncovered. Nanda and Upananda, are depicted at either side of the lotus stalk.

Two seated figures, probably a Bodhisattva on either side, and a standing figure below the left knee of the Buddha are depicted. Two kneeling figures in *anjali mudhra* are carved on the pedestal. The pedestal is provided with water waves along with ducks and an aquatic creature. The upper half of the body and the hands of Buddha are broken while most of the figures are scratched.

Acc. No: PM_00675

Source: Excavation, of the
A.D.F.C 1906-07

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 17.79 cm

Width: 20.33 cm

Weight: 3.60 kg



This broken and defaced relief illustrates the figure of Buddha shown in *dhyana mudhra* under a beautiful arboreal canopy. A flying cupid is depicted on his left side.

Acc. No: PM_01066

Source: Sir Harold Deane K.C.S.I

Period: 2nd - 3rd Century A.D.

Height: 20.33

Width: 30.50

Weight: 3.40



This mostly broken panel depicts two figures. One of these figures is seated on the left side of the panel facing to the right in an adoration gesture towards the seated missing figure of Buddha. While, the second figure, representing a naga, stands in the water. This latter figure wears jewellery and is looking to his right and slightly upwards. The wavy lines at the bottom of the panel represents water. This scene might be that of Nanda and Upananda, mentioned by Ingholt, who created a lotus flower from the water (Ingholt: 1957: 125: fig. 257).

9.3.6 BUDDHA WITH WORSHIPPERS

Acc. No: PM_00979

Source: Excavation, of the A.D.F.C
1911-12

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 21.60 cm

Width: 39.40 cm Weight: 11.70 kg



The Buddha is seated on a lotus throne in *dharmachakra mudhra*. The figure of the Buddha is clad in a typical Mathuran-style robe; tight-fitting, with the right shoulder and the feet uncovered. This figure is enframed by means of Indo-Corinthian pillars. Figures of Bodhisattvas and worshippers are shown in different attitudes on the either side of the Buddha.

Acc. No: PM_00341

Source: Excavation, of the A.D.F.C
1911-12

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 30.50 cm

Width: 30.50 cm

Weight: 9.40 kg



This broken and defaced panel shows the Buddha under a canopy seated on a lotus throne in *abhaya mudhra*. He is flanked on either side by worshippers who are mostly in *anjali mudhra*.

Acc. No: PM_00013

Source: Excavation, of the A.D.F.C
1911-12

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 27.96 cm

Width: 35.58 cm

Weight: 13.10 kg



This broken panel depicts the lower half of a seated figure of Buddha. Since only his knees are intact, the pose cannot be identified. He is shown on a lotus throne. Four worshipers are carved in *anjali mudhura* below the seat of the lotus pedestal. The figure sculpted alongside the left knee is wearing a pendant, bangles and bracelets.

Acc. No: PM_00774

Source: Excavation, of the A.D.F.C
1911-12

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 21.60 cm

Width: 22.87 cm

Weight: 3.70 kg



This broken and defaced panel depicts a headless figure of Buddha, shown in *dhyana mudhura* with right shoulder uncovered. A kneeling lady may be seen in *anjali mudhura* to his left side. Another figure in the background to his left is also carved in adoration. The right side of this panel ends with a Corinthian pilaster, while the left side of the relief is broken.

Acc. No: PM_01655

Period: 2nd - 3rd Century A.D.

Height: 27.96 cm

Width: 15.25 cm

Weight: 2.70 kg



This broken and defaced relief depicts a seated figure of the Buddha on a lotus throne in *abhaya mudhra*. His left shoulder is covered with drapery while the right is bare. The halo behind his head is half broken. A worshiper is kneeling in *anjali mudhra* just beside to the right of the Buddha.

Acc. No: PM_00093

Source: Excavation, A.D.F.C 1907-08

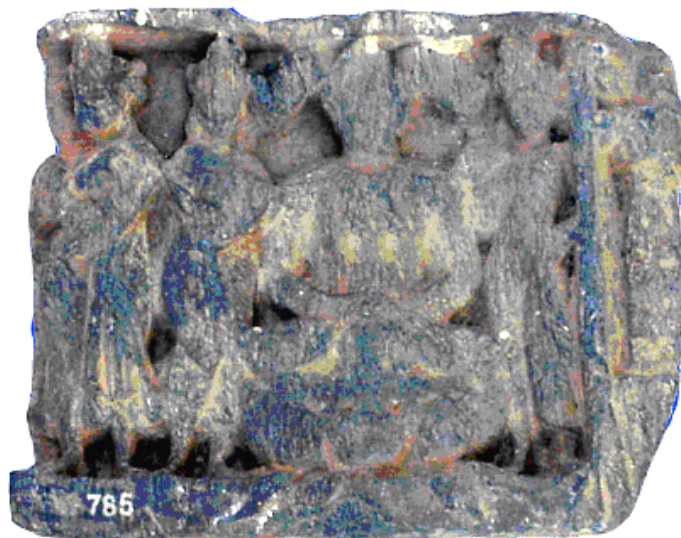
Provenance: Takht- I-Bahi

Period: 2nd - 3rd Century A.D.

Height: 15.25 cm

Width: 17.79 cm

Weight: 1.60 kg



This broken and defaced panel illustrates the miracle of Sarasvati. In this scene, Buddha is carved on a lotus throne in *dhyana mudhra* with figures of Bodhisattva and others on each side.

9.3.7 MULTIPLICATION SCENES

9.3.7.1 Buddha as a central figure in *dhyana mudhra*

Acc. No: PM_02786

Source: Excavation of the A.D.F.C
1912

Provenance: Takht-i Bahi

Period: 2nd-3rd Century A.D

Height: 27.95 cm

Width: 27.96 cm

Weight: 12.70 kg



This panel depicts the miracle of the Buddha's transformation into many images. The figure of the Buddha is illustrated under a flat canopy in *dhyana mudhra* on an inverted lotus throne. Its parapet is engraved with horizontal lines while below the pent, on either side, a single pinecone can be seen in collar shape. Leaves, carved in low relief, are present on either side and above the canopy. Buddha has a round fleshy face, half-closed eyes, elongated ear lobes, a ladder-shaped hairstyle with raised *ushnisha* and a halo behind the head. He is clad in a loose robe that covers both shoulders and feet. Wavy folds are clearly visible in the robe. The six standing haloed figures of Buddha, wearing the traditional monastic robe, narrate the Buddha's miracle when he transformed into many images. In this particular frieze, three ancillary figures of Buddha may be observed on either side of the main, or centrally-placed, Buddha figure. The upper figure shows Buddha holding his *sanghati* with his left hand, with his right hand placed on his chest. The middle Buddha appears much the same, except that the right hand depicts *abhaya mudhra*. The lower Buddha's right hand is stretched downwards. A similar order is found among the ancillary Buddhas on each side. Two kneeling female figures may be seen in *anjali mudhra* facing towards Buddha below his knee on each side. The female figure to the left of Buddha is headless. The female figure on the right wears an elaborate headdress, a full robe, pendants, bangles and a torque (Sehrai: 1991: 44: Pl.41; NHK: 185: Pl. 133).

Acc. No: PM_03127

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd-3rd Century A.D

Height: 19.06 cm Width: 13.80 cm

Weight: 3.60 kg



This broken panel was originally a part of a larger scene that depicted the divine essence of Hindu deities, in which they are shown standing on both sides of the Bodhisattva Maitherya, seated at their center. Taddei identifies the deities standing to the left side of Bodhisattva as Śiva, Brahma and Skanda/Karttikeya [Kumara] (Taddei: 1987).

Tanabe identifies the figure on the right side of the Bodhisattva as Brahma. He notes that this figure is wearing a turban with a halo behind and a coat of mail over an undergarment. The figure holds a spear in his right hand and a cock in his left which seems to rest on his waist.

Keeping these assestions in mind, one can clearly identify the coat of mail and the cock in the left hand; however, the headdress is not visible because the head is fully damaged. Moreover, the right hand is broken. Hence, whether this figure holds a spear, as mentioned by Tanabe, is very difficult to determine. However, regarding the figure (in the middle), the present researchers agree with Agrawala who defines Skanda as carrying a *Sakti* (lance) in his right hand and a cock in his left either having a coat of mail or not (Agrawala & Taddei: 1966: 82-8, fig 2; Taddei: 1987: 349-62; Agrawala: 1993: 271; Srinivasan: 1998: 233-68, fig. 4). Thus from the above references it can be clearly advocated that the figure under discussion is of Skanda Karttikeya.

Three figures are standing to the left of Bodhisattva. The central one is headless, holds the Trishol in his right hand, and appears to be carrying something in his left. Due to the extent of damage it is difficult to determine what was once carried in the left hand.

Bodhisattva Maitheriya is shown in *dhyana mudhra* under a canopy. His left arm is covered and folded; drapery is hanging to his feet, which are hidden. He has a round fleshy face, a coiffure hairstyle and he wears jewelry that includes a necklace and bracelet. The canopy bears a wavy design at the lower border and ribbons hang from its sides. Brackets are added above the canopy. Three of these brackets are intact, are crafted in the shape of a lion's head, and bear the denticulate design. The panel is broken at various places.

Acc. No: PM_03109

Source: Exe of A.D.F.C 1908-09

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D

Height: 22.87 cm

Width: 24.15 cm

Weight: 3.50 kg



This beautifully composed panel is damaged on all four sides. Nevertheless, there is enough evidence to identify the subject as that of the miracle of Sravasti. This panel shows Buddha on a throne in *dhyana mudra*. Here, the seat is defaced; however, in other examples of the Sravasti miracle, the Buddha has been shown on a lotus throne.

Additional evidence supports the identification of this scene as the miracle of Sravasti. The haloed figure of Buddha wears a monastic robe covering both his shoulders and feet. The face is oval-shaped, the eyes are fully open and the ears are elongated. His hairstyle is wavy with raised *ushnisha*. He is surrounded by haloed figures of the Buddha in different poses. All the figures are standing, wear long robes that cover their shoulders and legs below the knees. The upper two on each side stand on lotus pedestals, while the feet of the lower two on either side are not visible.

The hairstyles are wavy with raised *ushnisha*. The top and the bottom figure on either side are shown in *abhaya mudra*, whereas the rest of the figures hold the folds of their robes. Two Corinthian pilasters are present. The relief to the left is intact, except the capital. The right relief below the shaft is missing. This important panel is a unique example of the Buddha's multiplication into different images, an event that took place at the miracle of Sravasti.

Acc. No: PM_01828

Period: 2nd, 3rd Century A.D

Height: 38.12 cm

Width: 55.92 cm



The figure of Buddha is shown in *dhyana mudhra* on a lotus throne. Symbolizing the miracle of Sravasti, four figures are depicted at the left side of the Buddha.

Acc. No: PM_01442

Period: 2nd - 3rd Century A.D

Height: 52.10 cm

Width: 2796 cm

Weight: 17.10 kg



This broken and defaced panel represents the miracle of Sravasti. Buddha is seated in *dhyana mudhra* on a lotus seat flanked by Bodhisattvas at his left.

Acc. No: PM_00863

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 22.87 cm

Width: 15.25 cm

Weight: 3.50 kg



This broken and defaced relief shows a headless Buddha seated on the lotus throne in *dhyana mudhra*. He is flanked by three ancillary Buddha images on each side. Three elephant heads support his seat. The lower portion of the panel is broken.

Acc. No: PM_01849

Source: Excavation, A.D 1906-07

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 10.17 cm

Width: 12.71 cm

Weight: 1.00 kg



This broken and partly defaced relief shows the miracle of Sravasti. The seated figure of Buddha is shown in *dhyana mudhra* on a lotus seat under a canopy. The Buddha is flanked by four Bodhisattva figures, two each on either side. One Bodhisattva figure is missing on the right side. A circular shaped element, is present behind the Buddha. This element probably symbolizes light

rays emanating from him. This emanation of the rays from his body is unique among members of the Peshawar Museum collection.

Acc. No: PM_00448

Source: Excavation, , A.D.F.C 1911-12

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 13.97 cm

Width: 13.97 cm

Weight: 1.70 kg



This broken and mostly defaced panel depicts Buddha in *dhyana mudra* on a lotus throne. In the background, particularly, the right side of the panel exhibits the figures of Buddha, denoting the multiplication of the Buddha into many images.

Acc. No: PM_00426

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 19.06 cm

Width: 20.33 cm

Weight: 3.60 Kg



This defaced and broken panel shows Bodhisattva Maithreya in *dhyana mudhra* flanked by figures on each side. A figure to the extreme right side is defaced.

Acc. No: PM_00461

Source: Excavation, ASI 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 15.25 cm

Width: 13.97 cm

Weight: 1.90 kg



This broken and defaced panel depicts the miracle of Sravasti, where the figure of a Bodhisattva is shown seated with a standing princely figure.

Acc. No: PM_00497

Source: Excavation, A.D 1906-07

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 15.25 cm

Width: 5.08 cm

Weight: 0.30 kg



This broken and defaced relief depicts the standing Bodhisattva at the right of Buddha who is missing here. Though mostly damaged, the layout of this panel illustrates the miracle of Sravasti.

Acc. No: PM_00908

Source: Excavation, A.D.F.C 1907-08

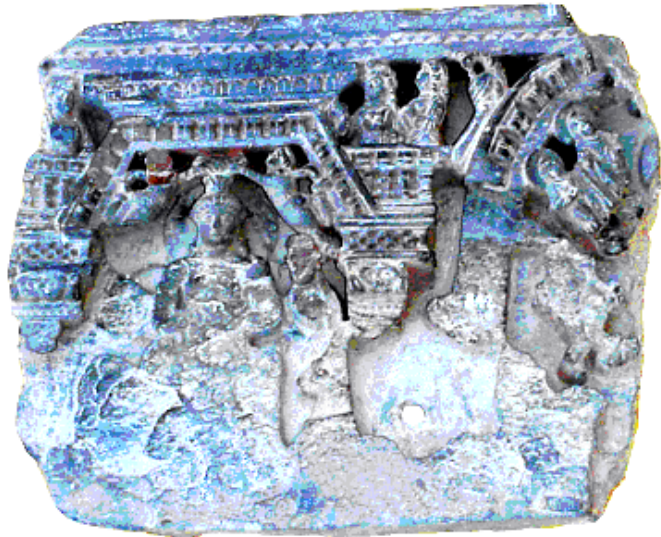
Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 27.96 cm

Width: 34.31 cm

Weight: 8.90 kg



This broken and defaced panel depicts two scenes. The left portrays palace life, in which Siddhartha is shown with broken hands and seated under a portal arch. Two flying figures facing each other, probably holding garlands in their hands, may be observed just over the head of the Bodhisattva.

Figures on a balcony are present on the other side of the portal arch. The right scene, although mostly broken, reflects the theme of multiplication. Three figures of Buddha (the third one is broken) are present inside the round-shaped arch, while a peacock is illustrated on the left side.

9.3.7.2 Buddha in dhyana mudra shown in a series or row.

Acc. No: PM_00011

Source: Purchased, 1939

Provenance: Shahbaz Garhi

Period: 2nd - 3rd Century A.D.

Height: 31.77 cm

Width: 17.79 cm

Weight: 6.30 kg



This broken and slightly defaced panel represents the miracle of Sravasti. The Buddha is seated in *dharmachakra mudhra* on a lotus throne under a portal arch supported by Corinthian pillars. The figure of Buddha is flanked on each side by a figure of Bodhisattva Maithreya in *dhyana mudhra* inside a round arch. The figural representation in this relief depicts both depth and expression. The sculptor has tried to chisel out this frieze in landscape pattern.

Acc. No: PM_01523

Period: 2nd - 3rd Century A.D.

Height: 15.25 cm

Width: 22.87 cm

Weight: 3.90 kg



This relief, though mostly broken and defaced, clearly represents the miracle of Sravasti. This scene depicts three figures of Buddha seated on the lotus throne. The one seated in the centre is in *dharmachakra mudhra* while the other two are in *dhyana mudhra*.

Acc. No: PM_01050

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 17.79 cm

Width: 15.25 cm

Weight: 4.40 kg



This defaced panel shows the multiplications of Buddha into different images. In this regard, he is illustrated in various gestures like *dhyana mudhra* and *dharmachakra mudhra*. These details signify the miracles of Sravasti.

9.3.7.3 Standing figures of Buddha in abhaya mudhra in a series or row

Acc. No: PM_01004

Source: Purchased, 1951

Period: 2nd - 3rd Century A.D.

Height: 15.25 cm



Width: 49.56 cm Weight: 9.00 kg

This broken and defaced panel depicts the miracle of Sravasti. The multiplication of Buddha into many images is exhibited in this landscape-oriented scene. The figures of Buddha are shown in *abhaya mudhra*, all of whom are clad in the traditional monastic robe. This unique specimen shows the miracle in standing form instead of seated. As such, this panel is unique within the entire Peshawar Museum collection.

Acc. No: PM_00546

Source: Excavation,
A.D 1908-09

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 13.97 cm



Width: 35.58 cm Weight: 3.30 kg

This broken panel depicts three heads of Buddha with haloes. This panel is probably a broken part of the miracle of Sravasti, in which Buddha transformed himself in various images.

The arrangement of the heads clearly denotes the idea of multiplication of Buddha into many images, a miracle performed by him before the people of Sravasti. The upper portion of the panel is decorated with brackets.

9.3.8 BUDDHA OR BODHISATTVA UNDER THE MANGO TREE

9.3.8.1 Preaching Buddha under mango tree canopy surrounded by many worshippers

Acc. No: PM_02785

Period: 2nd-3rd Century A.D

Height: 149.95 cm

Width: 116.92 cm



This large panel depicts Buddha in *dharmachakra mudhra* under a mango canopy surrounded by many Bodhisattvas and devas. Buddha is seated on a full blossom lotus flower. The haloed head of Buddha has a snail shell hairstyle with raised *ushnisha*, elongated ears and half-closed eyes. Some portions of the hands are missing. The *sanghati* covers the left shoulder of the Buddha, while the right is naked. The *sanghati* has classic folds carved in wavy style.

Many figures of Bodhisattvas and devas are shown either seated or standing on the lotus throne to the left and right of the Buddha. They are all haloed. All figures have elaborate high headdress, Indian-styled drapery with wavy folds and different types of jewelry including, pendants, necklaces, bracelets and bangles. A princely figure is shown seated on a couch under a trefoil arch at the upper right portion of the panel. A weak figure is depicted with a sunken belly and prominent ribs, seated in *dhyana mudhra*, in a broken niche to the right side of the arch. Two nagas, probably Nanda and Upananda are shown at the right, near the stalk, below the throne. At the left one figure is intact, while the other figure is represented only by traces. Above the head of Buddha the canopy and the upper left corner are damaged (Rhi: 1991: pl. 6).

Acc. No: PM_01011

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bah

Period: 2nd - 3rd Century A.D.i

Height: 27.96 cm

Width: 19.06 cm

Weight: 3.70 kg



This broken and defaced panel presents two scenes. The upper depicts the figure of Buddha, in *dharmachakra Mudhra* on a lotus seat, inside a portal arch supported by Indo-Corinthian pilasters. The lower scene, mostly broken, illustrates the figure of Buddha in *dharmachakra mudhra* on a lotus throne.

Acc. No: PM_01479

Period: 2nd, 3rd Century A.D

Height: 31.77 cm

Width: 17.79 cm

Weight: 7.00 kg



Two scenes are depicted in this relief. In the lower scene, the haloed Buddha with a raised *ushnisha* is seated on a lotus throne under a pointed arch in *dhyana mudhra*. Brackets are provided below the throne, while the border of arch bears denticulate design. Parrots are carved at the upper corners of the arch. Two mango tree leaves are depicted at the right of the scene. The upper scene is incomplete because it is broken along its upper margin. Hence, only two nude figures in *tribangha mudhra* may be observed. The lower aide of the panel is provided with denticulate design.

9.3.8.2 Bodhisattva Siddhartha in *dhyana mudhra* under mango tree canopy surrounded by Bodhisattvas on lotus seats.

Acc. No: PM_03883

Period: 2nd-3rd Century A.D

Height: 13.98 cm

Width: 31.77 cm

Weight: 3.20 kg



This broken panel shows two scenes separated by an encased Indo-Corinthian pilaster. The panel is crowned by a continuous bracket shade. The left scene depicts the Bodhisattva in *dhyana mudhra* under a canopy of mango leaves on an inverted lotus flower seat. He is flanked by four other Bodhisattva figures, two on either side. All are depicted in *dhyana mudhra* and face towards the central figure. The right scene depicts Buddha seated in *abhaya mudhra* under a canopy of mango leaves. A monk is seated on his right and a figure with a defaced head stands behind this seated figure in *anjali mudhra*. This frieze is broken at left and right sides; however, the rest of the panel shows the beautifully carved traditions.

9.3.9 MISCELLANEOUS PANELS

Acc. No: PM_01603

Period: 2nd - 3rd Century A.D.

Height: 24.15 cm

Width: 27.96 cm

Weight: 8.60 kg



This broken panel represents a figure of Buddha, who is shown seated in *dharmachakra mudhra* on a lotus seat under a portal arch. His face is completely damaged, but it is clear that his right shoulder and feet are uncovered.

The left part of the panel is broken; however, the right side depicts a round arch supported by Corinthian pilasters. A figure of Buddha is depicted standing in *abhaya mudhra* within this round arch. A parrot is sculpted above the arch shoulders on either side. Balconies with figures may be observed in the background.

Acc. No: PM_00133

Source: Donated by Dr. Miss
Bremsen, 1927

Period: 2nd - 3rd Century A.D.

Height: 35.58 cm

Width: 50.83 cm

Weight: 16.60 kg



This relief represents the miracle of Sravasti. Buddha is shown on an inverted lotus throne in *dhyana mudhra* under a round arch. To the left side of the Buddha, there is a standing figure facing to his left in *anjali mudhra* inside a pyramidal-shaped arch supported by Indo-Corinthian pilasters. Above, in the balconies on the right and left sides of the conical-shaped arch, two figures are shown in *anjali mudhra*. Toward the left of the panel, there is a portal arch in which the traces of a Buddha figure may be observed. The details of the left side are mostly missing because it is broken and defaced. Brackets executed in relief top this entire panel.

Acc. No: PM_01499

Period: 2nd - 3rd Century A.D.

Height: 25.42 cm

Width: 38.12 cm

Weight: 12.90 kg



This broken panel shows Buddha on an inverted lotus throne in *dharmachakra mudhra* under portal arch, which is supported through Corinthian pilasters. Only his right shoulder is uncovered, for rest of the body is covered.

A figure is shown seated in a balcony facing to his right above to the left side of the Buddha. The right side of the panel is shaped into a round arch. Inside, a slightly defaced figure of Buddha stands facing to his right in *abhaya mudhra*.

Acc. No: PM_00095

Source: Excavation, A.D.F.C 1906-07

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 12.71 cm

Width: 16.52 cm

Weight: 2.00 kg



This panel depicts the miracle of Sravasti. Unfortunately, only the knees of Buddha and the lotus throne are preserved. This broken and defaced panel clearly illustrates the cross-leg gesture of Buddha on a lotus throne. The feet are uncovered indicating its resemblance to the Mathuran style.

Acc. No: PM_00007

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 58.46 cm

Width: 39.40 cm

Weight: 36.50 kg



This broken and slightly defaced figure of bejeweled headless Bodhisattva was probably detached from a panel illustrating the miracle of Sravasti. This figure is seated on a full bloomed lotus throne in *dharmachakra mudhra*.

Acc. No: PM_01637

Period: 2nd - 3rd Century A.D.

Height: 24.15 cm

Width: 17.79 cm

Weight: 3.00 kg



This fragmentary sculpture preserves the lotus seat of Buddha and likely represents part of a larger sculpture illustrating the miracle of Sravasti. Only the Buddha's knees and, to some extent, the lotus throne is intact. Brackets are provided below the throne. The pedestal shows two scratched figures; probably Bodhisattvas. The panel is mostly broken.

Acc. No: PM_01760

Period: 2nd - 3rd Century A.D.

Height: 13.98 cm

Width: 12.70 cm

Weight: 1.50 kg



This broken panel preserves the knees of the Buddha on a lotus throne and represents only a small portion of a once larger sculpture that likely illustrated the miracle of Sravasti.

Acc. No: PM_00647

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 22.87 cm

Width: 20.33 cm

Weight: 2.70 kg



This broken and defaced panel depicts Buddha in *abhaya mudhra*. Although scratched, enough traces remain to permitting identification of this panel as illustrating the miracle of Sravasti. Buddha is flanked by Indra and Brahma in *anjali mudhra*. Although somewhat defaced, it is clear that the Buddha has a raised *ushnisha*, elongated ears and half-closed eyes. The figure to the left of the Buddha is completely worn away.

Acc. No: PM_00672

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 35.58 cm

Width: 16.52 cm

Weight: 3.60 kg



This broken and defaced part of a panel depicts a seated figure in a thinking pose.

Acc. No: PM_00954

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 36.85 cm

Width: 36.85 cm

Weight: 12.40 kg



This broken and defaced sculpture illustrates the miracle of Sravasti. A figure of Buddha is shown on a lotus throne, probably in *dharmachakra mudhra*. His right shoulder and feet uncovered, reflecting its close resemblance with the Mathuran style. The two figures, nagas Nanda and Upananda, are shown worshipping the lotus throne. Three figures of Bodhisattva Maithreya are depicted in *abhaya mudhra* at the pedestal with two worshippers at either side.

Acc. No: PM_01063

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 35.58 cm

Width: 27.96 cm

Weight: 7.70 kg



This mostly damaged panel depicts a seated Buddha on a lotus throne in *dharmachakra mudhra*. The right shoulder and feet of Buddha are uncovered. The pedestal itself is decorated with a series of seated Buddha's figures in *dhyana mudhra*. The nagas are also carved to the right and left of the bejeweled stalk. A Corinthian pilaster may be observed on the left side of the pedestal.

Acc. No: PM_01312

Source: Excavation, A.D. 1908-09

Provenance: Shah Ji Ki Dheri

Period: 2nd - 3rd Century A.D.

Height: 13.98 cm

Width: 24.15 cm

Weight: 4.40 kg



A lotus pedestal presents the miracle of Sravasti while a Bodhisattva is seated on the ground.

Acc. No: PM_03025

Source: Excavation of the
A.D.F.C, 1911-12

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 82.60 cm

Width: 31.77 cm Weight: 32.60 kg



This panel depicts a lotus flower with two figures of haloed Bodhisattva on either side. However, due to damage, the figures at the right are completely missing. A figure of a Bodhisattva on the left side of the panel has his hands placed on the lotus throne. He is standing on the lotus flower pedestal and is turned towards his left looking upwards. Upper drapery covers his left shoulder while the right shoulder remains uncovered in the Mathuran style. The Bodhisattva's long hair is carved in curly style, with an *ushnisha* in the same style. He is wearing a torque and he has an amulet on his right hand. A haloed Bodhisattva is seated to his left. His right foot is placed on the inverted lotus pedestal while his left toe rests on the stool. His left leg is bent at the knee and grasped with both hands looking upwards. He is wearing a lower garment. His upper garment leaves his right shoulder bare. He is wearing a highly elaborate turban and his jewellery consists of a torque, along beaded necklace, pendants and bracelets. Behind these two Bodhisattvas stands a third Bodhisattva turned to his right. The right hand of this figure is placed on his belly and left on the hip. A halo is visible behind his head.

From the figural composition and their attitude of looking upwards we can safely say that there must have been a figure of the Buddha atop the lotus throne. Thus, it is highly likely that this fragment represents a part of a larger panel illustrating the miracle of Sravasti. However, it should be noted that other figures usually found in other panels illustrating the miracle of Sravasti are missing from this panel.

Acc. No: PM_02997

Source: Excavation, of A.D.F.C
1906-07

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 16.49 cm

Width: 30.50 cm

Weight: 5.00 kg



A fragment of a canopy is depicted in the form of a garland (wreath) carried by two fairies. All of the fairies are wearing necklaces, bracelets and armlets. This may represent a broken part of the great miracle of Sravasti showing some of the mythological figures. Above the central fragment another fairy wearing the same jewellery carries a garland in both hands. Long hair and a raised *ushnisha* can be seen in this case. Moreover, all of the fairies wear stylized acanthus leaf-shaped skirts.

The admiration of the Buddha in this relief was influenced by the famous apotheosis scenes of western art. Such influences may be clearly noticed and this particular panel is reflective of such cultural interaction. Both Hellenistic and local influences are documented by the iconography used in this relief. The miraculous canopy and its tree spirits are mainly local. (Marshall: 1960: fig. 126).

REFERENCES

- Agrawala, R.C., & Taddei, M. 1966. 'An Introductory Relief from the Swat Valley', *East and West* 16. Rome.
- Agrawala, R.C., 1993. 'Sasthi in Gandharan Art', *East and West* 16. Rome.
- Blakiston, J.F., 1935-36. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Brancaccio, Pia., 1994. 'More on the Buddha and the Naked Ascetics in Gandhara Art', *East and West* 43 (Nos. 1-4). Rome.
- Coomaraswamy, A.K., 1927. *History of Indian and Indonesian Art*. New Delhi.
- Desai, K., 1976. *Treasures of Heras Institute*. Delhi
- Devakaran, Odile, 1989. 'Avaloketesvara-from the North-West to the Western Caves', *East and West* 39 (Nos. 1-4). Rome.
- Foucher, A., 1905. *L' Art Greco-Buddhique du Gandhara*, 2 Vols. Paris.
- Foucher, A., 1909. 'Le Grand Miracle du Buddha a Cravasti', *Journal Asiatique* II.
- Foucher, A., 1917a, 'Interpretation de quelques bas-reliefs du Gnadhara', *Journal Asiatique* IX.
- Foucher, A., 1917b, *The beginning of Buddhist Art and other Essays in Iranian and Central Asian Archaeology*, Paris-London. Revised by the author and tr. L.A. Thomas and F.E. Thomas. Paris and London.
- Grover, Satish, 1980. *The Architecture of India (Buddhist and Hindu)*. New Delhi.
- Hargreaves, H., 1910-11a. 'Excavation at Shah-Ji-Ki-Dheri' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1910-11b. 'Excavation at Takht-i Bahi' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1930. *Handbook to the Sculpture in the Peshawar Museum*. Calcutta.
- Harle, J.C., 1974. 'A Hitherto Unknown Dated Sculpture from Gandhara', in J.E.L-de Leeuw (ed.), *South Asian Archaeology*.
- Huntingtom, J.C., 1970. 'Avaloketesvara and the *Namashkara Mudhra* in Gandhara', P. Ratnam (Ed.), *Studies in Indo-Asian Art and Culture I*. New Delhi
- Huntingtom, J.C., 1980. 'A Gandharan Image of Amitayus' Sukhavati', *Annali dell' Istituto (universitario) Orientale di Napoli*.
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York.
- Marshall, J.H., 1906-07. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1907-08. 'Exploration and Research: The Gandhara School and Mr. Havell', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1911-12. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.

- Marshall, J.H., 1922-23. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29. 'Takhti Bahi', in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1960, *The Buddhist Art of Gandhara*. Cambridge.
- Miyaji, Akira & Namikawa, 1984. *Gandhara*. Tokyo.
- Rhi, Ju-hyung, 1991. *Gandhara Images of the Sravasti Miracle: An Iconographic Reassessment*. Unpublished Theses, University of California. Berkeley.
- Rosenfield, J.M., 1967. *The Dynastic Arts of the Kushans*. Los Angeles.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.
- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Snellgrove, D., 1978. *The Image of Buddha*, Paris.
- Soper, Alexander, 1949-50. 'Aspects of Light Symbolism in Gandharan Sculpture', *Artibus Asiae* XII, XIII.
- Spooner, D.B. 1906-07. 'Excavation at Sahri Bahlol', *Archaeological Survey of India, Annual Report*.
- Spooner, D.B., 1907-08. 'Excavation at Takht-i Bahi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1908-09. 'Excavation at Shah-Ji-Ki-Dheri', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B. 1909-10. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B. 1910, *Handbook of the Sculpture in the Peshawar Museum*, Bombay.
- Srinivasan, D.M., 1998. 'Skanda/Karttikeya in Early Art of the Northwest', *Silk Road Art and Archaeology*. Kamakura.
- Stein, A., 1911-12a. 'Excavation at Sahri Bahlol', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Stein, Aurel, 1911-12b. 'Excavations at Shah Ji Ki Dheri', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Taddei, M., 1987. 'Non Buddhist Deities in Gandharan Art-Some New Evidences', in M. Yaldiz & W Labo (eds.), *Investigating Indian Art*.
- Tanabe, Katasumi, 1981., 'Iranian Background of the Flaming and Watering Buddha Images in Kushan Period', *Bulletin of the Ancient Orient Museum III*.
- Tissot, Francine, 1993. 'The Site of Sahri-Bahlol in Gandhara', in Schotsmans, Janine & Taddei (ed.), *South Asian Archaeology*.
- Tucci, G., 1948-51. 'Buddhist Notes: A Propos Avaloketesvara', *MelangesChinois et Bouddhiques IX*.
- Yaldiz (ed.), 1987. 'Non Buddhist Deities in Gandhara Art: Some New Evidence', *Investigating Indian Art*.
- Zwalf, W., 1996. *A Catalogue of the Sculpture in the British Museum*. London.

Chapter 10

LIFE STORY OF BUDDHA: DESCENDING FROM TRAYASTRIMSA HEAVEN — INDRA ŚĀLA CAVE

IHSN ALI, IHSANULLAH JAN & M. HAROON

10.1 INTRODUCTION

According to Buddhist literature and tradition, just after the miracle of Sravasti Buddha preached to his mother Maya, now in the form a deva, and to the various gods in the Trayastrimsa heaven (the heaven of thirty gods). Buddha then descended from heaven at Samkashya (Uttar Pradesh, India), along with Indra and Brahma, by a triple ladder (Zwalf: 1996: 189).

Fa-Hian and Hiuen Tsang visited this important place (Samkashya) and stated that the three ladders were no longer present. Rather, only seven steps were all that remained of this once mighty ladder. Asoka built a *vihara* over these remaining steps. The elephant capital discovered here dates to the reign of this great monarch. This legend is illustrated in frieze Acc. No. PM_02788.

A widely known miracle was performed by the master to ordain the Kaśyapa brothers of Uruvilva. Acc. No. PM_02793 (on display) and Acc. Nos. PM_00114 and PM_00417 (reserve collection) depict Buddha visiting the bearded Kaśyapa, who is shown in his traditional hut. According to Buddhist sources, Buddha practiced some five hundred miracles in the process of ordaining the ascetics of Uruvilva. Perhaps the most famous of these legendary events was the taming of a black cobra. According to legend, there was a deserted temple in the vicinity where there lived a poisonous black cobra. Buddha entered the temple despite the Kaśyapa brothers attempting to prevent him. Buddha went inside and tamed the snake, which started creeping to go inside the armed bowl. This legend is clearly observed in panels Acc. Nos. PM_02794 and PM_00923. In some traditions, it is claimed that flames radiated from the shoulders of the master while sitting inside the temple. The disciples outside saw the temple alongside the master catch fire and they rushed towards the temple to put the fire out. However, when they saw the master in a merciful gesture performing the miracle, they were ordained. This event can be clearly observed in Acc. No. PM_00909, which shows the fire flaming, Kaśyapa, and the hut. A similar, but elegantly carved panel (Acc. No. PM_0909) depicts the same scene. Panels Acc. Nos. PM_02794 and PM_01268 illustrate almost the same concept. In the former panel (Acc. No. PM_02794), Buddha is shown in the cave issuing flames, while monks pour water from pitchers. In the latter panel (Acc. No. PM_01268), a *vihara*-like temple is depicted with one leaf of the door opened, while the other remains closed. Flames can be seen and the

disciples are depicted as throwing water upon the flames. The same legend, though with a slightly different pattern, is depicted in Acc. No. PM_01268.

After the miracle of the fire Buddha presented Samadhi, the black cobra of the temple, in his left hand to the ascetic Kaśyapa. Acc. No. PM_02789 represents the best example of this legend. Although many of the sculptures depicting the various scenes are mostly broken, they depict identical representations of the Buddha standing alongside the Kaśyapa brothers (see, for example Acc. Nos. PM_02791, PM_02799 and PM_01132).

Another worthwhile topic of discussion in this work is the Buddha's visit to Rajagriha (Acc. Nos. PM_030230, PM_02987). Different ascetics also visited the master just to seek his prophetic vision. These visits are illustrated in a number of panels encompassed by the Peshawar Museum collection (see Acc. Nos. PM_02969, PM_02804, PM_02803, PM_02802, PM_03030).

Among Buddhists the Prohita and the Bikshus only take their meals once a day. Among the early Buddhist sects, particularly during the Hinayanism there was no concept of *agni śāla*. Therefore, the Buddhists used to go outside the Sangha begging once a day. Because of this practice, the master was once on a begging round when he met a certain boy who offered him a handful of dust in charity. When Buddha saw his homage he became very glad. According to local accounts, the boy was born in the next incarnation as King Asoka. A second boy may be observed alongside the first. According to textual sources, this second boy was reborn as Radha Gupta, one of the important ministers of King Asoka. A number of panels in the Peshawar Museum collection document this event (see Acc. Nos. PM_02814, PM_04053, PM_01031 and PM_00120).

Raja Griha holds the key to the life of Buddha during the period that Buddha was converting eminent ascetics and royal personalities by performing different miracles in order to ordain them. It is said that Śri Gupta invited Buddha for a meal at his house, where he had arranged a certain plan to kill him. Śri Gupta excavated a ditch near the main entrance of his house. A fire was made inside the ditch and later covered with a false ceiling or a simple cover. The intention was that by passing over it, Buddha and his followers would fall inside and be killed. According to legend, when the Buddha crossed over the covered ditch, the ditch was miraculously transformed into a lotus pond. Consequently, in scenes illustrating this event, the master and the others, instead of falling inside, are shown standing over the lotuses. When Śri Gupta saw this fabulous miracle, he immediately prostrated himself before Buddha and was later ordained (Majumdar: 1937: 56-8). This event is depicted in panels Acc. No. PM_02795, PM_02796 and PM_02797, which are on display, and by Acc. No. PM_00016 where is in the reserve collection.

According to the legend, a controversy arose over the actual height of the Buddha. A Brahman took up the task to measure him properly. He took a bamboo bar of about 16 feet in length. He

started to measure him but the Buddha's height gradually increased until it exceeded the length of the bar. This event is illustrated in panel Acc. No. PM_02816.

Many mythological or traditional legends associated with the life of Buddha were compiled by his scribes and sculptors carved them accordingly. One of these legends concerns the nursing of a dead lady, or the conversion of a child. According to the legend, a king had many wives and the youngest queen was about to deliver a child. One of the other queens became jealous and she devised a plan to kill this youngest wife. She told the king that his ill wife's child would bring disaster to the entire kingdom. Fearful of such widespread disaster, the king buried the pregnant queen alive. In the meanwhile, the ill-fated queen gave birth to a child named Sudaya. The dead woman fed the infant baby for about three years in the tomb. Eventually, the sidewall of the tomb fell down and Sudaya was exposed. When Sudaya was six years old, Buddha, while wandering, met with him and was ordained. Later on, he also converted his father. This legend is depicted in panel Acc. No. PM_02817.

Another pertinent event is connected with Nanda, the half brother of Buddha. Nanda was married to a beautiful girl named Sundari. Buddha converted Nanda and appointed him monk in the *vihara* of Kapilavastu. Nanda could not refuse the master to his face, so he tried to escape alongside his wife Sundari. But the master, due to his miraculous power, came to know about the couple's escape and immediately flew in the air and went before them. Nanda attempted to hide himself behind a tree, but was exposed by the master and returned to the Sangha of Kapilavastu. This legend is depicted in panel Acc. No. PM_00980.

Fabulous legendary tales were executed in the splendid vernacular sculpting mode of embellishment. As such, different myths, fairy tales and other traditional events attached to the life of the Buddha were regularly carved. One of the most intriguing of these tales involves a white pet dog who barked at the Buddha while he once visited the ascetic Suka at Sravasti. Suka was not home when the Buddha arrived to visit him. A pet dog of the ascetic started barking at the Buddha, the master passed few remarks of advice to the dog and then left the house. The dog soon became dejected, while listening to the words of advice. When Suka returned he saw his dog in a very gloomy mood. After receiving word of the visit of the Buddha, he immediately went before him and made inquiry regarding the dog's behavior. The master replied that the dog is his father who, after he died, was born in the form of a dog. The Buddha also related that Suka's father had buried a treasure immediately before his death. Suka then went to the dog and asked about the buried treasure and began to dig with his feet. Soon, the treasure was exposed, just as predicted by the master. It is widely believed that the entire treasure was spent on the development of the Buddhist Sangha.

This legend is depicted in a number of panels held in the Peshawar Museum collection (see Acc. Nos. PM_02800, PM_02799, PM_02798, PM_02802, PM_00127 and PM_01061).

It is generally claimed that the Buddha initially attempted to prevent the carving of sculptures in his image. However, when the Buddha returned from the Trayastrimsa heaven, King Udayana of Kausambi offered an image of Buddha to the master. This traditional legend is elegantly conceived later on in the glorious Buddhist art of Gandhara, which can be clearly noticed in panels Acc. Nos. PM_02818 and PM_00970.

Another worthwhile issue concerning the life of the Buddha was a certain visitation from the god Indra. The master is shown inside a cave (Indra Śala Cave) and a number of panels in the Peshawar Museum collection depict the event (Acc. Nos. PM_02805, PM_02808, PM_00966, PM_00995, PM_01079).

10.2 BUDDHA DESCENDING FROM TRAYASTRIMSA HEAVEN

Acc. No: PM_02788

Period: 2nd-3rd Century A.D.

Height: 56.00 cm

Width: 44.47 cm



The arch-shaped panel is a rare specimen in the entire Peshawar Museum collection. It depicts the story of Buddha descending from Trayastrimsa heaven (the heaven of thirty gods). According to Buddhist literature and different traditions, Buddha preached to Queen Maya and various gods at Sankashya (Uttar Pradesh, India). The event occurred just after the Buddha performed the miracle of Sravasti. He descended from heaven along with Indra and Brahma by a triple ladder.

This semicircular panel consists of three registers. The lower register depicts the legend of the descent of Buddha from Trayastrimsa heaven. Buddha is shown standing in the middle on the triple ladder. Indra and Brahma flank him. A flying gini is shown at either side throwing flowers. Three worshippers may be observed on either side of the ladder. All have elaborate turbans and are dressed in shawl and dhoti. A kneeling figure is present at lower left corner of the ladder. According to tradition, this figure represents a *bhikshuni* (nun) named Utpalavarna. Utpalavarna transformed herself into the form of *chakravartin raja* and was the first to receive the Buddha.

The middle register depicts the Buddha in *abhaya mudhra*, flanked at either side by five worshippers in *anjali mudhra*, as well as a figure that has the upper body of a lion and the lower body of a fish. The top register is the same as the middle one but, due to breakage, it is incomplete. The lower and middle register are separated by a beaded band, while a bead and real design separates the middle and top register. This legend may also be observed in the Udayana valley, particularly in the case of a similar relief curated the Archaeological Museum in Swat (Sehrai 1991: 44-45: fig. 42; Khan: 1993).

10.3 BUDDHA WITH THE KAŚYAPA

Acc. No: PM_02793

Source: Guide Mess Mardan, 1942

Period: 2nd-3rd Century A.D

Height: 39.39 cm

Width: 29.55 cm



In this elegantly carved panel, Buddha is standing in *abhaya mudhra* in front of Kaśyapa, who is seated in a hut. Vajrapani stands behind the Buddha dressed in Greek style and holding his *vajra* in his right hand. Buddha has a mustached face, wavy hair, and a raised *ushnisha* tied with string.

The Buddha is clad in a monastic robe with wavy folds that covers both shoulders in Gandharan fashion. Kaśyapa is bearded with long hair and a topknot. His upper garment is depicted with both shoulders uncovered. He is seated on a *munja* (rolled mat). The hut is made of palm leaves and bamboo, oriented both horizontally and vertically. The left side of the panel depicts a sal tree. The figural representation employed in this panel utilizes a realistic approach that was adopted by the artist during the course of its finishing (Marshall: 1951[II]: 720; Shakur: 1954: 103; Ingholt: 1957: 63: fig. 54; Rowland: 1960: 3; Murthy: 1977: 14, 76: Pl. I[7], XVIII[11]; Sehrai: 1991: 34: fig. 26).

Acc. No: PM_00114

Source: Purchased by D.G, Arch 1903

Period: 2nd - 3rd Century A.D.

Height: 12.71 cm

Width: 24.15 cm

Weight: 2.90 kg



The figure of Kaśyapa is shown seated in a hut while the Buddha stands in *abhaya mudhra* in front of him. A monk (Ananda) stands behind the Buddha facing Kaśyapa. The right side of the panel depicts a tree and a Corinthian pilaster. As with the preceding panel, the figural representation employed in the current panel also reflects the realistic approach adopted by the artist during the course of its finishing.

Acc. No: PM_00417

Source: Excavation, A.D.F.C 1912

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 17.79 cm

Width: 30.50 cm

Weight: 3.80 kg



This elegantly carved panel is broken on the right side and towards the left upper portion. Due to such breakage, it is impossible to reconstruct the originally intended scene, for details are missing on either side. Nevertheless, it appears that this relief depicts two scenes separated from one another by means of a Corinthian pilaster placed at the centre. The scene located on the right depicts an old man sitting inside a hut, probably in a wheelchair-like seat facing to his left. A figure clad in a tunic, stands behind and faces the old man. His left hand is placed on his left thigh while the right is broken; however, the arm appears to have been raised slightly upward.

The second scene appears on the left side of the panel. Buddha appears in *dhyana mudhra* (only his feet on a couch are visible). A female worshiper, in *anjali mudhra*, appears to the left of the Buddha, facing him. The other significant figure in this scene is a child, who stands in the same manner and orientation as the female worshiper, but is positioned closer to the left knee of Buddha.

10.4 BUDDHA IN THE FIRE TEMPLE AT URUVILVA

Acc. No: PM_02794

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D

Height: 17.79 cm

Width: 31.77 cm

Weight. 13.90 kg



This panel depicts one of the miracles performed by the Buddha; in this case, the presentation of Samadhi, the black cobra of the temple, to Kaśyapa, an ascetic, who later on became his disciple. This event is portrayed on the pedestal, which might be part of a large size panel. The fire temple is shown twice in this scene.

At the left side of the panel, the disciple is pointing towards the empty fire temple. The Buddha can be observed at the right side of this relief, as well as inside the other temple, where he is depicted in *dhyana mudhra*. It is in this temple that the snake is shown crawling on the steps, inside the alms bowl. Two disciples are pouring water to put out the supposed fire. The entrances to the temples

show the arch pattern, which can be very widely observed in the Buddhist Gandhara and India; not only in panels, but also at stupas and monasteries at various localities. The steps ascend from left to right across the front (Marshall: 1907-08: Pl.LXV[b]; Ingholt: 1957: 35: Pl.84; Tissot: 1985: Fig. 17; Sehrai: 1991: 46: Pl.43:).

Acc. No: PM_00923

Source: Excavation A.D 1906-07

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 26.69 cm

Width: 20.33 cm

Weight: 5.20 kg



This broken and defaced panel depicts Buddha seated inside the Kaśyapa temple in *dhyana mudhra* attempting to ordain the furious snake. The pedestal depicts a snake and a bowl. The right side of the panel is broken. On the left side of the panel, to the left side of the cave opening, a series of defaced figures pour water over the temple in an attempt to put out the alleged fire. The extreme left end of this relief shows figures of Buddha in *dhyana mudhra*, one above the other, separated by means of a laurel leaf band.

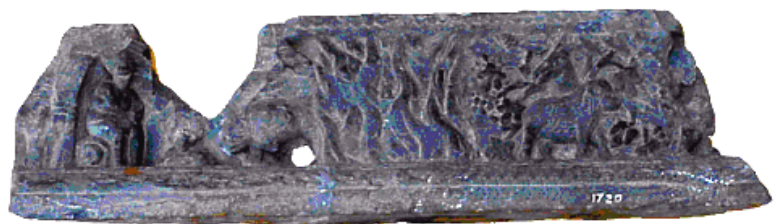
Acc. No: PM_00909

Source: Sahri Bahlol

Provenance: Excavation, A.D.F.C
1911-12

Period: 2nd - 3rd Century A.D.

Height: 7.62 cm Width: 19.06 cm Weight: 1.40 kg



This panel depicts a jungle scene with an animal. On the extreme left side a seated figure, that may be the mostly defaced figure of Kaśyapa, is positioned alongside the hut and couch. He is seated in a hut and a bear is depicted to the left of the flames of fire that engulf the hut. At the right of the panel animals, probably a ram and a snake, may be observed with different trees.

A similar account is found in textual sources that described the entering of the Buddha into the fire and the taming of the snake (Samadhi) who emitted light. Buddha is not found in the present instance (Hargreaves: 1930: 100; Shakur: 1954: 89; Ingholt: 1957: 103; fig. 171).

Acc. No: PM_01268

Source: Purchased, 1954

Provenance: Dangarzai Dheri Nowshera

Period: 2nd - 3rd Century A.D.

Height: 19.06 cm

Width: 22.87 cm

Weight: 5.50 kg



This broken panel illustrates a model of Vihara with monks in the background positioned in various gestures. A similar panel, published by Ingholt from the Lahore Museum, shares a close resemblance to this panel. The figure standing to the right, closer to the model of Vihara, carries a water pitcher on his left shoulder. The figure on the left faces the model and is pouring water through the pitcher over the vihara. These figures likely symbolize the monks attempting to stop the fire, which may be observed through the entrance of the vihara (Ingholt: 1957: 166; fig. 433).

10.5 BUDDHA PRESENTS THE SERPENT TO KAŚYAPA

Acc. No: PM_02789

Source: Excavation, A.D.F.C 1911-12

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 24.15 cm

Width: 34.31 cm

Weight: 5.50 kg



This panel is broken towards the left upper portion and is slightly defaced. The figure of Kaśyapa is shown standing outside his hut clad in a monastic robe. A child is depicted covering in fear on the ground with his face turned away from the Buddha to avoid seeing the ill-reputed cobra coiled up in the alms bowl. Both Kaśyapa and the child stretch their right arms upward, in a gesture that is undoubtedly intended to convey a sense of terror.

Ingholt mentions the above-stated child, but other description fail to make mention of him. Kaśyapa along with the child are illustrated in this particular panel. Bodhisattva Siddhartha is executed in *dhyana mudhra* atop a pedestal on the left of the panel. His left shoulder and feet are completely draped. However, the standing Buddha in front of the hut wears a robe that covers both shoulders. Paired incised parallel lines dramatically render the folds of his dress. The standing Buddha is shown with a snail shell hairstyle and a raised *ushnisha* (Stein: 1911-12a: XXXIX[8]; Hargreaves: 1930: 34-35, 98; Shakur: 1954: 40-41, 84-85; Ingholt: 1957: 72: Pl.86; Sehrai: 1991: 47: Pl.44).



Acc. No: PM_02791

Source: Excavation A.D 1909-10

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 52.10 cm

Width: 27.96 cm

Weight. 13.80 kg

A haloed figure of Buddha is depicted in this relief standing in such a manner that his right hand is raised upward with the palm towards his right shoulder. The Buddha's head is slightly bent towards his left. He wears a loose garment that covers both shoulders and has wavy folds. A lower garment

is also visible while his feet are bare. His hairstyle is wavy with a raised *ushnisha*. He has a round fleshy face, half closed eyes and elongated ear lobes. His left hand is missing.

A kneeling nude figure is sculptured below and to the left of the Buddha. This figure is looking at the Buddha, has a raised hand, and rests their left hand on their left knee. Two damaged headless figures are visible. One of these figures is behind and the other is to the left of the kneeling figure. Their pointed outer garments suggest that these individuals are intended to represent Kaśyapa and his brother. This scene is quite similar to Acc. No. PM_2789. As such, it is quite likely that the alms bowl, with the black cobra within, were originally held in the Buddha's left hand as it was presented to Kaśyapa. The lower part of the panel depicts floral scrolls in low relief (Spooner: 1909-10: 57-59: Pl. XX[c]; Hargreaves: 1930: 34-35; Shakur: 1954: 40-41; Ingholt: 1957: 73; Marshall: 1960: 101: Pl. 96[133]).

Acc. No: PM_02790

Source: Excavation A.D 1909-10

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 67.35 cm

Width: 30.05 cm

Weight. 23.50 kg



The haloed figure of Buddha is standing on a pedestal, probably in *abhaya mudhra*. His fleshy, mustached, slightly smiling face has half-closed eyes, a pointed nose, elongated ears and a small *urna* at the forehead. His hair is combed backwards in wavy style with a raised *ushnisha*. He has transferred his weight to his left leg and has bent his right leg where the kneecap is visible under the robe. Both shoulders are covered with a drapery containing wavy folds. The crawling legs of a child are visible at his bare feet. A Corinthian pilaster at either side supports the pedestal and a bowl is kept on a seat covered with a cushion in the middle.

A figure of Bodhisattva Siddhartha, with a kneeling shaven headed figure in *anjali mudhra*, is carved at either side. Both the figures are in *dhyana mudhra* and wear elaborate turbans. An arboreal canopy is carved above the head of each figure. The halo and the upper body of the child are broken while the body of Buddha is marked by cracks (Spooner: 1909-10: 57-59; Hargreaves: 1930: 34-35, 94; Shakur: 1954: 40-41, 71; Ingholt: 1957: 73: fig. 89; Pl.XX: Fig: b; Marshall: 1960: 37: Pl. 89).

Acc. No: PM_01132

Source: Excavation A.D 1911-12

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 71.67 cm

Width: 30.50 cm

Weight: 30.80 kg



This panel is similar to Acc. No. PM_02790 and narrates the same theme. This sculpture depicts a standing haloed and defaced Buddha positioned in *abhaya mudhra* with Kaśyapa brothers below on his left side. Both brothers have their typical lower conical garments. Kaśyapa is bearded and his ribs are clearly visible, while his brother holds a *Kamandalu* (water flask) in his left hand. Both hands of the Buddha are broken, but they appear to have been positioned in *abhaya mudhra*. Both of the Buddha's shoulders are covered, while his feet are bare. A Bodhisattva is carved on the pedestal with a kneeling figure on either side in *anjali mudhra*. The scene is enclosed in Indo-Corinthian pilasters and acanthus leaves are depicted at the right.

10.6 BUDDHA IN RAJAGRIHA

Acc. No: PM_03020

Source: Excavation, A.D.F.C
1907-08

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D

Height: 12.70 cm

Width: 22.87 cm Weight. 3.20 kg



This broken panel shows three standing figures on the right side. Starting from the right, the first figure wears a long drapery that covers both shoulders and appears to be holding flowers. The second figure holds his shawl in his left hand. His right hand is raised upward in the act of throwing flowers. The third figure holds a bunch of flowers, likely in anticipation of welcoming the Buddha to Rajagriha. An Indo-Corinthian pilaster is carved on the left side of the panel. This panel is broken at the right side rendering a second scene incomplete. However, the attitude of the figures suggests that this scene likely represents one of the welcoming events—a scene that is very delicately sculpted in relief. All of the figures are clad in the heavy dress of the local pattern. The jewelry too, such as the pendants, is marked by strong similarities to one another. The upper border is adorned with a denticulate design (Marshall: 1907-08: Pl. XLII[e]).

10.7 BUDDHA WITH ASCETICS

Acc. No: PM_02969

Source: Excavation, A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd-4th Century A.D

Height: 69.90 cm

Width: 55.91 cm

Weight: 67.80 kg



This frieze, though in a poor state of preservation, remains one of the most highly desired and accomplished Gandharan sculptures. The subject is the visit of the sixteen worshippers. These worshippers journeyed to the cave in Magadha, where the Buddha was meditating, in order to ask his counsel about their problems. The colossal, but badly damaged figure of Buddha appears to have his right hand up in *abhaya mudhra*, assuring the ascetics that he will answer all their questions. This sculpture has artistic variation in its presentation of the sixteen figures along the base. They are clearly marked by the effects of age and austerities. Beautiful naturalistic details of animal life are found about the rock shelter. Spooner calls special attention to the surprisingly realistic representation of the Bauhinia leaves above the two worshippers at the extreme right. The relief also portrays the visit of the Indra to Indra Śāla Cave. Panchika is in full armor at the top right.

It seems natural that the framing of this frieze is reminiscent of the Bauhinia tree. All that remains of the Buddha's image is the lower half of his body. The left panel end and upper portion are entirely missing. Some of the faces of the figures in this relief are scratched.

Acc. No: PM_02804

Source: Purchased by D.G.

Archaeology of India in 1903

Period: 2nd-3rd Century A.D.

Height: 12.71 cm

Width: 39.40 cm Weight: 6.50 kg



The Buddha sits in *dhyana mudhra* in this rectangular panel. His robe, with wavy folds, covers both shoulders. Two ascetics to the right and left of the Buddha bow in *namashkara mudhra*. Both are clad in lower garments, have beards, and have their hair combed back into raised *ushnishas*. Their ribs are prominently visible. A bowed ascetic is present behind the first two. His right hand is raised and his left holds his knee. His features resemble those of the other two ascetics.

An ascetic holds a stick in his right hand at the extreme left. Another figure stands with his right hand behind a follower at the extreme right. This latter figure is clad in a short upper garment with his right shoulder uncovered. Both figures face the Buddha. The upper border of the relief is decorated with a laurel leaf design.

Acc. No: PM_02803

Source: Purchased by D.G. of
Archaeology of India in
1903

Period: 2nd-3rd Century A.D.

Height: 12.71 cm

Width: 38.13 cm

Weight: 6.00 kg



This rectangular panel depicts six ascetics and the Buddha in *dhyana mudhra*. The Buddha is depicted as a haloed figure with wavy hair raised into an *ushnisha*. He has wide-open eyes, elongated ears and sits on a pedestal. He wears simple monastic drapery that covers his shoulders and feet. The robe folds are carved in a wavy style. Two bearded bowing ascetics stand to the right and left of the Buddha in *namashkara mudhra*. Their ribs are visible. They wear short tunics and upper garments that hang from their arms. Their hairstyle includes an *ushnisha*. To the right, the second ascetic raises his right hand to point towards the Buddha. He holds the leg of a tripod with his left hand. An old ascetic stands on his right leg with his left foot placed across his right. He supports himself with a stick. To the left, another ascetic follows the first. He points towards the Buddha with his left hand. His robe covers both shoulders and reaches to his knees. A defaced figure is on the extreme left side of the panel and a tree is to the right side. The upper border of the panel is decorated with a laurel leaf design carved in low relief (Spooner: 1910: 57; Hargreaves: 1930: 78; Shakur: 1954: 49-50; Ingholt: 1957: 80: fig. 108).

Acc. No: PM_02802

Source: Purchased by D.G.
Archaeology of India, 1903

Period: 2nd-3rd Century A.D

Height: 12.71 cm

Width: 33.04 cm Weight: 4.90 kg



This frieze shows four figures, a hut and a tree. The hut is designed with inverted leaves. A Brahman on the left side, close to the hut, helps an old man with a stick. A second Brahman helps a sick man and leads him towards the tree on the right. The old man wears only a dhoti. The Brahmans are clothed in dress that covers their right shoulders and extends down to their knees. The upper border of the panel is ornamented in a lozenge pattern.

Acc. No: PM_03030

Source: Purchased in 1941

Provenance: Shaikhan Dheri
Charsadda

Period: 3rd-4th Century A.D

Height: 24.51 cm

Width: 27.96 cm

Weight: 9.10 kg



Three figures are carved in this frieze. The figure to the left is bearded and has a raised *ushnisha*. He wears an upper garment that leaves the right shoulder bare and a lower garment that extends slightly below his knees. He is holding something in his left hand while his right is damaged. Standing to the left of the first figure, second figure wears a short tunic. His right hand is placed on his chest, but his left hand is damaged. He has a wavy hairstyle and a topknot. A third figure faces to his left. This third figure is bearded, wears a short tunic, and has long curly hair crowned with an *ushnisha*.

10.8 ŚRIGUPTA'S INVITATION

Acc. No: PM_00016

Source: Tomkin; IGP NWFP, 1925

Period: 2nd - 3rd Century A.D.

Height: 45.75 cm

Width: 22.87 cm

Weight: 9.40 kg



This broken panel depicts two scenes. In the upper scene, Śrigupta is inviting Buddha, shown standing on a lotus flower, to his palace. According to the legend, Śrigupta made a certain plan to kill Buddha. A ditch was dug at the centre of the palace entrance and a fire was made inside. False flooring was used to cover the ditch. Śrigupta planned that the Buddha would fall into the flaming ditch just as he was being welcomed inside the palace gate. Miraculously, Buddha and his followers, instead of falling down into the flaming inferno, are illustrated standing atop the lotus flowers that blossomed over the false flooring of the ditch.

In this scene, the Buddha walks while Vajrapani and two other followers follow him with lotus flowers under their feet. A figure throwing flowers is present in the background. A shaven-headed figure at his right is also observed. Brackets separate the lower scene, which is almost completely lost. Nevertheless, Buddha's head under an arboreal canopy with three worshipers at his right hand and a flower thrower in the background with a shaven head may be observed. Six figures, carved in balconies, are intact. The upper and the lower right, as well as the lower left side portions of the panel are badly broken.

Acc. No: PM_02795

Source: Purchased, 1934

Period: 2nd-3rd Century A.D

Height: 19.06 cm

Width: 30.05 cm

Weight: 8.90 kg



This rectangular relief shows two scenes. The left scene with four figures is incomplete. Two ladies, dressed in local robes, stand below with something in their left hands. The lady to the left has parallel vertical folds of drapery on her left side, while the folds on her right side are wavy. Her head is broken. The other woman, standing to the left of the first, has wavy folds on her robe and a headdress. Other figures are present behind the first two. The hands of these latter figures are damaged. The figure to the left has a wavy hairstyle, while the one to the right wears a decorated headdress. All four figures are turned slightly to their right.

The Buddha, Vajrapani and a monk walk on inverted lotuses in the scene to the right. Buddha stands in *abhaya mudhra*. He wears loose garments that cover both shoulders. The fabric has beautiful

wavy folds. Buddha holds his *sanghati* in his left hand. He has an oval-shaped face and his hair is combed backward in a wavy style with a raised *ushnisha*. Vajrapani stands turned to his right to the left of the Buddha. He holds his robe in his left hand and his upper body is bare. The hand that holds his *Vajra* is broken. He has open eyes and a curly hairstyle. A monk follows to his left. The monk has a bowl in his left hand and has a *Kapardin* type of head. His clothing covers both shoulders and reaches below the knees. A bust of a shaven-headed monk is present to the Buddha's right above Vajrapani and the monk. The kneeling Śrigupta is probably in *namashkara mudhra*, though his hands are now broken. He has an elongated, mustached face and wears pendants. He is followed by a small turbaned figure standing in *namashkara mudhra*. His right shoulder is uncovered. A Yaksha with only his head visible is present under the door cornice between these two. The cornice depicts an acanthus leaf design. Above the cornice are three monks, the busts of three figures, and two turbaned figures between parapet merlons.

Two Corinthian pilasters decorate this relief, one at the right and the other separating the two scenes. The left pilaster has a defaced figure on a lotus pedestal. The second pilaster also has a figure. The cornice above the pilasters and the upper border has a denticulate design (Sehrai: 1991: 117: Pl.115).

Acc. No: PM_02796

Source: Donated By Maj. C.B.
Rawlinson C.I.E

Period: 2nd-3rd Century A.D

Height: 21.60 cm

Width: 38.13 cm

Weight: 10.20 kg



This rectangular panel depicts the important scene of Śrigupta's invitation to the Buddha. Śrigupta stands framed in a gate at the left to welcome Buddha. A robe covers his left shoulder, while his lower garment (dhoti) almost touches the ground. He wears armlets and a high turban. His raised right hand points towards the gate and his left hand takes the hand of the Buddha. The Buddha and his disciples stand on the lotus flowers that miraculously emerged from the fire pit. The height of the Buddha figure almost covers the length of the scene. His right hand holds the hand of Śrigupta. The Buddha is dressed in a monastic robe that covers both shoulders. His robe has wavy folds.

A figure is shown behind the Buddha facing to his left and wearing a tunic tied at the waist by a belt. He is busy chatting with another figure clad in a monastic robe, who has a raised right hand. This last standing figure also wears a monastic robe and faces to his right. Four figures are depicted in the background. The farthest left and right sides illustrate three figures of Buddha inside niches seated in *dhyana mudhra*. The parapet of the gateway is decorated with leaf-shaped merlons. Vedic is carved just above the parapet supported by three Corinthian pilasters, broken at the top. The lower border of the panel is executed with a bracket design. This legendary scene is framed by a moulding adorned by laurel leaves. All of the faces carved in this piece are mostly defaced.

Acc. No: PM_02797

Source: Excavation, A.D.F.C 1912

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D

Height: 19.06 cm



Width: 58.46 cm Weight. 9.40 kg

The scene found on the right side of this frieze depicts the Śrigupta legend. The Buddha, Vajrapani and a monk walk on miraculously produced lotus flowers. Śrigupta invites them into his palace to offer the Buddha poisoned food. The relief to the left shows the Buddha with attendants. All are clad in local robes. A row of brackets is added below the cornice. A damaged Corinthian pilaster to the extreme left side and another at the center separate the two scenes. This relief is broken at the right side. The figures are carved in relief to the full height of the panel (Hargreaves: 1930: 42, 43, 105; Majumdar: 1937: 57: Pl.79; Shakur: 1954: 49, 88; Ingholt: 1957: 86: fig. 124; Ackermann: 1975: 99-101, Pl. XXXV).

10.9 MEASURING BUDDHA

Acc. No: PM_02816

Source: Church Mission Society
Pesh, 1914

Period: 2nd-3rd Century A.D.

Height: 20.33 cm



Width: 48.29 cm Weight: 11.60 kg

Two different scenes are illustrated in this particular relief. Buddha is seated on the pedestal in *abhaya mudhra* on the left side of the panel between the two Corinthian pilasters. He wears a local robe with both shoulders and feet covered. His hair is combed in a wavy style with a raised *ushnisha*. Four monks clad in monastic robes and turbans stand around the Buddha.

The scene on the right side of this panel has the Buddha in *abhaya mudhra*. He wears a long robe with both shoulders covered. The upper right end and left side are damaged. A Brahman stands to the right of the headless Buddha. The Brahman holds a bamboo pole in his right hand to be used to measure the Buddha.

10.10 NURSING OF THE DEAD WOMAN

Acc. No: PM_02817

Source: Loan, D.G.A, 1923

Provenance: Jamal Garhi

Period: 2nd-3rd Century A.D.

Height: 36.25 cm

Width: 27.50 cm



This panel narrates the story of the nursing of the dead woman or the conversion of her son. Buddha is depicted as standing at the left of the panel, dressed in the Gandharan robe facing to his left, while the nude child, converted by the master, stands in front of him in *anjali mudhra*. Another figure is shown standing in front of the master. Vajrapani is depicted behind Buddha holding a *vajra* in his right hand and wearing a short tunic-type lower garment. The tomb, where the half body of the dead woman is depicted lying outside on the ground, is carved in the center of the panel. Her right breast is shown like that of a living woman from which the baby was fed despite the fact that the woman was dead.

A standing bejeweled and mustached Bodhisattva in *abhaya mudhra* is depicted at the right of the panel in frontal pose flanked by a worshipper at his right in *anjali mudhra* and a headless Vajrapani

to his left. A drapery covers his left shoulder and he wears a dhoti as a lower garment. His jewelry consists of pendants, a torque, a long flexible necklace and an amulet worn across the chest. Both of his hands are cut off. Nevertheless, his right hand appears to have been positioned to be in *abhaya mudhra*. Vajrapani wears a short tunic. The draperies of all the figures contain wavy folds. Two flying cupids carrying garlands in their hands are depicted facing each other above the head of the Bodhisattva. Three flower throwers are depicted at upper left corner of the scene. The top border of the panel is exquisitely decorated with acanthus leaves, but the remaining borders are plain (Hargreaves: 1921-22: 59-60, Pl. 24[d]; *ibid*: 1930:40-1, 59; Shakur: 1954: 46-7, 94; Ingolt: 1957: 85, Pl. 121; Sehrai: 1991).

10.11 ESCAPE OF ANANDA

Acc. No: PM_00980

Source: Excavation A.D.F.C 1906-07

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 58.46 cm

Width: 26.69 cm

Weight: 16.00 kg



This badly damaged panel is divided into three tiers. The upper depicts Buddha flying in the air. The god Surya (sun god) is shown in a chariot on the small medallion steering his horses across the sky.

The second tier depicts the Buddha standing in front of a tree. Behind the tree stands Ananda, who is hiding to escape. Behind him is depicted a half-closed door of the monastery. Another figure is standing at the extreme left. Two figures are carved between the two figures of Buddha. One of these figures showers flowers on Buddha, while the other holds something, perhaps *vajra pani*, in his left hand.

The lower tier is badly damaged. All that remains is a halo and some defaced figures. Acanthus leaf borders separate all three tiers.

10.12 OFFERING A HANDFUL OF DUST

Acc. No: PM_02814

Source: Excavation; A.D.F.C 1911-12

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 22.50 cm

Width: 35.00 cm

Weight: 6.50 kg



The Buddha stands holding a bowl in his right hand in this frieze. His left hand is missing. Located below and to the right, a child offers a handful of dust to the Buddha. The Buddha receives this offering in his traditional bowl held in his outstretched right hand. He is clad in monastic dress of the Gandharan style with wavy folds of drapery. He has a mustached face and wavy hairstyle with a raised *ushnisha*. A female figure, perhaps the mother of the child, stands to his right. She is to the left of the child and turns to her left in *anjali mudhra*. She wears both upper and lower garments, as well as pendants and bracelets.

Two worshippers stand behind her in *anjali mudhra*. They dress in Indian dhotis and upper garments. The worshipper directly behind the woman wears a pendant and necklace. The face of the second figure is chipped off. Another figure, with a damaged face wearing jewelry and a decorated headdress, stands behind them in the background. Acanthus leaves are in the left corner of the panel and laurel leaves are carved in low relief above the border (Stein: 1911-12a: Pl. XXXVIII [6]; Hargreaves: 1930: 38; Shakur: 1954: 43-44; Ingholt: 1957: 80: fig. 110).

Acc. No: PM 04053

Period: 2nd-3rd Century A.D.

Height: 30.50 cm

Width: 35.58 cm

Weight: 16.30 kg



This relief conveys the same story as the previous panel. The Buddha is depicted standing in the center. He is holding a bowl in his right hand, while the nude child stands below to his right and places the dust into it. Another child can be observed in kneeling attitude at the feet of Buddha. Buddha wears a drapery that covers both shoulders while his feet are bare. At the extreme left, a male accompanied by a female figure hold something jointly in their hands, probably some offering. The male figure wears short tunic tied at waist and tight trousers. The lady wears a transparent upper garment and a dhoti as a lower garment. She wears an adorned headdress, pendants, torque and a long necklace. A haloed figure in *anjali mudhra* is carved at the upper left corner. A princely worshipper is depicted in *anjali mudhra* in the background above at the right of the Buddha facing him. A half-nude figure stands to the left of the Buddha. This figure appears to be holding something in his left hand that is tied at his girdle. His right hand is raised above his head and also appears to be holding something in it. A shaven-headed monk, wearing a monastic robe, is depicted behind this figure. A bejeweled turbaned male bust is carved in the background.

Acc. No: PM_01031

Source: Exaction A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd-3rd Century A.D.

Height: 29.23

Width: 29.23

Weight: 21.90



This broken and defaced pedestal depicts Buddha with worshipers while a child offers him a hand full of dust.

Acc. No: PM_00120

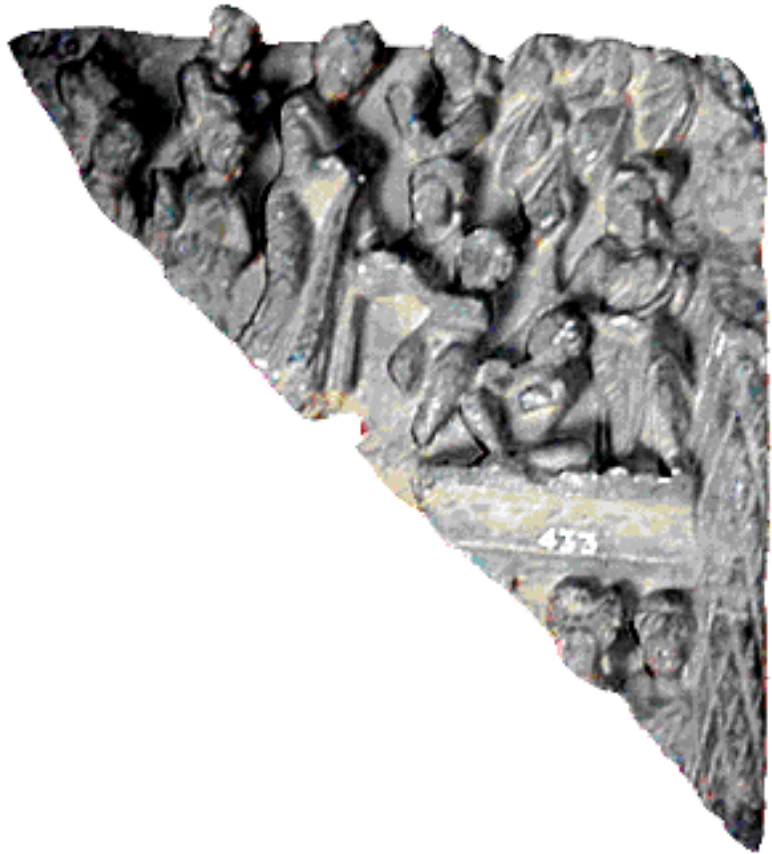
Source: Purchased by D.G.A. 1903

Period: 2nd - 3rd Century A.D.

Height: 33.04 cm

Width: 17.79 cm

Weight: 7.30 kg



Buddha is standing holding a bowl, while a child presents him hands full of dust in this panel. Another child sits on the ground near him, while a female figure in the background and another at the extreme right are also executed. Yet another figure is depicted at the upper part standing in *anjali mudhra*. Vajrapani and three worshipers are standing behind the Buddha. This panel is badly broken and almost all of the figures are scratched.

1.13 BARKING OF THE WHITE DOG

Acc. No: PM_02799

Source: Excavation A.D.F.C 1907-08

Provenance: Takht-i Bahi

Period: 2nd-3rd Century A.D.

Material: Schist

Height: 13.97 cm Width: 53.38 cm Weight: 8.40 kg



One day the Buddha went to visit a certain Suka at Sravasti. Suka was not at home so the Buddha decided to wait for his return, despite of the furious and continued barking of Suka's white dog. The dog stands at the right on a couch placed within an alcove with a flat top and sloping sides. Suka stands in *anjali mudhra* to the left. The Buddha, Vajrapani and a monk are depicted next to him.

The seven figures found at left in this broken panel were recognized by Spooner as the seven last historic Buddhas, shown in their traditional manner, sometimes carved in Gandharan panels along with Bodhisattva Maithreya. The Buddha of the future, including his individual symbols, is very elegantly exhibited. This panel is damaged at various sections, particularly towards the left side, slightly towards the right end and some parts of the lower side of the relief. Indo-Corinthian pilasters are shown to the right and at the center. Carved brackets top the entire panel. All of the figures are conceived in relief, but most are defaced. Nevertheless, most of the features are quite visible (Hargreaves: 1930: 38; Majumdar: 1937: 38-59; Shakur: 1954: 44-45; Ingholt: 1957: 84).

Acc. No: PM_02800

Source: Donated by Church Mission
Society Peshawar, 1914

Period: 2nd-3rd Century A.D.

Height: 13.97 cm

Width: 39.40 cm Weight: 6.10 kg



This panel shows two scenes separated from each other by an Indo-Corinthian pilaster. The left scene depicts Buddha seated on a throne in *abhaya mudhra*. Worshipers, two at each side in *anjali mudhra*, flank the Buddha. The worshipper at the extreme left is missing and the faces of the worshippers are damaged. The second scene, carved at the left side of the pilaster, depicts Buddha as standing in *abhaya mudhra*. A worshipper can be seen at his left while a dog is barking at Buddha at his right. The dog is shown standing on the pedestal. The head of Buddha and that of the attendant are damaged.

Acc. No: PM_02798

Source: Purchased in 1951

Period: 2nd-3rd Century A.D

Height: 21.60 cm

Width: 20.33 cm

Weight: 4.60 kg



This pointed arched panel depicts the scene in which the Buddha visits Suka at Sravasti. Suka is not at home and so his white dog barks at the Buddha. The Buddha is shown standing in the centre, wearing a traditional monastic robe and having a wavy hairstyle with a low *ushnisha*. His feet are bare. The dog sits on a high stool. Another figure carved below the stool narrates that when Suka asked the cause of his barking at Buddha, the Buddha replied that the dog was actually his father who, after his death, was born in the form of a dog. The Buddha pointed out the buried treasure and, when asked, the dog began to remove the deposit over the treasure with his feet until the treasure was exposed.

Two figures are shown behind the dog. The one in front of Buddha has his right hand on his chest. Two other figures are standing. One stands behind and to the left of the Buddha. The other is a small figure turned to the right in order to face the Buddha.

The outer frame of the arch is pointed while two inner borders contained within round-shaped arches are exquisitely carved. The space between the pointed arch and the central round arch is filled with a denticulate motif carved in low relief (Sehrai: 1991: 48: Pl.46).

Acc. No: PM_02801

Source: Exe of A.D.F.C, 1912

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D

Height: 21.71 cm

Width: 33.04 cm Weight: 4.90 kg



Two different scenes are depicted in this panel. On the right side, two men are sitting under a tree eating something from a bowl placed in front of them. One is eating with his right hand while his left hand rests upon his knee. The other man is sitting near a tree eating with his left hand, while holding a bowl in his right. The dog sits in front of them under the tree watching them. Both figures only wear dhotis. A man near the tree wears earrings.

One man is busy pulling a water bag from the well on the right side of the panel. The right margin or border is broken (Ingholt: 1957: 103: Pl. 173).

Acc. No: PM_000127

Source: Donated by S.A Shah Tangi

Period: 2nd - 3rd Century A.D.

Height: 16.52 cm

Width: 15.25 cm

Weight: 02.00 kg



This broken relief depicts the barking of the white dog and two worshippers in *anjali mudhra*. The two worshippers wear heavy dresses that cover their left sides. An Indo-Corinthian pilaster is

depicted behind them at the right of the panel where a damaged standing figure can be observed. The upper border has denticulate design.

Acc. No: PM_01061

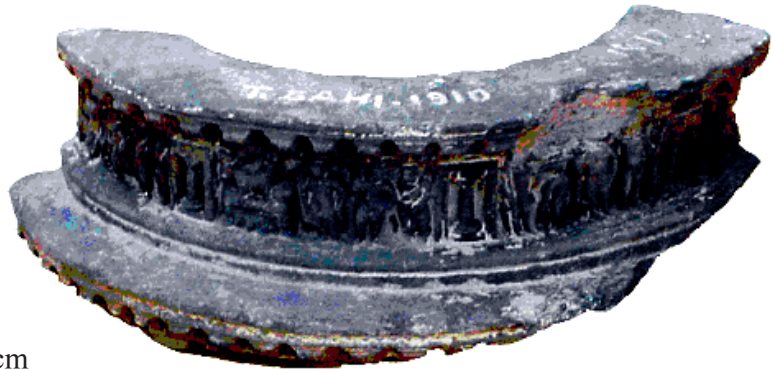
Source: Excavation, A.D 1909-10

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 10.17 cm Width: 30.50 cm

Weight: 4.30 kg



This panel encompasses three scenes. The central scene provides a depiction of the story of the white dog. Buddha is standing to the front of the dog in *abhaya mudhra* with two worshipers. The other two scenes are not clearly recognizable. Framed Corinthian pilasters, in which the drum is crowned by brackets, separate all of the scenes.

This sculpture likely represents a broken part of a Stupa model. As such, it may be assumed that the details were executed on the upper drum while the lower drum below the brackets is broken. However, in this instance the figures are carved on the base moulding. The scenes are illustrated in landscape pattern.

10.14 KING UDAYANA PRESENTING THE IMAGE OF BUDDHA

Acc. No: PM_02818

Source: Excavation Archaeology
Deptt; F. Circle 1911-12

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 29.22 cm

Width: 42.00 cm



Buddha is depicted in *dharmacakra mudhra* in this panel. Usually he is seated on a wooden throne under an instantly emerged foliated canopy. Buddha is depicted as wearing a monastic robe in Indian style in which his left shoulder is covered while his right shoulder is bare. He has a raised *ushnisha*, elongated ears and his eyes are half opened. His hairstyle is wavy and the string around the *ushnisha* is visible. Two shaven-headed monks are depicted on the right side of the panel. The monks are wearing monastic robes in which both shoulders are covered by drapery. Both are seated on stone seats. The first monk holds the hem of his drapery in his left hand. The second monk is depicted in *dhyana mudhra* with his hands covered by the drapery.

Two princely persons are standing to the right of the Buddha. The first represents King Udayana of Kausambi in the act of presenting the Buddha's image to the Master. The small image of the Buddha is in *dhyana mudhra*. King Udayana wears a turban, pendant, necklace, armlets and brackets. The other princely figure picks flowers with his right hand from the folded robe and holds the drapery in his left hand. Both figures wear the same jewellery and monastic robe in Indian style. A male bust is shown showering flowers on Buddha in the top corner on either side of the scene.

A Corinthian pilaster flanks the panel on both sides. A small beam is provided to support the cornice above the Corinthian pilaster. Brackets are provided above the cornice and a denticulate design is depicted over the brackets (Hargreaves: 1930: 97; Shakur: 1954: 89: Pl. VI; Ingholt: 1957: 86-87: Fig. 125).

Acc. No: PM_00970

Source: Excavation ADFC; 1908-09

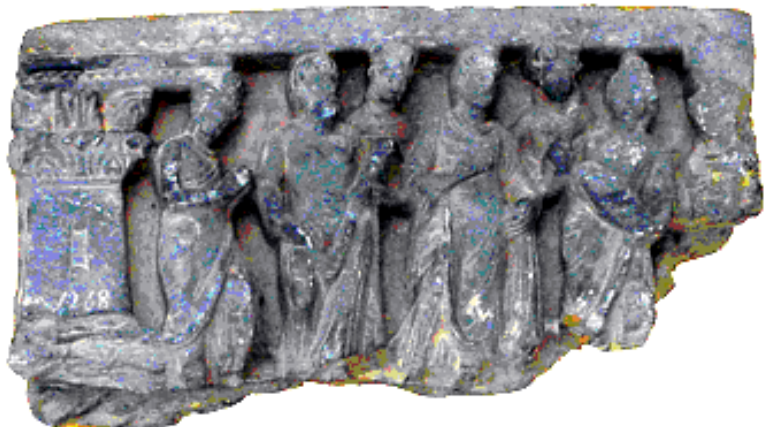
Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 12.71 cm

Width: 22.87 cm

Weight: 1.90 kg



This partly broken and defaced panel shows King Udayana presenting the Buddha's image to the Master while worshipers stand alongside.

10.15 BUDDHA IN INDRA ŚĀLA CAVE

Acc. No: PM_02805

Source: Purchased; 1928

Provenance: Mamane Dheri, Charsadda

Period: 2nd-3rd Century A.D

Height: 76.24 cm

Width: 76.24 cm



Buddha is shown in Indra Śāla Cave in this arched relief. He is seated in *dhyana mudra* with both shoulders covered by drapery. The paired parallel lines indicate folds of the dress. His face is round in shape with half-closed eyes and elongated ears. The *urna* is depicted on the forehead, the Buddha has a wavy hairstyle and a flat *ushnisha*. Ingholt's view about the figures carved on the base of this relief is, "the Indra's elephant, his wife and himself are kneeling. Two gods one with an object in his hands, touched by the other and Brahma; but the god in the corner at the left kneeling under a tree, seems to have no counterpart in the Taxila relief." Some standing figures are depicted in *anjali mudra* wearing Indian dhoti, while others kneel in *namashkara mudra*. Animals and foliage elements found in the background of this scene are intended to represent a forested and mountainous place where Indra Śāla Cave was located. Monkeys are also carved in the scene.

The lower border of the panel contains a Kharoshthi script line. Hargreaves and coworkers have published a translation of the script. Konow's translation of this inscription reads, "Anno 89, in the month of Margasiras the 5 (day), at this term was bestowed this religious gift by the Sramana Dharmpriya in honour of..... In honour of his teacher Buddhapriya, for the bestowal of health on his fellow disciples." John Marshall noted its date in the year 87 of the Kanishka era (Hargreaves: 1921-22: 142: pl. LVIII[a]; Konow: 1929: 171-72; Hargreaves: 1930: 10-11, 36-37,

51; Marshall: 1951; Shakur: 1954: 42-43: Pl. VII; Ingholt: 1957: 89-90: fig.131; Marshall: 1960: 92-93: Pl. 85[120]; NHK: 161: Pl.104).

Acc. No: PM_02808

Source: Loaned from D.G
Archaeology, 1926

Provenance: Malakand Agency

Period: 2nd-3rd Century A.D

Height: 27.96 cm

Width: 50.83 cm

Weight: 16.00 kg



This panel provides a depiction of the Buddha in *dhyana mudra* in Indra Śāla Cave in Magadha country. This cave is located in a rocky mountainous area suitable for meditation. An Indo-Corinthian pilaster is carved at the extreme right of the panel. A defaced Yaksha is shown standing on large inverted lotus flower on the shaft of this pilaster. Animals are depicted on the outer side of cave. The Buddha is seated on rock throne wearing a Gandharan-style monastic robe with wavy folds that cover his entire body. The Buddha has wavy hair combed backward from his forehead. His *ushnisha* is very low and his ears are elongated. A haloed deva is shown in *namashkara mudra* to the left of the Buddha. Panchika, the messenger of Indra, is standing next to the haloed deva. A well-preserved halo is executed behind Panchika's defaced head. He wears torque and a beaded amulet string that crosses over his chest and left arm. He is clad only in a lower garment (dhoti) with wavy folds tied at the waist. The upper body is nude. Panchika holds a harp in his hand and is about to play - an indication of the impending arrival of the god Indra.

Haloed Indra is standing in *anjali mudra* facing towards Buddha at the extreme left of the relief. Indra is adorned with an elaborate headdress, ear pendants, torque (necklace) and bracelets. His left shoulder is covered by drapery while his right shoulder is bare. A lower garment (dhoti) is visible under the shawl, while the folds of the drapery are carved in wavy style (Sehrai: 1991: 49: Pl. 48).

Acc. No: PM_00966

Source: Excavation A.D.F.C 1907-08

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D.

Height: 57.19 cm

Width: 35.58 cm

Weight: 21.30 kg



This panel depicts three different scenes. The central scene presents Buddha in meditation in Indra Śāla Cave. There are many other figures outside the cave. The topmost scene depicts the haloed Buddha standing with some figures to his left side, while a tree is shown on a seat held by a small figure.

The lower scene also depicts a standing Buddha with raised *ushnisha*. Both of his shoulders are covered with drapery. Some figures in this scene are standing under arches (Spooner: 1907-08: 141-42: pl. XLIV[b]; Spooner: 1910: 66; Hargreaves: 1930: 37, 85; Shakur: 1954: 43, 98-99; Ingholt: 1957: 91: fig. 134).

Acc. No: PM_00995

Source: Guides Mess Mardan 1942

Period: 2nd - 3rd Century A.D.

Height: 11.00 cm

Weight: 8.20 kg



This panel depicts the Buddha seated in *abhaya mudhra* in Indra Śāla Cave. There is a lion's head emerging from a hole below his left knee. Rhi has discussed a similar image. In this latter case, a seated Buddha is present in a cave and a tiger's head emerges from a hole below his left knee. Rhi claims the tiger's head (and, by extension, the lion's head depicted in the present panel) represents a symbol for the rugged mountain on which the Buddha meditates. He relates this event to the "visit of Indra." The present instance is clearly related to the case discussed above as the lion is depicted in the cave entrance (Marshall: 1951[II]: 113; Rhi: 1991: 76).

Acc. No: PM_01079

Source: Excavation A.D.F.C 1907-08

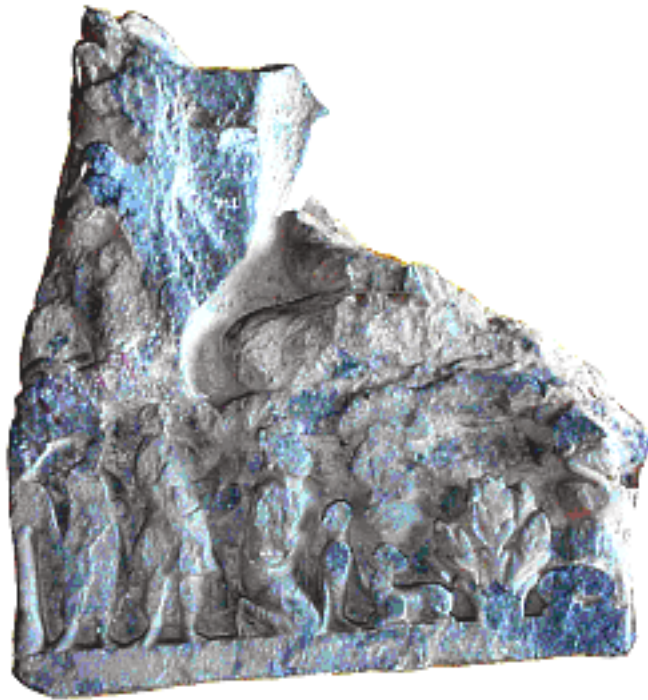
Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D.

Height: 55.92 cm

Width: 43.21 cm

Weight: 31.70 kg



This badly damaged panel shows Buddha in Indra Śāla cave with worshippers. Animals are also visible on the margins of the panel.

REFERENCES

- Ackermann, H.C., 1975. 'Narrative Stone Relief from Gandhara in the Victoria and Albert Museum, Catalogue and Attempt at a Stylistic History', *IsMEO XVII*, Rome.
- Blakiston, J.F., 1935-36. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Errington, 1987. *The Western Discovery of the Art of Gandhara and the Finds of Jamalgarhi*, Unpublished Theses, University of London.
- Hargreaves, H., 1910-11. 'Excavation at Takht-i Bahi' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1921-22. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1930. *Handbook to the Sculpture in the Peshawar Museum*. Calcutta.
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York.
- Khan, M. Ashraf, 1993. *Gandhara Sculptures in the Swat Museum*. Lahore.
- Konow, S., 1929. 'Kharosthi Inscriptions with the Exception of those of Asoka', *Corpus Inscriptionum Indicarum II* (Part I). Calcutta.
- Kurita, Isao, 1988-90. Gandhara Art I, The Buddha's Life Story II, The World of Buddha, *Ancient Buddhist Art Series*, 2 Vols. Tokyo.
- Lillie, Arthur, 1974. *The Life of Buddha*. Delhi.
- Majumdar, N.G., 1937. *A Guide to the Sculpture in India Museum*, Delhi.
- Marshall, J.H. & Vogel, J.P.H., 1902-03. 'Excavation at Charsadda in the Frontier Province', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, John.H., 1907-08. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1921-22. 'Jamal Garhi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1922-23. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1923-24. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29. 'Takhti Bahi', in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1951. *Taxila: an Illustrated Account of Archaeological Excavation*, 3 Vols. Cambridge.
- Marshall, John.H., 1960, *The Buddhist Art of Gandhara*. Cambridge.
- Murthy, Krishna, 1977. *The Gandhara Sculptures: A Cultural Survey*. Delhi.

- NHK., 1998. *Buddha, The spread of Buddhist art in Asia*. Japan Broadcasting Corporation.
- NHK., *The Life of Buddha and his legend*. Japan Broadcasting Corporation. n.d.
- NHK., *The Art of Gandhara, Pakistan*. Japan Broadcasting Corporation. n.d.
- Rhi, Ju-hyung, 1991. *Gandhara Images of the Sravasti Miracle: An Iconographic Reassessment* Unpublished Theses, University of California. Berkeley.
- Rosenfield, J.M., 1967. *The Dynastic Arts of the Kushans*. Los Angeles.
- Rowland, Benjamin, 1960. *Gandhara Sculpture from Pakistan Museum*. New York.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.
- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Spooner, D.B., 1906-07. 'Excavation at Sahri Bahlol', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1907-08. 'Excavation at Takht-i Bahi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1908-09. 'Excavation at Shah-Ji-Ki-Dheri', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1909-10. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1910. *Handbook to the Sculptures in the Peshawar Museum*. Bombay
- Stein, Aurel, 1911-12a. 'Excavations at Sahri Bahlol', *Archaeological Survey of India, Frontier Circle, Annual Report* (repr. 1990). Delhi.
- Stein, Aurel, 1911-12b. 'Excavations at Shah Ji Ki Dheri', *Archaeological Report, Northwest Frontier and Balochistan*, (Part II, Section I).
- Tissot, Franchise, 1985. *Gandhara. La Vie Publique et Privee dans l'Inde Ancienne, Ze Serie*. Paris.
- Tissot, Francine, 1993. 'The Site of Sahri-Bahlol in Gandhara', in Schotsmans, Janine & Taddei (ed.), *South Asian Archaeology*.
- Wheeler, R.E.M., 1962. *Charsadda: a Metropolis of the North-West Frontier*. London.
- Zwalf, W., 1996. *A Catalogue of the Sculpture in the British Museum*. London.

Chapter 11

LIFE STORY OF BUDDHA: THE LEGENDRY SCENES

IHSAN ALI & IHSANULLAH JAN

11.1 INTRODUCTION

Vernacular sources throw considerable light on issues surrounding the various mythological and traditional accounts. In this connection, the most pertinent are textual references such as the *Anguttara Nikaya* composed by Buddha Ghosha. The legend of the skull taper as recorded by art historians suggests that the most authentic reference may be the Dhammapada accounts. M. Taddei and F. Sehraï specifically mention the legend of the skull taper in their works. According to tradition, an ascetic of Rajagriha named Vangisa once visited the master who was, by that time, residing in the vihara of Jetavana. It is suggested that the ascetic was famous for his genius in tapping skulls and his subsequent predictions regarding reincarnation. Vangisa went to Jetavana monastery where he presented the Buddha with four skulls. Vangisa tapped these skulls. However, another skull was given to him to tap and to explain in the same context. The ascetic was unable to accomplish a prophecy from it and thus was ordained and joined Sangha. In relation to this event, Brahman Vangisa is depicted in Acc. No. PM_02820 as offering a skull taper before Buddha.

Scenes featuring Devadatta's assassins are also discussed in the present chapter. The Buddha's jealous cousin Devadatta hatched three plots to take the Buddha's life. In one instance, Devadatta sent assassins to fell a wall over Buddha (Acc. No. PM_02823 and PM_00124) from which he narrowly escaped. In another attempt, Davadatta sent a furious elephant to run over the master while the master was visiting Rajgir. According to legend, when the elephant emerged from the door of the city, the Buddha placed his right hand on the forehead of the elephant thereby immediately taming the enraged beast. Examples of this scene include Acc. No. PM_02824 on display and Acc. Nos. PM_01283, PM_01262, PM_00899 and PM_00027 from the reserve collection.

The story of Angulimala represents one of many episodes of conversion that took place at the hands of the Buddha. According to some sources, Angulimala was the son of a Brahman of Kusala country and a student of Veda in Taxila. His original name was Ahimsaka. He was very good at his studies, and because of this his classmates became jealous and in their jealousy they claimed he had an affair with the wife of his teacher. Since he could not punish Ahimsaka openly, the teacher devised a plan to destroy Ahimsaka's career. He ordered Ahimsaka to kill at least a thousand people and to bring back their fingers as proof. Ahimsaka refused, stating it was not the custom of his family, but he could find no other way, except to obey his teacher, to continue his studies. Ahimsaka went

to the forest located near Sravasti and became Angulimala (Sehrai: 1991: 50-51). Therefore, in all the stories he appears in connection with the forest. He was active on a highway and threatened everyone who passed the road. He is described as armed with sword, bow, and quiver and adorned with a crown of chopped fingers. Buddha was aware of Angulimala's activities and decided to challenge him. After 999 victims Angulimala's mother rushed there to stop him. He even nearly killed his mother, but the Buddha arrived in time and eventually brought Angulimala to the right path.

The finger headdress becomes the *leit motif* for identification of Angulimala. The best depiction of the story is the relief from Sahri Bahlol found in the Peshawar Museum (Acc. No. PM_02810). The Gandharan relief of Angulimala appears to be inspired by the *Therigatha* version and the Sanskrit *lectio* of the story. In the relief from Gandhara, the most significant and important aspect of Angulimala is the headdress. It is a unique crown made from vertical lozenges like leaves aligned and tied together at the base by a string. Brancaccio believes that the same type of headdress is worn by the dwellers of the forest that are identified with the wilderness. In India, as well as in the classical world, figures associated with the wilderness are typified by the same distinctive attributes. Hence, the Angulimala episode, as depicted in Gandhara, represents an archetypical combination of Indian and classical ingredients. However, in Gandhara art the Indian element stands out as predominant. This story also appears in the Pali canon as well as in the Chinese version of the tripitaka, in Faxian's and Xuanzang's accounts (Legge: 1965; Beal: 1884).

The nagas played a vital role in the life of the Buddha. According to legend, Naga Kalika and his wife started enchanting hymns when they observed the presence of Siddhartha. Naga Apalala was ordained in the vicinity of Swat valley, though it is generally claimed that Buddha never visited Swat valley. Nevertheless, a legend is connected with the visit of Buddha and his fight with a naga. The footprint lying in the Swat Museum indicates that he landed in the vicinity miraculously. The various scenes representing this event may be observed in Acc. No. PM_03133, which shows Naga Apalala in adoration, and in Acc. No. PM_02806, in which the Naga is shown in prostrating attitude in *abhaya mudhra*. Though mostly broken, Acc. No. PM_00061 provides an illustration in which the nagas are shown holding umbrellas. By contrast, Acc. No. PM_02393 shows the nagas in their traditional pattern. Besides Naga Apalala, yet another naga, Naga Elapatra, is mentioned. Living in the Taxila valley, Naga Elapatra went to Banaras to meet Buddha, seeking his support to convert him in human life. This important event can be seen in Acc. No. PM_02811.

The conversion of Yaksha Atavika is of considerable significance. In this sequence, according to a certain tradition, Atavika was a furious monster who ate human beings. The king of the kingdom

in which the Yaksha lived provided the Yaksha his own subjects. At the end, however, the Yaksha demanded even the youngest son of the king. This was when the Buddha was told about the Yaksha. The Buddha went there and ordained the Yaksha Atavika. Panels illustrating this event (Acc. Nos. PM_02812, PM_02815, PM_01389) depict the Yaksha returning the prince to the master.

The act of conversion is of utmost importance in Gandharan art. Such mythological figures as Yakshi Harithi, a native of Rajgir, who was eating her own children, is also regarded as the mother of the monster. Harithi possessed five hundred children. When Buddha visited the same vicinity he was told about her behaviour, so he hid Hariti's son. She began to search for her son and when she became aware of his absence, the Buddha met her and told that she was eating her own children. She queried the master, thus her son was returned, which resulted her entrance to Sangha. It may be pointed out that Harithi, after converting into Buddhism, became the fertility goddess. Moreover, her husband Panchika, a war god of Yakshas, is considered a god of wealth. These mythological figures are profusely wrought in the various gestures representing the vernacular traditional approach and may be clearly observed in panels held in the Peshawar Museum's display (Acc. Nos. PM_02821, PM_03013, PM_03011, PM_03012, PM_03016, PM_02953) and reserve collections (Acc. Nos. PM_01629, PM_01606, PM_0671, PM_0859, PM_02338, PM_00868, PM_0884). In most cases, the figure of Harithi is shown to the right of the Panchika; however, there is a single instance in which she is depicted to left side (Acc. No. PM_00671).

11.2 BUDDHA AND THE SKULL TAPPER

Acc. No: PM_02820

Source: Loaned from D.G.A

Period: 2nd-3rd Century A.D.

Height: 16.52 cm

Width: 19.06 cm

Weight: 3.00 kg



The seated haloed Buddha is shown in *abhaya mudhra* on a grass strewn throne in this panel. The halo is encircled with a line. The drapery covers the entire body and has wavy folds. His right hand is raised in *abhaya mudhra* while his left is cut off. A low *ushnisha*, *urna*, open eyes and elongated ears are visible. The Buddha's hairstyle is wavy while his face is round in shape. Two figures may be observed to the right side of the Buddha. The defaced Vangisa, the skull taper, stands to his right. He is holding a skull in both hands and is presenting this skull to the Buddha. He wears a loose garment with wavy folds that goes around his neck. Another shaven-headed monk with round face holds a flywhisk in his right hand.

The drapery covers the monk's left shoulder while the right shoulder is bare. The drapery folds are carved in wavy design. An Indo-Corinthian pilaster is carved on the right side of the panel. The upper and lower left sides of the pilaster, the left hand, his left knee and the lower right side of the panel are damaged (Tissot: 1985: Fig.262; Saehrai: 1991: 55: Pl.57).

11.3 ANGULIMALA'S CONVERSION

Acc. No: PM_02810

Source: Excavation; ASI, 1910

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D



This broken vertical panel depicts two scenes. The upper scene depicts the story of Angulimala. Buddha stands in *abhaya mudhra* in the middle in full height, wearing a monastic robe that covers his entire body. He has a raised *ushnisha*. Angulimala is depicted to the left of the Buddha with

his left leg bent upwards. He wears his crowned headdress and a short lower garment. His upper body is bare. In a second image, Angulimala holds the hair of his mother in his left hand and a sword in his right. Standing to the right of the Buddha, Angulimala is shown as intending to kill the master as he appeared before him. In a third image, Angulimala is depicted at the feet of the Buddha in prostrate attitude signifying his ordination. His sword and crown are lying on the ground. Worshippers are carved in the background, some of whom are throwing flowers on the Buddha.

The lower scene shows Buddha seated on a throne in *abhaya mudhra* under an arboreal canopy. King Udayana, positioned to the right of the Buddha, presents him with the image of the master made of sandalwood. Worshippers in various gestures flank Buddha on both sides. The top border and the separating band between the two scenes are adorned with acanthus leaf designs. The panel is cracked vertically and rejoined while broken on all sides making both scenes incomplete.

11.4 DEVADATTA'S ASSASSINS

Acc. No: PM_02823

Source: Purchased in 1940

Provenance: Shaikhan Dheri

Period: 2nd-3rd Century A.D

Height: 19.06 cm

Width: 44.58 cm

Weight: 10.10 kg



This relief depicts two scenes. Devadatta's assassins and a haloed figure of Buddha are on the right side of the panel. A wall is added in the middle of this scene. Buddha stands to the right of the wall. His right hand is placed on the wall, while he holds his robe in his left. The Buddha's drapery is long and carved with wavy folds. His hair has a wavy style with a raised *ushnisha*. A bearded Vajrapani is shown standing behind Buddha, wearing a short skirt and having an uncovered upper body. He holds a thunderbolt in his left hand. Above him at the corner, are two busts of attendants. The assassins sent by Devadatta are to the left of the wall. The assassin nearest the wall is defaced, wears a short dhoti, and has his hand placed on the wall. His upper body is bare. This assassin is followed by another figure who holds a stick in his right hand with the other end placed on the ground. Only a belt covers his lower body. Some exaggeration is shown in the depiction of the

hips and legs of this figure. Four more figures of assassins are shown at the top. Two have defaced heads, while the remaining two are turbaned.

The Buddha sits on a throne in *dharmacakra mudhra* in the scene on the left side of this panel. His robe covers both shoulders, his hair has a wavy style, but his *ushnisha* is broken. A cloth hangs below the throne. Two turbaned donors standing to the left of the Buddha present something. The one nearest the Buddha sits on a high couch, while the figure behind him stands to the right side of the Buddha. Another turbaned donor, wearing jewellery, holds a vessel that is part of the offering. He is seated on a high couch. Encased Indo-Corinthian pilasters separate these scenes. The pilasters depict a nude deity in *anjali mudhra* facing to the right and standing on a pitcher.

Another male figure on the Corinthian pilaster faces to his right in *anjali mudhra* on the left of the panel. He wears Indian dress and a high turban. He also stands on a pitcher. A Kharoshthi character is incised at the lower border just below the seat of the Buddha (Marshall: 1951[II]: Pl. 721; Sehrai: 1991: 58: Pl.31).

Acc. No: PM_02822

Source: Excavation 1912

Provenance: Takht-i Bahi

Period: 2nd-3rd Century A.D.

Height: 55.92 cm

Width: 45.75 cm

Weight: 21.20 kg



Five scenes are depicted one above the other in this panel. The panel, however, is broken at the top so that only a small remnant of the fifth scene is preserved. Beginning at the top, the first complete scene illustrates the first sermon, in which the Buddha is seated on a throne in *abhaya*

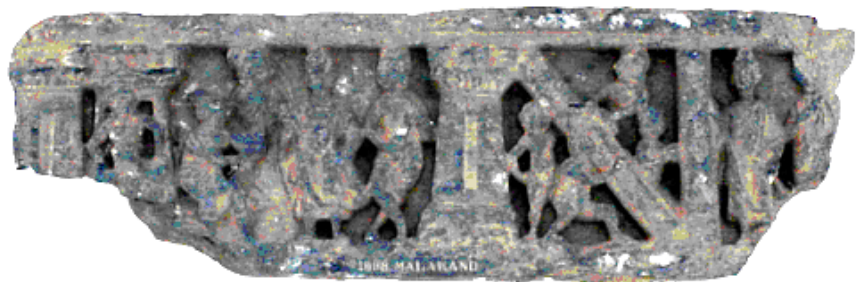
mudhra with two shaven-headed keenly interested listeners seated on either side above them. Flower throwers, as well as the shaven head of a figure, are seen in the corners. Two reclining deer are carved on the seat. An arboreal canopy is present above the head of the Buddha. The second scene shows the Buddha standing with his left hand placed on his hip and his right placed on his chest. He wears a drapery that covers his entire body, including his shoulders. A kneeling and a standing figure are carved in *namashkara mudhra* to his left. Another figure sits, behind these figures leaning forward and holding his head with his right hand. Another figure stands to the left of the previous figure.

The third scene shows the Buddha standing in *abhaya mudhra* wearing long drapery that covers both shoulders. A monk stands to both the left and right sides of the Buddha. The fourth scene shows the death of the Buddha with Ananda at his head and Mahakāśyapa at his feet. Three mourning figures stand behind the couch. One of these mourning figures is Subhadra, who is seated in meditation in front of the couch.

Five figures, one above the other, are shown in different gestures on either side of the panel. All are enclosed in Corinthian pilasters. Four of the figures are standing, while one is kneeling in *namashkara mudhra*. Railing is provided above the first scene, while the right and left borders of all four scenes are decorated with a lozenge design.

Acc. No: PM_00124

Period: 2nd-3rd Century A.D.



An Indo-Corinthian pilaster separates the two scenes present on this relief. The scene at the right depicts Buddha behind a wall with the assassins who are trying to topple the wall on top of him are positioned on the opposite side. The scene on the left shows a worshiper presenting a bowl to Buddha. Two other figures are carved on the right and left sides of the Buddha. Atlant is carved behind the bowl-bearer. This scene is enclosed by an Indo-Corinthian pilaster. The lower left and lower right corners of this panel are broken while most of the figures are defaced.

11.5 SUBJUGATION OF THE ELEPHANT

Acc. No: PM_02824

Source: Excavation 1912

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D

Height: 17.79 cm

Width: 44.58 cm Weight: 5.80 kg



Two scenes separated by an Indo-Corinthian pilaster are depicted in this rectangular panel. On the left, the scene depicts the attack of the fierce elephant, named Nalagiri, sent by Buddha's cousin Devadatta to kill him. This was the last of several attempts made by Devadatta to kill the Buddha out of jealousy and wickedness. To the left, the elephant stands in front of Buddha. Buddha has his right hand on the elephant's head and keeps his weight on his right foot. He wears a robe that covers both shoulders. His face and feet are worn away.

Behind, to the left of the Buddha, two disciples stand looking towards him. Both are in monastic garments. The one nearest to the Buddha raises his left, slightly broken, hand. His right hand is also damaged. It is unclear if he has been holding his robe. The scene on the right side is also incomplete because of damage. The Buddha stands to the right in *abhaya mudhra*. Both shoulders are covered with fabric. He has a curly hairstyle and a raised *ushnisha*.

A damaged muscular figure stands with a bare body in front of the Buddha. A guard stands behind this man. The guard holds a scepter in his right hand, while his left hand is held akimbo. The guard wears a coat of armour (chain mail) and a lower garment. A Sal tree is present above the middle figure. In this elegantly carved panel, brackets provide the framing of the scenes and both upper and lower borders are decorated with a denticulate design (Sehrai: 1991: 58; Pl. 62; Bantzee: 1995-96, Vol. 4: 231).

Acc. No: PM_01283

Source: Purchased

Period: 2nd - 3rd Century A.D.

Height: 12.71 cm

Width: 40.67 cm Weight: 3.50 kg



This slightly defaced panel depicts two scenes separated and flanked by Corinthian pilasters. The scene executed to the right depicts a furious elephant (Nalagiri) emerging from a gate. The figure of the Buddha stands in front of him with his right hand resting on elephant's head to tame him. Worshippers are present in the background, while Vajrapani stands to the left of the Buddha.

The scene on the left side of the panel depicts the Buddha in *dhyana mudhra* probably inside a cave. Vajrapani is depicted on his right side holding a branch of palm tree in his left hand, a thunderbolt in his right, and his left foot placed upon the rock lying in front of the cave. A royal figure is shown in *anjali mudhra* to the left of the Buddha.

Acc. No: PM_01262

Source: Purchased by D.G.A 1939

Provenance: Zakhel Peshawar

Period: 2nd-3rd Century A.D.

Height: 19.06 cm

Width: 11.44 cm

Weight: 1.60 kg



This broken and slightly defaced panel illustrates the subjugation of the elephant (Nalagiri). The figure of Buddha is shown standing in front of the elephant with his right hand resting on the elephant's head. Vajrapani stands behind the Buddha, holding a thunderbolt in his right hand. The upper border of the panel is decorated with acanthus leaves carved in low relief.

Acc. No: PM_00899

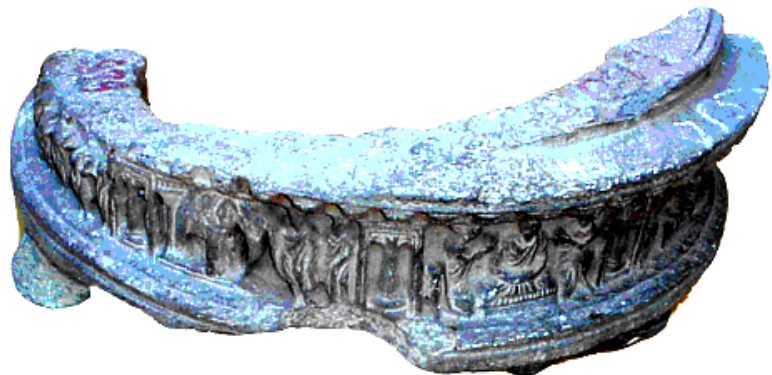
Source: Excavation, ASI 1906-07

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 7.62 cm Width: 35.58 cm

Weight: 4.20 kg



This broken and slightly defaced round-shaped drum of a stupa model illustrates a wild elephant (Nalagiri) tamed by Buddha. The Buddha stands at the front of the elephant and has his right hand placed on the elephant's head. This scene is carved on the left side, while the scene on the right side depicts the Buddha in *dhyana mudhra* flanked by the followers in *anjali mudhra*.

Acc. No: PM_00027

Source. Excavation ASI 1907-08

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D

Height: 59.73 cm

Width: 13.89 cm

Weight: 7.80 kg



This broken and defaced part of a large panel depicts the Buddha subjugating the furious elephant (Nalagiri).

Acc. No: PM_00430

Source: Excavation, ASI 1911-12

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 21.60 cm

Width: 13.98 cm

Weight: 2.20 kg



A defaced Corinthian pilaster is present on the left side of this broken panel and alongside it there is a gate from which the wild elephant (Nalagiri) is just emerging. The Buddha, who is shown standing in front of him alongside Vajrapani, tamed the elephant. However, except for the figure of the elephant, the rest of the features are broken.

11.6 BUDDHA WITH NAGA APALALA

Acc. No: PM_02809

Source: Donated by P.G.G.
Pipon, Esquire, I.C.S

Provenance: Landi

Period: 2nd-3rd Century A.D .

Height: 61.00 cm

Width: 68.62 cm

Weight: 48.70 kg



The Buddha is depicted as standing with a raised right hand in the lower part of the panel. His entire body is covered, while his feet remain bare. He is standing under a royal canopy. Naga Apalala flooded the nearby area and Buddha came to save the people. At the command of the Buddha, Vajrapani hurled a thunderbolt and frightened Naga Apalala. After ordaining Naga Raja, Naga Apalala promised to discontinue the flooding.

According to Buddhist traditions, Naga Apalala agreed to bring the flood only once a year. In this scene, Apalala is shown kneeling before Buddha in *anjali mudhra*. A second princely-dressed person is helped by a third person. This third person may be a victim of the flood, who is shown as mostly undressed with only a shawl held in his left hand that covers his legs. Another man stands with his right hand raised on the left side of the panel. A man is standing to the right of the Buddha. He holds a lotus flower in his right hand. His dhoti only extends to his knees; hence, his legs and upper body are bare. The remaining three figures are worshippers with shaven heads.

The middle scene shows a seated Buddha in *dhyana mudhra* under an acanthus leaf canopy flanked by worshippers on either side. Ichthyocentaurs are executed in *anjali mudhra* on the extreme right and left of the scene. The uppermost scene depicts an alms bowl on a royal seat flanked by

worshippers at either side. All of these scenes are carved inside laurel leaf borders. However, another border shows naked worshippers in different poses all facing towards the standing Buddha. The outer circular border bears an acanthus leaf design. (Marshall: 1906-07: 159: Pl.LV:[b]; EGAC: 1962: 161).

Acc. No: PM_03133

Period: 2nd-3rd Century A.D.

Height: 61.00 cm

Width: 53.37 cm

Weight: 33.00 kg



Different scenes are depicted in this arched panel. The main scene represents the submission of King Naga Apalala. The Buddha stands at the center, clad in a long drapery with wavy folds that wrap to his feet and cover both shoulders. He has an oval-shaped face, a wavy hairstyle and a raised *ushnisha*. King Naga stands to the right side of the Buddha in *anjali mudhura*. His headdress is highly elaborate, the upper part of his body is bare and he is wearing a lower garment.

Two men, one of whom is holding a bowl, stands to the left of the Buddha. They wear Indian dhotis and decorated headdresses. Two figures can be seen in the background and three other figures may be observed behind King Apalala. A frieze of garland bearers is present along the lower border of the panel. A frieze of laurel leaf design is beautifully depicted along the upper border of the main scene. A Bodhisattva is seated in *abhaya mudhura*. His right shoulder is bare, he is wearing elaborate jewellery and he is shown with a curly hairstyle. Two kneeling figures in the *namashkara mudhura* and a figure of ichthyocentaur are present on both sides. A denticulate design is depicted above the scene.

This scene is topped by another important illustration. Bodhisattva is seated in *dhyana mudhra* in the center. His right shoulder is bare. Four standing men in *anjali mudhra* followed by an ichthyocentaur flank the Bodhisattva on both sides. A lotus flower scroll design is present on the inner border of the panel. The outer border is decorated with an acanthus leaf design. A lotus flower design is present on the lower inner side of the arch panel, just above the Buddha's head (Marshall: 1906-07: 159: pl. LV[a]; Hargreaves: 1930: 8, 11, 39, 75, 106: pl. 5[a]; Shakur: 1954: Pl. VIII[a]).

Acc. No: PM_02806

Source: Purchased by P.G.A
India 1908

Period: 2nd-3rd Century A.D.

Height: 20.33 cm

Width: 30.50 cm

Weight: 8.80 kg



This relief is slightly defaced in parts. It illustrates the kneeling Naga King Apalala and his wife Nagni in *anjali mudhra* before the Buddha to his right side. The Buddha keeps his weight on his right foot with his left foot slightly bent. He is looking at a series of ascetics who likely stand behind the adoring couple. The hoods of the serpent gods may be seen behind their heads.

A flying Yaksha strikes the mountain with a thunderbolt in his right hand. Vajrapani, holding his Vajra in both hands, stands to the left of the Buddha. The Buddha is clad in a monastic robe. His hairstyle is wavy with a raised *ushnisha*. The Naga king wears an elaborate turban and the queen has an ornamented headdress. A turbaned figure wearing pendants stands behind the Buddha. Another damaged figure dressed in a dhoti stands behind the queen. The right side of the panel shows Corinthian pilasters with a damaged figure of Buddha probably in *dhyana mudhra*. The upper border of the panel has acanthus leaves carved in low relief. These are chipped off to some extent. However, the carving carried out in this relief exhibits a fluency in the finishing that is observed in many other local sculptures (Sehrai: 1991: 498: Pl. 49).

Acc. No: PM_00061

Source: J.G Hennessy Esquire; 1909

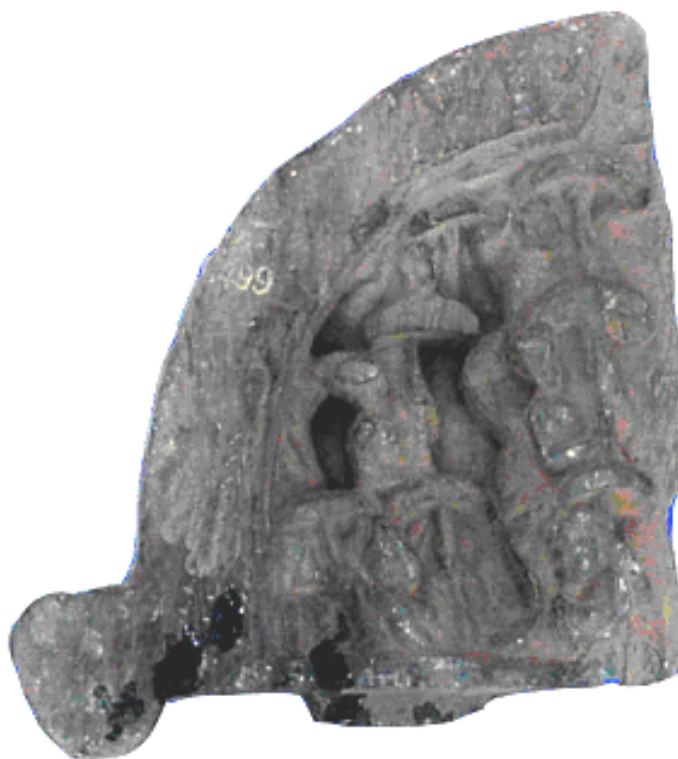
Provenance: Rustam

Period: 2nd-3rd Century A.D.

Height: 20.33 cm

Width: 19.06 cm

Weight: 2.20 kg



This arched panel depicts Nagas holding an umbrella with snake's heads behind them. The left half of this relief is broken.

Acc. No: PM_02393

Period: 2nd-3rd Century A.D.

Height: 33.04 cm

Width: 27.96 cm

Weight: 7.50 kg



This broken panel shows Naga Apalala visiting the Buddha in the jungle. The king is shown walking, while the queen and a princely figure follow him at the extreme left. Another princely bust is also visible at the right side of the panel. Horses at the upper right and lotus flowers at the upper left corners are also depicted. This panel is broken mostly towards the left and slightly to the right sides.

11.7 CONVERSION OF NAGA ELAPATRA

Acc. No: PM_02811

Source: Excavation ADFC; 1911-12

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 36.25 cm

Width: 45.00 cm



The panel depicts the conversion of naga Elapatra. The Buddha is seated in *abhaya mudhra* in the center of the panel on a throne, under an arboreal canopy, flanked by monks and worshippers. Drapery covers his entire body in the particular Gandharan style and he has a low *ushnisha*. The serpent carved on the throne at the front is believed to be a representation of the naga Elapatra prior to his incarnation in human form. Naga Elapatra is shown at the extreme left in *anjali mudhra* in the human form, but the serpent hood above his turbaned head symbolizes his snake ancestry. Two monks, seated in *kapardin* style, are depicted in different gestures and wear monastic robes on either side of the Buddha. Yet another monk is visible behind and to the right of the Buddha. A princely worshipper may be seen at the extreme right side. Two princely worshippers to the right of the Buddha and three to the left are carved in the background. The worshipper just to the left of the Buddha is different from the others. Acanthus leaves adorn the upper border of the panel.

11.8 CONVERSION OF YAKSHA ATAVIKA

Acc. No: PM_02812

Source: Captain C.Z Enriquez; 1913

Period: 2nd-3rd Century A.D.

Height: 38.12 cm

Width: 39.40 cm

Weight: 12.80 kg



The Buddha is seated in this panel on a straw-strewn throne in *abhaya mudhra*. He wears a drapery that covers both shoulders. The face of the Buddha is defaced. A nude child stands in front of the throne with his hand raised towards the Buddha. Two soldiers, one holding a long spear in his left hand and wearing Iranian dress the other holding a shield in his left hand with his right hand raised upward, are standing to the left of the Buddha. The Buddha wears a lower garment, but his upper body is bare. His face is not clearly visible. A noble, but defaced man, along with his wife stand in *anjali mudhra* wearing Indian-style dress to the right of the Buddha. The headdress of the woman is decorated. Two flying figures, one nude and the other wearing Indian-style dress, are present in both corners of the panel. A bust of Vajrapani holding a thunderbolt in his right hand is also depicted above in the panel. A profusely carved floral canopy is present above the Buddha.

Acc. No: PM_02815

Source: Purchased by D.G, ASI

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 17.79 cm Width: 24.15 cm

Weight: 3.50 kg



The haloed figure of Buddha is seated in *abhaya mudhra* on a decorated throne in this panel. The front of the throne is decorated with three lotus flowers. Both of the Buddha's shoulders are covered with drapery and he is holding the hem of his *Sanghati* with his left hand. His face structure is round in shape, his eyes are wide-open and his hair is combed in wavy style with a low *ushnisha*. The Buddha is seated under a pointed Indian arch. The front of the arch is decorated with a saw-tooth design. Yaksha is standing on the left side of the relief, with long hair, beard and moustache, while wearing an Indian-style dhoti. He is gazing at the Buddha and hurling a wheel-like object with his right hand over his shoulder.

At the right side of the panel a bearded Atavika, with mustached face and wearing a short tunic, presents a child as a gift from the King Atavi. The child is in his lap. Two heads are depicted in the background above and an Indo-Corinthian pilaster is added to the right side of the panel. The extreme end of the right side is broken, showing a figure facing to his left side (Ingholt: 1957: 51: fig. 127; Sehrai: 1991: 53: Pl.54).

Acc. No: PM_01389

Period: 2nd-3rd Century A.D.

Height: 20.33 cm

Width: 29.23 cm

Weight: 5.40 kg



This defaced panel depicts a standing figure of Buddha along with worshipers and probably King Atavika to his left presenting the child to him. The heads of all the figures are scratched.

11.9 HARITHI AND PANCHIKA

Acc. No: PM_03013

Period: 2nd-3rd Century A.D.

Height: 104.19 cm

Width: 86.40 cm



This sculpture depicts the figures of Yaksha Panchika and Yakshi Harithi in a naturalistic fashion that shows both the expression and depth created during the process of carving. In the Archaeological Survey of India (1906-07), H.S Goor termed Panchika as Kubera. Kubera is depicted in Indian sculpture as possessing a bulky belly and holding a bag of coins while coins are shown beneath his feet. Kubera is regarded as the god of wealth. However, in this particular panel, Harithi's husband Panchika is shown sitting to the right of his wife and to the left of the panel. He is wearing a richly ornamented headdress, a necklace and a lower garment with a belt draped over his shoulders. The robe is marked by incised lines. His right hand below the elbow is broken and his left arm is missing. His left foot is resting on a pedestal, while the right is placed on the ground where the coins are shown in the background. His bulky belly is clearly visible.

The figure of Harithi sits on a couch to the left side of her husband. She is wearing a richly elaborate headdress, pendants, necklace, bangles and anklets. She is clad in traditional dress with curly folds. The drapery reaches to her ankles. Her upper body is dressed, except for her prominently carved breasts. She holds a child in her lap, cradled in her left arm. Her right hand is broken.

In two other panels exhibited in the Peshawar Museum (Acc. Nos. PM_03011, PM_03012) Panchika rests his left hand on Harithi's right shoulder. Such features are missing from the current panel, perhaps due to the missing hands of both Harithi and Panchika. Another child is carved behind

her left shoulder, while a figure of a child is depicted between Harithi and Panchika, just over their shoulders. The left foot of the Yakshi rests on a low pedestal, while the right is placed on the ground. Yet another figure of a nude child stands on the pedestal alongside the left foot of Panchika. This figure has his right hand on his hip and his left arm raised, probably pointing towards Harithi.

Sixteen figures are encased in the Indo-Corinthian pilasters on the pedestal. Starting from the left, a standing nude muscular bearded figure has his right hand raised and his left is placed on his head. Next to him, a standing bearded figure holds something in both hands. Two muscular fighting figures are shown to his left. Next to these two is a figure whose right hand is placed on his chest as if he is in a fighting posture. Another figure holds a flag in his left hand. To his left, a muscular figure is bent down slightly, placing both hands on the posterior part of a donkey. A man is riding on the donkey, which is turned to face to the right side of the panel. Yet another muscular figure has placed both his hands on the head of the donkey. While a man is standing in front behind the man with his hands on the head of the donkey. Next to him, two fighting men are trying to fall one another. These two are followed by a standing man who holds something in his right hand. A man stands to the left of the previous figure and this man is accompanied by a standing muscular figure in a posture of apparent astonishment. To his left, a man holds a flag in his right hand. All of these figures are nude (Marshall: 1906-07: 117: pl. XXXII; Spooner: 1910: 31; Gour: 1929: 223: pl. 13; Hargreaves: 1930: 44, 50: pl. 7; Marshall: 1960: 104: pl. 105[144]; Taddei: 1985: 590: fig. 8; Russek: 1987: 76, No. 85, 87; Kurita: 1988-90[II]: fig. 417; Khan: 1993: 145, No. 105).

Acc. No: PM_02821

Source: Excavation ASI 1908-09

Provenance: SahriBhlol

Period: 2nd-3rd Century A.D

Height: 36.25 cm

Width: 32.50 cm

Weight: 16.70 kg



Harithi and Panchika are shown in this scene. Both wear a lower garment. Panchika rests his left foot on the lower part of the spear, which he holds in his right hand. He has mustached face and

wears a headdress, a necklace and a wreath that descends from the left shoulder and drapes around his right arm. A naked child is depicted to the right of Panchika with his hands placed on Panchika's knee and gazing upwards at him.

Harithi is shown with prominent breasts. She is wearing a necklace and anklets. She holds a fruit in her right hand and a nude child in her lap. Her left foot rests on the stool, while a standing naked child has his left hand on her right knee and is gazing upwards towards her. Two children are depicted behind her; one to her left, the other interposed between Panchika and herself (Spooner: 1908-09: 53: pl. XIV[b]; Hargreaves: 1930: 96; Shakur: 1954: 88; Ingholt: 1957: 147: fig. 344; Rosenfield: 1967: 35: fig. 61).

Acc. No: PM_03011

Source: Loaned from D.G.A; 1920-21

Provenance: Jamal Garhi

Period: 2nd-3rd Century A.D.



This damaged relief depicts Harithi and Panchika. To the left, Panchika is sitting on a couch. His right hand is broken, while his left hand rests on the right shoulder of his wife Harithi, who sits on his left side. Both figures are clad in the local dress. Children are shown at their feet, while the ground is covered by many bags of coins.

It is well known from the literature that the children symbolize Harithi's role as a goddess of fertility, while the coins spilling from the bag symbolize Panchika's role as the god of wealth. The upturned left hand of Harithi likely once held a cornucopia, but this area of the sculpture appears to have been completely broken away. This assertion is supported by the fact that other panels in the Peshawar Museum collection that depict Harithi and Panchika (*i.e.*, Acc. No. PM_03016, PM_03012) feature Harithi holding a cornucopia in her left arm. Hence, although in this particular case the cornucopia is missing, the broken left arm has the same positioning seen like those other panels (Shakur: 1954: 51; Ingholt: 1957: 147: fig. 343).

Acc. No: PM_03012

Source: Purchased; 1915

Provenance: Dheri Ibrahim Zai

Period: 2nd-3rd Century A.D.

Height: 17.79 cm Width: 16.52 cm

Weight: 2.30 kg



This panel is intact, except for the lower part of the right leg of Panchika. The haloed figure of Panchika is depicted as possessing a round face and sits on a couch wearing a richly elaborate headdress, necklace, bangles and anklets. He is turned slightly towards his left and is wearing a transparent dress that covers his knee, which is decorated with a vertical strip on his chest that extends to his waist. His left arm is bent and his elbow rests on the right shoulder of Harithi while holding a bag of coins in his hand. Panchika's right hand grips a long lance placed alongside his right thigh that touches the ground at its lower end. His left foot is bent towards the left side and rests on the heap of coins, while his right foot is placed directly upon the ground.

A haloed Harithi sits to Panchika's left. She is wearing a highly adorned headdress, ear pendants and a necklace. She is depicted with a smiling gesture on her round fleshy face, which is turned to her right to face Panchika. Harithi is clad in a transparent upper garment and a heavy lower dress. She holds a cornucopia in her left hand, which is turned slightly upwards and rests on the left thigh of her husband. Both of her feet are placed on the ground.

Acc. No: PM_03016

Source: Excavation ADFC; 1912

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 25.41 cm

Width: 20.33 cm

Weight: 9.00 kg



This panel provides a depiction of Panchika and Harithi. Both are sitting side by side in frontal view on a couch. The figure of Panchika is carved to the left of the panel with a sturdy appearance, an elaborate headdress, necklace and bangles. The left part of his face is scratched, but the remaining portion reveals a round fleshy face. Panchika is clad in a sleeveless tunic that extends to his knees. His tunic is decorated with incised vertical lines on the lower part and wavy folds on the upper part. He holds a long lance in his right hand. The lance is broken at the center. Consequently, only the upper and lower portions are preserved. Panchika's left foot is placed on a pedestal, while the right rests on the ground.

Harithi is seated to the right of the panel. She is wearing an elaborate headdress, ear pendants and torque. She is clad in a long dress that extends to her ankles, and which is marked by low curves and incised parallel lines. Her right hand turns upwards and holds a cornucopia. Unfortunately, her arm is missing above the wrist.

Acc. No: PM_02953

Source: Guide Mess Mardan

Period: 2nd - 3rd Century A.D.

Height: 3.81 cm

Width: 3.81 cm

Weight: 0.10 kg



This sculpture depicts a figure of bejeweled Panchika seated on a couch with an elaborate headdress, looking forward, like so many other Panchika figures. His figure is positioned in a similar stance to those sculptures in which Panchika is accompanied by Harithi. In this case, it appears that the apparent isolation of Panchika is due to the fact that the right portion is missing. Panchika's left arm is broken at shoulder level, while, his right hand is placed on his thigh. The lower garment is transparent, with a sling or belt-shaped element crossing over the chest and left shoulder. The dhoti is marked by slightly curved incised lines. A nude child is depicted standing between the legs of Panchika. Two figures of reduced size, located to the left and right of Panchika likely represent the donors. The figure on the right is a male in *anjali mudhra* clad in caftan and trousers. The figure on the left is that of a lady (Ingholt: 1957: 145: fig. 339).

Acc. No: PM_01629

Period: 2nd - 3rd Century A.D.

Height: 20.33 cm

Width: 22.87 cm

Weight: 5.00 kg



The broken and defaced panel depicts the important legend of Harithi and Panchika. Two children are present on either side of Harithi, while a third is depicted as sitting on the left side of her lap. Panchika holds a staff in his right hand, most of which has been lost due to damage. Both Harithi and Panchika are headless.

Acc. No: PM_01606

Period: 2nd - 3rd Century A.D.

Height: 30.50 cm Width: 27.96 cm

Weight: 7.00 kg



Though damaged, it is clear that this sculpture was intended to depict Harithi and Pachika seated side by side. The headless figure of Harithi holds a child, while two other children may be observed on either shoulder of Panchika. The child resting on the left shoulder of Panchika is mostly defaced.

Acc. No: PM_00671

Source: Excavation 1908-09.

Provenance: Takht-i-Bahi

Period: 2nd - 3rd Century A.D.

Height: 20.33 cm

Width: 17.79 cm

Weight: 5.00 kg



In most cases, the figure of Harithi is depicted as seated on a couch to the right side of the scene to the left of her husband, Pannchika. However, in this panel, Harithi is depicted on the left of the

scene. As such, this panel represents a rare anomaly within the Peshawar Museum collection. Panchika is holding a staff in his left hand, while Harithi holds a child in the right side of her lap. Another child may be seen towards his mother. A third child may just be discerned above her right shoulder.

Acc. No: PM_00859

Period: 2nd - 3rd Century A.D.

Height: 16.52 cm

Width: 12.71 cm

Weight: 2.00 kg



A figure of Harithi is seated on an elaborated throne holding a lotus stem in her right hand and a cornucopia in her left in this broken and defaced panel (Khan: *et al*: 2005: 181, No. 183).

Acc. No: PM_02338

Source: Excavation ADFC; 1907

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Material: Schist

Height: 16.52 cm

Width: 10.17 cm

Weight: 0.90 kg



This broken panel exhibits numerous similarities to an array of other panels in the Peshawar Museum collection (see Acc. Nos. PM_00859, PM_0868 and PM_000884). This sculpture depicts Harithi seated on a throne holding a cornucopia in her left hand, while her right hand likely once held a lotus flower (see Acc. No. PM_00859).

Acc. No: PM_00868

Source: Excavation 1907-08.

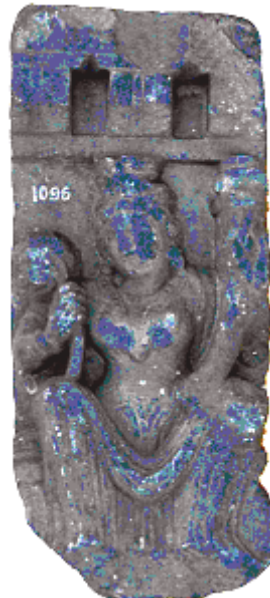
Provenance: Takht-i-Bahi

Period: 2nd - 3rd Century A.D.

Height: 27.96 cm

Width: 12.71 cm

Weight: 3.30 kg



This panel depicts the seated figure of Harithi holding a lotus in her right hand and cornucopia in her left.

Acc. No: PM_00884

Source: P.J.G. Pipon esquire I.C.S

Provenance: Banr Darra, Kharki

Period: 2nd - 3rd Century A.D.

Height: 19.06 cm

Width: 7.62 cm

Weight: 0.75 kg



Harithi is shown seated on a throne holding a cornucopia in her left hand and a lotus flower stem in her right.

REFERENCES

- Agarwala, R.C., 1993. 'Sasthi in Gandharan Art', *East and West* 16, Rome.
- Bantzee, 1995-96. *Silk Road Art and Archaeology* 4.
- Beal, S.(tr.), 1884. *Si-yu-ki, Buddhist Records of Western World*. London.
- Blakiston, J.F., 1935-36. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- EGAC. 1962. *5000 Years of Art in Pakistan* (Exhibition of the German Art Council).
- Errington, 1987. *The Western Discovery of the Art of Gandhara and the Finds of Jamalgarhi*, Unpublished Theses, University of London.
- Gour, S.H., 1929. *The Spirit of Buddhism*. London.
- Hargreaves, H., 1910-11. 'Excavation at Takht-i Bahi' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1930. *Handbook to the Sculpture in the Peshawar Museum*. Calcutta.
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York.
- Khan, M. Ashraf, 1993. *Gandhara Sculptures in the Swat Museum*. Lahore.
- Khan, M. Ashraf, Hasan, M., Lone, A.G., 2005. *A Catalogue of the Gandhara Stone Sculpture in the Taxila Museum*, 2 Vol. Department of Archaeology & Museums, Government of Pakistan.
- Khan, M, Waliullah, *Gandhara (Urdu version)*. Islamabad. n.d.
- Kurita, Isao, 1988-90. Gandhara Art I, The Buddha's Life Story II, The World of Buddha, *Ancient Buddhist Art Series*, 2 Vols. Tokyo.
- Legge, James, 1965 (Repr), *A Record of Buddhist Kingdoms being an Account by the Chinese Monk Fa-Hien of his travel in India and Ceylon (A.D. 399-414)*. Oxford.
- Majumdar, N.G., 1937. *A Guide to the Sculpture in India Museum*, Delhi.
- Marshall, J.H. & Vogal, J.P.H., 1902-03. 'Excavation at Charsadda in the Frontier Province', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1906-07. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1921-22. 'Jamal Garhi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1922-23. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1923-24. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29. 'Takhti Bahi' in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.

- Marshall, J.H., 1951. *Taxila: an Illustrated Account of Archaeological Excavation*, 3 Vols. Cambridge.
- Marshall, John.H., 1960, *The Buddhist Art of Gandhara*. Cambridge.
- Rosenfield, J.M., 1967. *The Dynastic Arts of the Kushans*. Los Angeles.
- Russek, Rene, 1987. Buddha Zwischen Ost und West, Skulpturen aus Gandhara/Pakistan (Exhibition Catalogue). Zurich.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.
- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Spooner, D.B. 1906-07. 'Excavation at Sahri Bahlol', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1907-08. 'Excavation at Takht-i Bahi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1908-09. 'Excavation at Shah-Ji-Ki-Dheri', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1910. *Handbook to the Sculptures in the Peshawar Museum*. Bombay
- Stein, A., 1911-12a. 'Excavation at Sahri Bahlol', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Taddei, Maurizio, 1985. 'A New Early Siva Image from Gandhara in Schotsmans', in Janine and Taddei (ed.), *South Asian Archaeology*. Naples.
- Tissot, Franchise, 1985. 'Gandhara', *La Vie Publique et Privee dans l'Inde Ancienne*, Ze Serie. Paris.
- Tissot, Francine, 1993. 'The Site of Sahri-Bahlol in Gandhara', in Schotsmans, Janine & Taddei (ed.), *South Asian Archaeology*. Naples
- Ward, C.H.S., 1988. *Early Buddhism: Doctrine and Discipline*. Delhi.
- Wheeler, R.E.M., 1962. *Charsadda: a Metropolis of the North-West Frontier*. London.

Chapter 12

LIFE STORY OF BUDDHA: MAHAPARI NIRVANA —
CULT WORSHIP

M. NAEEM QAZI, M. ASHFAQ & IHSANULLAH JAN

12.1 INTRODUCTION

The event of Mahaparinirvana, or the phase of great salvation, is of the utmost importance in the vernacular sculpting process in which the Gandharan sculptors, with religious zeal, produced fabulous scenes depicting the death of the Buddha. According to the various traditions, the Buddha died either in 480 B.C. or in 483 B.C. at 80 years of age. While traveling alongside Ananda and other faithful followers, the Buddha entered at last the country of Kuśinagara. The Buddha selected the mango grove located at Pava for his stay. According to legend, to which A. Smith refers to as "Chunda", the Buddha was offered meat and, while eating it, suffered with calcinatory attack. Due to his continuous illness, he became very weak and was almost unable to move. Finally, he realized that his final phase of life had arrived. The Buddha summoned Ananda and told him about his *nirvana* or salvation and told him of his desire to be brought to the Malla's Sal tree grooves. There, under two Sal trees, arranged as desired by the master, he laid himself down on a wooden bed on his right side and told the Ananda and others that his last time had arrived. During the last hour of the night the Buddha's soul departed. Hundreds of followers assembled at the occasion to mark the event. The Buddha made his wish known to Ananda that after his death, the same treatment should be practiced as in the case of other reformers of the past; that is, the practices known in the Jaina's tradition. His dead body was cremated, but immediately before his death three events took place that are of great significance. These include; 1.) The conversion of Subhadhra, 2.) Chunda's food offering, and 3.) The last sermon before Ananda and other followers.

In his last sermon the Buddha stressed the Tri-Ratna; Buddha, dharma and Sangha. He also described the importance of *nirvana* and other modes of discipline before he passed away. Acc. No. PM_02829 is the only panel in the entire Peshawar Museum collection that deals with the issue of *nirvana*, symbolized as mango tree branches in the upper corners representing the mango grove of the Pava, the figure of Subhadhra with his traditional symbols and the dead body of Buddha. Usually, the death scene is shown under the Sal tree while the figure of Subhadhra is depicted in the traditional manner (see, for example, Acc. Nos. PM_02828, PM_02827, PM_01957, PM_03249 and PM_02826). However, Subhadhra's figure is not sculpted in Acc. No. PM_02825. The next pertinent event is the legend of the monks' bier at the coffin of Buddha (Acc. No.

PM_02835), followed by the cremation of the Buddha (Acc. Nos. PM_02833, PM_01536). A war for the relics erupted after the cremation ceremony. Seven rajas representing seven different states, gathered at the occasion advancing their competing claims over the relics of the Buddha. This dilemma was solved by a Brahman named Drona, who divided the relics into eight equal parts. A ninth part was constructed on the same spot in which the entire relic was placed and the tenth on the spot where the Buddha was cremated. A panel illustrating the guarding of this relic may be seen in Acc. No. PM_0283, the scene depicting the distribution of the relics is elegantly sculpted in several panels held in the Peshawar Museum collection (Acc. Nos. PM_0283, PM_02831, PM_01924), while a third scene, in which the relics are distributed by Drona, is depicted in panel Acc. No. PM_02832. The final important scene related to this series of events is the worship of the relics. This event is illustrated by such panels as Acc. Nos. PM_02839 and 02841.

Use of the Bodhi tree to symbolize a tree spirit is fairly rare among the Gandharan panels in the Peshawar Museum collection. Acc. No. PM_00782 represents the only example in which a spirit is being worshipped.

Although the Buddha was not shown in figural form in the Hinayana sect, the Buddha could be sculpted through employment of symbolic representation. It was only under the Mahayana school of thought that the Buddha could be carved in human form. One of the most common symbolic representations of the Buddha was worship of an empty seat; most often, the same seat is located beneath the Bodhi tree, where the Buddha initially received enlightenment. Such use of symbolic representation of the Bodhi seat being worshipped by followers of the Buddha is reflected by the images found in panel Acc. No. PM_02847.

The next important use of symbolic representation revolves around the alms bowl. Worshipping of the alms bowl is depicted in five different panels placed over pedestals surrounded by worshippers (see, for example, Acc. Nos. PM_01046, PM_01014, PM_01120, PM_0315, and in PM_01491).

Continuing in this vein, another important use of symbolic representation utilizes the Buddha's turban. Adoration of the Buddha's turban is employed in an array of panels held in the Peshawar Museum collection (see, for example, Acc. Nos. PM_02846, PM_02843, PM_00645 and PM_01916).

The concept of three jewels, or Tri-Ratna, represents a very important use of symbolic representation, especially in regard to the first sermon. In such cases, the three jewels are used to

represent symbolically an individual worshipping cult in the Gandhara School of art. Several different panels, recovered from various sites provide examples of such use of symbolic representation within the Peshawar Museum collection (see panels Acc. Nos. PM_02845 and PM_02844).

The event of *Mahaparinirvana*, or the phase of great salvation, is often symbolized with a stupa model worshipped by either an individual or, in many instances, by a collection of worshippers in adoration gesture. Use of such symbolic representation is clearly visible in Acc. No. PM_02840. In the same context, a model of Vihara may be carved in relief, symbolizing an important pillar of Tri-Ratna (*Sangha*), as the order of the monks attached to the stupa (see Acc No. PM_01077 for one the best examples).

Use of a fire altar or fire temple actually derives from ancient Persian traditions. Such traditions involving the use of fire are easily noticed in Sassanian sculptures and paintings. This concept was adopted by Gandharan artists and the integration of such symbolism provides evidence of the cultural interactions between members of these two cultures subsequent to the series of Sassanian incursions mounted over the vast area of Gandhara. Thus, beginning in the 3rd and 4th centuries A.D., the Sassanian fire altar was incorporated into Gandharan art, where it became known as a Buddha Dhuni. Incorporation of the Sassanian fire temple imagery may be observed in a number of panels in the Peshawar Museum collection (see, for example, Acc. Nos. PM_03027, PM_01090, PM_00903, PM_00026, PM_01683, PM_00088, and PM_04096).

Hence, it is of great significance that Buddhist art of the Gandhara School employed an array of symbols that persisted in importance. These pivotal symbols include such images as the stupa model, the three jewels and the fire altar. Besides these three, there are several more symbols of the utmost importance in Gandharan art. The first of these is the *kamandalu*, or flask. The *kamandalu* is generally shown in the left hand of Bodhisattva Maithrya. However, in many examples the *kamandalu* is used as a cult image, for the flask is often carved on the pedestal which is surrounded by worshippers. In Acc. No. PM_01484, PM_01820 and in PM_01533 the *kamandalu* is sculpted on the pedestals. Panels in which such images are employed represent a subtle use of symbolic representation skillfully wrought in a landscape manner. Such panels reflecting the mature phase of carving and religious zeal behind their craftsmanship and discrimination.

12.2 DEATH SCENES

Acc. No: PM_02829

Source: DG Archaeology

Provenance: Jamal Garhi

Period: 2nd-3rd Century A.D.

Height: 21.60 cm

Width: 22.87 cm

Weight: 3.90



The death of Buddha is said to have taken place after a short illness at Kuśinagara, which some would identify with Kusia in the United Provinces, on the 13th of October 483 B.C.

The Buddha is depicted as lying on his right side on a couch in the center of the panel. His body is covered with drapery. His right hand is under his face and placed atop the pillow. His hairstyle is wavy and has a raised *ushnisha*. Subhadra, the last converttee, is sitting on the ground in front of the couch. He is facing towards the couch and nearby him, on his left side there are two cross-sticks placed on the ground with a water bag hanging between them. Although two sticks are depicted in this panel, in others three sticks may be observed with a water bag hanging from the centre.

Krishna Murthy claimed that the layout of the three sticks with the hanging oil bag was reflective of absorption of a Sassanian tradition. Later, the symbol of the three sticks came to specifically represent the introverted ascetic Subhadra.

Despite the later cooption of this symbol, its derivation from Sassanian tradition is clear. In the present case, only two sticks are shown with a water bag hanging downwards from its center, while three sticks with a hanging water bag may be observed in Acc. no. 2827. We assert that the three sticks concept planted in slanting order with a hanging water bag most likely symbolize the preparation for cremation. If so, the alleged "water bag" really represents the oil pot used to keep the crematory fire alive.

A headless figure of Mahakaśyapa stands in *anjali mudhra* at the feet of the Buddha. Vajrapani is standing in a sorrowful posture near the head of the Buddha. Vajrapani has kept his left hand on his head and a thunderbolt in his right. Two mourning figures are shown in the background. The mango leaves may be observed in the top corners of the scene and traces of the trunk are depicted at the right side. Acanthus leaves are elegantly executed along the upper border of the panel (Murthy: 1977: 80 Pl.XIX[19] ; Zwalf: 1985: 38: Pl. 26; Errington: 1987: 489).

Acc. No: PM_02828

Source: Excavation 1907-08

Provenance: Takht-i Bahi

Period: 2nd-3rd Century A.D.

Height: 19.06 cm

Width: 36.85 cm

Weight: 9.60 kg



The death scene is enclosed within Indo-Corinthian pilasters in this relief. The Buddha is lying on his right side atop a bed with his head resting on his right hand. Some features, depicted differently from the previous panel may be noted. These include a halo behind the head, the absence of a pillow under the Buddha's head and his feet covered by a sheet.

Standing near the head of the Buddha, a bearded Vajrapani with a vajra in his left hand is wearing only a short lower garment. Vajrapani's weeping face portrays his grief and his right hand is placed on his head. Ananda is prostrate with grief on the ground in front of the bed, his right hand held by a monk who is attempting to raise him from the ground.

The shaven-headed Mahakaśyapa stands at the foot of the bed touching the feet of the Buddha. Mahakaśyapa is wearing drapery, which covers his entire body. Another figure, Subhadra, the last converted man by the Buddha, is shown in seated form (according to the tradition in *dhyana mudhra*), facing towards the bed with only his back visible. Three Malla nobles are also shown in mourning attitude behind the bed.

Branches of a Sal tree are carved at the upper corners of the scene, while the upper border is of a laurel leaf design. According to Ingolt, the Sal tree symbolizes the arboreal spirit of grief over

the death of the master. The Corinthian capital is broken on the left side of the panel (Spooner: 1910: 27-28, 65; Hargreaves: 1930: 46, 84; Shakur: 1954: 53, 100; Ingholt: 1957: 94: fig.139; Sehrai: 1991: 60).

Acc. No: PM_02827

Source: Excavation 1906-07

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 27.96 cm

Width: 39.40 cm

Weight: 17.00 kg



Buddha's dead body lies on a *mañca* whose legs are executed in pillar-shape (bedstead) in this scene. Drapery covers his body from his shoulders to his feet. The folds of the drapery may be clearly observed. The right hand of the Buddha is under his face. Subhadra is depicted in front of the *mañca*, clad in a monastic robe with only his back visible above the pedestal. Three crossed sticks and an oil pot suspended between them are carved on the *mañca* (see Acc No. PM_2829).

Mahakasyapa, a follower of the Buddha, stands at the foot of the *mañca* holding a stick in his right hand. Vajrapani stands at the left side of the *mañca*, holding a thunderbolt in his right hand. Some noble figures are illustrated in deep sorrow behind the *mañca*, while a Sal tree is depicted at the side. The upper edge of the panel is broken. Because of this breakage, the heads, and in few cases slightly below, of the surmounted figures are damaged (Spooner: 1906-07: Pl. XXXV[10]; Spooner: 1910: 27-28, 39; Hargreaves; 1930: 46, 65; Majumdar: 1937: 71-72; Shakur: 1954: 53-88; Ingholt: 1957: 93: Pl.138; Murthy: 1977: 79-80; pl. XIX[15, 17, 18]).

Acc. No: PM_01957

Period: 2nd-3rd Century A.D.

Height: 24.15 cm

Width: 48.29 cm

Weight: 20.40 kg



The Buddha is depicted as lying dead on his right side in this panel. Supported by the worshipers, Ananda faints of grief in front of the couch. The last convertee Subhadara sits in front of the couch at the right. A standing figure of Kashyapa, holding his staff in his left hand, is depicted at the foot of the couch. Vajrapani and a female figure stand in mourning pose in the background, while a monk, standing in *anjali mudhra*, may be observed to the left of the female. Yet another standing figure may be observed in *anjali mudhra* behind the figure who supports Ananda. A Sal tree is present along at both sides. The scene is enclosed with Indo-Corinthian pilasters.

Acc. No: PM_02826

Source: Excavation 1906-07

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 26.69 cm

Width: 34.31 cm

Weight: 10.80 kg



The dead body of Buddha is lying on a well-decorated bedstead (*mañca*) in this relief. The bedstead has prominent elephant-faced mouldings on the bed legs. These are termed by Krishna Murthy as *senasana* (elephant-face legs).

The Buddha is lying on his right side with his right hand below his head, which is resting on a pillow. His drapery contains semicircular folds and covers his entire body, except for his head and feet. A bearded Vajrapani stands at the Buddha's head holding a Vajra in his left hand. Vajrapani's right hand is missing. He is clad in a short lower garment with long boots. Three mourning monks are shown in sitting pose below and in front of the bed. Two are clad in monastic robes that cover their entire bodies. The other monk is bearded and is clad in drapery that leaves his right shoulder uncovered. Four other mourning figures are visible behind the bed. Two have placed their hands on their heads.

This important relief is damaged in different places. Nevertheless, it is clear that this panel was conceived and executed in a very skilful manner fluently reflecting the landscape activity (Shakur:

1954: 103; Ingholt: 1957: 92 Pl.137; Marshall: 1960: 49: Pl. 44[68]; Rowland: 1960: 51; Murthy: 1977: 79: Fig. XIX[14]; Nakamura: 1980: 194; Pl. 2-160:194; NHK: 208: Pl.157).

Acc. No: PM_03249

Period: 2nd-3rd Century A.D

Height: 14.20 cm

Width: 8.80 cm

Weight: 0.612 kg



This panel illustrates two beautiful scenes separated by a narrow dotted line. The upper scene depicts Buddha seated on an inverted lotus flower. His right hand is in *abhaya mudhra* and his body is fully covered. The Buddha's face is round, his eyes are closed and he has a raised *ushnisha*. Four worshippers, two on either side, flank the Buddha. These worshippers hold a bowl in their hands for offerings to the Buddha. A worshipper at the right holds a spear-like stick with bands.

The lower scene illustrates the death of Buddha, who is lying on his right side with his right hand under his face. Four figures are depicted in mourning pose in which the central figure has raised both hands.

Acc. No: PM_02825

Source: Excavation 1912

Provenance: Mamane Dheri,
Charsadda

Period: 2nd-3rd Century A.D.

Height: 13.98 cm

Width: 20.33 cm

Weight: 1.70 kg



This damaged relief depicts the dead body of Buddha, fully wrapped in cloth, lying on his right side on a high couch. His right hand is placed under his head, which lies on a pillow. Traces of a figure, probably Mahakaśyapa, in which only his feet are intact, are visible by the feet of Buddha.

Ananda falls unconscious in front of the bed sheet, which is hanging downward from the couch. Presentation of the death scene is much like that seen in a previous panel (Acc. No.PM_01957), but the body of the Buddha is covered with drapery from head to foot. The legs (with moulded rings) of the couch are visible due to the folding back of the bedsheet.

The right shoulder of Ananda is bare. The cloth of Buddha and Ananda has wavy folds, while the bedsheet has bands of geometrical design. The left hand of the Buddha is resting on his left leg. The pillow and the face of Ananda are worn away, while the lower left side and the upper right side have been lost due to damage (Sehrai: 1991: 61: Pl.65).

12.3 BIER OF THE BUDDHA

Acc. No: PM_02835

Source: Purchased

Provenance: Sheikhan Dheri

Period: 2nd-3rd Century A.D.

Height: 20.33 cm

Width: 20.33 cm

Weight: 2.00 kg



The left part of the panel is broken. The coffin of the Buddha is covered with a cloth. There are five figures in the scene. On the right, a disciple holds the leg of the bier. A second disciple, located behind the bier, holds the other leg of the bier. Only his right foot and upper body are visible.

Two women are at the front of the bier. One of these women faces the front and is depicted in a weeping pose with a sorrowful face. The other is turned towards the bier with raised hands. Her long hair falls down on her back. The other disciple's body is broken and hence, only his head

may be observed. The bier of the Buddha is shown carried to the cremation spot (Sehrai: 1991: 61: Pl.66).

12.4 CREMATION OF BUDDHA

Acc. No: PM_02833

Source: Aurel Stein (donation), 1916

Period: 2nd-3rd Century A.D.

Height: 15.25 cm

Width: 43.21 cm Weight: 6.70 kg



This broken piece has two registers. The register to the lower right depicts another version of the *Maha Parinirvana*. In this scene, Vajrapani appears to the left and presents the crematory event carried out by the Mallas.

According to custom, the Mallas themselves conducted all the work related to the cremation of the Buddha. None of this work was carried out by "undertaker" members of a low despised caste. Four Malla nobles tried to set fire to the funeral pyre. Mahakasyapa is depicted as standing and touching the feet of the Buddha.

According to another tradition, the fire did not catch because Mahakasyapa was not present. Soon after his arrival, he saluted the Buddha, walked three times around the body and bowed in reverence. The other monks did the same and the funeral pyre caught fire by itself. The body was fully burned and when only the bones remained, streams of water fell from the sky and rose up from ground to extinguish it. Two Malla nobles may be seen on the left pouring water on the blazing fire from small jars tied to the ends of long poles. The right of the panel depicts the death scene. The Buddha is lying on the couch with Vajrapani near his head.

The upper register depicts different figures in various gestures along the Sal tree branches. The upper border of the panel and the separating band of the tiers are provided with a denticulate design (Hargreaves: 1930: 46; Marshall: 1951[II]: 721; Shakur: 1954: 53-54, 107; Ingholt: 1957: 94: Pl.142; Sehrai: 1986: pl. 31; Russek: 1987: 57, No. 57; Rahman: 1993: 96, Pl. XLIib; NHK: 216: Pl. 165).

Acc. No: PM_01536

Period: 2nd-3rd Century A.D.

Height: 11.44 cm

Width: 15.25 cm

Weight: 1.60 kg



This broken frieze represents the cremation of the Buddha's body.

12.5 GUARDING OF RELICS

Acc. No: PM_02834

Source: Excavation 1923-24

Provenance: Jamal Garhi

Period: 2nd-3rd Century A.D.

Height: 20.33 cm

Width: 40.67 cm

Weight: 7.40 kg



This panel depicts the guarding of relics of Buddha. The half-closed gate of the fortified city of Kuśinagara has a balcony over it that is topped by a merlon carved in landscape order.

This scene depicts two guards with lances in their hands standing close to the bastions of the gate. A bare Yaksha, standing on a water pot base, can be noticed on each side of the bastions, particularly to the right side (possibly the figures of Dwara Palas).

All the figures are defaced, whereas the panel is broken at different places. A railing may be also seen on one of the bastions. The warriors are clad in tunics (Sehrai: 1991: 62: Pl.68).

12.6 DISTRIBUTION OF THE RELICS

Acc. No: PM_02830

Source: Purchased, 1951

Provenance: Toordher, Swabi

Period: 2nd-3rd Century A.D.



Height: 22.87 cm Width: 66.08 cm Weight: 13.00 kg

This panel depicts one of the most important events that occurred upon the death of the Buddha. When his body was cremated war over the relics erupted among the rulers of the seven great states. However, a Brahman named Drona solved the dispute and distributed the relics into eight equal parts. Each was enshrined in the stupas that were constructed over them. The central panel of this frieze is framed on its either side by Indo-Corinthian pilasters carved in sunken rectangular frames.

The main scene is flanked on each side by two ancillary scenes. Unfortunately, these ancillary scenes have largely been lost due to damage. All that remains are scanty details to the right side of the panel. The cornice moulding is supported by brackets. Above the moulding is a band in a saw tooth pattern.

The main scene depicts five relic shares placed over the couch.

The figure of Brahman Drona may be clearly observed behind the couch in the centre of the scene. One part of the relic is shown in Drona's hands. Four standing royal figures are wrought, two each on either side of Drona, behind the couch awaiting their share.

All of the royal figures are depicted wearing high turbans. Two of these individuals have received their share. The right ancillary scene depicts an incomplete death scene while the left probably once depicted the cremation as observed in other examples of this type of panel (see Sehrai: 1991: 63: Pl.69).

Acc. No: PM_01924

Source: Purchased

Period: 2nd-3rd Century A.D.

Height: 19.06 cm

Width: 31.77 cm

Weight: 4.00 kg



This broken panel depicts the distribution of the relics of Buddha. Seven shares of relics are placed on the couch while the distributor, Drona, is shown distributing these relics among the seven rajas. The three rajas on the left side are intact and hold their shares of the relics in their hands. The panel is broken on the right, which makes narration incomplete.

Acc. No: PM_02831

Source: Purchased, 1934

Period: 2nd-3rd Century A.D.

Height: 15.25 cm

Width: 24.14 cm

Weight: 2.30 kg



The right side of this richly carved relief is slightly broken. It illustrates the relics of Buddha. The city gate of Kuśinagara is wrought in relief in the middle of the scene. Two nude Yakshas stand on pitcher-shaped pedestals under a Sal tree canopy on either side of the city gate probably representing the Dwara Palas. The yaksha to the left faces toward the back of a standing male figure. This latter figure is in *anjali mudhra* and is clad only in a lower garment.

The seven rulers and Drona are shown standing above the city gate. Four rajas are to the right of the Drona and three are carved to his left. All are carved in the perspective pattern. The royal figures

are highly bejeweled and wear Mathuran dresses in which their left shoulders are covered by a shawl while their right shoulders remain bare. All are in *namashkara mudhra*. The cornice of the city gate is provided with brackets and decorated with a denticulate design, while the top border of the panel is covered with a laurel leaf pattern.

The eight distributed parts of the relics can be seen above the couch. A cloth decorated with floral motif hanging from the couch can be clearly observed (Shakur: 1954: 107; Ingholt: 1957: 97: Pl.152; NHK: 216: Pl.166).

Acc. No: PM_02832

Source: Excavation 1913

Provenance: Takht-i-Bahi

Period: 2nd-3rd Century A.D

Height: 43.21 cm

Width: 43.21 cm

Weight: 18.40 kg



Four events are depicted, one above the other, in this tall frieze. The first scene is similar to the second scene in PM_02822, except for the kneeling figure near the Buddha's feet and for the lady standing near the gateway.

The death scene is depicted in the second part. The Buddha is lying on his right side and, as in other cases, Vajrapani stands at his head and Mahakaśyapa at his feet. The heads of two mourning Malla nobles are visible behind the couch. The third figure is damaged by the hole at the extreme right of the scene.

The distribution of relics is depicted in the third scene. All the eight men who received relics are carved. Four of these figures are in Scytho-Parthian dress. Drona, the distributor, is seated in the center on a throne.

The worship of stupa is depicted in the fourth scene. The monks stand to the right and the nuns to left. All the figures are in *namashkara mudhra*.

Three couples are shown, one above the other, in the balconies at the left of this panel. These figures are worn away on the right side of the panel. Two seated figures in *namashkara mudhra* are depicted above these three balconies on either side.

The right and left border of the main scene is decorated with laurel leaf and lozenge design, while acanthus leaves are carved at different places (Hargreaves: 1930: 104-105; Shakur: 1954: 53, 101; Ingholt: 1957: 102: Pl. 167; NHK: 67: Pl. 164).

12.7 WORSHIP OF THE BUDDHA RELICS

Acc. No: PM_02839

Source: Purchased ASI, 1903

Period: 2nd-3rd Century A.D.

Height: 15.25 cm

Width: 27.96 cm

Weight: 3.90 kg



This panel depicts two arches with an Indo-Corinthian pilaster between them. The arch to the right depicts a figure of woman facing to her right in *anjali mudhra*. Parrots are carved seated facing each other on the outer upper part of the arch on either side. The arch to the left is fashioned in the same style as the right, except for the figure of a lady. A couch is shown illustrating the Buddha's relics in pyramidal shape. A border of laurel leaves carved in low relief crowns this frieze.

Acc. No: PM_02841

Source: Excavation 1906-07

Provenance: Sahri Bahlol

Period: 2nd-3rd Century A.D.

Height: 11.44 cm

Width: 53.38 cm Weight: 6.40 kg



The worship of relics is shown in this stair riser relief. Four round arches are depicted in which each is separated from the other by Persepolitan pilasters crowned with capitals decorated with back-to-back bull heads.

A kneeling figure seated under an arch and facing to his left side in *anjali mudhra* is depicted at the right of the panel. A kneeling figure worships the relics in the middle arch. Something containing the funeral remains of the Buddha is placed on a throne inside an arch. Another worshipper inside an arch is illustrated to the left of the panel. The bodies of all figures are naked.

The lower ends of the arches are placed on pitcher-like elements. The inner borders are decorated with a denticulate design, while acanthus leaf designs in low relief are shown on the upper border of the frieze (Sehrai: 1991: 64, Pl.72).

Acc. No: PM_00315

Source: Excavation ASI 1902-03

Provenance: Palatu dheri

Period: 2nd - 3rd Century A.D.

Height: 6.35 cm

Width: 16.52 cm Weight: 0.90 kg



This broken and defaced panel depicts two round arches separated by a Corinthian pilaster at the centre. The arch on the left side shows a bowl placed on a seat. The right side arch represents Buddha in *dhyana mudhra*.

12.8 WORSHIP OF THE BODHI TREE

Acc. No: PM_00782

Source: F.G Hennegry Esquire

Provenance: Rustam, Mardan

Period: 2nd - 3rd Century A.D.

Height: 21.60 cm

Width: 22.87 cm Weight: 4.80 kg



The lower portion of this defaced and broken panel depicts two scenes. The scene on the right shows guards. The scene to the left represents two worshipers in *anjali mudhra* venerating a Bodhi tree. The two scenes in the lower portion of this panel are divided by encased Indo-Corinthian pilasters. The upper portion of the panel is decorated with a geometric design.

12.9 WORSHIP OF THE BUDDHA SEAT

Acc. No: PM_02847

Source: Excavation 1902-03

Provenance: Palatu Dheri, Charsadda

Period: 2nd-3rd Century A.D.

Height: 15.25 cm Width: 21.60 cm

Weight: 3.70 kg



This broken panel provides a depiction of the veneration of the Buddha's seat. The empty seat is supported with lion-footed legs covered by cloth that hangs from it and folded at the ends. Two defaced haloed gods flank the empty seat. A standing worshiper is carved on the right side of the panel. His hands are placed in the *anjali mudhra* in adoration of the Buddha's seat. A *Sanghati* that reaches down to his ankles covers both of his shoulders. The figure to the left has the same features as the figure on the right, except that his drapery covers only his left shoulder. The monastic robes worn by worshipers are decorated with wavy folds

12.10 WORSHIP OF THE BOWL

Acc. No: PM_01046

Source: Excavation, ASI 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 17.79 cm Width: 15.25 cm

Weight: 4.40 kg



This broken panel depicts the worship of a bowl placed under a canopy on a decorated pedestal. Two worshipers stand in *anjali mudhra* to the right side of the panel. The massive left foot of the Bodhisattva is depicted wearing traditional Gandharan shoes on the pedestal above.

Acc. No: PM_01014

Source: Excavation, ADFC; 1911-12

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 25.41 cm Width: 22.87 cm

Weight: 8.90 kg



This pedestal depicts the veneration of the bowl with four worshipers standing in *anjali mudhra* around it. The bowl is placed on a highly decorated seat under an embellished canopy. This scene is enframed by Corinthian pilasters. The feet of a Bodhisattva are elegantly and delicately carved in perspective. Worked shoes are executed above the pedestal.

Acc. No: PM_01120

Source: Excavation, ASI 1902-03

Provenance: Palatu Dheri Charsadda

Period: 2nd - 3rd Century A.D.

Height: 38.12 cm Width: 35.58 cm

Weight: 45.30 kg



This pedestal is part of an individual figure of which only the broken feet, executed in landscape manner, are preserved. The shoes on the feet are beautifully exhibited. Acc. Nos. PM_01046 and PM_01014 also depict the same type of shoes. It may be that such decorated shoes denote the Budhisattva's feet. The pedestal depicts the worship of the Buddha's begging bowl.

Four worshipers are shown in this scene standing in *anjali mudhra* venerating the bowl. The bowl is placed upon a richly ornamented seat under a canopy. Corinthian pilasters border this entire relief. Similar examples are present in the Peshawar Museum collection and Acc. No. PM_01014 provides a particularly good example of this scene.

Acc. No: PM_01491

Period: 2nd - 3rd Century A.D.

Height: 15.25 cm Width: 31.77 cm

Weight: 4.90 kg



This broken and mostly defaced pedestal depicts the veneration of the Buddha's begging bowl.

12.11 WORSHIP OF THE TURBAN

Acc. No: PM_02846

Source: Excavation, 1942

Provenance: Guide Mess, Mardan

Period: 2nd-3rd Century A.D.

Height: 38.13 cm

Width: 34.31 cm

Weight: 12.80 kg



This important relief is broken on the left side. The right side, however, depicts a turban resting on a highly decorated couch. A figure wearing an elaborate turban, bracelets, a lower garment with wavy folds and a shawl that passes over his left arm, stands to the right of the panel and is turned towards the turban in *namashkara mudhra*. He has a moustache, a fleshy face, wide-open eyes and bare feet. A bust of a male figure with long hair and a moustache is depicted above him. Turbaned figures with flywhisks are visible behind the couch, which is placed under an umbrella. The couch has a wavy band at its border. A curtain, bearing folds and a geometrical design, hangs downwards from the couch (Shakur: 1954: 103; Ingholt: 1957: 61: Pl.50; Marshall: 1960: 46: Pl.39[62]; EGAC: 1962: 149; Murthy: 1977: 73; Sehrai: 1991: 63: Pl.70; NHK: 106: Pl. 45).

Acc. No: PM_02843

Source: Purchased, 1903

Provenance: Khazana Dheri,
Charsadda

Period: 2nd-3rd Century A.D.



Height: 12.70 cm Width: 36.85 cm Weight: 5.20 kg

The turban is shown on a beautiful throne in this panel. Five standing figures dominate the right side of the panel. Beginning on the left, the figure is in *anjali mudhra* and wears dhoti. The second wears a decorated turban and holds a bunch of flowers in his right hand. The next two figures are also clad in dhotis and stand in *anjali mudhra*. Their heads are missing. The last figure is holding a bunch of flowers and is dressed in a dhoti. His head is also missing. A headless standing male figure is carved at the left side of the panel.

A highly elaborate depiction of the worship of the Buddha's turban is executed in this panel. A fire altar is also carved at the front of the seat. The right and upper part of the left side of this panel is broken. Nevertheless, the portions that remain intact, attest to the excellent workmanship of the sculptors (EGAC: 1962: 149; Murthy: 1977: 73).

Acc. No: PM_00645

Source: Purchased by DG ASI, 1903

Period: 2nd - 3rd Century A.D.

Height: 13.98 cm Width: 17.79 cm

Weight: 2.10 kg



A broken and defaced panel depicts the worship of the Buddha's turban placed atop a highly decorated seat under an embellished canopy. Figures kneeling in *anjali mudhra* may be observed around the seat.

Acc. No: PM_01916

Source: Excavation, ADFC 1906-07

Provenance: Sahri Bahlol

Period: 2nd - 3rd Century A.D.

Height: 12.71 cm Width: 49.56 cm

Weight: 5.00 kg



A defaced long frieze depicts four arches separated by Indo-Corinthian pilasters. From left, the third arch depicts a turban carved on a high seat. The rest of the arches depict kneeling worshippers. The upper border of the panel is decorated with an acanthus leaf design, while the border of the arches is of a denticulate design. The panel is broken at the extreme left.

12.12 WORSHIP OF TRI RATNA

Acc. No: PM_02845

Source: Excavation 1907-08

Provenance: Takht-i Bahi

Period: 2nd-3rd Century A.D.

Height: 21.60 cm Width: 26.69 cm

Weight: 4.60 kg



The Tri-Ratna is shown as a symbolic representation of the first sermon in this relief. The Tri-Ratna is placed on a wheel, which is placed on top of the throne. Three wheels, smaller than the lower one, are executed above the Tri-Ratna.

The lower wheel is decorated with a lotus flower, while the upper ones are spoked. The wheels on the Tri-Ratna are shown as attached to each other. Two shaven-headed, kneeling monks wearing monastic dresses in *namashkara mudhra* are shown on both sides facing the Tri-Ratna.

The figure to the left has his right shoulder uncovered while the figure on the right has his left shoulder covered. The two men are depicted standing behind the kneeling monks on either side of the Tri-Ratna. These figures are also in *namashkara mudhra*. One of these figures, standing adjacent to the right side of Tri-Ratna, wears a moustache, robe and a turban. The heads of the remaining three figures are damaged. Traces of another bust of a figure are visible in the upper left corner (Sehrai: 1991: 65: Pl.73; NHK: 140: Pl. 81).

Acc. No: PM_02844

Source: Loaned from DG Archaeology

Provenance: Takht-i Bahi

Period: 2nd-3rd Century A.D.

Height: 12.71 cm Width: 30.50 cm

Weight: 3.40 kg



Two arches, enclosed by three pilasters, are depicted in this relief. A Tri-Ratna, with a wheel carved above it, is present inside the arch at the left of the panel. The wheel bears a lotus flower design. A kneeling figure facing to his right in *namashkara mudhra* is present inside the arch at the right.

The Tri-Ratna or Three-Jewel, stands for the Buddha, *sangha* and *dharma*. Here, its worship is intended as a symbolic representation of the first sermon. One of the pilasters is Indo-Corinthian with an acanthus leaf design. The other two pilasters are Persepolitan and have back-to-back bull-heads decorating their capitals.

The arches bear denticulate designs on their inner borders, while the upper borders of the panel have acanthus leaf and dart designs executed in low relief. The arches are placed on pitcher-like elements (Shakur: 1954: 54; Ingholt: 1957: 70: Pl. 78).

12.13 WORSHIP OF THE STUPA

Acc. No: PM_02840

Source: Purchased, 1941

Provenance: Sheikhan Dheri, Pesh.

Period: 2nd-3rd Century A.D.

Height: 29.22 cm

Width: 29.23 cm

Weight: 4.90 kg



This panel provides a depiction of the veneration of a stupa within a stylized pointed arch. The border of arch is adorned with wine scrolls and denticulate designs. Four worshipers are carved, two on either side of the stupa, with one above the other (two princely figures). All are wearing drapery, but the two figures on the left have their right side of their upper body naked. All the figures are in *namashkara mudhra*, except the one below on the left side, whose right hand is raised and appears to be holding something. The lower left figure wears turban while the lower one on right, probably a monk, has a shaven head. The remaining two have long hair.

The stupa has a square base with a flight of steps in the middle and a sunflower on each side. It has a single drum with floral design. The dome yields an inverted lotus and snake-like design. It has a *harmika* and three *chatras* (Tissot: 1985: Fig.85).

12.14 WORSHIP OF THE VIHARA MODEL

Acc. No: PM_01077

Source: Excavation, ASI 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 33.04 cm Width: 30.50 cm

Weight: 23.40 kg



This partly defaced pedestal depicts the worship of the Vihara model. Four worshipers stand in *anjali mudhra* venerating the Vihara model. This scene is enclosed by Corinthian pilasters. The pedestal bears the feet of the Bodhisattva, shown in traditional Gandharan shoes. Acc. Nos. PM_01046, 01014 and 01120 depict similar styled shoes.

12.15 WORSHIP OF BUDDHA DHUNI (FIRE ALTAR)

Acc. No: PM_03027

Source: Purchased, 1927

Provenance: Lahore, Swabi

Period: 2nd-3rd Century A.D.

Height: 40.66 cm

Width: 72.44 cm

Weight: 109.60 kg



This pedestal retains only the legs of the seated Buddha dressed in purely Indian style. The feet are uncovered. The sole of the right foot is damaged, while the left is not visible. The folds of the drapery are in the usual Gandharan style and the end of the shawl may be seen draped over the left side of the seat.

Lions on either sides of the pedestal support the seat. The *Buddha dhuni* (fire altar) and a worshiper on either side are depicted. A fire is flaming in the altar and the lid is put aside to the right. There are four female worshippers in *anjali mudhra* to the right of the *Buddha dhuni*. The worshipper on the left side bends forward a little in *anjali mudhra*, the second and third worshippers are standing, while the remaining two worshippers appear to be holding something in their hands. The ends of the curtain are folded to the right and left of the pedestal behind these figures (Tucci: 1976: 457: fig. 42).

Acc. No: PM_01090

Source: Excavation, ASI 1902-03

Provenance: Ghazi Dheri Charsadda

Period: 2nd - 3rd Century A.D.

Height: cm 40.67

Widths: 31.77 cm

Weight: 18.70 kg



This sculpture depicts the worship of the *Buddha dhuni*. Two worshippers are shown in *anjali mudhra* on the either side of the altar. A headless Buddha is illustrated in *dhyana mudhra* with covered shoulders and feet above this pedestal. The seat is supported by lion-footed legs.

Acc. No: PM_00903

Source: Purchased by DG ASI 1903

Period: 2nd - 3rd Century A.D.

Height: 19.06 cm

Width: 13.98 cm

Weight: 1.80 kg



This defaced pedestal shows a kneeling figure in *anjali mudhra* at either side of the *Buddha dhuni* carved at the centre. A headless figure of Buddha with broken hands is shown seated, probably, in *dharmachakra mudhra* above the pedestal. His right shoulder is uncovered, providing a clear reflection of the Mathuran style.

Acc. No: PM_00026

Source: Excavation, ASI 1907-08

Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 21.60 cm

Width: 36.85 cm

Weight: 13.20 kg



This broken pedestal represents the worship of the *Buddha dhuni*. Two worshipers are seated in *anjali mudhra* facing the *Buddha dhuni* in adoration. However, above the seat, the covered knees of the Buddha are shown in *dhyana mudhra* with the soles turned upwards above the pedestal.

Acc. No: PM_01683

Provenance: 2nd-3rd Century A.D.

Height: 20.33 cm

Width: 21.60 cm

Weight: 6.00 kg



This broken pedestal depicts two worshipers in *anjali mudhra* venerating the *Buddha dhuni*. The scene is flanked on either side by a Corinthian pilaster.

Acc. No: PM_00088

Source: Excavation, ASI 1907-08

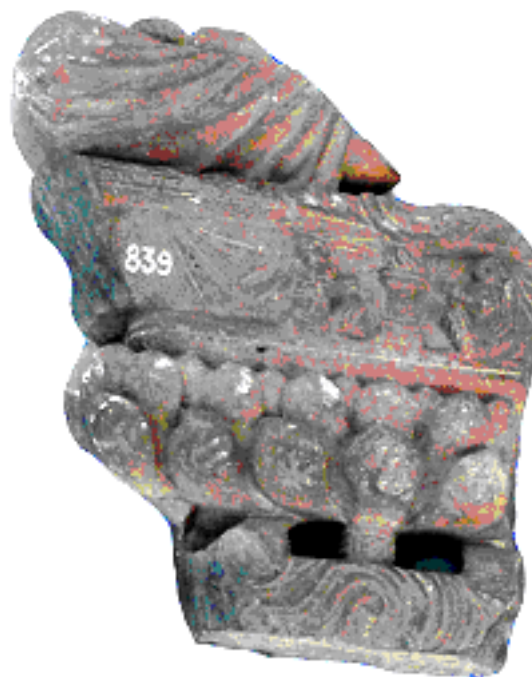
Provenance: Takht-i Bahi

Period: 2nd - 3rd Century A.D.

Height: 19.06 cm

Width: 13.98 cm

Weight: 1.80 kg



This broken pedestal depicts the worship of the *Buddha dhuni*. Two worshipers are shown on its sides in *anjali mudhra* facing the *Buddha dhuni* in adoration. The pedestal is placed on a full-bloomed flower emerging from water.

Acc. No: PM_04096

Period: 2nd - 3rd Century A.D.

Height: 19.06 cm

Width: 13.98 cm

Weight: 1.00 kg



This defaced and broken panel shows the worship of the *Buddha dhuni*. A figure is seated in *anjali mudhra* on the extreme right of the panel.

12.16 WORSHIP OF THE KAMANDALU (WATER FLASK)

Acc. No: PM_01484

Period: 2nd - 3rd century A.D.

Height: 27.96 cm

Width: 43.21 cm

Weight: 18.20 kg



This broken and defaced pedestal decorated with a lotus flower design depicts two worshippers in *anjali mudhra* venerating the flask. The feet of Bodhisattva Maithrya (probably) can be seen above this pedestal. The water flask is shown on the pedestal. Panels carved in similar fashion may be observed in many other examples in the Peshawar Museum collection.

Acc. No: PM_01820

Provenance: 2nd - 3rd Century A.D.

Period: 2nd-3rd Century A.D.

Height: 40.67 cm

Width: 43.21 cm



This broken seat depicts four figures in *anjali mudhra* worshipping the *Kamandalu* (water flask) in similar fashion to that described for Acc. No. PM_01484.

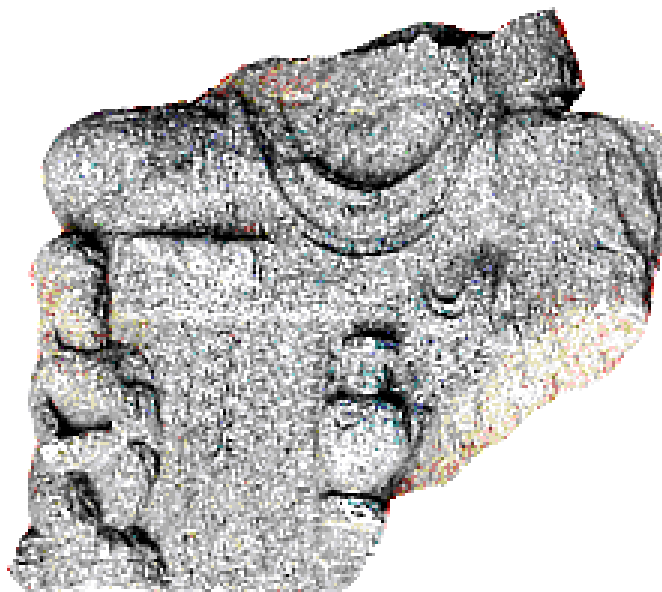
Acc. No: PM_01533

Period: 2nd - 3rd Century A.D.

Height: 21.60 cm

Width: 21.60 cm

Weight: 2.90 kg



This broken seat depicts the worship of the *Kamandalu* (water flask). However, the broken feet of Bodhisattva Maitrya can be observed who in so many other instances is shown in *dhyana mudhra*, whereas his water pot is illustrated on the pedestal.

REFERENCES

- Blakiston, J.F., 1935-36. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Coomaraswamy, A.K., & Nivedita, 1967. *Myth of the Hindus and Buddhists*. New York.
- EGAC. 1962. *5000 Years of Art in Pakistan* (Exhibition of the German Art Council).
- Errington, 1987. *The Western Discovery of the Art of Gandhara and the Finds of Jamalgarhi*, Unpublished Theses, University of London.
- Hargreaves, H., 1910-11. 'Excavation at Takht-i Bahi' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1930. *Handbook to the Sculpture in the Peshawar Museum*. Calcutta.
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York.
- Majumdar, N.G., 1937. *A Guide to the Sculpture in India Museum*, Delhi.
- Marshall, J.H. & Vogel, J.P.H., 1902-03. 'Excavation at Charsadda in the Frontier Province', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1921-22. 'Jamal Garhi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1922-23. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1923-24. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29. 'Takhti Bahi', in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1951. *Taxila: an Illustrated Account of Archaeological Excavation*, 3 Vols. Cambridge.
- Marshall, J.H., 1960, *The Buddhist Art of Gandhara*. Cambridge.
- Murthy, Krishna, 1977. *The Gandhara Sculptures: A Cultural Survey*. Delhi.
- Nakamura, Hajime, 1980. *The World of Buddha*, Gakken-Narendra.
- NHK., 1998. *Buddha, The spread of Buddhist art in Asia*. Japan Broadcasting Corporation.
- NHK., *The Life of Buddha and his legend*. Japan Broadcasting Corporation. n.d.
- NHK., *The Art of Gandhara, Pakistan*. Japan Broadcasting Corporation. n.d.
- Rahman, A., 1993. 'Recent Developments in Buddhist Archaeology in Pakistan', *South Asian Studies* 9.
- Rowland, Benjamin, 1960. *Gandhara Sculpture from Pakistan Museum*. New York.

- Russek, Rene, 1987. *Buddha Zwischen Ost und West, Skulpturen aus Gandhara/Pakistan (Exhibition Catalogue)*, Zurich.
- Sehrai, Fidaullah, 1986. *A Guide to Takht-I-Bahi*. Peshawar.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.
- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Spooner, D.B. 1906-07. 'Excavation at Sahri Bahlol', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1907-08. 'Excavation at Takht-i Bahi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1910. *Handbook to the Sculptures in the Peshawar Museum*. Bombay
- Stein, A., 1911-12. 'Excavation at Sahri Bahlol', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Tissot, Franchise, 1985. *Gandhara. La Vie Publique et Privee dans l'Inde Ancienne, Ze Seriee*. Paris.
- Tissot, Francine, 1993. 'The Site of Sahri-Bahlol in Gandhara', in Schotsmans, Janine & Taddei (ed.), *South Asian Archaeology*. Naples.
- Tucci, Giuseppe, 1976. Sep-Dec, *East and West* 26.
- Ward, C.H.S., 1988. *Early Buddhism: Doctrine and Discipline*. Delhi.
- Wheeler, R.E.M., 1962. *Charsadda: a Metropolis of the North-West Frontier*. London.
- Zwalf, W. (ed.), 1985. *Buddhism Art and Faith*. London.
- Zwalf, W., 1996. *A Catalogue of the Sculpture in the British Museum*. London.

BIBLIOGRAPHY

- Ackermann, H.C., 1975. 'Narrative Stone Relief from Gandhara in the Victoria and Albert Museum, Catalogue and Attempt at a Stylistic History', *IsMEO XVII*. Rome.
- Agrawala, R.C., & Taddei, M. 1966. 'An Introductory Relief from the Swat Valley', *East and West* 16. Rome.
- Agrawala, R.C., 1993. 'Sasthi in Gandharan Art', *East and West* 16, Rome.
- Ahmad, Nazim-ud-Din, 1967. 'A Fresh Study of the Fire Temple (?) at Taxila', *Pakistan Archaeology* 4. Karachi.
- Ali, Ihsan, 1994. 'Settlement History of Charsadda District', *Ancient Pakistan* 9. Peshawar.
- Ali, Ihsan, 2003. 'Early settlements Irrigation & Trade Routes in Peshawar Plains, Pakistan', *Frontier Archaeology* I. Peshawar.
- Ali, Ihsan, 2004. 'Catalogue of Coins in Peshawar Museum-I (Kushan Period)', *Frontier Archaeology* II. Peshawar.
- Ali, Ihsan & Zahir, M., 2004. *Guide to Peshawar Museum*. Peshawar.
- Ali, Ihsan, 2005. 'Explorations and Excavations in NWFP, Pakistan', *Frontier Archaeology* III. Peshawar.
- Ali, Taj, 1997-98. 'Preliminary Report of Two Seasons of Archaeological Investigations at the Bala Hisar of Charsadda, NWFP, Pakistan', *Ancient Pakistan* XII. Peshawar.
- Anagorika, 'Architecture', *MARG: A magazine of the Arts* IV. n.d.
- Banerjee, A., 1993. *Images, Attributes and Motifs: Studies in Early Indian Art and Numismatics*. New Delhi.
- Banerjee, J. Nath., 1934. 'A Gandhara relief in the Indian Museum', in Narridra Nath Law (ed.), *The Indian Historical Quarterly* X., Delhi.
- Banerjee, J. Nath., 1941. 'Study in Early Buddhist Historiography', *The Indian Historical Quarterly* XVII (2). Delhi.
- Banerjee, J. Nath.. 1943. 'The Earth goddess in Buddhist art', *The Indian Historical Quarterly* XIX (1). Delhi.
- Banerjee, J. Nath., 1945. 'Popular Buddhism', *The Indian Historical Quarterly* XXI (No. 4) Calcutta.
- Bantzee, J., 1995-96. *Silk Road Art and Archaeology* 4.
- Basham, A.L., 1974. *The Wonder that was India*. London.
- Beal, S.(tr.), 1884., *Si-yu-ki, Buddhist Records of Western World*. London.
- Beal, Samuel. 2003. *Buddhist Records of the Western World*, 2 Vols. reprint, Delhi.
- Bhattacharyya, B., 1924. 'The Indian Buddhist Iconography', *Indian Historical Researches* 31. New Delhi.
- Bivar, A.D., 1991. 'The Historical Origins of the Art of Gandhara', *Pakistan Archaeology* 26, Silver Jubilee Number. Karachi.

BIBLIOGRAPHY

- Blakiston, J.F., 1924-25. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Blakiston, J.F., 1925-26. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Blakiston, J.F., 1935-36. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Brancaccio, Pia, 'The Buddha and the Naked Ascetics in Gandharan Art, A New Interpretation', *East and West* 41 (Nos. 1-4). Rome.
- Brancaccio, Pia., 1994. 'More on the Buddha and the Naked Ascetics in Gandhara Art', *East and West* 43 (Nos. 1-4). Rome.
- Brown, Percy, 1908. *A Descriptive Guide to the Department of Archaeology & Antiquity*. Lahore.
- Burgess, James, 1897. *The Ancient Monuments, Temples and Sculptures of India* (Part1). London.
- Burgess, James, 1899. *The Gandhara Sculptures*. London.
- Burgess, James, 1985. 'Buddhist Art in India', *Indian Historical Researches* 51. New Delhi.
- Callierie, P., & Filigenzi, A., 2002. *Il Maestro de Saidu Sharif alle Origini dell Art del Gandhara*. Rama-Palazzo Brancaccio.
- Chakraberti, K., 1981. *Society, Religion and Art of the Kushana India: A Historico-Symbosis*. Calcutta-New Delhi.
- Chattopadhyay, Bh., 1975. *Kushana State and Indian Society: A Study in Post-Mauryan Polity and Society*. Calcutta.
- Coomaraswamy, A.K., 1927. *History of Indian and Indonesian Art*. New Delhi.
- Coomaraswamy, A.K., 1956. *Buddha and the Gospel of Buddhism*. Bombay.
- Coomaraswamy, A.K., & Nivedita, 1967. *Myth of the Hindus and Buddhists*. New York.
- Cribb, J., 1981. 'Gandharan Hoards of Kushano-Sassanians and Late Kushan Coppers', *Coin Hoard* IV. London.
- Cribb, J., 1990. 'Numismatic Evidence for Kuhsano Sassanian Chronology', *Studia Iranica*.
- Cribb, J. & Errington, E. (ed.), 1992. *Cross Roads of Asia: Transformation in Image and Symbol*. Cambridge.
- Cribb, J. & Errington, E. 1996. 'A New Bactrian Inscription of Kanishka the Great', *Silk Road Art and Archaeology*. Kamakura.
- Cribb, J., 1999. 'The Early Kushan Kings: New Evidence for Chronology', *Coins, Art and Chronology*. Wien.
- Cunningham, A. 1871. *Four Report, made during the Years 1862-63-64-65'*, *Archaeological Survey of India* II. Calcutta.
- Cunningham, A., 1875. 'Report for the Year 1872-73' *Archaeological Survey of India* V. Calcutta.
- Czuma, Stanislaw, 1985. *Kushan Sculptures: Images from Early India*. Cleveland.
- Dani, A. H., 1968-69. *Ancient Pakistan* 4. Peshawar

BIBLIOGRAPHY

- Dani, A.H., 1986. *The Historic City of Taxila*. Paris & Tokyo.
- Dani, A.H., 1991. *Bactria and Indus Greeks: A Romantic Story from their Coins*. Lahore.
- Dani, A.H., Litvinsky, B.A. & Safi, M.H.Z., 1999. 'Eastern Kushans, Kidarites in Gandhara and Kashmir, and Later Hepthalites', *History of Civilizations of Central Asia*. New Dehli.
- Dani, A.H., & Litvinsky, B.A., 1999. 'The Kushano-Sassanian Kingdom', *History of Civilizations of Central Asia*. New Dehli.
- Dar, Saifur Rehman, 1990. *Lahore Museum Bulletin* III (No 2). Lahore.
- Dar, Saifur Rehman, 1992. *Lahore Museum Bulletin* V (No. 2). Lahore.
- Dar, Saifur Rehman, 1996. *Lahore Museum Bulletin* IX, Lahore.
- Dar, Saifur Rehman, 1997. *In Quest of Gandhara Civilization* (Paper Presented in American Center). Islamabad.
- Dar, S.R., 1999-2000., *Lahore Museum Bulletin*. Lahore.
- Das, Asha, *The Anagata-Vamsa A Holy life of the Metteyya Buddha*
- Desai, K., 1976. *Treasures of Heras Institute*. Delhi
- Devakaran, Odile, 1989. 'Avaloketesvara-from the North-West to the Western Caves', *East and West* 39 (Nos. 1-4). Rome.
- Dharmavirigo, Ven, 'India: The land of the Buddha', *National Commission for Minorities*. New Delhi.
- Dobbins, K.W., 1968. 'Two Gandharan Reliquaries', *East and West* 18 (1-4). Rome.
- Dobbins, K.W., 1972. 'The Athama Gold Coin and the Reign of Azes II', *East and West* 22 (Nos. 1-2). Rome.
- Dorioselle, C., 1912-13. 'Pictorial Representation of Jatakas in Burma', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Dupree, Nancy, 2002. *Bamiyan*. Peshawar.
- EGAC. 1962. *5000 Years of Art in Pakistan* (Exhibition of the German Art Council).
- Errington, 1987. *The Western Discovery of the Art of Gandhara and the Finds of Jamalgarhi*, Unpublished Theses, University of London.
- Errington, Elizabeth, 1991. Addenda to Ingholt's Gandhara Art in Pakistan', *Pakistan Archaeology* II. Karachi.
- Faccenna, D., Gobel, R., Khan M. Ashraf, 1993. 'A Report on the Recent Discovery of a Deposit of Coins in the Sacred Area of Butkara I (Swat, Pakistan)', *East and West* 43 (1-4). Rome.
- Fausboll, V.1880. *Buddhist Birth Stories* I. London.
- FDA., 1956. *Gandhara Sculptures, in the National Museum*, Federal Department of Archaeology, Pakistan.
- Fisher. R.E., 1993. *Buddhist Art and Architecture*. London.
- Foucher, A., 1905. *L' Art Greco-Buddhique du Gandhara*, 2 Vols. Paris

BIBLIOGRAPHY

- Foucher, A., 1909. 'Le Grand Miracle du Buddha a Cravasti', *Journal Asiatique* II.
- Foucher, A., 1917a. 'Interpretation de quelques bas-reliefs du Gndhara', *Journal Asiatique* IX.
- Foucher, A., 1917b, *The beginning of Buddhist Art and other Essays in Iranian and Central Asian Archaeology*, Paris-London. Revised by the author and tr. L.A. Thomas and F.E. Thomas. Paris and London.
- Foucher, A., 1915. *Notes on the Ancient Geography of Gandhara*. Calcutta.
- Foucher, A., 1994. *The Beginnings of Buddhist Art* (reprint). Delhi.
- Frederic, Louis, 1995. *Buddhism*. France.
- Garrick, H.B.W., 1881-82. 'Report Tour Through Behar, Central India, Peshawar & Yusufzai', *Archaeological Survey of India*. Delhi
- Garrick, H.B.W., 1966. 'Report of Operations of the Archaeological Survey of India 1872-73', *Archaeological Survey of India* II (repr.). Varanasi.
- Geoffroy, S.B., 2001. *Gandhara: The Memory of Afghanistan*. New York.
- Gour, S. H., 1929. *The Spirit of Buddhis*. London.
- Govinda, Lama, *Solar and Lunar Symbolism in the Development of Stupa*.
- Grover, Satish, 1980. *The Architecture of India (Buddhist and Hindu)*. New Delhi.
- Gupta, P.L., 1994., *Kushana Coins and History*. New Delhi.
- Gupta, S.N., 1984. *Cultural History of Kapisa in Gandhara*. Delhi.
- Halim, M.A., 1972. 'Excavation at Sarai Khola, Part II', *Pakistan Archaeology* 8.
- Hardy, S., 1860. *Eastern Monachism*. London.
- Hargreaves, H., 1910-11. 'Excavation at Shah-Ji-Ki-Dheri' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1910-11. 'Excavation at Takht-i Bahi' in J.P.H. Vogel (ed.) *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1921-22. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Hargreaves, H., 1930. *Handbook to the Sculpture in the Peshawar Museum*. Calcutta.
- Harle, J.C., 1974. 'A Hitherto Unknown Dated Sculpture from Gandhara', in J.E.L-de Leeuw (ed.), *South Asian Archaeology*.
- Humphreys, C., 1988. *The Buddhist Way of Life*. London.
- Huntingtom, J.C., 1970. 'Avaloketesvara and the *Namashkara Mudhra* in Gandhara', in P. Ratnam (ed.), *Studies in Indo-Asian Art and Culture I*. New Delhi

BIBLIOGRAPHY

- Huntington, J.C., 1980. 'A Gandharan Image of Amitayus' Sukhavati', *Annali dell' Istituto (universitario) Orientale di Napoli*.
- Huntington, J.C., *Sowing the seeds of the lotus*.
- Ingholt, Harald, 1957. *Gandharan Art in Pakistan*. New York.
- Jaffar, S. M., *Views and Reviews in the Peshawar Museum: Inscription of Gandhara Sculpture*. Peshawar.
- Jones, S., 1989. *The Legend of King Asoka*. Delhi.
- Joshi, M.C., 1991. 'Dharma Chakra Pravrtna Mudra in Gandhara Art', *Pakistan Archaeology* II. Karachi.
- Karetzky, P.E., 1982. 'Mra, Buddhist Deity of Death and Desire', *East and West* 32 (Nos. 1-4). Rome.
- Karetzky, P.E., 1995. 'The First Sermon', *East and West* 45 (1-4). Rome.
- Katz, N., 1981. *Buddhist and Western Philosophy*. New Delhi.
- Khan, F.A., 1969. *Architecture & Art treasures in Pakistan*. Karachi.
- Khan, G.M., 1973. 'Excavation at Zarif Koruna', *Pakistan Archaeology* 9. Karachi.
- Khan, G.M., 1983. *Journal of Central Asia* VI-2.
- Khan, Gul Rahim, 2006., *Political and Cultural History of Kushan Period in Pakistan: Study based on Numismatics Evidence*, Unpublished Ph. D. Theses. Department of Archaeology, University of Peshawar.
- Khan, M Ashraf, 1993a. *Buddhist Shrines in Swat*. Lahore.
- Khan, M. Ashraf, 1993b. *Gandhara Sculptures in the Swat Museum*. Lahore.
- Khan, M. Ashraf, Hasan, M., Lone, A.G., 2005. *A Catalogue of the Gandhara Stone Sculpture in the Taxila Museum*, 2 Vol. Department of Archaeology & Museums, Government of Pakistan.
- Khan, M. Bahadur, 1994. *Buddha Stone Sculptures in Taxila Museum*. Lahore.
- Khan, M. Ishtiaq, 1998. 'Buddhism in Gandhara- some thoughts', *Journal of Asian Civilization* XXI (II).
- Khan, M. Waliullah, 1964-65. 'Inception of Gandhara Sculpture', *East and West* 15. Rome.
- Khan, M, Waliullah, *Gandhara (Urdu version)*. Islamabad. n.d.
- Klostermaier, K., 1999. *Buddhism; A Short Introduction*, USA.
- Konow, S., 1929. 'Kharoshti Inscriptions with the Exception of those of Asoka', *Corpus Inscriptionum Indicarum* II (Part I). Calcutta.
- Kumar, B., 1973. *The Early Kushanas*. New Delhi.
- Kurita, Isao, 1988-90. *Gandhara Art I, The Buddha's Life Story II, The World of Buddha, Ancient Buddhist Art Series*, 2 Vols. Tokyo.

BIBLIOGRAPHY

- Legge, James, 1965 (Repr), *A Record of Buddhist Kingdoms being an Account by the Chinese Monk Fa-Hien of his travel in India and Ceylon (A.D. 399-414)*. Oxford.
- Lillie, Arthur, 1974. *The Life of Buddha*. Delhi.
- Linrothe, R., 1993. 'Enquiries into the Origin of the Buddha Image: A Review', *East and West* 43 (Nos. 1-4). Rome.
- Litvinsky, B.A., 1999. 'The Hephtalite Empire', *History of Civilizations of Central Asia*. New Dehli.
- Lohuizen-de-Leeuw, J.E. van., 1949. *The Scythian Period: An Approach to the History, Epigraphy and Paleography of North India from the 1st Cent. BC to the 3rd Cent. AD*. Leiden.
- Majumdar, N.G., 1937a. *A Guide to the Sculptures in the Indian Museums (Part I): Early Indian Schools*. Delhi.
- Majumdar, N.G., 1937b. *A Guide to Sculptures in Indian Museum (Part II): The Graeco-Buddhist School of Gandhara*. Delhi.
- Marshall, J.H. & Vogel, J.P.H., 1902-03. 'Excavation at Charsadda in the Frontier Province', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1906-07. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1907-08. 'Exploration and Research: The Gandhara School and Mr. Havell', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1909-10. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, John.H., 1910-11. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1912-13. 'Excavation at Taxila', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1914-15. 'Excavation at Taxila', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1915-16. 'Excavation at Taxila', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1921-22. 'Jamal Garhi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1922-23. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1923-24. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1926-27. *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1927-28. 'Excavation at Taxila', in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29a. 'Excavation at Taxila', in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1928-29b. 'Takhti Bahi' in H. Hargreaves (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.

BIBLIOGRAPHY

- Marshall, J.H. 1929-30. 'Excavation at Taxila', in D.R. Sahni (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H. 1930-34. 'Exploration at Taxila', in C.L. Fabri (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Marshall, J.H., 1947. 'Greeks and Sakas in India', *Journal of the Royal Asiatic Society of Great Britain and Ireland*.
- Marshall, J.H., 1951. *Taxila: an Illustrated Account of Archaeological Excavation*, 3 Vols. Cambridge.
- Marshall, John.H., 1960, *The Buddhist Art of Gandhara*. Cambridge.
- Martin, M.F.C., 1937. 'Coins of Kidara and the Little Kushans', *Journal of the Asiatic Society of Bengal* 3.
- MIB., 1956. *Buddhist Sculptures and Monument* (Ministry of Information & Broadcasting). Delhi.
- Mitchiner, M., 1975. 'A Hoard of Late Kushan Gold Staters', *East and West* 25. Rome.
- Mitchiner, M., 2003. 'The Kushan Kings, Vima Takshuma, Son of Kujula Kadphises: A Discussion of his Name', *Numismatic Digest*, 25-26 (2001-2002). Nashik.
- Mitra, S. C., 1918., 'On an Ancient Indian Custom', *Hindustan Review*.
- Mittervallner, G.V., 1986. *Kushana Coins and Kushana Sculptures from Mathura*. Mathura.
- Mittervallner, G.V., 1991. 'The Sargodha Hoard of Late Kushana Coins in the Lahore Museum', *Lahore Museum Bulletin* IV. Lahore.
- Miyaji, Akira & Namikawa, 1984. *Gandhara*. Tokyo.
- Mughal, M.R., 1972. 'A Summary of Excavations and Explorations in Pakistan (1971 and 1972)', *Pakistan Archaeology* 8. Karachi.
- Murthy, Krishna, 1977. *The Gandhara Sculptures: A Cultural Survey*. Delhi.
- Nakamura, Hajime, 1980. *The World of Buddha*, Gakken-Narendra.
- Nakao, Odani, 1996. *Foreword: Historical Background of Gandhara Art, The Kushan Dynasty*. Toyama University.
- Naraian, A.K., 1986. *Studies in Buddhist Art of South Asia*. Delhi.
- NHK., 1998. *Buddha, The spread of Buddhist art in Asia*. Japan Broadcasting Corporation
- NHK., *The Life of Buddha and his legend*. Japan Broadcasting Corporation. n.d.
- NHK., *The Art of Gandhara, Pakistan*. Japan Broadcasting Corporation. n .d.
- Puri, B.N., 1965. *India under the Kushana*. Bombay.
- Puri, B.N., 2000. *Buddhism in Central Asia*. Delhi.
- Qamar, Mian Said, 2004. 'A Preliminary Report on Excavation of a Buddhist Site at Nawagai Tehsil Barikot Swat', *East and West*. Rome.

BIBLIOGRAPHY

- Rahman, A., 1979. *The Last Two Dynasties of the Shahis*. Islamabad.
- Rahman, A., 1993. 'Recent Developments in Buddhist Archaeology in Pakistan', *South Asian Studies* 9.
- Ratan, Parimoo, 1982. *Life of Buddha in Indian Sculpture*. New Delhi.
- Raza, M. Hanif, *Glorious Gandhara (Buddha story in stone)*.
- Rehmani, Anjum, 1995. *Lahore Museum Bulletin* VIII (No. 1). Lahore.
- Rehmani, Anjum, 1997-98. *Lahore Museum Bulletin* X & XI (No. 1&2). Lahore.
- Rehmani, Anjum, 1999. *Lahore Museum Bulletin* XII (No. 1). Lahore.
- Rehmani, Anjum, 1999. *Lahore Museum Bulletin* XII (No. 2). Lahore.
- Rehmani, Anjum, 2000. *Lahore Museum Bulletin* XIII (No. 2). Lahore.
- Rhi, Ju-hyung, 1991. *Gandhara Images of the Sravasti Miracle: An Iconographic Reassessment* Unpublished Theses, University of California. Berkeley.
- Rosenfield, J.M., 1967. *The Dynastic Arts of the Kushans*. Los Angeles.
- Rowland, B., 1946. 'Gandharan and Early Christian Art: the *home-arcade* and the Date of the Bimaran Reliquary', *The Art Bulletin* XXVIII.
- Rowland, Benjamin, 1960. *Gandhara Sculpture from Pakistan Museum*. New York.
- Rowland, B., 1974. *The Art and Architecture of India: Buddhist, Hindu, Jain*. Baltimore.
- Russek, Rene, 1987. *Buddha Zwischen Ost und West, Skulpturen aus Gandhara/Pakistan (Exhibition Catalogue)*, Zurich.
- Sahib. K., 1934-35. 'Excavation at Taxila', in J.F. Blakiston (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Sahib. K., 1936-37. 'Excavation at Taxila', in K.N. Dikshit (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Sehrai, Fidaullah, 1986. *A Guide to Takht-I-Bahi*. Peshawar.
- Sehrai, Fidaullah, 1991. *The Buddha Story in Peshawar Museum*. Peshawar.
- Shakur, M.A., 1954. *A Guide to Peshawar Museum*. Peshawar.
- Shastri, A.M., 1965. *An Outline of Buddhism: A Historical Survey of Buddhology, Buddhist Schools & Sanghas mainly based on the Study of Pre-Gupta Inscriptions*.
- Shastri, M.N., 1978. *Buddha: His Life, His Teachings, His Order*. Varanasi.
- Smith, V. A., 1964. *Asoka*. Delhi.
- Snellgrove, D., 1978. *The Image of Buddha*, Paris.
- Soper, Alexander, 1949-50. 'Aspects of Light Symbolism in Gandharan Sculpture', *Artibus Asiae* XII, XIII.

BIBLIOGRAPHY

- Spooner, D.B. 1906-07. 'Excavation at Sahri Bahlol', *Archaeological Survey of India, Annual Report*. (repr. 1990). Delhi.
- Spooner, D.B., 1907-08. 'Excavation at Takht-i Bahi', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Spooner, D.B., 1908-09. 'Excavation at Shah-Ji-Ki-Dheri', *Archaeological Survey of India, Annual Report*. (repr. 1990). Delhi.
- Spooner, D.B. 1909-10. *Archaeological Survey of India, Annual Report*. (repr. 1990). Delhi.
- Spooner, D.B., 1910. *Handbook to the Sculptures in the Peshawar Museum*. Bombay.
- Srinivasan, D.M., 1998. 'Skanda/Karttikeya in Early Art of the Northwest', *Silk Road Art and Archaeology*. Kamakura.
- Stacul, Giorgio, 1976. 'Excavation at Loebanr III (Swat, Pakistan)', *East and West* 26 (1-2). Rome.
- Stein, A., 1911-12a. 'Excavation at Sahri Bahlol', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Stein, Aurel, 1911-12b. 'Excavations at Shah Ji Ki Dheri', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Stein, Aurel, 1929. *On Alexander Track to the Indus*. London.
- Subramanian, 1983. *Glimpses of Buddhist Culture in India: including Four Dance Dramas*. New Delhi.
- Suellgrove, D.L., 1978. *The Images of the Buddha*, UNESCO. Paris.
- Suktankar, V.S., 1914-15. 'A Selection of Literary References to Taxila gleaned from Indian Sources', in J.H. Marshall (ed.), *Archaeological Survey of India, Annual Report*. (repr. 1990). Delhi.
- Suzuki, C.L., 1981. *Mahayana Buddhism*. London.
- Swati, M. Farooq, 1997a. 'Gandhara and the Exploration of Gandhara Art of Pakistan', *Athariyyat* I. Peshawar.
- Swati, M. Farooq, 1997b. 'Recent Discoveries of Buddhist Sites in Swat Valley', *Athariyyat* I. Peshawar.
- Swati, M. Farooq, 1997c. 'Special Features of the Buddhist Art in the Swat Valley', *Athariyyat* I. Peshawar.
- Taddei, Maurizio, 1978. 'Tapa Sardar Second Preliminary Report', *East and West* 28 (Nos.1-4). Rome.
- Taddei, Maurizio, 1985. 'A New Early Siva Image from Gandhara in Shotsmans' in Janine and Taddei (ed.), *South Asian Archaeology*. Naples.
- Taddei, M., 1987. 'Non Buddhist Deities in Gandharan Art-Some New Evidences', in M. Yaldiz & W Labo (eds.), *Investigating Indian Art*. Berlin.
- Taddei, Maurizio, 1993-1995. 'A New Early Siva Images from Gandhara', *South Asian Archaeology*. Naples.
- Tanabe, Katasumi, 1981. 'Iranian Background of the Flaming and Watering Buddha Images in Kushan Period', *Bulletin of the Ancient Orient Museum* III.

BIBLIOGRAPHY

- Tanabe, Katasumi, 1991. 'From Gandhara to Japan Migration of the Coin's Shoulder Ornament', *Pakistan Archaeology* II. Karachi.
- Tarn, W.W., 1951. *The Greeks in Bactria and India*. Cambridge.
- Thakur, A., 1996. *Buddha and the Buddhist Symbols in India and Abroad*. New Delhi.
- Tissot, Francine, 1985. 'Gandhara', *La Vie Publique et Privee dans l'Inde Ancienne, 2e Seric*. Paris.
- Tissot, Francine, 1993. 'The Site of Sahri-Bahlol in Gandhara', in Schotsmans, Janine & Taddei (ed.), *South Asian Archaeology*.
- Tucci, G., 1948-51. 'Buddhist Notes: A Propos Avaloketesvara', *MelangesChinois et Bouddhiques* IX.
- Tucci, Giuseppe, 1963. 'An Image of a Devi Discovered in Swat and some connected Problems', *East and West* 14. Rome.
- Tucci, Giuseppe, 1970. Sep, *East and West* 20. IsMEO.
- Tucci, Giuseppe, 1973. March-June, *East and West* 23. IsMEO.
- Tucci, Giuseppe, 1976. Sep-Dec, *East and West* 26. IsMEO.
- Tucci, Giuseppe, 1997. 'On Swat Historical and Archaeological Notes, Some Problems', *East and West* XIV (Nos. 3-4). Rome.
- Tusa, S., 1981. 'Notes on Protohistoric Finds in the Swat Valley (Pakistan)', *East and West* 31. (Nos. 1-4). Rome.
- Vogal, J.P.H., 1903-04a. 'Buddhist Sculptures from Banares', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Vogal, J.P.H., 1903-04b. 'Inscribed Gandhara Sculptures', *Archaeological Survey of India, Annual Report* (repr. 1990). Delhi.
- Vogel, J.P.H., 1908-09. *Archaeological Survey of India, Annual Report*. Calcutta.
- Ward, C.H.S., 1988. *Early Buddhism: Doctrine and Discipline*. Delhi.
- Werner, A.E., 1964. 'The Restoration of the Relic Casket from Sha-Ji ki Dheri', *Museum Quarterly* XXVIII.
- Warraich, T. A., 2000. 'Gandhara- A Definition', *Lahore Museum Bulletin* XIII. Lahore.
- Wheeler, M., 1950. *5000 Years of Pakistan: An Archaeological Outline*. London.
- Wheeler, R.E.M., 1962. *Charsadda: a Metropolis of the North-West Frontier*. London.
- Wilson, H. H., 1841. *Ariana Antiqua*. London.
- Yaldiz (ed.), 1987. 'Non Buddhist Deities in Gandhara Art: Some New Evidence', *Investigating Indian Art*.
- Zeimal, E.V., 1999. 'The Kidarite Kingdom in Central Asia', *History of Civilizations of Central Asia*. New Dehli.
- Zwalf, W. (ed.), 1985. *Buddhism Art and Faith*. London.
- Zwalf, W., 1996. *A Catalogue of the Sculpture in the British Museum*. London.

INDEX

A

Abbottabad 2

abhaya mudhra 31, 33, 36, 46, 68, 80, 90, 97, 105, 108, 109, 111, 112, 122, 124, 125, 126, 128, 131, 132, 133, 134, 135, 141, 142, 144, 145, 147, 149, 150, 151, 152, 159, 163, 165, 166, 168, 175, 178, 179, 180, 183, 184, 193, 194, 199, 200, 202, 205, 208, 209, 213, 221, 226, 228, 229, 230, 232, 236, 239, 240, 241, 260

acanthus leaf 14, 125, 136, 186, 206, 210, 229, 235, 236, 237, 268, 273, 275

Achaemenian 4, 6, 14

dynasty 3

empire 4

province 4

Afghanistan 7, 8, 9, 12, 15, 16, 17, 28, 73, 288

agni 142

agni śala 190

Ahimsaka 225

Ai-Khanum 15

Akra 4

Alaptagin 10

Albairuni 10

Alexander 4, 5, 25, 140, 188, 292

Aligrama (Swat) 3, 4

alms bowl 195, 198, 199, 235, 254

Amara Jataka 27, 30, 43, 44

Ambela (Buner) 5

Ambhi 5

Amhitaba 142

amulet 41, 113, 145, 147, 150, 185, 209, 219

Anand Pal 11

Ananda 72, 194, 209, 210, 231, 253, 257, 259, 261

Andaka 4

Andhras 11

Angas 1

Angulimala 146, 225, 226, 228, 229

Anguttara Nikaya 225

anjali mudhra 33, 40, 46, 52, 54, 59, 70, 71, 81, 88, 91, 97, 99, 100, 105, 106, 107, 108, 109, 113, 117, 122, 123, 125, 128, 131, 133, 135, 144, 149, 150, 154, 155, 156, 157, 158, 160, 161, 163, 164, 165, 166, 178, 180, 183, 193, 195, 200, 208, 210, 211, 212, 213, 215, 218, 219, 230, 233, 234, 235, 236, 237, 239, 240, 247, 257, 259, 265, 267, 268, 269, 270, 271, 272, 273, 276, 277, 278, 279, 280

ankles 54, 59, 84, 85, 242, 246, 269

Anno 218

Aornos 4, 5

Apalala, Naga 146, 226, 235, 236, 237, 235, 239

Apastamba 1

Ara inscription 15

Aral Sea 8

Aramika 143

architraves 109, 111

armored 113

Arrianus 4, 5

arrow 29, 37, 74, 96

ascetic 5, 93, 100, 103, 121, 139, 143, 144, 187, 189, 190, 191, 195, 201, 202, 203, 225, 237, 256, 286,

- Asoka 5, 12, 25, 189, 190, 222, 289, 292
 assassins, Devadatta's 225, 229, 230, 231
 astrologer 51, 66, 67, 68
 Atavika, Yaksha 226, 227, 240, 241
 Atharva Veda 1
 athletic contest 65, 70
 atlant 11, 15, 231
 Avalokiteśvara, Bodhisattva 141, 142, 145, 146, 147, 148, 152, 159
 Azes-I 6, 13
 Azes-II 6, 12
 Azilizes 6
 Aziz Dheri 6, 16
- B**
- Babylon 5
 Bactria 2, 5, 6, 7, 8, 9, 22, 25, 287, 294
 Bactrian Greeks 5, 15
 Bajaur 2, 3, 4, 6
 Bala Hisar (Charsadda) 6, 285
 Balambat 3
 balconies 32, 33, 50, 90, 127, 151, 158, 179, 180, 205, 267
 Balika 104, 121, 122, 125, 126
 bamboo 37, 190, 194, 208
 Ban Darra Kharki 117
 Bangles 51, 80, 81, 83, 85, 91, 113, 164, 166, 176, 242, 245, 246
 Bannu 4, 16
 Barikot (Swat) 4, 54, 63, 119, 127, 291
 Batagram 2
 Bath scene 49, 51, 57, 58, 59, 60, 62
 Baudayana 1
 bauhinia 202
 Bazira (Swat) 4
 Behistun inscription 4
 Bengal 8, 24, 291
 Bharut (India) 11
 bikshu 190
 bhikshuni 193
bhomisparsa mudhra 104, 114, 115, 116, 117
 Bimaran (Afghanistan) 12, 25, 292
 Bindhusara 5
 birth 11, 12, 13, 27, 29, 49, 52, 53, 54, 55, 56, 57, 60, 61, 65, 191, 287
 Bodhi tree 11, 103, 110, 112, 115, 117, 121, 254, 268, 269
 Bodhisattva 10, 12, 13, 29, 41, 42, 44, 45, 49, 50, 60, 68, 77, 91, 93, 94, 99, 100, 103, 104, 105, 107, 108, 109, 111, 112, 113, 115, 116, 117, 132, 135, 140, 141, 142, 143, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 158, 159, 161, 163, 166, 167, 168, 170, 172, 173, 174, 176, 178, 181, 182, 184, 185, 198, 200, 213, 237, 255, 270, 276, 280, 281
 bouquet 80
 bow 37, 38, 74, 96, 226
 bowls 59, 121, 122, 123, 124, 125
 bracelets 40, 54, 57, 78, 90, 108, 113, 145, 147, 150, 164, 176, 185, 186, 210, 219, 272
 Brahma 52, 53, 54, 58, 59, 60, 61, 62, 77, 80, 94, 96, 121, 128, 140, 141, 146, 147, 148, 149, 152, 153, 154, 155, 156, 158, 167, 183, 189, 192, 193, 218
 Brahman 28, 29, 44, 45, 50, 79, 81, 142, 190, 203, 208, 225, 254, 264
 bridal 78, 79, 82

- Buddha 7, 10, 11, 12, 13, 14, 23, 27, 28, 29, 30, 33, 47, 49, 63, 64, 65, 70, 75, 92, 99, 101, 102, 104, 105, 109, 116, 118, 119, 121, 122, 124, 126, 127, 134, 136, 137, 139
- Buddha *dhuni* 15, 91, 142, 255, 276, 277, 278, 279
- Buddha image 11, 23, 142, 170, 188, 290, 293
- Buddhapriya 218
- Buddhism 5, 6, 10, 11, 12, 13, 14, 23, 24, 48, 64, 75, 102, 227, 251, 252, 283, 285, 286, 288, 289, 291, 292, 293, 294
- Buddhist 2, 5, 6, 7, 10, 11, 13, 14, 15, 16, 22, 23, 25, 27, 47, 63, 64, 75, 84, 85, 92, 101, 102, 118, 121, 137, 138, 140, 187, 188, 189, 190, 191, 192, 196, 222, 223, 235, 251, 252, 255, 282, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294
- Buner 2, 5
- Butkara-I (Swat) 10, 12
- Butkara-II (Swat) 3
- Byzantines 14
- C**
- Caesar 15
- cane seats 37, 51
- canopy 51, 80, 89, 91, 105, 107, 111, 113, 117, 124, 131, 132, 133, 134, 140, 143, 146, 148, 151, 152, 159, 162, 163, 166, 168, 170, 176
- caryatids 15
- Central Asia 7, 22, 23, 24, 25, 187, 287, 288, 289, 290, 291, 294
- Chaitya* 40
arch 40, 154
- Chakesar 4
- Chakra* (Wheel) 11, 29, 42, 134, 135
- Chakravartin Raja* 193
- Chandaka 57, 93, 94, 99
- Chandakinara Jataka 27
- Chandra Gupta 5
- Chang-an 9
- Charsadda 1, 4, 6, 10, 15, 16, 17, 19, 23, 25, 87, 92, 109, 147, 204, 218, 222, 223, 251, 252, 260, 269, 270, 272, 277, 282, 283, 285, 290, 294
- Chatras* 151, 275
- Chenab, River 5
- Chinese 2, 7, 9, 11, 14, 16, 226, 251, 290
tribes 7
- Chiton 83
- Chorasmia 8
- Chunda 253
- circumambulate 14
- coal-heavers 83
- coiffure hairstyle 84, 85, 140, 145, 152, 153, 168
- contest 65, 71, 72, 73, 77
- Corinthian (Pillar/Pilaster) 14, 15, 34, 40, 59, 61, 62, 66, 70, 72, 81, 82, 88, 89, 94, 95, 105, 109, 110, 111, 127, 146, 151, 164, 168, 174, 179, 180, 184, 194, 195, 199, 207, 208, 216, 217, 230, 231, 233, 235, 237, 258, 268, 270, 271, 276, 278
see also Indo-Corinthian
- cornucopia 68, 244, 245, 246, 249, 250
- costumes 73, 74, 87
- couch 40, 46, 50, 66, 90, 94, 127, 176, 195, 197, 213, 230, 231, 242, 244, 245, 246, 247, 248, 256, 259, 261, 262, 264, 265, 266, 267, 272
- crossed legs 57, 160
see also *tribangha*

cupids 77, 96, 111, 148, 209

curly hairstyle 107, 128, 185

cushion 78, 199

cymbals 95

Cyrus 3

D

Dandapani 72

Dangarzai (Nowshera) 197

Darel 9

Darius 3

Death of Buddha 11, 13, 37, 118, 122, 191, 214, 231, 253

Deer park (India) 11, 121, 131, 132, 134, 135, 136

Demetrus-I 5

demons 113, 114, 115, 117

denticulate design 34, 40, 44, 50, 59, 66, 81, 82, 90, 94, 106, 107, 111, 123, 125, 134, 135, 144, 168, 178, 201, 206, 216, 217, 232, 236, 266, 268, 273, 275

Depankara (Buddha/Jataka) 27, 28, 29, 30, 31, 32, 33, 34, 35, 36

Department of Archaeology University of Peshawar 3, 10, 16

departure, great 95, 96, 97

deva 99, 103, 113, 128, 143, 176, 189, 219

Deva Mirga 121, 131

Devadatta 71, 225, 229, 232

Devaputra 15

devotees 52

Dhammapada 225

Dhammapadatthakatha 139

dharmachakra mudhra 289

Dharma Rajika stupa (Taxila) 5

Dharma-pada-avadana 139

Dharmaguptaka Vinaya 143

dhoti 32, 33, 51, 97, 110, 114, 122, 144, 193, 203, 209, 211, 219, 235, 272

dhuni 142, 149, 255, 276, 277

dhyana mudhra 124, 125, 131, 133, 134, 140, 141, 142, 143, 146, 151, 158, 159, 161, 166, 168, 170, 173, 176

Diodotus 5

Dir 3, 4

Directorate of Archaeology and Museums 2, 3, 4, 16

Divyavadana 28, 139, 141, 143

donors 11, 85, 86, 230, 247

Doric pilaster 15

dragon 91, 142

draped garment 37, 53, 57, 70, 71, 78, 84, 85, 90, 100, 154

drapery 44, 50, 54, 58, 59, 61, 66, 69, 70, 85, 90, 104, 105, 109, 110, 111, 113, 114, 116, 117, 126, 128, 130, 132, 133, 146, 147, 154, 165, 168, 176, 185, 199, 201, 203, 205, 209, 210, 211, 217, 218, 219, 220, 228, 229, 231, 236, 242, 256, 257, 258, 259, 261, 269, 275, 276

drinking scene 15, 77, 83, 86, 87

Drona 254, 264, 265, 266

drum 11, 14, 39, 73, 90, 94, 113, 216, 234, 275

Dura-Europe 15

Durenta 12

Dwara Palas 263, 265

E

earrings 41, 46, 51, 54, 78, 81, 86, 100, 108,
128, 145, 147, 215

earth touching pose (*see Bhomisparsa mudhra*)

Śiva 167

Śivi 30

Elapatra, Naga 226, 239

elephant 30, 44, 49, 50, 71, 72, 78, 80, 113,
149, 232, 233, 235

elephant-faced 259

Embolima 5

enlightenment 11, 65, 103, 104, 121, 254

Entreat 127

evil spirits 103

F

Fa-chu-pi-yu-ching 139

Fa-Hian 9, 10, 189

Fa-Wa-Shu-Lin 10

Far East 13

Farewell 39, 93, 99, 100

Faxian 226

fire *Samadhi* 140

fire wheel 42, 43

First Meditation 91

First Sermon 11, 121, 122, 128, 129, 130, 131,
132, 134, 135, 136, 230, 254, 274, 289

flask 13, 53, 146, 147, 148, 149, 152, 154,
200, 255, 280, 281

flute 39, 113

flywhisk 51, 61, 228, 272

Fo-Pen-hsing-ching 143

fodder 57

food offering 121, 253

fortuneteller(s) 49, 65

G

Gadagra 9

Gadahara 9

Gadara 4

Gadhakhra 9

Ganda 139, 143

Gandhamadana 143

Gandhara 139, 140, 144, 187, 188, 192, 222,
223, 226, 251, 252, 255, 282, 285, 291

Gandharan 1, 2, 3, 6, 8, 9, 11, 13, 14, 15,
16, 17, 18, 19, 22, 23, 25, 63, 70, 86, 100,
118, 121, 131, 139, 145, 147, 285, 286,
287, 289, 292, 293

Gandhara Grave Complex 3

Gandharva 142

Ganges 8

Gangu Dher (Swabi) 6, 16

garland bearer 11, 99, 140, 141, 160, 236

Gaya 103, 139

ghana (pair of cymbals) 95

Ghaznavid 10, 11

Ghosha, Buddha 225

Gilgit 7

gini 193

god 52, 53, 55, 58, 61, 98, 123, 125, 140, 142,
158, 209, 219

gods of four quarter 125

golden cloth 52, 53, 55

- Gondophares 6, 7, 12
 grapes 86
 grass-strewn throne 105, 126
 great departure 11, 93, 95, 96, 98, 99
 great miracle 139, 140, 142, 145, 186
 Greco-Bactrian 15
 Greco-Buddhist 15
 Greco-Iranian 15
 Greco-Syrian 15
 Greek 4, 5, 6, 15, 193
 administrators 5
 historians 1, 4
 records 5
 groom 99
 grotesque 103
 guards 50, 96, 263, 269
 guitar 89
 Gupta 5, 9, 190, 288
- H**
- half-closed eyes 80, 146, 166, 176, 183, 199
 halo 50, 59, 69, 80, 100, 105, 107, 111, 113, 128, 131, 142, 148, 152, 159, 160, 165, 167
 haloed 61, 114, 145, 146, 147, 149, 150, 152, 153, 156, 166, 168, 176, 178, 198, 199, 200, 211, 219, 228, 245, 269
 Han China 9
 handler (*mahout*) 79
 Harappan 3
 Haripur 2, 3
 Harithi 227, 242, 243, 244
 harmika 11, 14, 151, 275
 Hathial (Taxila) 3
 Hazara 5
 headdress 144, 147, 148, 149, 151, 161, 166, 205, 210, 211, 219, 226, 229, 236, 237, 240, 242, 244
 Hekataios 1
 Hellenistic 15, 85, 186
 Hephthalites 9
 Herodotus 1
 high relief 32, 40, 46, 74, 127
 Himalayas 2
 Himalayan 1
 himation 83
 Hinayana Buddhism 11, 12, 254
 Hinayanism 190
 Hindu Kush 1, 2, 5, 9, 16
 Hiramakesi 1
 Hiuen-Tsang 10
 hooves 96, 99
 horoscope 65, 66, 67, 68
Hsien-yu-chingand 143
 Hunas 9
 Huns 9, 13
 Huvishka 8
 hymns 103, 107, 108, 132
- I**
- Icthyocentaur 235, 236
 Ilam 4
 Indians 14
 Indo-Byzantine 15

- Indo-Corinthian (Pillar/Pilaster) 40, 42, 50, 51, 52, 54, 57, 59, 79, 83, 84, 85, 94, 97, 99, 112, 114, 117, 163, 177, 180, 200, 201, 213, 215, 219, 228, 230, 231, 232, 241, 243, 257, 259, 264, 267, 269, 273, 275
- Indo-European 3
- Indra 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 77, 80, 94, 96, 121, 140, 141, 142, 146, 147, 148, 149, 152, 153, 154, 155, 156, 158, 183, 189, 192, 193, 202, 219, 221
- Indra Śala Cave 192, 202, 218, 219, 220, 221
- Indus 2, 4, 5, 6, 8, 10, 22, 25, 287, 293
- Indus-Greeks 6, 14
- Indus-Parthians 6, 7, 14
- Indus-Scythians 6, 14
- Interpretation 13, 49, 50, 51, 88, 141, 187, 286, 288
- inverted lotus 59, 62, 89, 95, 100, 114, 146, 149, 150, 154, 155, 158, 159, 166, 178, 180, 185, 219, 260, 275
- Ionic pilaster 15
- Isvara 142
- Italian Archaeological Mission 10, 12
- J**
- Jaipal 11
- Jalalabad 12
- Jamal Garhi 3, 5, 16, 90, 92, 107, 118, 124, 129, 137, 208, 222, 244, 251, 256, 263, 282, 290
- Jambu tree 91
- Japan 14, 63, 75, 92, 101, 118, 137, 223, 282, 291, 294
- Jataka 10, 11, 13, 27, 29, 30, 31, 32, 34, 35, 36, 37, 38, 39, 41, 43, 44, 139, 143
- Jetavana garden 225
- jewelry 31, 34, 71, 78, 84, 93, 95, 99, 113, 145, 147, 148, 149, 168, 176, 201, 209, 210
- K**
- Kaśyapa 139, 193, 194, 195, 196, 197, 198, 199, 200, 259
- Kabul 2, 4, 8, 16
- Kaisara 15
- Kala 143
- Kalash (Chitral) 4
- Kali Ghund Mian Khan (Mardan) 97
- Kalika, Naga 103, 107, 108, 109, 117, 131, 132
- Kalinga 5, 30
- Kamandalu* 13, 108, 147, 148, 149, 152, 200, 255, 280, 281
- Kandahar 9
- Kanishka-I 6, 7, 8, 13, 14
- Kanishka-II 8, 15
- Kanishka-III 8, 9
- Kanishkapura (Peshawar) 1, 8
see also Pershapura, Purushapura
- Kanthaka 49, 57, 93, 94, 96, 99, 100
- kapardin 128, 206, 239
- Kapilavastu 49, 60, 62, 95, 139, 191
- Kapisa 2, 10, 140, 288
- Karttikeya 167, 188, 293
see also Skanda
- Kausambi 8, 192, 217
- Keu Shang 7
- Khanpur 3
- Kharoshthi 69, 218, 230

- Khyber 16
 Ki-Pin 9
 Kidara 8, 9, 24, 291
 Kidarite 8, 9, 22, 25, 287, 294
 Kipunada 9
 knot 54, 78
 Kohat 2, 16
 Kohistan 16
 Kohtan 8
 Korea 14
 Kot Dijian 3
 Ksantivadin 27
 Kuśāla 139
 Kuśinagara 253, 256, 263, 265
 Kuba (river Kabul) 1
 Kubera 242
 Kujula Kadphises 7, 8, 24, 291
 Kumara 167
 Kushan 7, 8, 9, 10, 12, 13, 15, 22, 23, 24, 188,
 285, 286, 289, 291, 293
 Kushano-Sassanians 8, 9, 22, 286
- L**
- ladder-shaped hairstyle 160
 Laghman (Afghanistan) 5
 Lahore 17, 22, 23, 24, 25, 28, 47, 63, 115, 118,
 137, 141, 197, 222, 251, 276, 286, 287,
 289, 291, 292, 294
 Lalpur (Afghanistan) 17, 73
 lance 66, 74, 167, 245, 246
 latticed 68
 laurel leaves 31, 66, 70, 79, 106, 207, 210, 267
 leaf design 50, 71, 81, 106, 125, 136, 202,
 203, 206, 229, 236, 237, 257, 268, 273,
 275
 lectio 226
 leit motif 226
 lenient ideology 12
 liberal ideology 12
 lion 108, 168, 193, 221
 litter 62, 79
 local tradition 14, 30, 44, 85
 Loebanr (Swat) 3, 25, 293
 loop design 81
 Loryan-Tangai 140
 lotus 11, 14, 31, 51, 59, 62, 66, 78, 85, 89,
 90, 95, 100, 108, 109, 131, 140, 141, 142,
 143, 145, 146, 147, 148, 149, 150, 152,
 153, 154, 155, 156, 157, 158, 159, 160,
 161, 163, 164, 166, 170, 176, 178, 184,
 190, 275
 low relief 31, 37, 40, 44, 46, 79, 90, 111, 133,
 166, 199, 203, 210, 214, 233, 237, 267,
 268
 lower garment 33, 42, 44, 52, 53, 54, 59, 66,
 78, 82, 89, 91, 105, 107, 108, 111, 113,
 147, 148, 153, 185, 198, 202, 204, 206,
 208, 209, 210, 211, 219, 232, 240, 242,
 243, 257, 259, 265, 272
 lozenge design 73, 231, 267
 Luhasudatta 143
 Lumbini garden 11, 49, 52, 53, 54
- M**
- Madhyantika 5
 Magadha 1, 202, 219
 Mahakaśyapa 231

- Maha Mahaga 27
- Mahamudhgalayana. 103
- Mahaparinirvana 11, 253, 255
- Mahaprajapati 52, 53, 54, 55, 56, 57
- Mahavamsa 5
- Mahavastu 28, 139
- Mahayana Buddhism 10, 12, 13, 254, 293
 Mahayanism 12
- mahout* 79
- Maithreya 13, 140, 145, 146, 147, 148, 149,
 152, 153, 155, 158, 159, 172, 174, 184,
 213
- Maitryakanyaka Jataka 27, 29, 30, 38, 39, 40,
 41, 42, 43
- Malakand 2, 19, 59, 62, 70, 74, 81, 95, 99,
 117, 140, 219
- Malasarvastivada-Vinaya* 143
- Malla 257, 262, 266
- Mamane Dheri (Charsadda) 218, 260
- Mañca 258, 259
- Manekyala 16
- Mango 139, 143, 146, 176, 178, 253
- Manjusri, Bodhisattva 161
- Mansehra 2, 5
- Mara 96, 97, 98, 103, 110, 111, 112, 113, 115,
 116
 Mara's attack 104, 110, 111
- Mardan 2, 5, 17, 18, 19, 51, 58, 61, 72, 78,
 80, 88, 106, 108, 130, 136, 193, 220, 247,
 268, 271
- Margasiras 218
- marine deities 15
- marriage scene 71, 77, 78, 79, 81, 82, 83, 86
- Massaga 4
- Mathura 8, 12, 14, 24, 145, 150, 152, 159, 291
- Maues 6
- Maurya 5
 Mauryans 2, 6, 11, 12
- Maya 49, 50, 52, 53, 54, 55, 56, 57, 60, 66,
 68, 192
 Maya's dream 49, 50, 52
- medhi 12
- meditation 77, 91, 219, 220, 231
- Mediterranean 15, 85
- Megha (Sumati) 28
- Menandar 6
- merchant brothers (Trapusha, Balika) 104, 121,
 122, 126
- merry-making scene 77, 83, 84, 86, 87
- Merve 8
- Mesolithic 3
- Mihirakula 9
- Minandrasa 74
- Mingora 10, 12
- Miracle 139, 140, 141, 142, 143, 144, 145,
 150, 154, 161, 166, 168, 174, 180, 187,
 189, 190, 223, 288
- moga 6
- monk 6, 9, 33, 127, 128, 129, 130, 142, 178,
 191, 194, 205, 206, 207, 211, 213, 217,
 228, 231, 251, 257, 259, 275, 290
- monkey 103
- moustaches 51, 78, 128
- mrdanga* (drum) 95
- Mucch Maliha 27

mudhra 31, 33, 36, 40, 46, 52, 54, 59, 66, 68, 70, 71, 80, 81, 88, 90, 91, 95, 97, 104, 105, 106, 107, 108, 109, 111, 113, 114, 117, 122, 124, 125, 126, 128, 131, 132, 133, 140, 141, 142, 144, 145, 146, 150, 151, 152, 156, 166, 170, 174, 175, 193, 198, 200, 202, 208, 210, 211, 213, 230, 232, 239, 257, 268

Muftipur 17, 147

mug 83

Muhammad bin Sam 11

Mujavants 1

Multiplication 140, 141, 142, 166, 168, 171, 175

munja (rolled mat) 194

musician 79, 89, 95

mythological event 104

N

Naga 103, 107, 108, 117, 131, 141, 143, 146, 162, 226, 235, 236, 237, 239

Nagani 108

Nagasena 6

Nalagiri 232, 233, 234, 235

namashkara mudhra 53, 54, 58, 78, 79, 107, 108, 110, 122, 128, 130, 146, 148, 152, 187, 202, 203, 206, 218, 219, 231, 236, 266, 267, 272, 274, 275, 288

Nanda 59, 141, 143, 161, 162, 176, 184, 191

Naradatha 51

Nawa Pass (Bajaur) 4

necklace(s) 37, 40, 45, 51, 53, 54, 55, 61, 66, 71, 78, 82, 84, 85, 90, 108, 113, 122, 145, 148, 150, 176, 186, 242, 244, 245

Neolithic 3

Niranjana, River 100

nirvana 93, 253

Northwest Frontier 1, 83, 223

nun 142, 193

NWFP 2, 3, 4, 16, 20, 144, 204, 285

O

Odhegrama (Swat) 4

offering 69, 105, 121, 122, 123, 124, 125, 126, 127, 210

Ohind 4, 10

see also Udabhandapur

oil 79, 81, 82, 256, 258

Olympus 15

Ora 4

oxen 91

Oxus 2, 5

P

Padmapani, Bodhisattva 108, 147, 150

Paired (parallel) lines 50, 69, 115, 218

palace 7, 49, 50, 62, 77, 79, 80, 82, 88, 89, 90, 93, 94, 96, 99, 173, 205, 207

Palaeolithic 3

palanquin 60, 80

Pali 28, 139, 226

Palmyra 15

Palowas 6

Pamirs 9

Panchika 202, 219, 227, 242, 243, 244, 245, 246, 247, 248

Parthians 6, 7

Pataliputra 5

- Pava 253
- pendants 40, 46, 54, 78, 90, 113, 145, 148,
150, 153, 166, 176, 185, 201, 206, 209,
210, 211, 237
- Persepolitan 14, 15, 131, 150, 268, 275
- Pershapura 1
see also Kanishkapura
- Persian 3, 15, 255
- Peshawar 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 15,
16, 17, 18, 19, 20, 23, 25, 27, 28, 30, 63,
75, 96, 100, 103, 104, 119, 125, 130, 190,
192, 213, 223, 227, 249, 252, 254, 283,
285, 286, 287, 289, 293
- petra 4, 5
- pilaster 34, 62, 109, 114, 117, 135, 146, 164,
194, 195, 201, 206, 213, 215, 217, 231,
278
- pillar 150, 255
- pillow 50, 90, 94, 256, 257, 259, 261
- pinecones 126, 148
- pipal leaves 71, 131
 pipal tree 10, 110
- Pirsar 4
- pitcher 31, 107, 197, 230, 268
- ploughing 91
- pointed arch 178, 214, 275
- portal arch 40, 46, 66, 94, 127, 173, 177, 180
- Porus 5
- Potwar 16
- pradikshana patha 151
- Prasenajit, King 139, 144
- Pratyaka 142
- preach 13, 121, 127
- procession 77, 79
- Prohita 190
- Ptolemy 1
- Punjab 16
- Purushapura 2, 6, 10
 see also Kanishkapura
- Pushkalavati (Charsadda) 1, 6, 10, 16
- pyramidal 180, 267
- pyre 262
- Q**
- Qandahar 5, 28
- R**
- rabab* 79
- Rabatak 7
- Radha Gupta 190
- railing 32, 60, 68, 79, 108, 109, 151,
231, 263
- Rajagriha 190, 201, 225
- Rajgir 139, 225, 227
- Rambaka 5
- Ratnaka 143
- Rawalpindi 2
- relics 14, 254, 263, 264, 265, 266, 267, 268
- renunciation 77, 93, 94, 97, 99
- return 49, 60, 62, 139, 213
- Rigveda 2
- Rishi Asita 49, 66, 67, 68
- robe 31, 32, 41, 42, 44, 46, 51, 57, 62, 115,
131, 132, 144, 145, 146, 147, 148, 151,
152, 160, 166, 175, 194, 203, 205, 206,
211
- Romans 14

S

- sacred 10, 23, 287
- Sadanta 27
- Saddharmapandarika-Sutra 142
- Sahri-Bahlol 16, 48, 64, 75, 102, 119, 138, 188, 223, 252, 283, 294
- Sakas 6, 7, 24, 291
- Sal tree 52, 53, 55, 56, 57, 60, 122, 128, 194, 232, 253, 257, 258, 262
- Salt Range 10
- salvation 77, 103, 253, 255
- Samkashya 189
- Sangha 93, 190, 191, 225, 227, 253, 255, 275
- Sanghao Cave 2, 3
- Sanghati 109, 166, 176, 206, 241, 269
- Sarai Khola 3, 23, 288
- Sarnath 8, 11, 121, 129, 130, 131, 135
- Sassanian 8, 13, 255, 256, 286
- School 2, 11, 13, 15, 23, 24, 47, 65, 66, 68, 69, 86, 140, 145, 254, 255, 290
- senasana* (elephant-face legs) 259
- serpent 108, 109, 150, 197, 237, 239
- seven moats 72
- seven steps 49, 61, 189
- seven walls 72
- Shah-Ji-Ki-Dheri 16, 23, 187, 188, 223, 252, 288, 293
- Shahbaz Garhi 5, 10, 173
- Shaikhan Dheri 6, 86, 204, 229
- Shaka 9
- shaven headed 78, 127, 200
- shepherd 93
- Shinkardar 10
- Shotorak 140
- Sibi Jataka 27
- sick 77, 89, 203
- Siddhartha 29, 49, 50, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 65, 66, 68, 69, 70, 71, 72, 77, 78, 79, 80, 82, 83, 86, 88, 89, 90, 93, 94, 95, 96, 97, 100, 103, 104, 105, 107, 108, 110, 111, 113, 114, 115, 125, 198, 226
- Silk Road 9, 13, 22, 188, 251, 285, 286, 293
- Sin 2
- Sindh 2
- Singhalese 5
- Sirkap 6
- Skanda (Karttikya) 167, 188, 293
- Skanda Gupta 9
- snail shell hairstyle 31, 51, 113, 176, 198
- snake 113, 114, 189, 195, 196, 197, 239
- Sogdia 8
- sopana* (flight of steps) 11
- Soter Megas 8
- Spirit 29, 103, 251, 254, 257, 288
- Sramana 93, 218
- Srauta Sutra 1
- Sravasti 139, 140, 141, 142, 143, 145, 150, 154, 161, 168, 169, 170, 172, 173, 174, 175, 182, 188, 189, 213, 214, 292
- Śrigupta 190
- stalked lotus 141
- stool 46, 52, 57, 59, 66, 79, 90, 94, 113, 128, 148, 185, 214, 244
- Strabo 1
- straw 37, 240

- Subhadra 231, 253, 256, 257, 258
 Sudaya 191
 Sududhana 65, 66, 77, 78, 80, 82, 91
 Sujatha 103, 125
 Suka 191, 213, 214
 Sumedha 28
 see also Sumati or Megha
 Sundari 191
 Sung-Yun 10
 Sungas 11
 Swabi 6, 17, 18, 34, 89, 158, 160, 264, 276
 Swastika 103, 106, 107, 110
 Swat 1, 2, 3, 4, 5, 9, 10, 11, 12, 13, 16, 17,
 23, 25, 47, 54, 63, 75, 101, 118, 119,
 121, 127, 187, 193, 222, 226, 251, 285,
 293
 River 4
 Switakitu 65
 sword 96, 114, 115, 226, 229
 Śyama Jataka 27, 29, 30, 37, 38
- T**
- Takśaśila (Taxila) 4, 7, 15
 Takht-i-Bahi 16, 25, 34, 36, 37, 47, 63, 79, 98,
 104, 110, 168, 195, 201, 207, 220, 221,
 232, 234, 248, 250, 266, 283, 292
 Taklimakan 7
 Talash 4
 Talo 10
 Tangu Nau 3
 Tantric Buddhism 14
 see also Vajrayana Buddhism
 Tarim 9
 Tashkurgan 9
 Taxila 2, 3, 4, 5, 6, 7, 9, 10, 11, 15, 16, 137,
 218, 225, 226
 Thanā 3
Therigatha 226
 Thomas, Saint 7
 Thor Dher 18
 thunderbolt 33, 58, 59, 61, 73, 80, 96, 97, 114,
 132, 146, 147, 148, 154, 160, 229, 233,
 235, 237, 240, 257, 258
 thunderstorm 103
 Timargarha 3
 topknot 81, 204
 Toramana 9
 torque 51, 66, 91, 147, 150, 166, 185, 209,
 211, 219
 Trapusha 121, 122, 125, 126
 Trayastrimsa 143, 189, 192, 193
 Tri-Ratna 131, 132, 136, 253, 254, 255, 274,
 275
tribangha (mudhra) 151, 159, 178
 tripitaka 226
 Trishol 167
 trousers 37, 57, 109, 211
 trumpet see *turya*
 Tuśita heaven 50
 tunic 31, 33, 37, 40, 46, 54, 57, 107, 122, 126,
 195, 204, 207, 209, 241, 246
 turban 31, 37, 42, 44, 45, 46, 51, 52, 54,
 79, 80, 94, 96, 99, 108, 113, 167, 206,
 217, 230, 237, 254, 271, 272, 273, 274,
 275
 turban, twisted 84

- Turkmenistan 8
 Turkshahi 10
 turtle 100
turya (trumpet) 79, 95
 twin miracle 139, 144
- U**
- Udabhandapur (Hund) 4
 also Ohind, Vahind or Und
 Udayana 192, 193, 216, 217, 229
 Udhraka Ramaputra 103
 Udhyana (Swat) 1, 2, 7, 9, 14
 umbrella 11, 58, 59, 61, 78, 90, 96, 226, 238,
 272
 Unasar 4
 Und 4
 Upananda 59, 141, 143, 161, 162, 176, 184
urna 115, 143, 146, 149, 150, 152, 159, 160,
 199, 218, 228
 Uruvilva 139, 189, 195
ushnisha 31, 33, 41, 44, 54, 69, 70, 71, 89,
 104, 105, 107, 109, 111, 114, 115, 122,
 126, 127, 128, 131, 132, 133, 144, 145,
 146, 147, 148, 149, 150, 152, 160, 168,
 176, 178, 186, 193, 198, 199, 203, 204,
 206, 208, 210, 214, 217, 218, 219, 220,
 228, 229, 230, 232, 236, 237, 239, 241,
 256, 260
 Utpalavarna 193
 Uttar Pradesh 189
 Uttarassena 10
- V**
- Vahind 4
vajra (thunderbolt) 107, 131, 193, 206, 208,
 210, 237, 257
Vajrapani 33, 34, 96, 97, 98, 100, 107, 108,
 114, 127, 131, 132, 142, 160, 193, 205,
 206, 207, 208, 209, 212, 213, 229, 233,
 235, 237, 240, 257, 258, 259, 262, 266
 Vajrayana Buddhism 14
 also Tantric Buddhism
 Vangisa 225, 228
vankapada (animal-legged tripod) 58, 59
 Vararuchi 29
 Vasava, King 28
 vases 81
 Vasishka 8, 9
 Vasudeva 8, 9
 Vedic 1
 Verya Bala 27
Vetrasanas (cane seat) 37
 Viśvantara Jataka 30, 45
 Viśvantara, Bodhisattva 44
 vihara 154, 189, 191, 197, 255, 276
 Vima 24, 291
 Vima Kadphises 7, 8, 12
 Vima Taktu 7, 8
Vina (*rabab* or lute) 79, 89
 Visvamisra 66, 70
- W**
- warrior 49, 115, 263
 water jar 33
 water pot 28, 32, 33, 34, 51, 53, 61, 69,
 80, 127, 128, 129, 263
 water tank 57, 109
 waterfalls 59

wavy hairstyle 33, 41, 78, 108, 131, 149, 176,
199, 203, 206, 208, 219, 229, 230, 241
weapons 112, 115, 117
wide-open eyes 78, 107, 132, 152, 203, 272
wine 84, 86
wine scrolls 15, 275
worshipper 54, 100, 108, 125, 155, 160, 161,
195, 208, 210, 211, 213, 239, 260, 268,
277
wreath 33, 40, 41, 84, 85, 86, 90, 108, 113,
145, 147, 148, 153, 186, 244
wrestlers 73, 74
Wu-i-Shan-Li (Qandahar) 9

X

Xinjiang 7, 8
Xuanzang 226

Y

Yaśudhara 72, 77, 79, 80, 81, 82, 83, 86, 88,
90, 94, 95
Yaksha 96, 111, 206, 219, 227, 237, 240,
241, 242, 263, 265
Yakshi 111, 227, 242, 243
Yakubi 18
Yamakapratiharya 139
Yavani 94
Yue-chis 7

Z

Zarif Koruna 3, 23, 289