

IHSAN H. NADIEM

Buddhist Gandhara



History, Art and Architecture

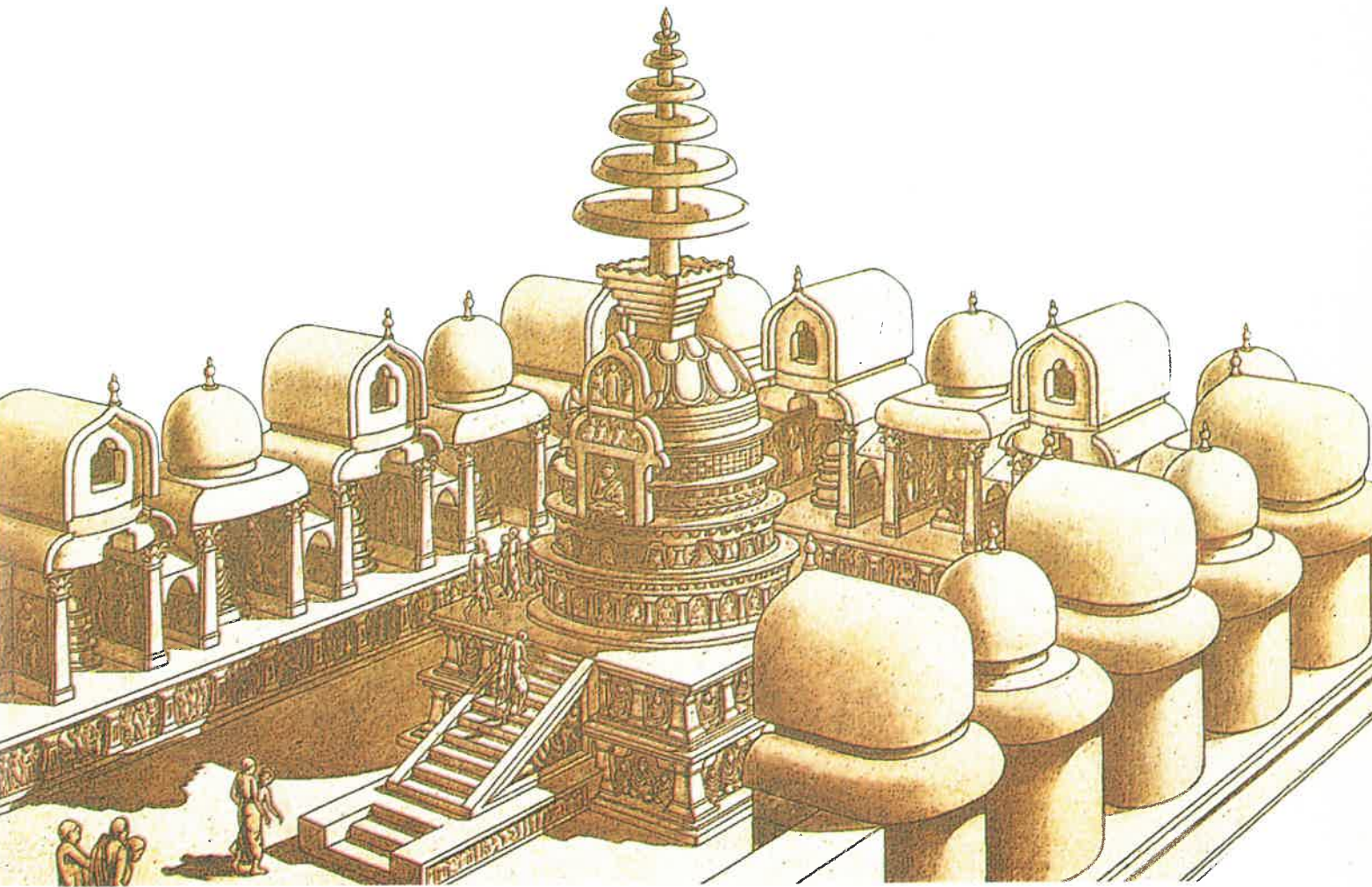


SANG-E-MEEL PUBLICATIONS, LAHORE - PAKISTAN

Buddhist Gandhara

History, Art and Architecture

Ihsan H. Nadiem



SANG-E-MEEL PUBLICATIONS

25-SHAHRAH-E-PAKISTAN (LOWER MALL) LAHORE (PAKISTAN)



DATA ENTRED

954.918 Ihsan H. Nadiem

**Buddhist Gandhara: History, Art
and Architecture/ Ihsan H. Nadiem.-
Lahore: Sang-e-Meel Publications,
2008.**

104pp. : Photos

**1. History - Gandhara.
2. Pakistan - History. . I. Title.**

2008

Published by

Niaz Ahmad

Sang-e-Meel Publications,
Lahore. (Pakistan)

Book Plan & Design: Zulfiqar Ahmed

Printed at: Reality Printers, Lahore.

ISBN-10: 969-35-1408-4
ISBN-13: 978-969-35-1408-7

SANG-E-MEEL PUBLICATIONS

Phones: 7220100 - 7228143 Fax: 7245101
<http://www.sang-e-meel.com> e-mail: smp@sang-e-meel.com

25 Shahr-ah-e-Pakistan (Lower Mall), P.O. Box 997 Lahore-54000 PAKISTAN



Buddhist Gandhara

History, Art and Architecture



To
The artisans who toiled their sweat
To create a beauty by chiselling stones,
Their art survives but they themselves,
Long turned to nought with withered bones.

Contents

	Preface	7
1	History of Gandhara	9
2	Life of the Buddha	15
	His Teachings Buddhist Scriptures	
3	Jataka Tales & Legends of the Buddha	23
	Dipankara, Visvantra, Dream of Queen Mahamaya, Interpretation Of Dream, Birth of Siddhartha, Seven Steps of the Child, The Horoscope, The Marriage of Siddhartha And Yasodhara, Life in Palace, The First Meditation of Siddhartha, The Renunciation, The Great Departure, Farewell to Chandaka And Kanthaka, First Meeting with the Brahmins, Fasting for Salvation, The Temptation and Attack of Mara's Host, The Great Enlightenment, The First Sermon, The Miracle of Saravasti, Death of the Buddha, Cremation of the Buddha, Distribution of the Relics of the Buddha.	
4	Gandhara Art	41
	Chronology	
5	Gandhara Architecture	59
	Stupa, Choice of Location for Religious Buildings Masonry Types	
6	Architectural Specimens	65
	I. Taxila Valley:	
	1. First City-site, Bhir Mound	
	2. Second City-site, Sirkap	
	3. Third City-site, Sirsukh	
	4. Dharmarajika Stupa	
	5. Jaulian Monastery	
	6. Mohra Moradu Monastery	
	7. Jandial Temple	
	II. Peshawar Valley:	
	1. Shah-ji-ki Dheri	
	2. Takht-e-Bahi Monastery	
	III. Swat Valley:	
	1. Butkara Monastery	
	2. Panr Monastery	
	3. Saidu Sharif I	
	Select Bibliography	104

'Buddhism, in origin, was not a religion but a philosophy of life. The Buddha, the Enlightened One, according to the orthodox school, was not a god but an inspired teacher who preached the Middle Path between indulgence and asceticism, and sought an ultimate deliverance from the sufferings of the cycles of life by supreme detachment. Later, by a more progressive school of thought, Buddha was increasingly regarded as a divine being to whom prayer might be offered'.

'The Gandhara school is credited with the first representation of the Buddha in human form. The portrayal of Sakyamuni, in his human shape, rather than as a symbol, is probably linked with the emergence of a devotional cult of Buddhism at the time of Kanishka's Great council'.

Dr. F. A. Khan;
Architecture and Art Treasures in Pakistan

Preface

During my postings in the North West Frontier Province, which in fact is dominated by the Cultural remains of the Gandhara period, I badly felt the need of a book which would have dealt its Buddhist period comprehensively but in a concise account. The books that are available on the subject are either in the shape of catalogues to different exhibits and exhibitions or else, sort of, guide books generally not encompassing the whole subject. The few other books which treat the Gandhara Art are few and far between, and those too dealing it in the broader perspective of the whole of South Asia Subcontinent. I, therefore, tried to put together the information, exclusively dealing with this region, about Buddhism, Buddhist Art and Architecture and history of the area in a precise form which would be easily comprehended by a layman and a scholar alike. How far I have succeeded in this effort is now up to the reader to judge.

While writing this treatise there were many a friend who helped me in various ways. Chaudhry Niaz Ahmad, like ever before, always had words of encouragement which boosted my spirits to concentrate on a very delicate subject. Chaudhry Afzaal Ahmad was no less particular in helping me find some of the publications so necessary to undertake and complete such an assignment. I am grateful to them both.

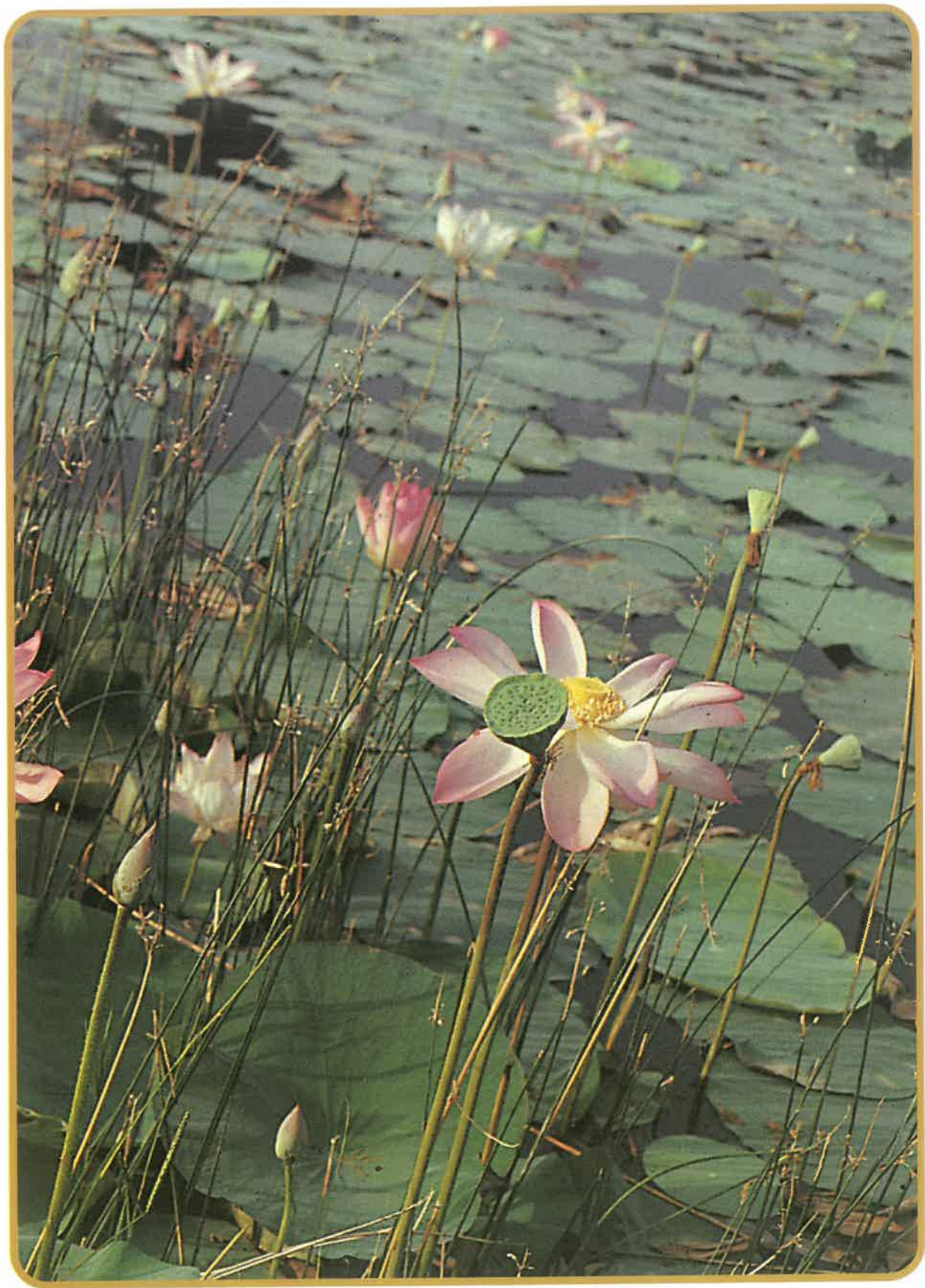
M. Rafique Dogar, columnist and a prolific writer of travelogues and historical novels, also had words of encouragement for me and readily spared time to see some portions and offered his constructive comments. Discussions with him on the historical and artistic points in the course of my studies on Gandhara also helped me a lot to form a definite opinion. I am thankful to him also.

My thanks would also go to Amanat Ali who in my studies on Gandhara as also previously on Sindh, made me available some of the hard-to-find books.

I will fail in my duty if I do not mention the encouragement that I received from my family. They also bore with patience my full-time working on the project, sometimes even at the cost of their time and comfort. I, therefore, take this opportunity to thank Suraiya, Asem, Iram and Asef as also Masuma, Shama, and three little kids, Ujala, Zoya and Ayesha.

196-Karim Block,
Allama Iqbal Town,
Lahore-54570
Dated the 1st August 2002.

Ihsan H. Nadiem
former Director of Archaeology, Pakistan
& Visiting University Professor of Architecture
Email: inadiem@brain.net.pk



Chapter 1

History of Gandhara

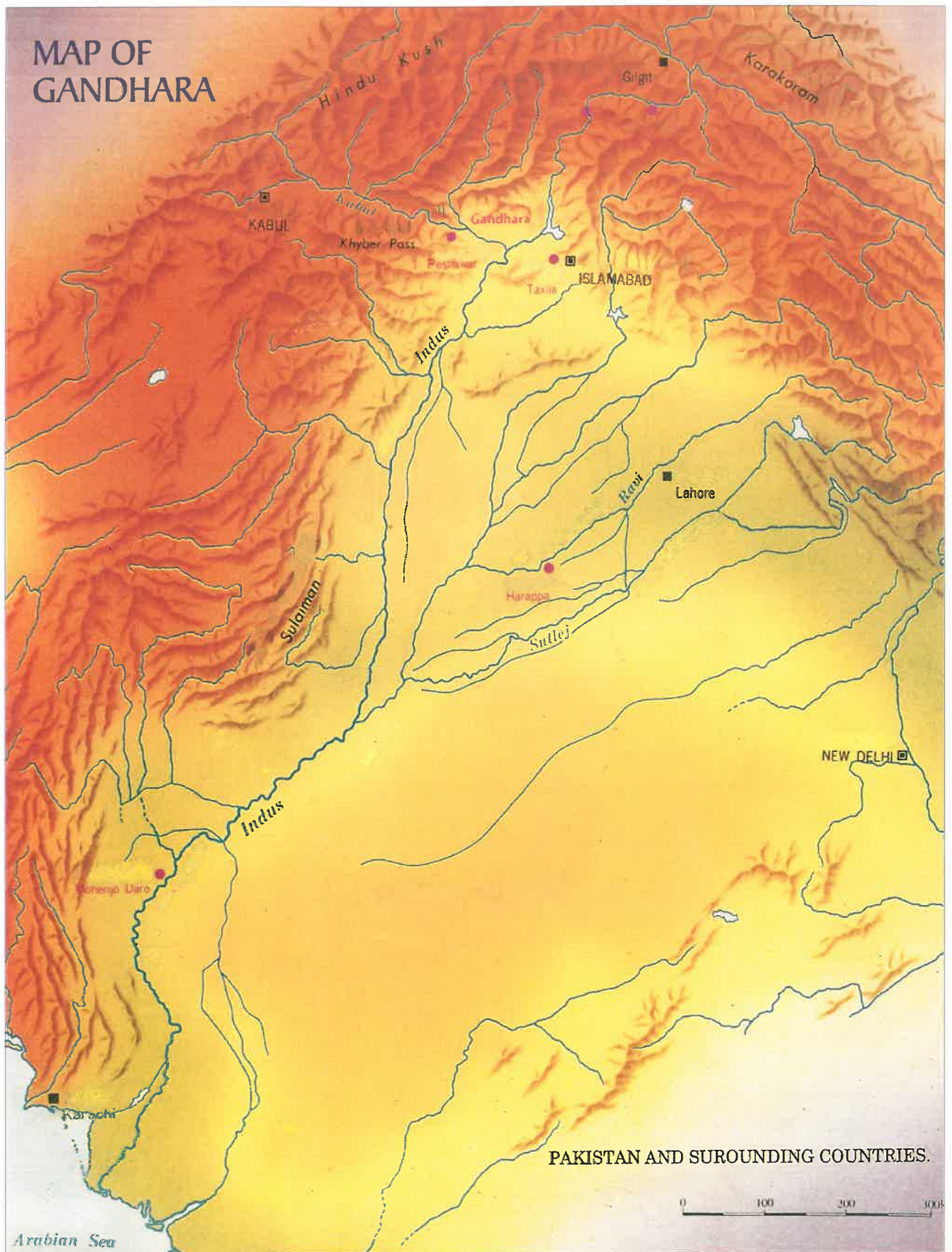


Pakistan is endowed with some of the rarest civilisations and cultures spanning over a considerable length of time. The much-famed Harappan Civilisation that flourished here in the Indus Valley roughly between mid-third and mid-second millennia BC is termed as unique and stands out among its contemporaneous cultures of the world. With its decay, the localised cultures continued to flourish while a new type of powerful culture, after the name of the territory of Gandhara it developed in, took the best of the northeastern Pakistan about the middle of the 1st millennium BC to around 7th century AD.

Gandhara is generally taken as the region comprising of most of the areas of what now is North West Frontier Province of Pakistan and eastern Afghanistan. In the past, the area beginning from the junction of the river Kabul and the river Indus, including Taxila, had also been known as 'Charene'. How it eventually turned to Gandhara is not clear from any record or archaeological evidence. The vague mention of its being so known is sometimes attributed to a certain king named Gandhara who ruled this region for some time. The *Puranas* tell of his having been defeated by Mundhata.

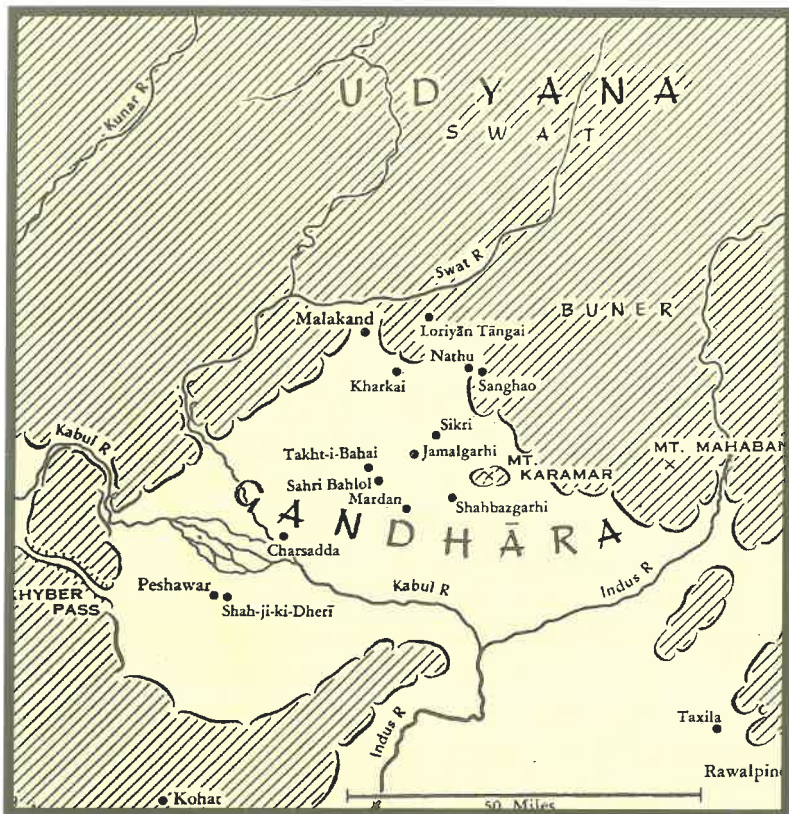
The first mention of Gandhara in the historical literature is found as its being part of the Achaemenian Empire in the times of Cyrus the Great (558-28 BC). The earliest reference to Gandhara and its people, however, is said to be found in the Bisutun inscription of Darius (c.516 BC) in which the region of Gandhara, separate from India, is counted as one of the nations

MAP OF GANDHARA



subject to the Achaemenian Empire. It was the time when its independence was terminated for a while by its inclusion as one of the 22 satrapies (c.519BC) of the Empire. However, its major role as the channel of communication with Iran and Central Asia continued, as did its trade in woollen goods. In the absence of any documentary record it is conjectured that this subjection to the first great Persian empire lasted until Gandhara was invaded by Alexander the Great in the winter of 327 BC.

Some other scholars opine that the term "Gandhara" is met first time in the Rigveda, a collection of old Indian hymns going back to the second millennium BC. This usually is taken as pointing to the region identified with the northwestern areas of South Asia, extending from Taxila in Pakistan on the east to Jalalabad in Afghanistan on the west. Based on the texts from the Achaemenian, Hellenistic, and Roman periods, the same area is indicated as forming the region of Gandhara. This loose delimitation has been found hard to assign clear boundaries mainly because of non-availability, or at the most only scanty and vague, information in this respect. Another reason of being non-committal in regard to clearly defining its boundaries is the evident shifting of the frontiers during all these centuries. It was only in the early seventh century AD that clear-cut and detailed definition is found in the account of the Chinese Pilgrim, Hsuan Tsang who visited the Buddhist sites in this region. He assigns the name of Kingdom of Gandhara to the territory comprising 'modern Peshawar valley, including, however, the hilly districts of Swat and Buner to the north and extending on the east to the Indus River'. The said territory, which may well also include Dir and Bajaur, being indeed the core of Gandhara, has tempted many a scholar to treat it as a unit while also 'adding adjacent districts to the southeast, among them the city of Taxila'.

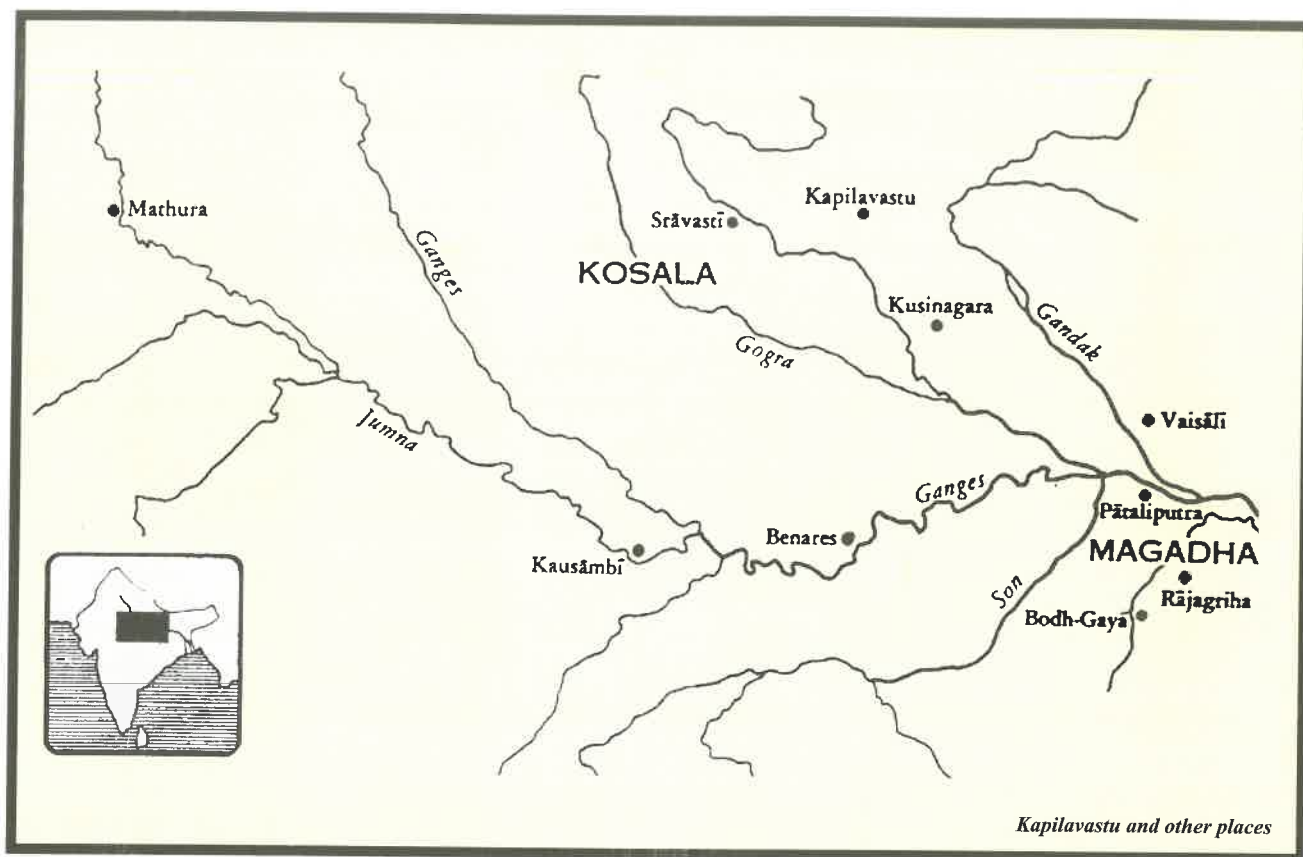


Hsuan-tsang's Description of Gandhara



In the 5th century BC, Gandhara is mentioned by the Greek historian Herodotus as one of the wealthiest territories. He further noted that it served as source in providing the forces for the Persian king Xerxes I in his battles against the Greeks. In fact Gandhara by then had become a melting pot of Persian and South Asian Vedic traditions, while its capital was at Taxila, which then was also a great seat of higher learning.

The conquest of Gandhara by Alexander the Great in 327-26 BC, established the region's ties with Greece. The Greek monarch held the town of Ora in Swat, Pushkalavati, the



modern Charsadda and the areas around Hund. He is said to have stayed in Taxila for one month. After his famous last battle, with the Indian king Porus at the Hydaspes River (now the River Jhelum), he departed from the South Asia Subcontinent in the year 325 BC. His death two years later, in 323 BC, greatly weakened his Macedonian Empire. In 321 BC, the native ruler, Chandergupta Maurya led a successful rebellion against the empire's local ruler, Seleucus Nicator, who was forced to relinquish all claims to Indian territory south of the Hindu Kush thus helping create the rule of the Mauryan dynasty. The active period of Alexander and his weakling Greek satraps in the region thus was very brief. By then, though, the socio-cultural pattern of the Greeks had penetrated in the local society to a great extent. However, according to Rowland, 'the influence of Alexander's raid in northern India has been greatly exaggerated, and this is particularly true of the region of Gandhara and its art'.

With the Mauryan capital at Pataliputra (later known as Patna), on the Ganges River in northeast India, Gandhara came to form a major trade route from the east to Persia and Greece. In the 3rd century BC the Mauryan king Asoka, a convert to Buddhism, was for a time governor of Gandhara. During his reign the region also converted to Buddhism and, according to some scholars, it could have been here that the Mahayana Buddhism (in contrast to the earlier Theravada Buddhism) began to emerge. The proof of the proclamation of Buddha's Law in Gandhara is amply clear from the edicts of Asoka on a rock boulder at Shahbazgarhi in the Mardan district and at Mansehra both in the North West Frontier Province. The gradual decadence of the Mauryan Empire following the death of Asoka in 232 BC again opened the region to foreign aggression.

Although Alexander's successor, Seleucus Nicator, was unable to withstand the might of Chandragupta Maurya and had withdrawn beyond Hindu Kush, this retreat helped him a great deal in consolidation of Hellenistic power in the ancient province of Bactria, a region around the city of Balkh in

modern Afghanistan. About the middle of the 3rd century BC the enormous empire of the Seleucids began to disintegrate. Iran was claimed by a little known entity called Parthians, while Bactria declared its independence under a Greek prince, Diodotus. Although this division completely cut off the Bactrian region from the Hellenistic world, it somehow continued to maintain some bearing of the Hellenistic culture. Rowland is of the opinion that 'although its rulers were perforce a military aristocracy, it is extremely likely that this isolated Eurasian Greek colony had much to do with the perpetuation of Hellenistic artistic ideals in Asia and also the minting of a magnificent series of coins'.

Gandhara including the Kabul Valley was re-conquered by Demetrius, the grandson of Diodotus, in about 190 BC. However, the successors of Demetrius were almost immediately dispossessed of the territories of Bactria and Gandhara to Eucratides, the ruler of a rival Greek clan. Although following this period there appear several Greek names of princes yet their rule was not to last long. Around 135 BC they lost the areas to an invading band known to history as Sakas. They were of Scythian origin and around first century BC drove away the Parthians from eastern Iran and western Afghanistan. It was one of the Saka rulers, Maues or Moga, who invaded and took possession of northwestern part of South Asia Subcontinent, east of the Khyber pass, in around 90 BC thus restricting the Greek sovereigns to only the Kabul Valley.

Around the middle of the first century BC Sakas were forced out by Yueh-chih tribe, another of the Scythian race. This race was of Chinese origin and known to the South Asian historians as the Kushans. They settled in Gandhara after forcing the nomadic Sakas to retreat from the region. The first two kings of this Kushan dynasty, Herais and Kujula Kadphises, materially enlarged the Kushan territory, and the conquest of Taxila was probably accomplished about 99 AD by Vi'ma Kadphises, son of the latter. The date of 64 AD is also usually accepted as marking the sack of the city of Taxila and the final establishment of Kushan domination in the northwest of the South Asia Subcontinent. Kujula Kadphises is known for not only giving the region a powerful rule but also maintaining contacts with the Roman Empire of Augustus.

The most famous of all the Kushan rulers, however, was Vi'ma's son Kanishka. His empire covered a truly vast area, which stretched from Marga in the west to Khotan in the east, and northward to the southern shore of the Sea of Aral, including Choresmia and Sogdia. To the south it comprised the present-day Afghanistan, the whole of the Indus Valley, and the rest of the South Asian peninsula except the southern tip and a strip of land roughly paralleling the eastern coastline. Kanishka became a convert to Buddhism, like Asoka before him. His zeal for the newly adopted religion is evident from the numerous monasteries and stupas, the tomblike structures containing the relics of the Buddha or of Buddhist saints, built by him throughout the length and breadth of his empire.



◀ Standing Buddha

There are differences in the scholarly world as to the exact dates of the reign of Kanishka. There was time when mostly the years 128 and 144 AD were suggested for the beginning of his reign. However, later evidence points to a date from 78 to 110 AD as the year of his ascension to the throne. This date corresponds to the development of the Buddhist art of Gandhara of which he is taken as the greatest patron. The Kushan dynasty lasted for about 150 years. In 241 AD Shapur I of Iran invaded Gandhara and brought an end to the rule of Vasudeva, the last of the lineage of Kanishka. From c.390 to the fifth century AD a lesser Kushan dynasty established itself in Gandhara.

It was especially during the period of Kanishka that a style of Buddhist art known as Gandharan developed in the region. 'Blending Hellenistic and Indian influences, the style depicted Buddha in human form for the first time, often with features resembling the Greek god Apollo and a Persian solar disk, or halo'. 'Although the Buddha himself never visited Gandhara, the texts composed by Buddhist sages under the Kushans made of the region a genuinely holy land of Buddhism by the association of various sites with events in the previous incarnations of the Sakyamuni' or Buddha. Gandhara under the Kushans' patronage thus developed as a centre for Buddhism, and even long afterwards it continued to draw Buddhist pilgrims from all over the South Asia Subcontinent as also China.

It was perhaps in the reign of the Kushan emperors that Gandhara enjoyed its greatest prosperity. It was also this period to which are attributed the best pieces of sculptural art. The architectural activities of Gandhara of this period occupy the same prominent position as its fascinating art.

The power, along with the portentous art and culture, of the Kushans received a deathblow at the hands of hordes of Ephthalites or White Huns who swept over Gandhara and the Punjab in the third quarter of the fifth century, carrying ruin and desolation wherever they went. The date of their invasion, c.460 AD, has been worked out on the basis of the narration of the Chinese pilgrim Sung Yun who visited this region around 520 AD. This date is also confirmed archaeologically from the finds unearthed from some of the burnt-out monasteries of Taxila.

The historian almost entirely has to depend on the accounts of the Chinese pilgrims for later history of Gandhara. These pilgrims are on record having started their holy journeys to this region from as early as the fifth century AD. The first of them, Fa Hsien, paid his visit to the Peshawar Valley shortly after 400 AD. 'He describes the foundations of Kanishka and his successors as flourishing and well cared for'. The other Chinese pilgrim, as said above, was Sung Yun who visited Gandhara when the country had already been devastated by the barbarian Ephthalites or White Huns almost completely annihilating Buddhism by burning the monasteries and massacring of the population.

When the last of the celebrated Chinese pilgrims, Hsuan Tsang, came to the northwestern regions of South Asia Subcontinent a century later, he found the country in ruinous condition, almost completely depopulated and the Buddhist establishments in a state of total decay. It is interesting to note that Hsuan Tsang, writing after a lapse of two centuries of the invasion of the White Huns, makes the mistake of attributing the destruction of Buddhist monasteries to Mihirgula, around whose name many legends of ruthless savagery and persecution had already gathered. The once highly sophisticated and flourishing arts and crafts of Gandhara had already vanished so completely as never to get revived. However, it is noted that its style survived to some extent in Kashmir and Afghanistan till as late as the seventh or, possibly, eighth century AD.

With the disuse and abandonment of the ruined cities and religious establishments for centuries to come, they had turned into heaps of tons of earth. Thanks to the archaeologists' spade that these sites were retrieved from under the earth in the twentieth century as treasures of the past.

Chapter 2

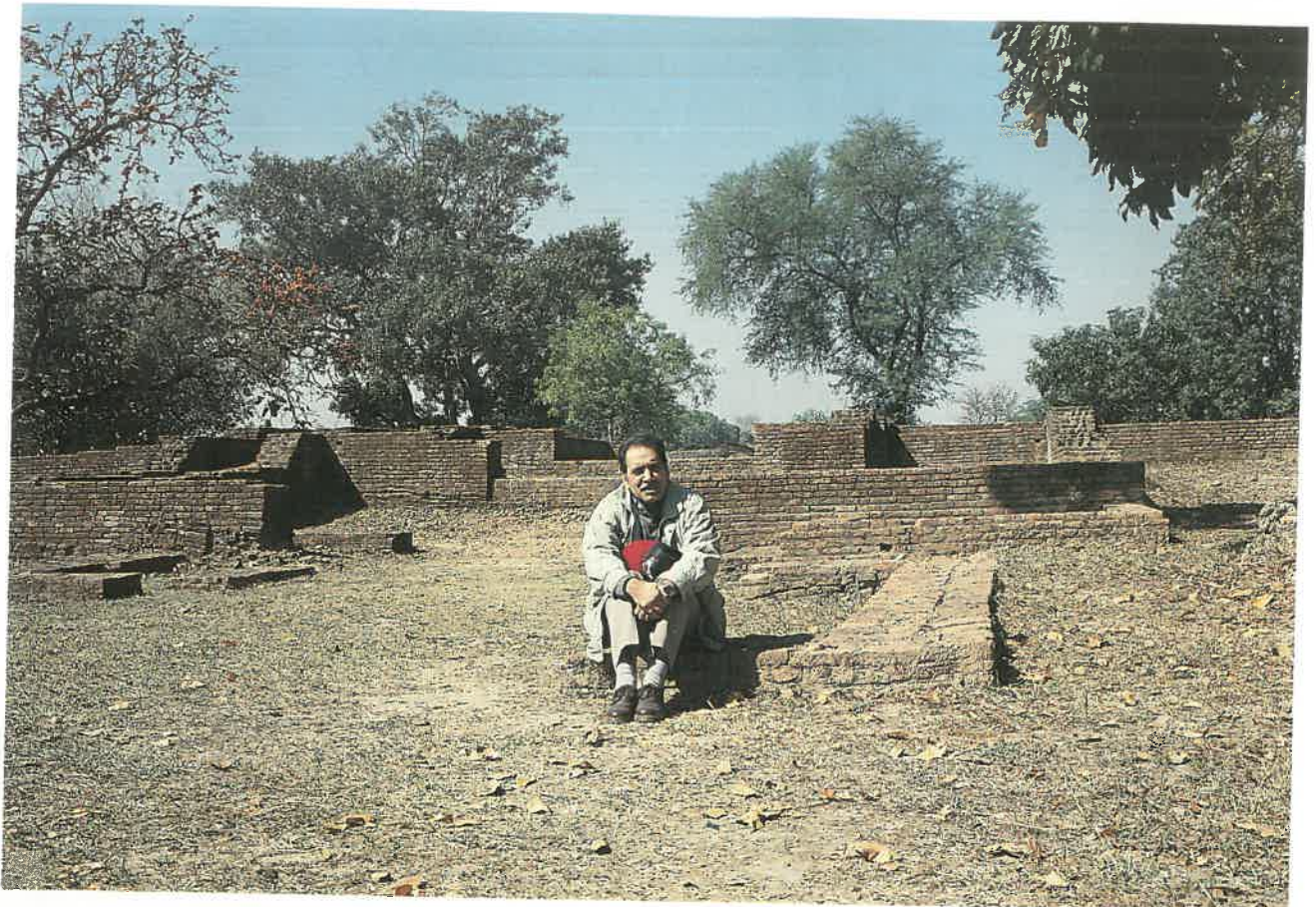
Life of the Buddha

The Buddha, a great philosopher of the South Asia and founder of Buddhism, was born in 563 or 483 (?) BC in Kapilavastu, or Kapilvattu, the kingdom of the Sakyas situated in the Terai region on the southern border of the present-day Nepal. He was the son of the king Suddhodhana and his queen Mahamaya and thus came from the Khattiya family, the warrior caste or ruling class. His private name was Siddhartha (desire accomplished), in later life he was known also as Sakyamuni (Sage of the Sakyas). His commonly known name, Gautama Buddha, is a combination of the family name Gautama (derived from one of the ancient families of Rishis or seers of Vedic times) and the appellation Buddha, meaning "the Enlightened One". In addition to these he is also known by the name of Bodhisattva (Buddha in the making), Tathagata (the predestined one) and Maitreya (the future Buddha).

The accounts of the historic Buddha's life are mostly based on myths and legends as they were written many years after his death by the idealising followers and thus lost the objectivity so very necessary for recording history. It is, therefore, now difficult to sort out one from the other and bring out the true narration.

The story of his life begins with an





City of Kapilavastu

account of a dream that his mother, Queen Mahamaya, had one night before he was born: a beautiful white elephant entered her womb through her side. The Brahmans, the Hindu priests, interpreted the dream predicting the birth of a son who would become either a monarch of the whole universe or have fame as a Buddha. The available records tell that ten lunar months after the conception, the queen desired to go to her parents in Devadaha. When the arrangements were made she left in golden palanquin with her retinue of servants. On the way was situated a grove of sal trees known by the name of Lumbini Garden, jointly owned by the people of both the cities. It was here that she gave birth to the Buddha in a curtained enclosure on full-moon day of the month of Visakha (May). The site of his birth, now also called Rummindei, lies at the southern border of Nepal. A pillar placed here in commemoration of the event by Emperor Asoka the Great still stands and attracts Buddhists from all over the world.

It is clear from the available evidence that Buddha apparently showed an early inclination to meditation and reflection. This obviously displeased his father who wanted him to be a warrior and ruler rather than a philosopher and a religious leader. The King was, therefore, always worried lest his son would leave the palace life in favour of wanderings in search of Enlightenment as predicted by Brahmans. The young prince was thus brought up in great luxury. In accordance with the wishes of his father the young Prince Siddhartha, at the age of 16, married his cousin, a princess named Yasodhara, also 16. Although he actively participated in all the worldly activities of the royal life, his thoughts remained elsewhere, occupied with other concerns. This inevitably led him to leave home and begin to wander in search of Enlightenment.

One day, according to tradition, he had encountered an aged man, a sick man, and a corpse, and he suddenly and deeply realised that suffering is the common lot of humankind. At the age of 29, in his,

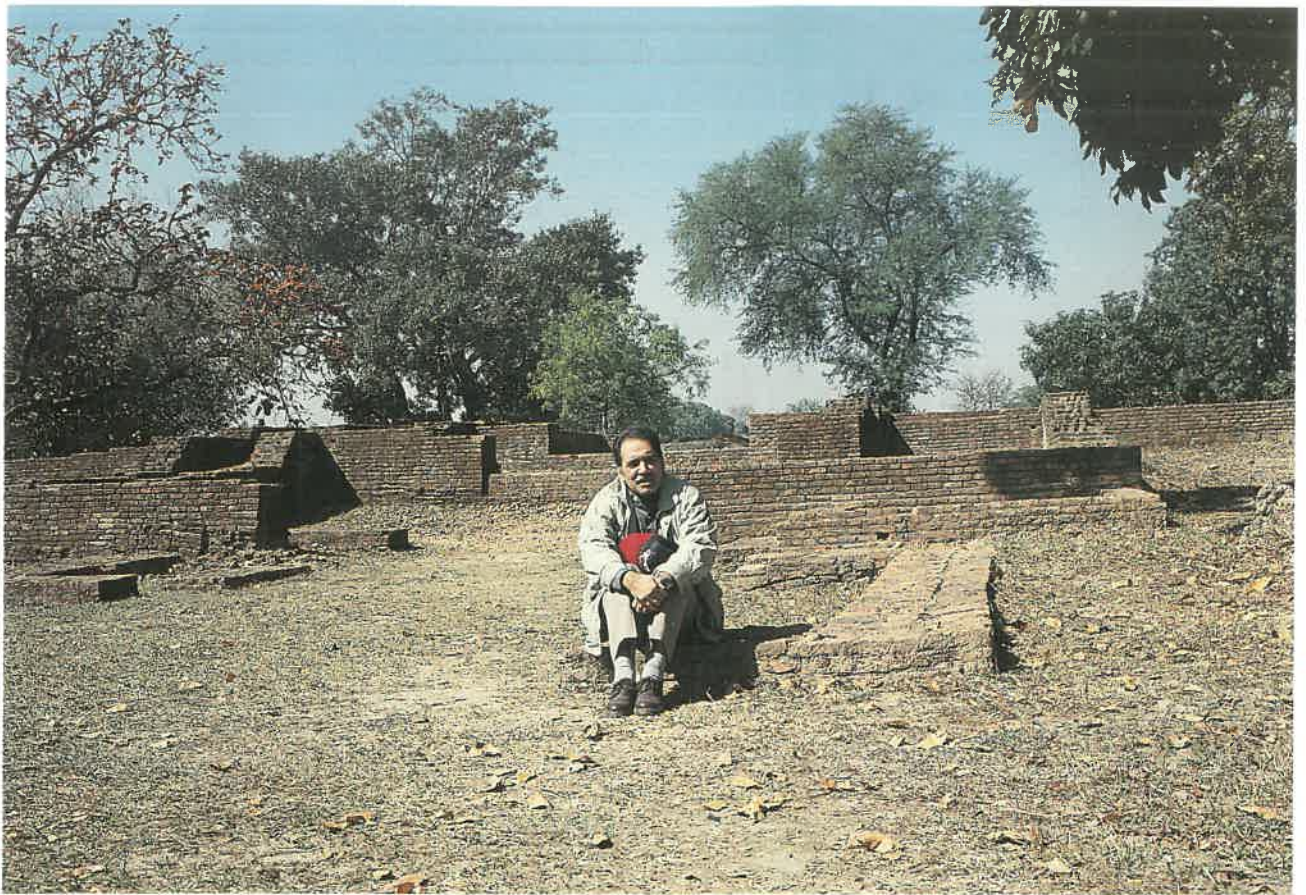


Dream of Queen Mahamaya

wanderings he came across a monk whom he found to be very serene and calm, whereupon he decided to renounce all worldly power, wealth and family and lead this mendicant's life in quest for truth. This decision, known in Buddhism as the Great Renunciation, is celebrated by Buddhists as a turning point not only in the Master's life but also in the history of the world.

In his wanderings over the northern India, Buddha first investigated into the doctrine of Hinduism. He, however, soon got disillusioned with it as he found the Hindu caste system simply repellent and Hindu asceticism utterly futile. He continued his wanderings in search of truth. During this period he first attracted and then lost five followers. In about 528 B.C. while meditating under a Bo tree near Gaya, now known as Buddh Gaya in the Indian State of Bihar, he experienced the Great Enlightenment, or *Mahagayan*. It revealed to him the way of salvation to all the suffering. Shortly afterwards, he delivered his first sermon in the Deer Park in Benaras, now known as Varanasi. The text of this sermon is preserved, and it is believed to contain the gist of Buddhism.

In his journey of 'the true path' the five disciples, who had earlier abandoned him, rejoined the Buddha at Benares. In their company he travelled the Ganges Valley, 'teaching his doctrines, gathering followers, and establishing monastic communities that admitted anyone regardless of caste'. After some time, on the invitation of his father, he returned briefly to his native town where his father, his wife and other members of his family were also converted to his new faith. At the age of 80, after 45 years of his missionary activity, Buddha died in Kusinagara in Nepal. The event in the Buddhist lore is known as *Mahaparinirvana*. His remains were cremated with royal honour and divided into eight parts to be deposited into the stupas erected in the eight different parts of the South Asia Subcontinent.



City of Kapilavastu

account of a dream that his mother, Queen Mahamaya, had one night before he was born: a beautiful white elephant entered her womb through her side. The Brahmins, the Hindu priests, interpreted the dream predicting the birth of a son who would become either a monarch of the whole universe or have fame as a Buddha. The available records tell that ten lunar months after the conception, the queen desired to go to her parents in Devadaha. When the arrangements were made she left in golden palanquin with her retinue of servants. On the way was situated a grove of sal trees known by the name of Lumbini Garden, jointly owned by the people of both the cities. It was here that she gave birth to the Buddha in a curtained enclosure on full-moon day of the month of Visakha (May). The site of his birth, now also called Rummindei, lies at the southern border of Nepal. A pillar placed here in commemoration of the event by Emperor Asoka the Great still stands and attracts Buddhists from all over the world.

It is clear from the available evidence that Buddha apparently showed an early inclination to meditation and reflection. This obviously displeased his father who wanted him to be a warrior and ruler rather than a philosopher and a religious leader. The King was, therefore, always worried lest his son would leave the palace life in favour of wanderings in search of Enlightenment as predicted by Brahmins. The young prince was thus brought up in great luxury. In accordance with the wishes of his father the young Prince Siddhartha, at the age of 16, married his cousin, a princess named Yasodhara, also 16. Although he actively participated in all the worldly activities of the royal life, his thoughts remained elsewhere, occupied with other concerns. This inevitably led him to leave home and begin to wander in search of Enlightenment.

One day, according to tradition, he had encountered an aged man, a sick man, and a corpse, and he suddenly and deeply realised that suffering is the common lot of humankind. At the age of 29, in his,

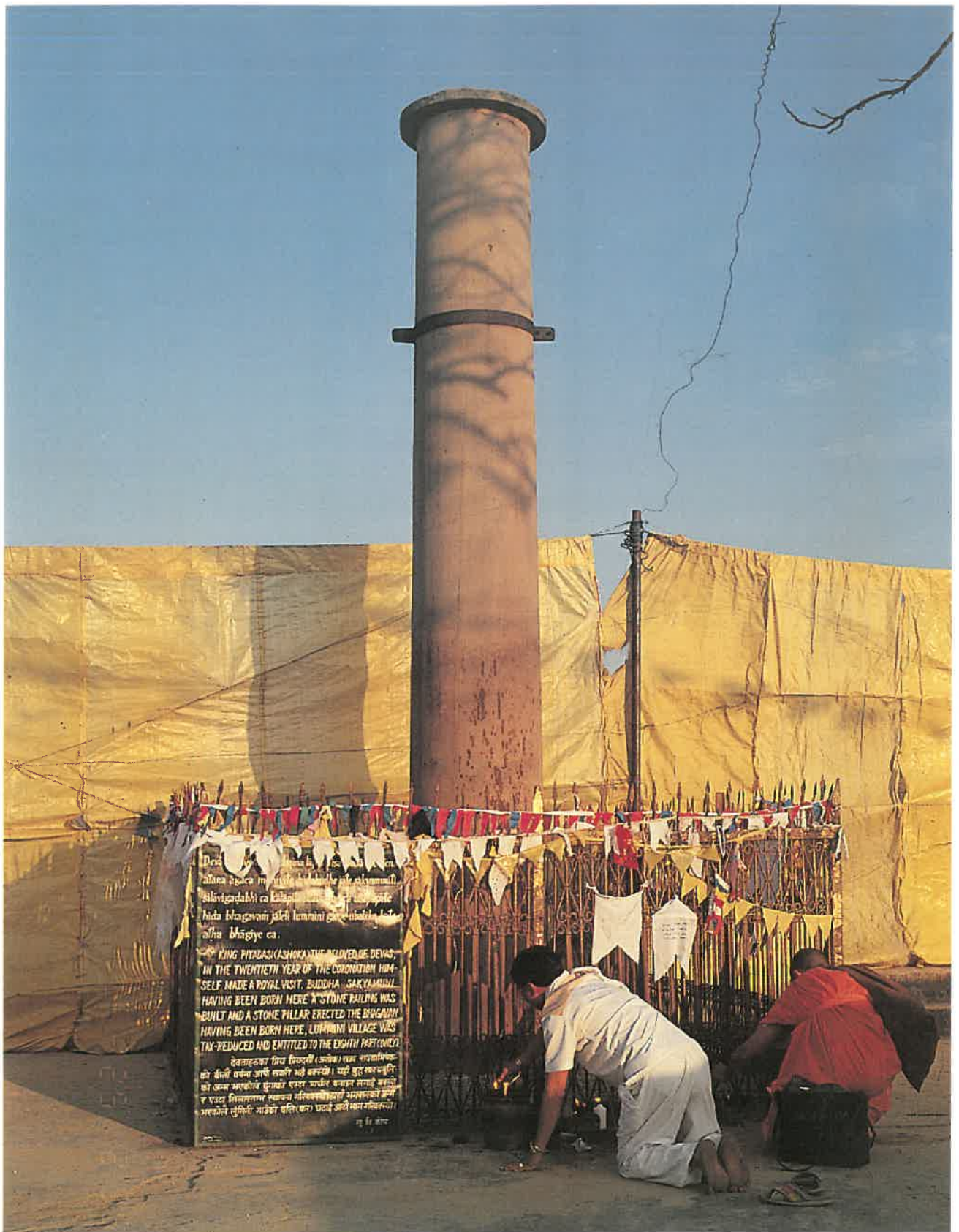


Dream of Queen Mahamaya

wanderings he came across a monk whom he found to be very serene and calm, whereupon he decided to renounce all worldly power, wealth and family and lead this mendicant's life in quest for truth. This decision, known in Buddhism as the Great Renunciation, is celebrated by Buddhists as a turning point not only in the Master's life but also in the history of the world.

In his wanderings over the northern India, Buddha first investigated into the doctrine of Hinduism. He, however, soon got disillusioned with it as he found the Hindu caste system simply repellent and Hindu asceticism utterly futile. He continued his wanderings in search of truth. During this period he first attracted and then lost five followers. In about 528 B.C. while meditating under a Bo tree near Gaya, now known as Buddh Gaya in the Indian State of Bihar, he experienced the Great Enlightenment, or *Mahagayan*. It revealed to him the way of salvation to all the suffering. Shortly afterwards, he delivered his first sermon in the Deer Park in Benaras, now known as Varanasi. The text of this sermon is preserved, and it is believed to contain the gist of Buddhism.

In his journey of 'the true path' the five disciples, who had earlier abandoned him, rejoined the Buddha at Benares. In their company he travelled the Ganges Valley, 'teaching his doctrines, gathering followers, and establishing monastic communities that admitted anyone regardless of caste'. After some time, on the invitation of his father, he returned briefly to his native town where his father, his wife and other members of his family were also converted to his new faith. At the age of 80, after 45 years of his missionary activity, Buddha died in Kusinagara in Nepal. The event in the Buddhist lore is known as *Mahaparinirvana*. His remains were cremated with royal honour and divided into eight parts to be deposited into the stupas erected in the eight different parts of the South Asia Subcontinent.



Commemorative Pillar of Asoka at Lumbini



Buddhist pilgrims from Japan praying at the Buddha's Birth Place at Lumbini

His Teachings

The Buddha taught his followers the four *Arya Satya*, the noble truths. These concern suffering, the cause of suffering, the destruction of suffering and the path that would lead to the destruction of suffering. His teaching bore that the way did not lie either in habitual practice of sensuality or in habitual practice of self-torture. He taught of the "Middle Path" called the "Noble Eight-fold Path". This Path consisted of Right Views, Right Aspirations, Right Speech, Right Conduct, Right Livelihood, Right Effort, Right Mindfulness and Right Contemplation. It was the Path that "opened the eyes, bestowed wisdom, to full Enlightenment, to *Nirvana*" which literally means the "blowing out" or extinction of craving, of desire for existence in all its forms, and the consequent termination of suffering. It was indeed more than that. It was such a tranquil state, which is experienced by one who was then free from all craving want.

In his last advice to his disciples when he was lying on his deathbed, he said, "decay is inherent in all component things. Work out your salvation with diligence (*apramada*)".

The struggle or effort to attain salvation basically requires the observance of the *Sila*, or Moralities which would mean abandonment of killing, stealing, incontinence, falsehood, slander, luxury, yearning for wealth, performance of blood sacrifices, the worship of the Sun, or of Brahma and other sundry practices. The next requisite is concentration, or *Samādhi*, and finally Insight or *Prajna*. These practices ultimately lead to Enlightenment, or *Sambodhi* and *Nirvana*.

Buddhist Scriptures

A few weeks after the death of the Buddha the first Buddhist Council was held at Rajgir. It was presided over by Mahakassapa to compile the *Dharma* (religious doctrine) and the *Vinaya* (monastic code). It was attended by five hundred monks representing different Sanghas or the organisations. In this Council the authorities on *Vinaya Pitaka* (basket, or collection, of monastic code) and *Dhama Pitaka* (basket of religious doctrine) were Upali and Ananda. The second Buddhist Council was held hundred years after the



A Buddhist monk chanting hymns at the site of Buddha's birth place at Lumbini

death of the Buddha. As the monks of Vaisali had adopted certain practices, which were taken against the rules of *Vinaya Pitaka*, this Council discussed this matter in its meetings. However, the Vaisali monks refused to abandon their practices and as such a great split occurred in the Buddhist religion. The followers of the old order came to be known as Sthaviras while the adherents of change as Mahasambhikas. It was in the reign of Asoka when the third great Buddhist Council was held at Pataliputra. According to Lankan Chronicles it was held 236 years after the death of the Buddha and presided over by Mogaliputta Tissa. The Council made new classification of the Buddhist texts and added a third *Pitaka* called *Abhidhamma Pitaka* (basket of special doctrine). The new *Pitaka* contained the philosophical interpretations of the doctrines of the two already existing *Pitakas*. The fourth and last Buddhist council was held during the days of Emperor



Kanishka. It was attended by 500 monks belonging to one of several Schools of Buddhism, Sarvastivadin, to settle the disputed doctrines. According to the famous pilgrim, Hiuen Tsang, it was held at Kundalavana in Kashmir but some other Chinese accounts place this meeting in the Gandhara region. However, another authority tells of its having met at Jullundhar. It was during the discourses of this Council that they compiled the *Vibhassa Sastra* and other comprehensive commentaries on the canon, which after being engraved on "sheets of red copper" were sealed and deposited in a stupa. It may be of interest to note that only the Northern South Asian traditions make mention of the fourth Council while the Lankan sources are all silent in the matter. There is strong possibility that the Council was held at Gandhara. The presently existing canon may not be as old as to have its roots in the First or even Second Council. One text, the *Kathavatthu*, is admittedly the work of the third century BC. The Lankan traditions tell that the sacred texts and commentaries were written down in books in the first century BC. In the fifth century AD the texts, as distinguished from the commentaries, came to be known as Pali. The language used in them was known as Magadhanam Nirutti or the idiom of the people of Magadha or the Southern Bihar in India. This perhaps was the dialect spoken in the early days of Buddhism but became extinct before the times of Asoka, as his inscriptions are found in a different idiom.



Mhaparinirvana



Chapter 3

Jataka Tales and Legends of the Buddha



Dipankara Jataka

Jataka, literally meaning "birth" in Pali and Sanskrit, are the extremely popular stories of former lives of the Buddha. These tales are preserved in all branches of Buddhism. The *Jataka* stories are found in large number in the South Asian Art of Sanchi and Bharhut in India. In Gandhara, these tales are far less. Here it is the legend of the Buddha pertaining to his life that is represented in large numbers. While in the *Jataka* tales Buddha is found imparting a moral lesson by his virtuous deeds, he appears as a great hero in his life-stories so common in Gandhara art.

In each of the *Jataka* tales the story begins with the noting of the occasion that caused its telling. It then ends with the Buddha disclosing his identity in the present lives of the characters in the narrative. There is great variety in these stories. The future Buddha may appear in them in different shapes, as a king, as a god, an elephant, but every time he presents a virtue, which the story inculcates.

It may be of interest to note that many Buddhist *Jatakas* have parallels in the Great Epic of Bharata Dynasty (*Mahabharata*), the Animal Legend (*Panca-tantra*), the Collection of Legends (Puranas) and other places in the South Asian ancient literature of non-Buddhist origin. The birth stories of the Buddha and his previous incarnations are depicted with great imaginative details and warmth of feelings in Gandhara. These stories have frequently been illustrated in sculpture and painting throughout the Buddhist world. These have been found reproduced by the Buddhist artist using the media of clay, terracotta, stone, metal and stucco.

Some of the more famous *Jataka* tales and legends of the Buddha are given here in the following pages.

① Dipankara Jataka

Perhaps the most popular of the Jatakas in the Gandhara art is the Dipankara Jataka. Its locale is set in Nagarhara (Ningrahar in Afghanistan) which was a neighbouring kingdom of Gandhara. It is the single Jataka story which is found in large number in Gandhara region, mostly carved on stone. It may be of interest to note that the title Buddha is attached to the persons attaining Enlightenment. Before our historical Gautama Buddha, there came twenty-four Buddhas. The earliest of them all was known as Dipankara.

It is the story of the Buddha when in a previous incarnation he was born as a Brahman versed in the Vedas. There are different versions in Pali and Sanskrit. It is in fact the Sanskrit version, which is represented in the Gandhara sculptures.

According to the Mahavastu Version Dipankara was a prince. The name of his royal father was Archimat. After becoming a Buddha, he went to the city of Dipavati, which was the seat of the kingdom of his father. Befitting preparations had been made in this city for the reception of the prince. Meanwhile, Megha, the young Brahman who was versed in the Vedas also arrived in the city. On the way he met a young girl, who was carrying seven lotuses and a water-jar. Megha asked her as to the cause of the festive preparations. She told him that Dipankara was expected there shortly. She also told that to make an offering to the Buddha she had bought five lotuses for five hundred coins while two were given to her gratis. Megha asked her to give him the Lotuses so that he might make the offering to the Master. He offered her the five hundred coins, which he had received in alms. She agreed on the condition that he would accept her as wife in this as well as in



Dipankara Jataka

future births. The Brahman told her that as he was in search of attaining perfect knowledge it was not possible for him to marry. But on insistence he agreed for the sake of getting the lotuses. As Dipankara approached, he tossed the five lotuses at him. The flowers stuck to the circle of radiance (halo) around his face and remained there steady. The girl also did the same and her two lotuses also remained suspended around his face. Megha set aside his water-jar, knelt down and began to brush the feet of the Buddha with his locks of Hair. Dipankara, who by this time had perceived what a great store of merit Megha possessed, assured him that he would be reborn amongst the Sakyas at Kapilavastu and be known as Sakyamuni Buddha. According to the Buddhist lore, accordingly he came into this world as Siddhartha who became the Buddha of our history and the girl from whom he had purchased the flowers appeared as Yashodhara, his wife.



*Relief showing ▶
Dipankara Jataka.*

② Visvantara Jataka

This Jataka Tale pertains to the last incarnation of the Buddha, who was born as Prince Visvantara, the son of the King of Sivi. He had attained great fame for his charity. He had a beautiful white elephant, which used to bring rains whenever desired. Once there was a famine in the country of Kalinga due to severe



Visvantara Jataka

drought for years. The king of that country sent a delegation of Brahmins to Gandhara to request Prince Visvantara to give the elephant to them so that it should bring rains and end the famine being experienced in Kalinga. The generous prince handed over the state elephant to them, which greatly angered his father's subjects. On this account he was exiled from the kingdom.

He left for the particular jungle, which was approved as the place of his banishment. The only company he had was his wife and two children. On way, he first gave his horse and then the royal chariot in charity. Later on, a wicked Brahmin begged him for his children whom he also handed over. Eventually, to test his generosity, Sakra, the King of the gods in disguise, obtained his wife from the prince in charity. However, the story ends well and the prince having come out successfully from the test is reunited with his family and stays in the court of the king.

③ Dream of Queen Mahamaya

According to the Buddhist lore, the Bodhisattva Siddhartha before taking his worldly birth was living in the Tusita heaven in the company of gods. When the hour came, after consultations with other gods, he descended from the heaven and entered the womb of his mother, Queen Mahamaya, from the right side in the shape of a white elephant with six tusks, beautiful legs, a fine trunk and a red head. All this was seen by Queen Mahamaya in her dream.



Dream of Queen Mahamaya

④ Interpretation of the Dream

Queen Mahamaya related this dream in the morning to her husband, King Suddhodhana and requested him to call the Brahmins to interpret it. Under his orders, learned Brahmins, who excelled in interpreting dreams, were summoned. They explained that the dream indicated the Queen's conception predicting that she would give birth to a male child. There was also the sage Asita, who on some miraculous happening cried with joy and told the royal couple that the Queen will bear a child who will become either a Universal Monarch or a Buddha.

⑤ Birth of Siddhartha

Queen Mahamaya, having carried the Bodhisattva in her womb for ten lunar months, desired to visit her father's house at Devadaha. While on her way, she wished to take rest in a pleasure park of Sal trees, called Lumbini Garden. There after having reached the foot of a noble Sal tree, she wished to take hold of



Birth of Siddhartha

one of its flower-laden boughs, which bent down itself to come into her reach. No sooner than she took hold of the branch with her stretched hand that she gave birth to a son without pain or pollution.



Birth, Bath and Seven Steps of Siddhartha.

⑥ Seven Steps of the Child

Queen Mahamaya had given birth to the child without anybody's assistance. Immediately after birth, the child walked seven steps in each direction. At each step there sprang from the earth beneath his feet a lotus flower. First looking to the east, he said, "in the whole world I am the very chief; from this day forth my births are finished".



⑦ The Horoscope

Birth of Siddhartha and Seven Steps.

The queen, Mahamaya, then returns with child to Kapilvastu amidst rejoicing and merry-making. In the palace the Rishi Asita is once again summoned to foretell about the future life of the child. The Rishi prepares the horoscope and interprets it to the royal couple. He makes the prophecy that the child would become a Buddha or, taking into account his physical characteristics such as *Urna* (the little whorl of the

luminous hair between the eyebrows) and the *Ushnisha* (the protuberance over the head), might become a future Monarch of the Universe.

The ambiguous prophecy disappointed the royal couple, as the king had wanted his son to become a warrior and thus his worthy successor.



The Horoscope.

⑧ The Marriage of Siddhartha and Yasodhara

The marriage between Siddhartha and Yasodhara, a princess, takes place according to the local rituals. The Prince accompanied by his royal parents and others goes to the house of the bride and weds, after taking usual rounds of the sacred fire.

⑨ Life in the palace

King Suddhodhana was concerned about his son for his extraordinary habits. The young prince preferred solitude and pensive moods to the youthful merriment and worldly enjoyment. The king felt alarmed as he had already been warned by the great Rishi Asita about Siddhartha's becoming Universal Monarch or a Buddha. As such, to turn him to sensual pleasures he arranged sweet and beautiful singing girls who always surrounded him. After his marriage with Yasodhara, Prince Siddhartha was given three palaces to suit each season. Dancing and singing girls 'entertained him with their soft voices, charming dances, playful intoxication, sweet laughter, curvings of eyebrows and side long glances'.



Life in the Palace and Renunciation

⑩ The First Meditation of Siddhartha

Once the king Sudhodhana took the prince Siddhartha to watch a ploughing match. The ploughmen, half-naked, were beating the oxen to run fast in order to win contest. When the sun became strong, both ploughmen and their beasts started sweating. In the meanwhile many insects came out of the ground and flocks of birds descended from sky. Seeing the tired beasts, their necks bleeding because of the beating, equally tired ploughmen toiling beneath the midday sun and the birds devouring the insects the heart of Siddhartha filled with grief. He retired from the scene to have some respite. He went to a secluded place and dismissing his attendants sat under the Jambu tree and started his meditation. Finding his son missing, the king sent his ministers in his search. They found him lost in meditation, the shadow of the tree still shading him against the descending sun. On hearing this, the king rushed to the spot and found the prince meditating under the permanent shade of the Jambu tree. He bowed down at the feet of his son.



Birth of Siddhartha, The Renunciation and The Great Departure.

⑪ The Renunciation

When after merry-making sleep overpowered Yasodhara, and the dancing and the singing girls were all asleep with all sorts of distorted gestures, Siddhartha got down from the coach bent upon leaving the luxurious life of the palace in search of truth.

⑫ The Great Departure

He awoke his groom, Chandka, and asked him to bring his swift-footed horse, Kanthaka, saying, "I desire to depart hence today to reach deathlessness". The Yaksas then bowed down their bodies and bore up the Kantahaka's hoofs off the ground with the tips of their hands. The city gates opened noiselessly on their own although they were so strong that they could not be opened even by elephants. The prince thus passed



The Great Departure

along and out of the city. On his Great Departure, the evil spirit, Mara, obstructs his way and offers Siddhartha the sovereignty of the whole world only if he abandoned the idea of renunciation. But the Bodhisattva had rejected the offer.



Probable site of the Gate of Kapilavastu, that opened on its own at the time of Great Departure

13 Farewell to Chandaka and Kanthaka

After leaving the palace and departure from the royal city, Siddhartha passed through the countries of many tribes. When the day broke, he got down from his horse Kanthaka and took leave of the great company of the gods, naga, yakshas, gandharvas, asuras, garudas, kinnaras etc. When the gods had departed, he decided to hand over his ornaments and horse Kanthaka to his groom Chandaka and be free of all signs of luxurious life.

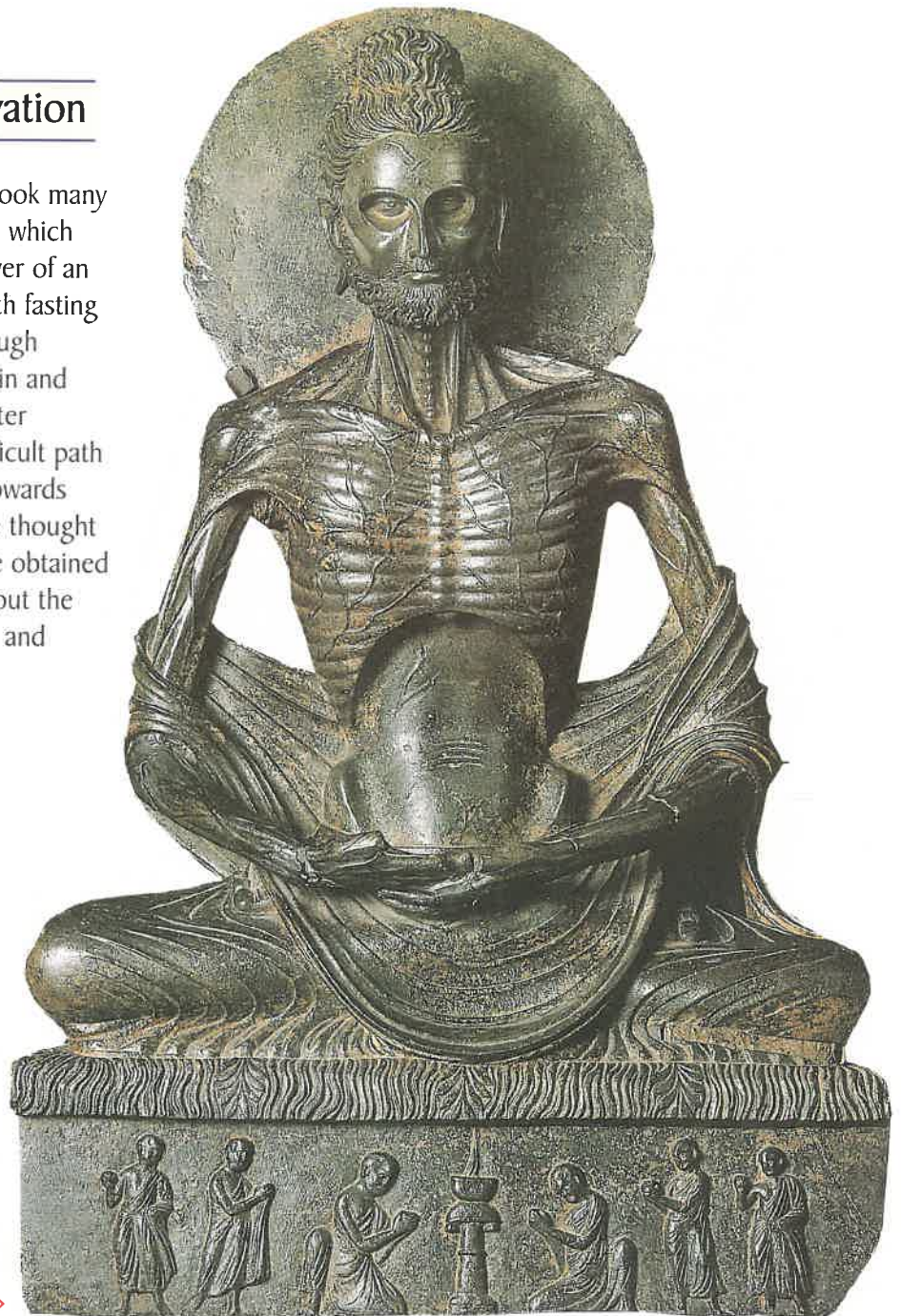


⑭ First Meeting with the Brahmins

Siddhartha was facing some problems in attaining the Enlightenment. He, therefore, decided to take advice of the Brahmins. He consulted the first one, but was not satisfied. He then consulted the second one who also could not solve his problem. He realised that the best way to find the solution was in his own way, without getting into consultation with any one.

⑮ Fasting for Salvation

Siddhartha then undertook many starvation and fasting exercises, which could not have been in the power of an ordinary man. He continued with fasting for six months till his body through emaciation was left with only skin and bone. Yet he found that even after successfully treading such a difficult path he could not gain any benefit towards attaining the Enlightenment. He thought that how could the results to be obtained by mind is reached by wearing out the body with exhaustion of hunger and thirst.



Siddhartha Fasting for Salvation ▶

16 The Temptation and Attack of Mara's Host

In the meanwhile, the evil spirit Mara thought that his power would severely be curtailed if Siddhartha attains the supreme knowledge and with it led others to salvation. He, therefore, made all efforts to desist Siddhartha from treading this path. He first tempted him with promises of power and pleasure. For this, he commanded his own daughters to disport themselves before the Prince. The Bodhisattva, however, did not give in to any of the temptations, which fact enraged Mara. He collected his evil forces and surrounded Siddhartha in various forms, carrying lances, javelins, clubs and swords in their hands having the faces of boars, fishes, horses, asses and camels, to frighten the future Buddha. But nothing could scare the Sakyamuni. Mara was thus come down with grief and left in utter dejection.



Attack of Mara

⑪ The Great Enlightenment

The Bodhisattva then took up the supreme, immovable cross-legged posture with his limbs massed together like the coils of the sleeping serpent, saying, "I will not rise from this position on the ground till I achieve the completion of my task". At precise moment of the fourth watch when the dawn came up and things came to a standstill, he reached the stage, which is known of alteration, the state of omniscience. When he knew this truth, the earth swayed like a woman drunken with wine, the quarters shone bright with crowds and mighty drums resounded in the sky. He sat there for seven days, free from discomfort of body, looking into his own mind, his eyes never winking.

⑫ The First Sermon

After the attainment of the Great Enlightenment the Buddha decided to preach the Law to his five disciples who had taken refuge in the Deer Park after abandoning the Master when he had left the austerities. He thus proceeded to Benares and then to the Deer Park where he delivered his First Sermon to turn the wheel of law. Buddha's First Sermon after the Great Enlightenment is a very important event in the history of Buddhism. In Sanskrit it is termed as dharmachakrapravartana, which means 'setting in motion the Wheel of the Law'. In the beginning when the image of the Buddha was not invented, this event was depicted with the representation of a wheel. However, in Gandhara it is presented by showing the Buddha sitting and preaching in person. In some friezes he is also seen turning the wheel.



The First Sermon



The Buddha's Return to Kapilavastu

19 The Miracle of Saravasti

The Buddha displayed his miraculous powers at Saravasti before king Prasenajit in a specially built pavilion to convert six heretical teachers of Rajgir. The Buddha was challenged by them, who themselves had the claim to having miraculous powers. According to the Buddhist texts, the Buddha walked into the air while emitting, alternately, flames and streams of water from the upper and lower parts of his body. Then he showed himself also transforming into many images, which floated in the air into many directions which reached up to the Heaven while he preached Law. In still another, two naga kings - Nanda and Upananda - created a beautiful lotus before the king. The Buddha made himself seated over it and preached the Law. In Sanskrit, this attitude of the hands is known as the dharmachakramudra.



Miracle of Saravasti



Miracle of Saravasti



Death of the Buddha

②0 Death of the Buddha

The Buddha was travelling with his followers and Ananda, the foremost of his disciples, to teach law to the people. He fell ill and became weaker day by day. After crossing the Hirannavati River he came to Kusinara Bend in Kusinagara, now in Uttar Pradesh State of India. When he came to the Sal-tree Grove he asked Ananda to prepare a platform for him as he was tired and would lie down. He then attained the first trance, emerging from it he went into the perpetual ones till after the fourth trance, the Blessed One died. This is called in Sanskrit 'Mahaparinirvana'.





Cremation of the Buddha

21 Cremation of the Buddha

In accordance with the wish of the Buddha the matter of the way for disposal of his body was left to the locals. Thus the Malla chiefs made the arrangements. His body was placed on the perfumed wood and the four Malla nobles tried to set it on fire, but failed. Then arrived Mahakasyapa, who saluted the feet of the Buddha, walked thrice around it and bowed in reverence. All the monks present there repeated the ritual after him and then the funeral pyre itself caught fire. When the body was fully consumed by the fire, streams of water fell from the sky and rose up from the ground to extinguish it. The Malla nobles also did the same with vessels of scented water and kept the bones in the Council Hall for seven days so that the people were able to pay their homage.



Coffin of the Buddha

22 Distribution of the Relics of the Buddha

After the cremation of the body of the Buddha several tribes and states wished to have the relics for enshrinement. Among those who contested were the Mallas of Kusinara, in whose possession were the remains at that time, their neighbours Lichchavis of Vaisali, the Sakyas of Kapilvastu, the Bulish of Allakappa and the Mallas of Pava. As the Mallas of Kusinara were adamant on keeping the relics all the others joined hands to fight against them and get the relics. However, the advice of one Brahman, Drona, prevailed upon and they agreed to divide the remains into eight parts and distribute equally among all the claimants. After distribution the relics were transported to the places of enshrinement.



Distribution of the Relics of the Buddha



Stupa site in Terai Area of Nepal believed to be the Original site of internment of the Relics of the Buddha By Mallas.



The Preaching of Buddha on Lotus throne.

Chapter 4

Gandhara Art



◀ *Seated Buddha
from Gandhara*



Seated Buddha of Mathura

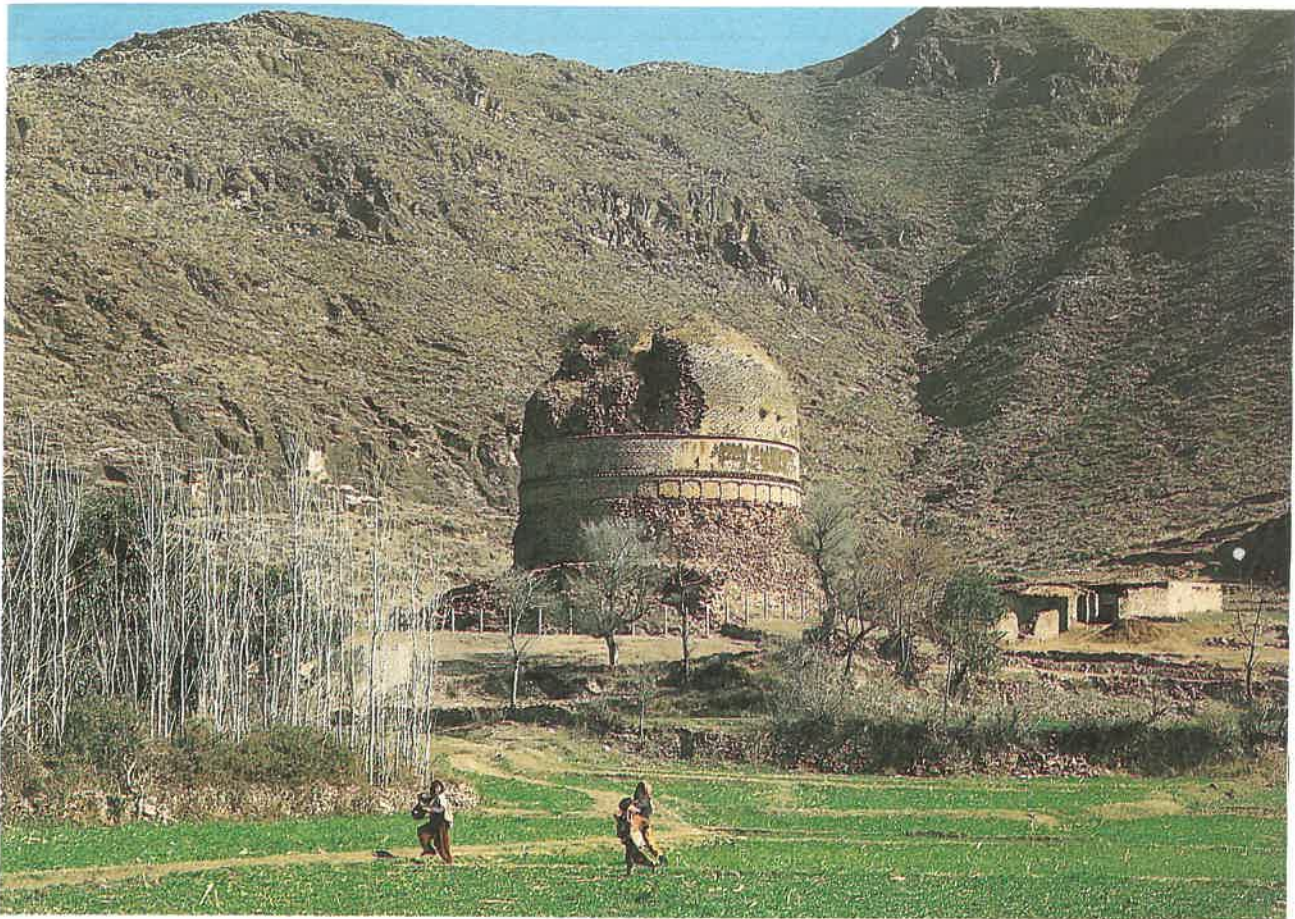
Gandhara Art, now a well-known term, which also includes architecture, sculpture and painting, refers to the style of Buddhist visual art that developed particularly in the region of Gandhara between the 1st century BC and the 7th century AD. The style seems to have flourished immensely under the Kushan dynasty and was contemporaneous with another important but potentially dissimilar school of the Kushan art that prospered at Mathura (now in Bharat, India). Its period of nascence and development follows after the early Indian schools of the Maurya, Sunga, and Andhra Dynasties. However, it is not taken as the continuation of their indigenous traditions.

The geographical position of Gandhara, taken in the light of the contacts of the Kushan rulers with the West, made for the development of a style quite distinct from the main stream of Indian tradition, and in certain aspects being more inclined to the western form. It is,



Relief with the Buddha's life story,

however, observed that the subject matter throughout remained local. The repetition of motifs already known to the early schools of local origin and the technique of archaic South Asian sculpture are to some extent carried on in this outlying province. The composition of the Gandhara reliefs, meant to adorn stupas and other sacred buildings, is similar in its simplicity and frontal representation to that of reliefs from Sanchi and Mathura, in the present day India. The Gandharan craftsmen, however, made a lasting contribution to



Stupa, Shingardar Swat

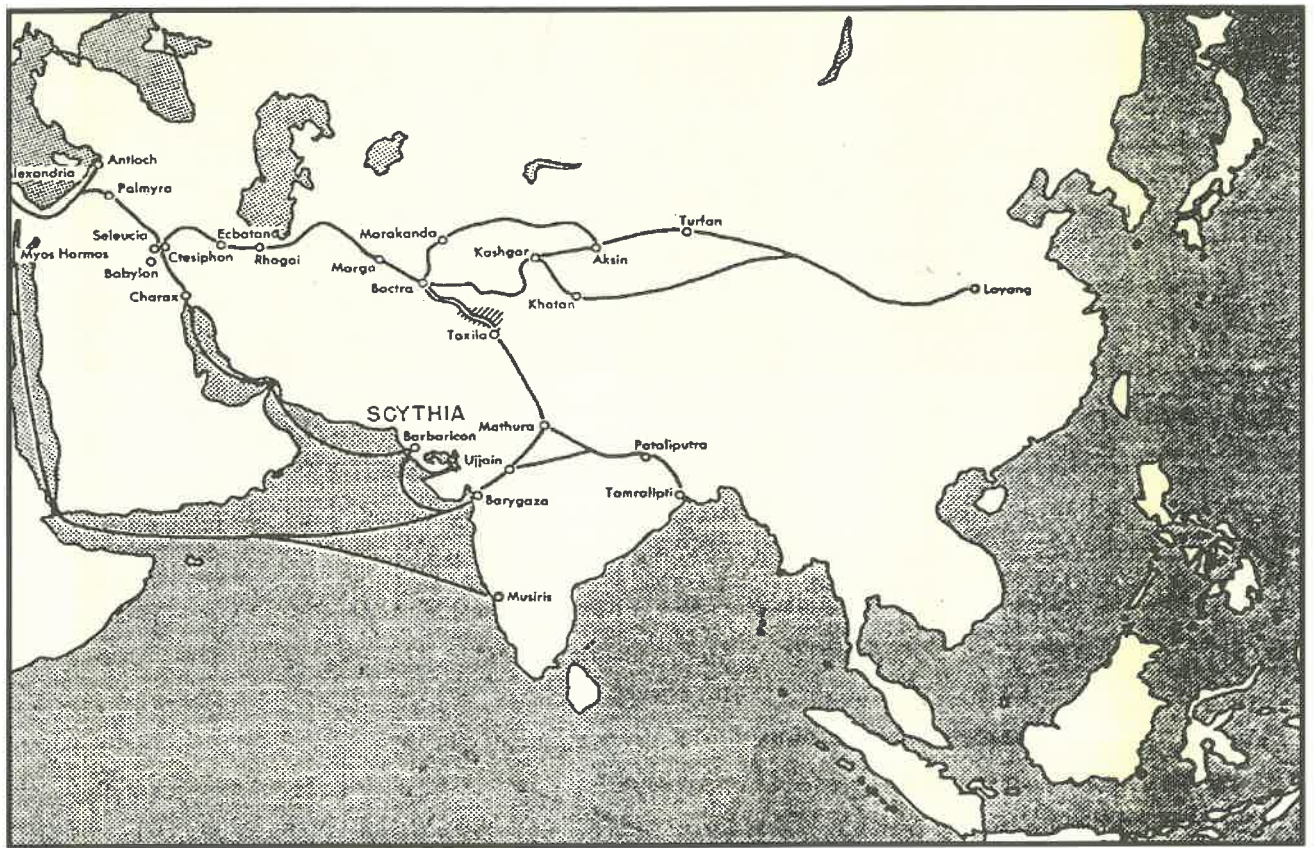
Buddhist art in their composition of the events of the Buddha's life into set scenes. The output of the school was very large. Numerous images, mostly of Buddhas and bodhisattvas, and narrative reliefs illustrating scenes from the Buddha's life and legends have been found. The materials preferred for sculpturing is grey slate, blue or green schist and, particularly during the later period, stucco.

The stupa at Gandhara is distinctive for its more elaborate ornamentation; the railing is absent and narrative and decorative reliefs are transferred directly to the body of the monument. Indeed there never was any fusion of mainland South Asian and western ideals in Gandhara. According to Rowland 'the arts of India and Gandhara advanced along separate paths in different directions. Inevitably the inappropriateness of the humanistic Classic forms of Western art for the expression of mystical and symbolic belief of Indian Buddhism led to the disappearance of this imported style with the development of the truly Indian ideals of the Gupta period'.

The Kushans patronised foreign artists probably because of their being themselves alien to the land. They thus could not be taken to the fold of Hinduism. Their such status led them to embrace Buddhism and favour foreign culture to maintain their autonomy in South Asia Subcontinent, which they had subjugated.

As a matter of fact it would be more appropriate to call the Gandhara Art as the official art of the Kushan Emperor Kanishka and his successors as the school did not long outlast the growth of Gupta School in the 5th century AD.

There are scholars who think that the origins of the Gandhara style are ultimately Greco-Roman with



Kushan Empire and contacts with the West



Vine scroll with Dionysiac Imagery

more recent opinions favouring to place more emphasis on Roman art as the nearer source. Another misleading term, Greco-Buddhist, sometimes applied to the same art, was the outcome of the fertile mind of Kipling. He, while describing Kim's visit to the Lahore Museum, writes, "Greco-Buddhist sculptures, done savants know how long since, by forgotten workmen whose hands were feeling, and not unskilfully, for mysteriously transmitted Grecian touch". Most of the scholars agree that 'the Gandhara sculptures have little to do with Greek art either in its Hellenic or Hellenistic phase, and are much more closely related to Roman art. Gandhara School is perhaps best described as the easternmost appearance of the art of the Roman Empire, especially in its late and provincial appearance'.

The Gandhara art almost entirely revolves around the religious subject matter. Buddhism takes the centre of almost all its activities. The credit of such an art is thus given to the Kushan Emperor, Kanishka, because of his patronage of the Buddhist religion. But this may not be true in its entirety. While he may be the moving spirit behind its development and perfection, its roots go back a little farther. There is enough evidence to prove that Hellenistic art in the form of architecture



Harpocrates



Yakshi

and sculpture was introduced into the northwestern part of the South Asia Subcontinent during the reign of the Saka-Parthian Dynasties. The theory has been supported by a number of temples and sculptured fragments found during excavations at the city of Sirkap at Taxila. It may be interesting to note that the Gandhara sculpture also began in this period.

Some of the objects found from here unmistakably point to their having foreign origin. Among these items could be taken the Alexandrian metal statuettes of Harpocrates and Dionysium, which have been unearthed from city site of Sirkap in Taxila, and a large number of toilet trays, especially those with erotic scenes. Some other foreign objects like Syrian glass and Roman metal and plaster sculptures have also come to light from the excavations at Begram in Afghanistan. The discovery of these objects only points to the cultural and commercial relations existing between Gandhara and the Roman World.

The presence of these objects in Gandhara would also certainly speak of its having Hellenistic influence. However, the scholars are of the view that it was the groups of the foreign artisans and artists from the eastern centres of the Roman Empire that led to the creation of the first Buddha image in the core area of Gandhara. It has thus been suggested that the Gandhara School was created by foreign master craftsmen, imported into South Asia Subcontinent, and their local pupils. The Gandhara School is also credited by some scholars with the invention of the Buddha image in the human form. Although it is difficult to confirm or reject this hypothesis yet it is a fact that the Gandhara image is quite different from the other school, Mathura, and illustrates the difference between the two schools. 'Instead of the powerful images directly descended from yaksa prototypes, the Gandhara version is an adaptation of an Apollo figure, with rather sweet and sentimental features'. 'The definite volume and substance given to the pleated folds of the monastic robes make this image more naturalistic than anything found in Indian art'. It is, however, observed that the iconographical features are of the South Asian origin. Here a large number of sculptures depicting Bodhisattva figures are found conceived in the image of royalty, some with strongly

individualised facial features.

In spite of the fact that the subject matter of the Gandhara art is mainly religious in nature, it is not uncommon to find motifs in the sculptures that could be assigned having either western Asiatic or Hellenistic origin. 'Such Mesopotamian motifs as the Persepolitan capital and merlon crenellation, and fantastic monsters like the sphinx and gryphon, had already been assimilated by the ancient Indian schools. Other forms, such as the atlantids, garland-bearing erotes, and semi-human creatures like the centaur, triton, and hippocamp, were all part of the repertory of Hellenistic art introduced by the Romanised Eurasian artists in the service of the Kushan court'.

In contrast to Mathura, narrative relief sculpture was very popular in Gandhara art. Again, in composition and iconography these reliefs largely follow the earlier Indian schools, but the style is quite distinct. Instead of continuous narrative, events separate in time are independently represented, though often arranged in sequence. The school is distinct for realistic rendering of violent emotions. The compositions range from simple horizontal placement of figures to rich and complex arrangements, which often attempt to render space illusionistically. In the course of time, the local vision prevalent in South Asia began to obscure the Greco-Roman naturalism of the earlier forms. In spite of the new influence, which is vividly shown in the later period stucco sculptures, the style shows no signs of vital change. This conventionalism, together with the large artistic production, gives an



Persepolitan pilaster



Garland Bearers



Buddhas and Bodhisattvas

overall impression of considerable monotony. Without any real roots in South Asia and with distinguishable foreign features, the channels of natural development seem to have been closed to the School, which thus finally disappeared. Nevertheless it made vital contributions to the art of the Central and South Asia, and



Tritons

several features, drastically transformed, were incorporated later on in the Gupta art.

In the beginning Buddhism was not a religion but taken as philosophy of life. According to the orthodox school 'the Buddha, or the Enlightened One, was not a god but an inspired teacher who taught the Middle Path between indulgence and asceticism, and sought an ultimate deliverance from the sufferings of

the cycle of life by supreme detachment'. It was at a later stage that by the progressive school of thought the Buddha was started to be taken as a divine being and was thus offered prayers. These two opposite approaches resulted in the formation of two schools called Hinayana and Mahayana. It was the latter mentioned school, which attained maturity in the Gandhara region in the 1st-2nd century AD, especially during the reign of the Kushan king Kanishka.

There is also a lot of difference between the artistic expressions of the two schools. Under the Hinayana influence, Buddha alone was represented either by a symbol or in person. When depicted in symbol, he is represented by a throne, a foot-print, an umbrella, a horse without rider, the Bodhi-tree, a head-dress or shoes surrounded by turbulent masses without any central figure. On the other hand, in the Mahayana school the figure of the divine Buddha along with Bodhisattvas takes the central place. This indeed was a revolutionary change, both iconographically and aesthetically.



Worship of the Cult



Buddha head in Stucco

Chronology:

The chronology of Gandhara art has always posed a variety of questions, which have been difficult to answer accurately by the scholars. The main reason for this dilemma is the virtual absence of a definite date, which could be assigned to the monuments of the era to which belonged the artistic expressions. It is, though, not due to any deficiency in finding the inscribed sculpture. But the inscriptions on the sculptures mention the dates of some unspecified time frame which makes it extremely difficult to place them in a bracket of our known system of reckoning time period. In fact according to the ancient oriental custom, it was the practice in South Asia Subcontinent to date events in years counted from accession of a living ruler or from the



◀ *Kanishka's Reliquary*

first year of a dynasty. This makes the task of placing a certain sculpture, even if dated, in a definite era very difficult. The problem has been answered by assigning tentative dates to the material with the help of monuments datable by reference to the works of Roman art, which they closely resemble. Using the same yardstick, the archaeologists reckon the famous reliquary of King Kanishka, found from Shah-ji-ki Dheri, near Peshawar, as the oldest piece that has come to light so far. It bears a date from the first year of the ruler's



◀ *Sahri Bahlol Sculpture:
Hand holding lotus*

reign. 'Like all Gandhara primitives, its style is a mixture of the archaic formulae of the early Indian school combined with iconographical borrowings from the West, such as the garland-bearing erotes circling the drum of the casket'. It may be interesting to note that the stucco sculptures decorating the base of Kanishka's stupa at Shah-ji-ki Dheri belonged to the same style and period.

The earliest sculptures depicting Buddha, and datable by inscriptions, are placed in the second and third centuries AD. Presumably the finest specimens from Charsadda, Takht-e-Bahi, and Sahri Bahlol also belong to this period of florescence of this art. On the basis of Sir John

Marshall's excavations at Taxila it has become evident that the character of the masonry at these sites corresponds to the type assigned by him to the second and third centuries AD. The representation of drapery in these sculptures clearly follows the Roman workmanship of the Imperial Period. The later examples in this bracket, however, tend to reduce the drapery to a net of string-like folds. Such sculptures of the latter type have come from the site of Begram in Afghanistan. The earlier 'soft, effeminate Apollonian facial type' of the Buddha gradually changes to 'mask-like, frozen character', which is comparable with the Roman sculpture of the Late Antique world, datable to the third to the fifth centuries AD.

As has been said earlier, the Gandhara School is usually credited with the first representation of the Buddha in humanlike form. The



Buddha head in Stucco



Coins of Kanishka

representation of Siddhartha as a man, rather than as a symbol, is thought to be 'linked with the emergence of devotional sects of Buddhism at the time of Kanishka's Great Council'. The earliest Buddha images, supposedly the work of the foreign sculptors, seem to have been influenced by the Late Antique world. Such images appear on the coins of Kanishka as also his famous relic casket found at Shah-ji-ki Dheri. But here the images are abstract or simplified for reasons of small size hence cannot be taken as 'conventionalised'.

Most of the scholars are of the opinion that the analysis of any typical Gandhara image would reveal of its having followed the prototypes in the representative collection of Roman art in the first century AD.

The florescence of the sculptural art of Gandhara, either in stone or stucco, seems to be very



Seated Buddha from Takht-e-Bahi

short-lived. It is believed that 'as early as the third century all stone sculpture and perhaps work in stucco, too, came to an end'. However, later examples of sculptures of Gandhara Buddha are encountered from the centres where this school of art survived the Sasanian invasion of 241 AD. It was not due to any act of destruction on the part of the invaders but the art



Gandhara School credited for Bodhisattva type



Bodhisattva wearing Turban

nose-dipped in its decline with the end of the Great Kushan dynasty, mainly because of the ceasing of the royal patronage. It is conjectured that between this date and the invasion of the White Huns in 450 AD, no major enterprise was taken in hand. The main work carried out during these years seems to be of the nature of repairs to the earlier decorations in stone and stucco. The few examples of practising sculpturing during this period only shows a decline from the Classical style into an approximation of the



Bodhisattva Maitreya, wearing jewellery.

standards and techniques of the twilight period of the Roman art. It is thought to be the result of changing hands between foreign masters with the native South Asian talent.

It was not only the Buddha image that originated in Gandhara, but the region is also credited with the invention of the type of Bodhisattva, a being whose characteristic and aim are enlightenment. It may be noted that Gautama was a Bodhisattva in his previous existences and also during his historical existence up to the time when he attained enlightenment and became the Buddha. Some of the portrait-like characters of these figures may well also suggest them to be noble donors presented in the shape of divine Bodhisattvas. 'The type of royal figure arrayed in all the finery of a contemporary Indian Rājakah is essentially the same as had been used in the Maurya and Sunga Periods for representations of yakshas. The Gandhara Bodhisattvas are all shown wearing turbans, jewellery, and muslin skirts - a costume that is certainly a literal adaptation of the actual dress of Kushan and Indian nobles. The jewellery of these royal statues may be duplicated in the finds of Hellenistic and Sarmatian gold unearthed at Taxila and elsewhere'.

In addition to the images of Buddha and Bodhisattvas, Gandhara reliefs also present a variety of styles, which too reveal their dependence on the Roman and South Asian art of several periods.

From the study of the Gandhara sculpture it can safely be deduced that the medium selected to work on in the earlier period was blue schist or green phyllite found easily in the region. This gave way to more plastic material of stucco in the later period. It is, however, not uncommon to see stucco and lime-plaster being employed for sculpture as early as the first century AD. These media seem to have replaced the medium of stone almost entirely for decorating the stupas and viharas by the third century AD. Scholars are of the opinion that 'the use of stucco for



◀ *Standing Bodhisattva, attired as prince*



Gold necklaces



Gold ear-pendants



Gold Finger Rings



Gold armlet, terminating in lion heads



Gold Bracelet



Gold Bracelet



Gold Bracelet

architectural decoration had its origin in Iran, and it may well be that the Sasanian invasion of A.D. 241 was responsible for the late almost universal employment of stucco in all Gandhara'.

The Gandhara art, as has been mentioned earlier, did seem to have continued after the disastrous invasion of the White Huns in the fifth century AD. Only the repair work to the few surviving monuments could at best have been carried out beyond this period in proper Gandhara though in Kashmir and the remote areas like the site of Fondukistan in Afghanistan such artistic activity persisted as late as the seventh century AD.





Votive Stupa from Jaulian

Chapter 5



Gandhara Architecture



Bodhisattva from Fandukistan

The architecture of Gandhara vividly presents the same compound of Classical and indigenous South Asian technique and decoration as found in its fascinating sculptural art. While there are a number of architectural features that show the borrowing from the Western world, the initial inspiration is based on local elements. 'The basic tendency of the upward movement of Gandhara architecture was an expression of the deeply mystical attitude of Buddhist thought'. The pavements of these structures add liveliness and luminosity with the use of coloured glass, polychrome stucco and coloured plaster. This very discreet technique makes one of the fundamental elements of Gandhara Architecture, which survived through the centuries mainly on the basis of its depending heavily on Buddhism.

Stupa

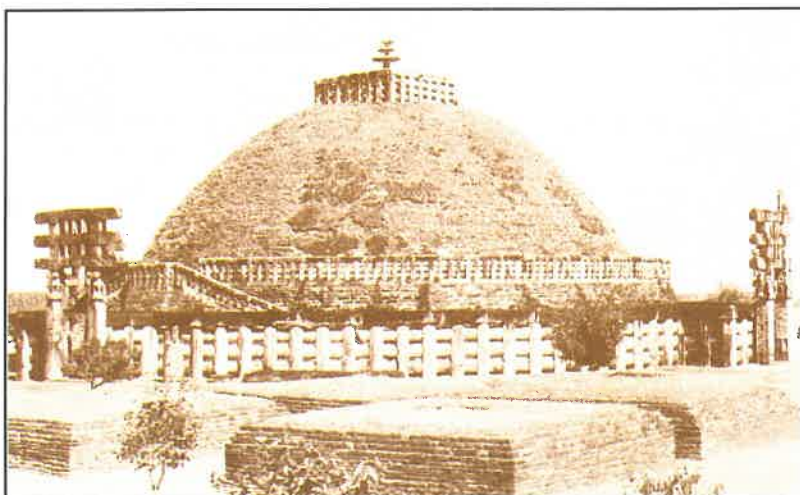
The most common form of architectural expressions is the Buddhist building complexes constructed on grand scales. They are



Mohra Moradu Stupa

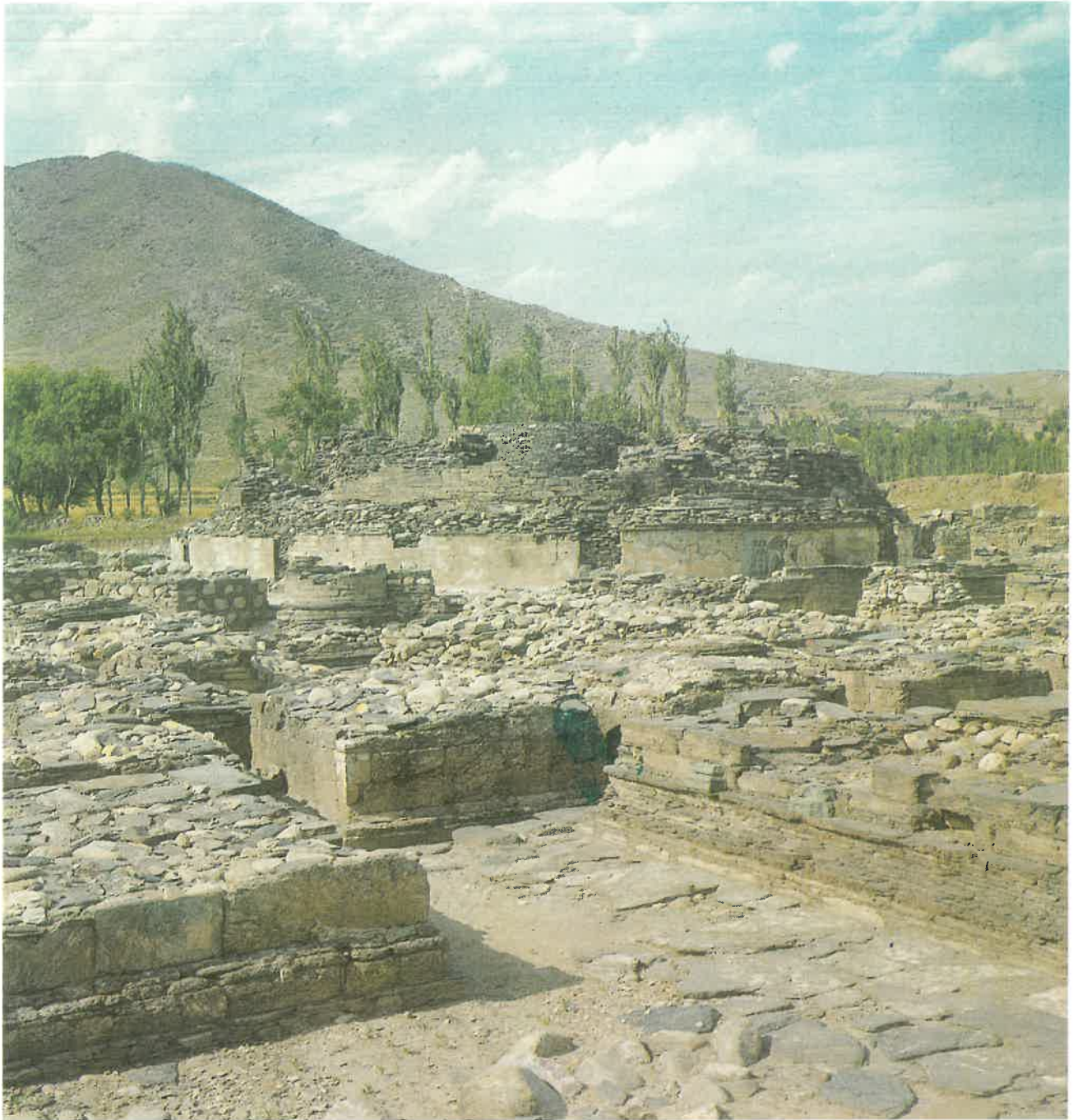
additionally embellished with rich plastic art, especially on the whole body of the stupa, unlike the other areas where only the balustrade and the gateways are found to be decorated. The stupa in Gandhara marks the gradual elaboration of the primitive type of that belonging to the Mauryan period at Sanchi and Bhārhut. 'The hemispherical stupa form, with or without the drum, was developed into a more cylindrical element'. It would be of special note that the greater emphasis remains on the superstructure. With the series of cylindrical elements or drums added upward, the Gandhara stupa usually presents the tower-like appearance, 'whereby the height of the finial dwarfs the size of the base and dome'. The scholars conclude from this formation that it was after such models that the earliest pagodas of China were developed.

The stupas are found to be having either circular drum or else a square structure set on the base.



Sanchi Stupa: Decorated Balustrade and Gate

The best examples of the round drum are found at Dharmarajika and Mohra Moradu at Taxila and Butkara at Saidu Sharif in Swat. The square-type could best be exemplified by the now destroyed stupa near Ali Masjid in the Khyber Pass. The excavators report that it was originally more than 12 metres high, 'consisting of two square bases, a drum, probably originally in two storeys, and surmounted at one time by the usual superstructure of Harmika and finial of tiered umbrellas. The



Butkara Stupa

ornamentation of the façade is the combination of Indian and Classical elements so universal in every aspect of Gandhara art'.

The stupa for the Buddhists was originally a sepulchre for the dead. With the passing of time it attained some sort of reverence and became the object of worship. This resulted in its developing into a grand hemispherical dome, which was used to house some relic, from the remains of Buddha to those of other saints or holy men of Buddhist creed. However, in the later period the stupas were also built to commemorate some event of the life of Buddha or his disciples. In due course of time these stupas, relic as

well as commemorative, became places of pilgrimage. Here the devotees also erected some votive stupas 'as a work of great religious merit'. As stupa was taken as a symbol of the death of Buddha it had also been represented in relief on the stone prior to the introduction of his image in the human form.

The stupas at Sanchi and Bharhut were usually fenced off by a railing. This practice, however, is not found in Gandhara where a solid conical structure, in round or square, was raised on a high base. The base of stupa was decorated with sculptures depicting scenes from the life of Buddha. Sometimes rows of sculptures also adorned the main body of the stupa drum.

The stupa was erected on a set plan. It had a base over which was erected a cylindrical drum and an hemispherical dome superimposed by seven disc-shaped umbrellas, called chhatra, one above the other. These chhatras were held by an upright staff, which was fixed inside a square box called harmika. It was the harmika that contained the relic.



Ali Masjid Stupa, Khyber Pass



Dharmarajika Stupa



Stupa within the city of Sirkap, Taxila

The stupa thus being one of the most revered structures was built in imposing height with a dominating look. In its earlier stages of history the round-shaped stupa needed apse-like projection at one end. Such an example is seen in the city of Sirkap in the Taxila valley. The true Gandhara form was later attained by constructing the stupa on a square base and placing it in the middle of the monastic courtyard. The stupa found in the Takht-e-Bahi monastery very aptly presents this type. In the Mahayana Buddhism of Gandhara a sort of compromise is found to have been attained between the pure symbolic form of stupa and the one decorated with sculptures for teaching the law of Buddhism.

Choice of Location for Religious Buildings

Although Buddhist chapels and stupas in the Gandhara region would be found inside cities yet such establishments can be counted on fingers. These religious buildings were meant only to serve the ordinary Buddhists living in the cities and towns. However, most of the monasteries and stupas were located outside the cities' walls. The words used in ancient times for these establishments, 'Sangharama' or the shelter of the monastic organisations and 'Vihara' or wandering-pleasure amply speak of a separate entity of institutions which provided respite in rainy season to the monks wandering to preach. The selection of these sites merit calm, quiet and tranquil atmosphere, to be found only away from the crowded urban centres. But as the 'Bhikshus' or the monks, had to live by their daily alms begging, these quarters were also required to be in the vicinity of some large city or town. The sacred texts lay down the basic principles governing the choice of

these spots. They speak of "a spot not too far from the town and not too near, suitable for going and coming; easily accessible to all people; by day not crowded, at night not exposed to noise or alarm; clean of the smell of the people; secluded from men; well fitted for retired life".

Masonry Types

Extensive excavations in Taxila, Peshawar and Swat valleys, Dir and areas of Afghanistan have amply added to the knowledge about the Gandhara architecture. On the basis of the type of masonry encountered in consecutive strata of different sites, especially those at Taxila, Sir John Marshall has evolved a chronology of the Gandhara architecture. The earliest buildings, belonging to the Parthian period, are built in coarse rubble masonry, 'a heterogeneous mixture of large and small stones'. In the following period, the earliest Buddhist era, it is changed to a variety of diaper-patterned rubble wherein the spaces between the larger stones were filled with small stone pieces. The latest period of Gandhara architecture, especially at Taxila from around 3rd century AD, the masonry type used shows a great improvement. In this period precisely cut ashlar masonry alternating with layers of rubble is found extensively.

It is of interest to note that while Ionic order was used in buildings during the Parthian period at Taxila, Corinthian was employed almost everywhere in the structures constructed during the Kushan period. Rowland opines that the Corinthian capitals of Gandhara have their nearest prototypes in Roman provincial examples in Syria and Palastine.



Masonry types in different periods, Sirkap, Taxila



Chapter 6

Architectural Specimens

I. Taxila Valley:



The most representative architectural specimens have been excavated in the Taxila Valley. The archaeological probe in this valley has laid bare the remains of three city-sites, namely Bhir Mound, Sirkap and Sirsukh, and a host of stupas and monasteries including stupas of Dharmarajika Stupa and Monasteries at Jaulian, Mohra Moradu etc.

The remains of Shah Dheri, a mound in the valley of Taxila, were first identified by Sir Alexander Cunningham with the famous ancient Greek City of Taksashila, or Taxila. The city had been a great centre of learning and was famous for its university where arts and sciences of the day were taught. The excavated remains of numerous monasteries and stupas in and around Taxila speak high of the days when Buddhism was the predominantly popular religion with the inhabitants, and its religious arts surpassed many of its contemporaries. The richness of Gandhara culture is evident from remains of the cities and other sites mainly of religious nature.

1. First City-site, Bhir Mound:

The first city site in Taxila Valley, Bhir Mound destroyed and rebuilt thrice, continued in occupation from 6th /5th century BC to 2nd century BC when the Bactrian Greeks shifted it to the area further northeast.



Bhir Mound: First City-site,

The excavations have revealed that the layout of the settlement is haphazard, the streets for the most part being narrow and the house plans irregular.

2. Second City-site, Sirkap:

The second city founded by the Greeks during the first quarter of the second century BC followed their typical 'chess-board pattern, with streets cutting one another at right-angles and regularly aligned blocks of buildings'. Although this city also faced the days of its destruction and rebuilding yet the Greek-layout continued to be followed up to the latest period of occupation. The Kushans transferred the city to the new site of Sirsukh during second century AD though a partial occupation of Sirkap might have continued for some time.

As the city at Sirkap did not grow haphazardly but was to come up as a result of solid planning, the Greeks had been on the look out to choose a site that would fulfil their basic requirements. The area

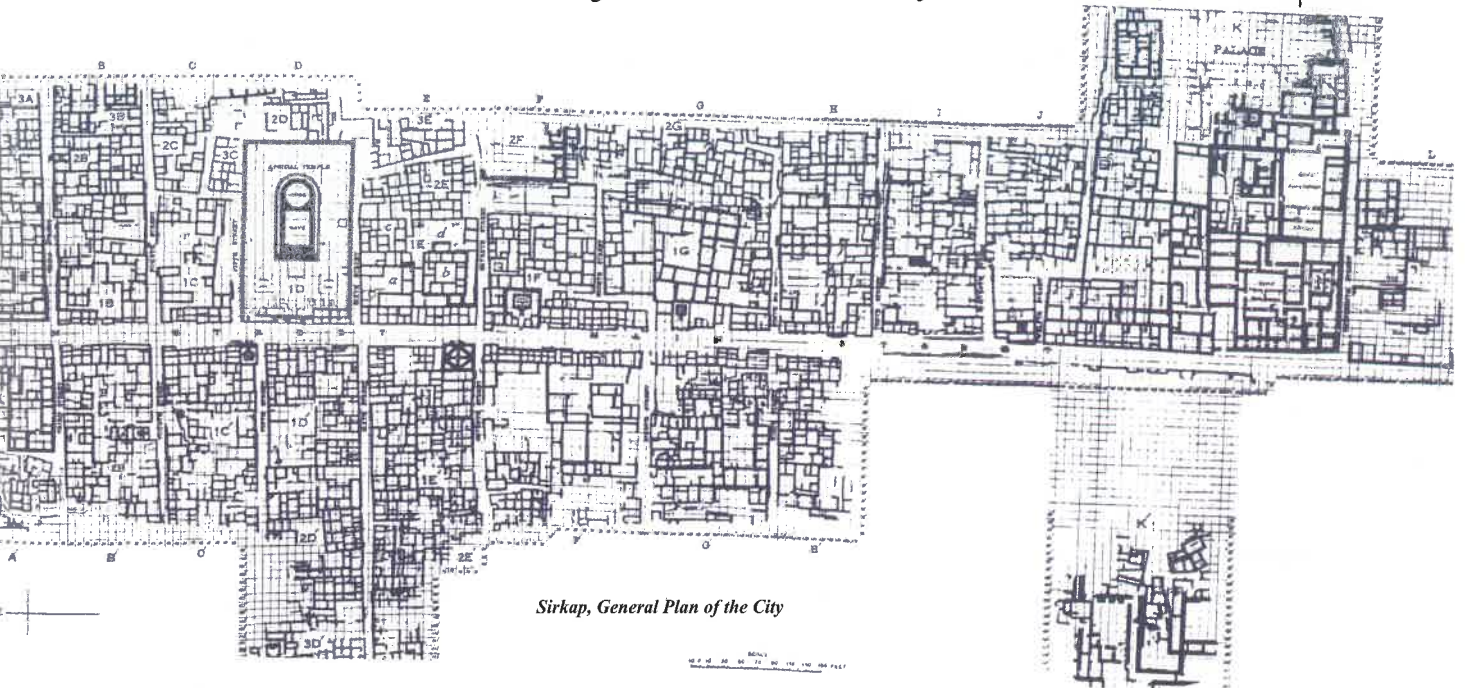




Sirkap: Main Street

covering 'western end of the Hathial spur together with a small sharply defined plateau on its northern side' formed the best choice of the Greek town-planner. The Tamra Nullah on its western side and the Gua Nullah on the northeastern fringes provide the necessary flowing water for household use and also to add to the city's defences.

The defence wall runs all around the city. It is built in local stone with coarse rubble facing, and varies in thickness from 4.5 to 6.5 metres. It is irregular in plan on the western side towards the edge of the plateau while runs straight on northern and eastern sides. On the southern side it follows the contour of the hill. There are rectangular bastions built at regular intervals along its face. The principal excavator, Sir John Marshall, thinks that these bastions were higher with two or three storeys - "hollow and loop-holed above the



Sirkap, General Plan of the City



solid basement. The curtain wall between the bastions would also be loop-holed above and furnished with a berm on the inside for the use of defenders". A 7.6-metre berm was also provided on the outer side of the northern wall to reinforce its solidity.

There are reasons to believe that the city had four gates, one on each side. The excavators, however, encountered the remains of only one such approach located in the northern wall. This gateway is positioned at the end of the main street, a little towards east of it, probably to check any sudden onslaught of invaders or to reduce the force of rain water gushing from the main street before it would enter the wide culvert beneath the gate.



Corinthian capitals with human figures

◀ *Double Headed Eagle
Stupa shrine, Sirkap,
Taxilla*

The extensive excavations carried out at the site have revealed many an interesting feature of the city. The vertical dig exposed seven successive strata of remains covering a time span of three to four hundred years, down to the depth of about 5 to 7 metres. The earliest remains represented the pre-Greek settlement which, presumably formed a suburb of the earlier city, Bhir Mound. The sixth stratum bears the remains of the city, which was founded by the Bactrian Greeks. It continued up to the fifth settlement layer, also belonging to the Greek reign, covering together a period from 190 to 90 BC. The fourth to second strata belonged to the Saka period roughly going back to 90 to 25 BC. The buildings destroyed by an earthquake here were rebuilt by the Parthians in 30 AD. The top stratum represented the remains of the dying out



General view of city remains: Sirkap, Taxila

period of the city following the conquest by Kushans and shifting of the settlement to the third city at Sirsukh.

The remains now visible at the surface on the site belong to the second stratum. The plan of the city is clearly distinguishable. The main street runs north-south throughout the length of the city. Most of the buildings were plastered and whitewashed or colour-washed. On both the sides of the street were shops, though not running continuously. The main street is joined by narrow lanes at regular intervals from both sides. Their religious buildings, temples and shrines, are situated conspicuously by the main street. A prominently large house, undoubtedly a royal palace, stands towards south overlooking the main street, which is on its western side.

In addition to the royal palace mentioned above, a complex of buildings was exposed on the high ground on southernmost side of the extensive lower city. This group of buildings named as "Mahal" by the excavators truly signifies the royal residence with spacious open courts and large rooms. The minor finds from this complex together with the masonry type would place it in the first century AD, contemporary with the royal palace in the Lower City.

Among the antiquities unearthed from Sirkap a hoard of jewellery and silverware needs a special mention. It was found beneath the floor of a small room and comprised a number of gold earrings, ear-pendants, bangles, medallions, a torque and a necklace. The silver ware included anklets, jugs, goblets, cups, bowls, plates and saucers. The excavators infer that the treasure, like other treasures in the city, was buried when Taxila was sacked by the Kushans. Another important find is an Aramaic inscription, which was found in the priests' quarters belonging to the shrine of the Double-headed Eagle. Although fragmentary, the inscription sufficiently tells that the pillar on which it was found was set up in honour of a high official when 'Priyadarsi' - crown prince Asoka - was Governor of Taxila. On the one hand the inscription helps verify the period of the remains while on the other - and which is more important - it confirms the view that the Kharoshthi script was derived at Taxila from Aramaic.



General view of city site, Sirkap.



General view of Sirsukh Site

3. Third City-site, Sirsukh:

The third city, now called Sirsukh, is situated to the northeast of the Lundi stream, a few kilometres from Sirkap. It dates back to the early Kushan period with its lay out following the Central Asian pattern of the time. It is built on a roughly parallelogram with a perimeter of a little less than 5 kilometres. It is also defended by a fortification wall built in 'diaper' masonry, instead of the coarse-rubble of Sirkap.

In addition to the above-mentioned three city-sites with mostly secular architecture there are a number of isolated monuments, mainly stupas and monasteries of the religious nature. The more important among them are given below in brief.



Toilet Trays



Dharmarajika Stupa, View from sw

4. Dharmarajika, Stupa and Monastery:

The researches in the valley have shown that the remains of the Gandhara period are numerous towards the southern half of the Valley, the most conspicuous among them being the Dharmarajika or Chirtope stupa and monastery. It is by far the most outstanding religious complex of buildings, which is said to have been founded by Asoka to house the relic of Buddha.

The site is situated only a couple of kilometres east of the First City-site of Bhir Mound and just by the side of Tamra Nullah, or the natural water-course. Most of the scholars agree that Dharmarajika goes to denote "Stupa erected over the body-relic of Buddha who was the true Dharmaraja" or Law lord. It may,



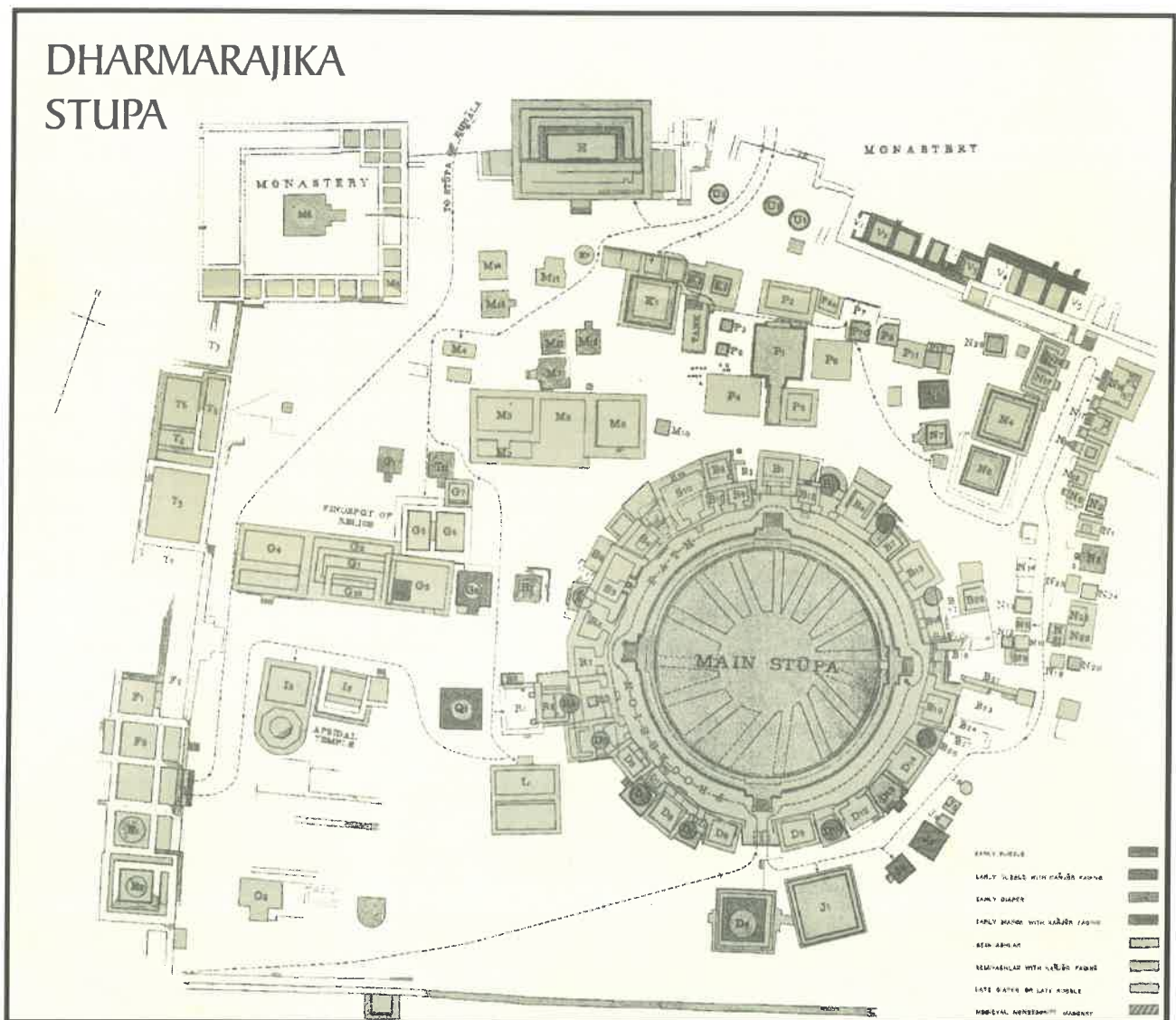
Toilet Trays



however, also be inferred that it derived its name from the common fact that all the stupas containing a body-relic of the Buddha were built by the raja (king) Asoka and thus became Dharma-raja ji ka. The other name assigned to the Stupa i.e. Chirtope, simply owes its origin to the modern time and points to the split (chir) made by the treasure-hunters through the dome of the Stupa (tope).

The main Stupa which is almost circular in plan is the biggest and by far the most conspicuous of all such edifices at Taxila. It has, around it, a raised terrace that was ascended by four flights of steps, each of them located at places of some importance. The said terrace and the open passage along the foot of the Stupa must have served as the customary procession path for the devotees. The excavators found that the original floor of the procession path was composed of lime and sand plaster while part of it was 'adorned in a curious fashion with shell bangles imbedded in the plaster and arranged in various geometrical designs'. Over this floor a layer of debris and another floor with many pieces of glass-tiles was encountered. It would go to suggest that perhaps the whole procession path was once paved with these tiles but, when it fell into disrepair, a number of them must have been removed to be re-used elsewhere.

An interesting feature in the shape of the lower part of a pillar was found on the left of the steps on



the eastern side of the Stupa. It could have well supported a lion-capital frequently seen beside important Buddhist stupas.

The core of the main Stupa is constructed in rough rubble masonry. To provide strength to such a huge mass, sixteen walls, radiating irregularly from the centre, have been built. As these walls have not been constructed right from the level of the foundation of the Stupa, these have been taken to belong to a later period, in all probability to the reign of Kanishka when reconstruction of the ruining sacred building was carried out. The terrace is faced with early-type semi-ashlar masonry. During the late fourth or early fifth century the base of the drum above the berm was adorned with ornamental stone work.

The main Stupa is surrounded by a circle of smaller votive stupas built in different days of later period. These stupas form almost a perfect ring along the procession-path of the Dharmarajika. The coins of the Saka kings Maues and Azes I found from the relic chambers of these smaller stupas during excavations clearly place them in the later half of the first century BC. The buildings, however, became the victims of the earthquake, which also jolted down many other structures in Taxila in c. 25-30 AD.

The next stage of building after the great disaster is marked by the construction of gateways facing the steps at the four cardinal points, and another circle of small chapels. The earlier masonry type distinctly turned to disappear during this period, showing a marked improvement in architecture.

On the eastern side, slightly placed towards north, are the remains of another large Stupa built on square plinth, divided into three diminishing terraces, on the top-most of which once rested the usual drum and dome. The edifice was renovated several times. Its general design and the type of masonry tempt archaeologists to place the original structure in the late second century.

Scores of other chapels lie scattered on the plateau around the main Stupa. In addition, the earliest monastic quarters found along Dharmarajika consist of the three rings of cells on west and north of the great edifice. All these were built of rubble masonry in the later Saka period and repaired in diaper after the disastrous calamity.



Dharmarajika Stupa: Closer View

In the northern part of the site the principal group of monastic quarters was located. It belonged to four different periods ranging from first to sixth or seventh century. However, a large court of cells on the far northern side was constructed during 2nd - 3rd century to provide additional accommodation for the monks. It was the first time that a well-planned, almost square, court of cells was erected at this site. On the northern side of this court, abutting against the back of its wall is a massive structure built in the semi-ashlar masonry.

In addition to the hoards of coins the excavations also brought to light six skeletons with very clear indication of some massacre and later burning down of the buildings. The excavators attribute



Dharmarajika Stupa and Monastery, Taxila

this destruction to the White Huns' invasion towards the end of the fifth century AD. A Brahmi inscription, though in fragmentary shape of much charred birch-bark manuscript, was also found on the same level as that of the skeletons, sufficiently amplifying the proof of mass-scale destruction.

The magnificently large site seems to have never recovered its original grandeur after this onslaught. However, evidence shows that at least some efforts were made, though after considerable lapse of time, to repair some of the stupas and chapels and partially reconstruct the living quarters. The new work was not only crude in nature but also weak in character when compared with the earlier feats.



5. Jaulian Monastery

The Jaulian Monastery, deriving its name from the nearby village, is located some 10 kilometres from the Sirkap while going towards Khanpur. It is spread at an ideal place on the top of a sleek hill. The overview of the surrounding hills and valleys from this 90-metre high religious establishment is simply enchanting and invigorating for the spirit.

There could not have been a better choice for the establishment of the 'Sangharama' than such a secluded spot with all the advantages enumerated in the sacred texts. The place was not far from the contemporary city of Sirsukh, yet away from it; had a cool hilltop, easily accessible though not crowded and having an unhindered approach to the city for the daily begging of bread by the members of the Buddhist 'Sangha'.

The monastic establishment of Jaulian was founded in the second century during the Kushana rule. Addition of buildings, along with repairs and re-embellishing the old ones, continued up to the fifth century. Soon after the last repairs, it met with its death as a living 'Sangharama' when whole of Gandhara region was devastated by Ephthalites or the White Huns.

The establishment comprises of the usual features of stupa-courts and a monastery. To the south is the upper Stupa-court while the second one is located at a lower level towards north. The third court is smaller in size and adjoins the other two on the west. The monastic buildings are situated at the eastern side. The monuments were originally

approached through three different entrances provided respectively at north-west corner of the lower court, south-east corner of the upper court and on the east of the monastery.

The access from the lower court i.e. near the northwestern corner, is now used as the main entrance. From here one enters a large, open quadrangle where there are five stupas. These stupas had already lost their domes and drums when exposed during excavations. Their tiered square bases adorned with scores of stucco reliefs were found in a state of preservation much better than those excavated at other places. A rare instance of 'Kharoshthi' inscription on one of the stupas giving titles of the images and making a record of the donors, is of special interest. The semi-ashlar stone masonry is found in this court pointing out the fact that it had been erected at a time when the Stupa was repaired in about fifth century AD, not long before the final destruction of the site. Along the sides of the quadrangle are the rows of small shrines, probably meant for cult images.



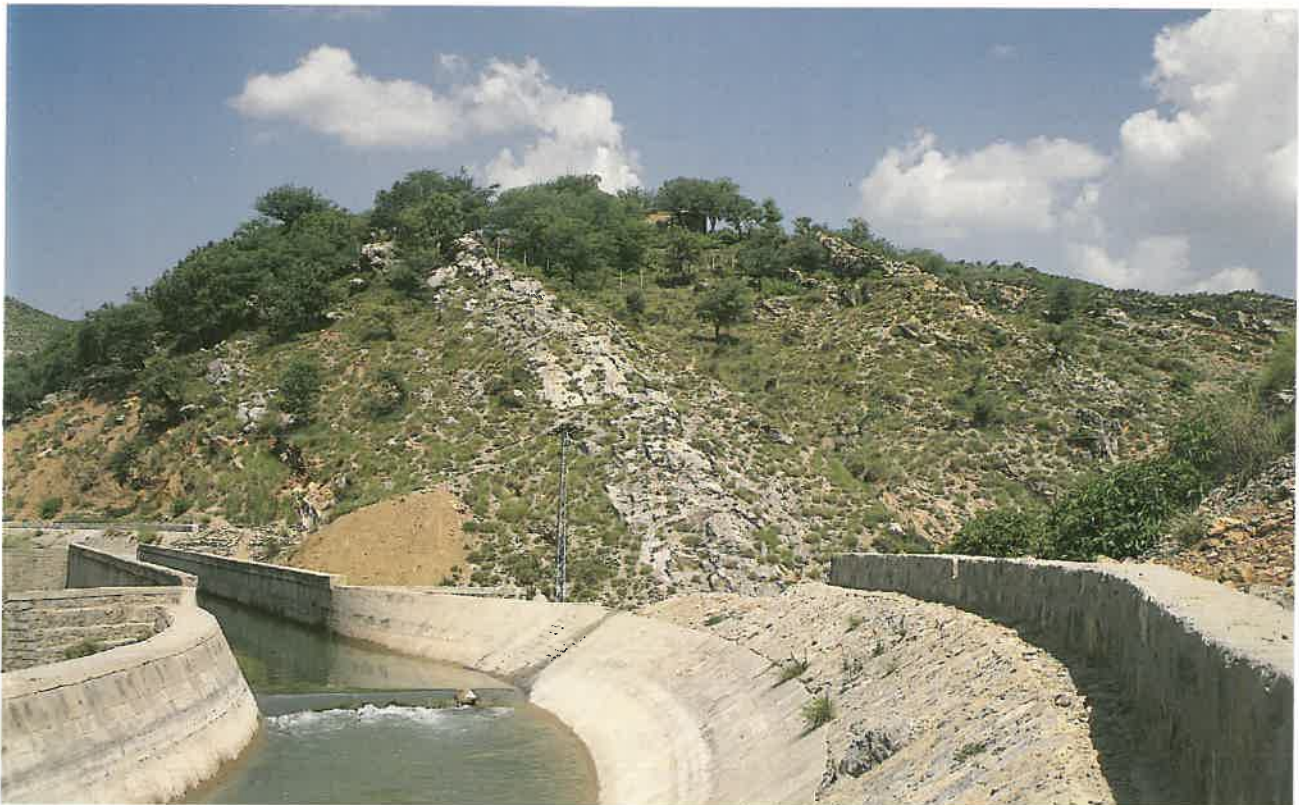
Jaulian: General view of the site

The Main Stupa is perched in the middle of the upper court and is approached through a flight of steps. This Stupa was originally built in the Kushan era, dating back to the second century AD. The plaster reliefs, however, seem to have been executed later in the 5th century when major repairs in semi-ashlar variety of masonry were carried out. One of the most interesting features of the main-stupa court is the seated figure of Gautama Buddha with a hole at the navel in which the petitioner would insert his finger while praying to seek blessings against certain ailments of the body. A votive 'Kharoshthi' inscription appears beneath, recording that it was the gift of one Budhamitra.

A reliquary in the shape of a miniature stupa was found from an unusually tall and narrow relic chamber. It is done in coarse workmanship but made attractive by adorning it with precious and semi-precious stones like garnet, lapis-lazuli, carnelian, aqua-marine, ruby, agate, amethyst and crystal cut in various shapes and arranged in different patterns.



Jaulian Monastery: Kitchen and Store



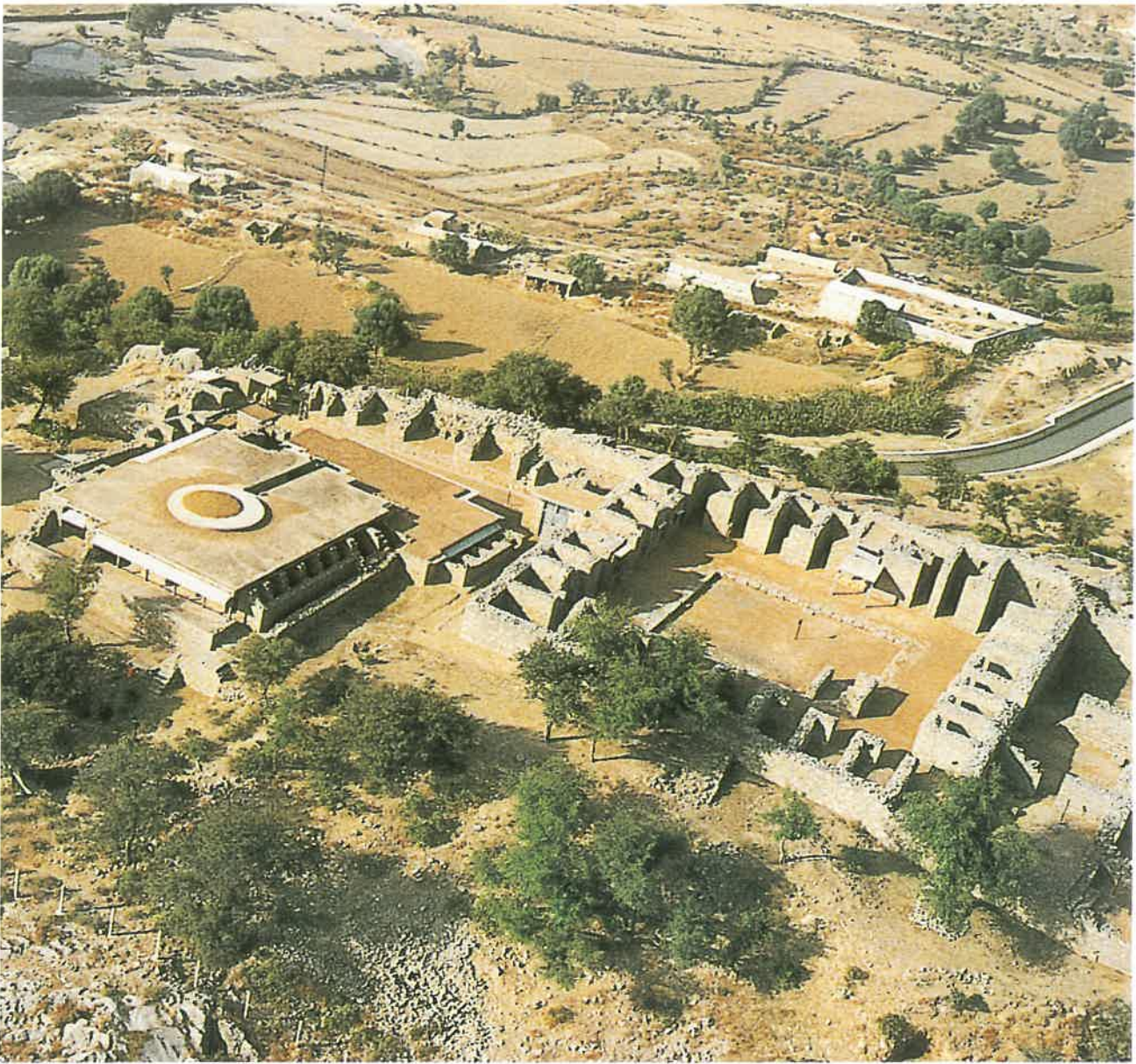
*Tranquility of atmosphere of Buddhist period
disturbed by Khanpur Canal below Jaulian Monastery*



Jaulian Monastery



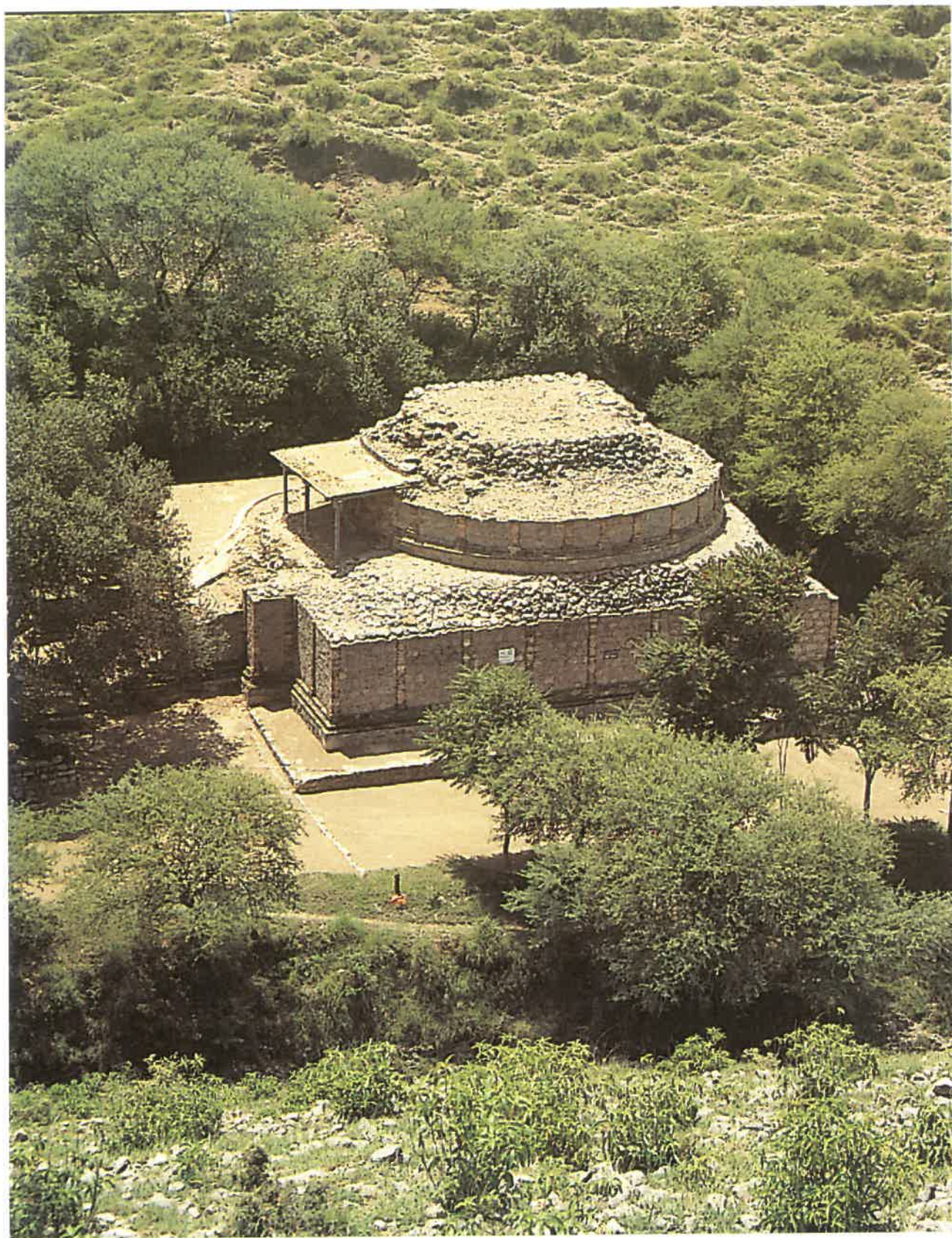
Jaulian Monastery: Hall of Assembly



Aerial view of the Monastery

On the eastern side of the lower court is the monastery. It has a plan of an open quadrangle enclosed on all four sides with rows of cells, which were occupied by monks. Immediately on entering the court one finds a small chapel towards the left. In the middle of the court is a square depression, while a small bathroom is located in the corner. On the eastern side is found a hall of assembly adjoining the kitchen, refectory, storeroom etc. The access to the upper storey is through one of the cells where a couple of flights of steps have been provided. The cells have been made airy by providing windows. Some of these cells have niches for lamps while alcoves for religious images are found in front of the rooms.

The interesting discovery made by the excavators was the presence of 'burnt-clay images adorned with paint and gilding'. They were found in the small chapel where other embellishment in clay, at the entrance, was also found in burnt condition. The burning was obviously caused by the extensive fire of the White Huns.



General view of Mohra Moradu Stupa.

6. Mohra Moradu Stupa and Monastery

One of the other religious establishments of architectural merit in Taxila Valley is the Sangharama, situated near the modern village of Mohra Moradu, some 5 kilometres from Sirkap, a little off the road to Khanpur. Hardly a couple of kilometres from contemporary city of Sirsukh, and fulfilling all the basic requirements of such religious establishments, the Stupa and Monastery were ideally placed within a small trough bounded on almost all four sides by moderately rising hills. These were built on an elongated terrace specially constructed for the purpose by the Buddhists. The Stupa occupies its eastern extremity while the monastery lies on the western fringe. The building complex was exposed by the archaeologists in a state of preservation much better than that of so many other sites. Its very location in the natural bowl in the hills played a major role towards this end. After it fell into disuse, following the mass destruction by the White Huns in the fifth century AD, the debris falling from the rock all around buried the whole complex almost completely except just about a couple of metres of the wrecked dome of the Stupa. This burying process served both as a natural preservation agent and a check against the thieves. The dome, which stood above the debris, had been damaged by the treasure-hunters to take out the irresistible relic-casket. The phenomenon is not unique here as in majority of the cases the stupas had been damaged by treasure-mongers in quest of sculptures and the precious reliquary. However, the accumulation of the rock-debris from the surrounding hills kept the buildings in a singularly intact condition. The archaeologists of the twentieth century were thus lucky to excavate the site with buildings standing, sometimes, up to a height of 6



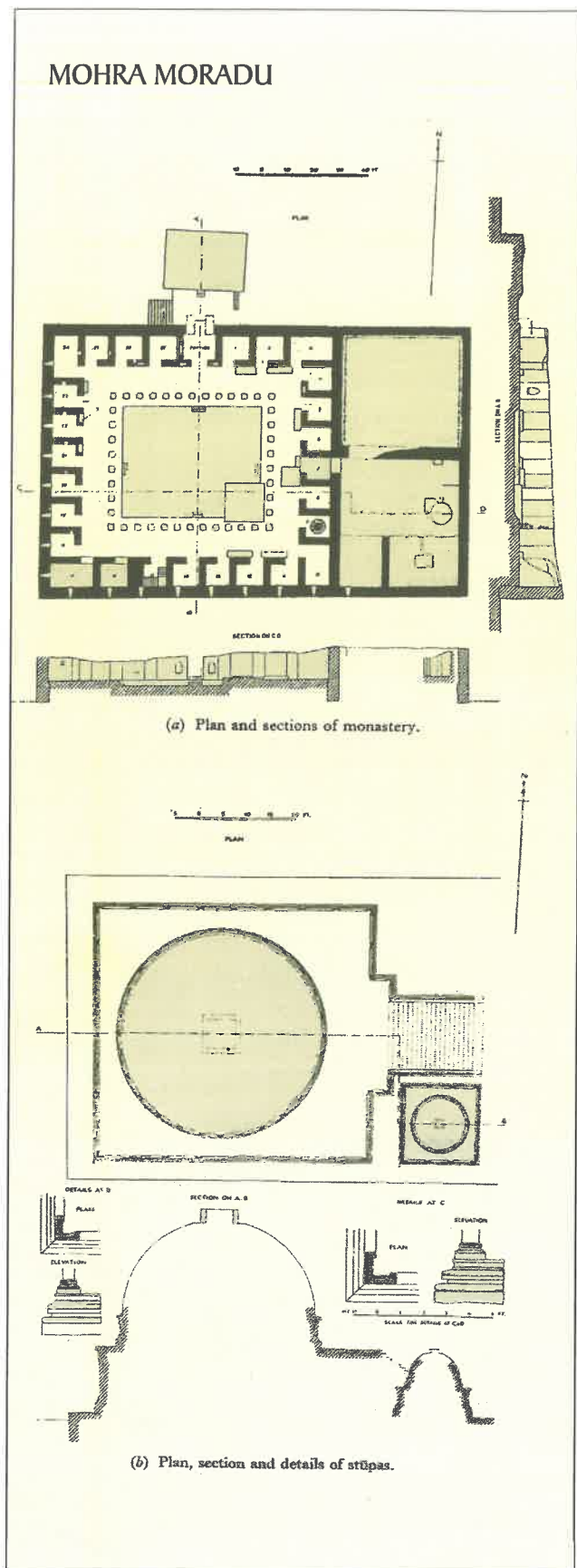
Closer view of the Stupa





General view of Mohra Moradu

MOHRA MORADU



metres and stucco embellishment in a remarkable state of preservation.

There are two stupas built on the western periphery of the oblong terrace. The larger or the main Stupa, dome of which had been damaged by robbers, lies on the northern side of the smaller Stupa which though decorated in the same plan, had just few fragmentary stucco reliefs let on the outer side of the southern and western faces of the walls.

The whole surface of the main Stupa was covered up to the drum with exquisitely done stucco sculptures mostly showing groups of figures of Buddhas and Bodhisattvas. The bays between pilasters themselves, drum above the berm and on each side of the steps were all decorated with figures keeping their similarity but differing in sizes only to produce harmonious effect in line with the requirement of the particular place. The striking perfection in style and technique achieved by the Buddhist artists is evident in the depiction of "life and movement combined with their dignified composure".

The other usual feature of the Buddhist establishment, monastery, situated on the eastern side of the terrace, is composed of the necessary elements of an open court with several chambers. The approach to the rectangular court is on the north through a sizeable flight of steps provided with landing at the top, on which opens a portico. An arched niche in the Western Wall of the portico has a dominating Buddha figure sculptured along with four worshippers on each side.

The spacious court of the monastery has a total of twenty-seven cells located on its four sides. The middle of the court is occupied by a depression, 75 centimetres lower, with steps provided on all the sides. Another indispensable feature of such an establishment, a bathroom, must have been provided on the platform that is located in the southeastern corner. The presence of stone slabs at regular intervals all round the depression suggests provision of a veranda built on wooden columns, to provide shade to the cells of the ground floor and to serve as means of communication to the cells on the upper storey.

The first storey was about 3.5 metres high. The approach to the second storey was through one of the cells, resembling that of Jaulian Sangharama. Similarly, the windows of the lower storey tend to become narrow towards the top and lessen in size towards the outer side.

In the absence of any material evidence from inside the cells of the monks it can be inferred that they did not have any embellishment and were left with simple coating of plaster. The veranda walls, however, had coloured decoration while the courtyard was provided with very large-sized statues of Buddha set on pedestals. The niches, on the other hand, were decorated with stucco figures of venerable personages.

A remarkably unique feature was encountered by the excavators when they found a Stupa in its perfect condition inside one of the eastern cells of the monastery. The core of the Stupa is built in limestone, locally known as kanjure, but the mouldings and decorations were all done in stucco. Traces of colours on stucco point explicitly at its having decoration in crimson, blue and yellow. The Stupa was found in an exceptionally preserved condition. Even the chhatras, or umbrellas, which had fallen due to the ageing of the iron shaft holding them, were recovered in good shape lying by the side of the Stupa.

On the eastern side of the court of cells is located the complex of buildings which made inseparable part of a Sangharama in the Gandhara period. These buildings consist of a hall of assembly, a refectory, a kitchen, a storeroom and a latrine. This complex of buildings is approached through one of the eastern cells of the Main Court. Although the later mass-scale repairs carried out by Buddhists have made the identification of individual buildings difficult yet a comparative study in relation to its contemporary Sangharama at Jaulian in the vicinity, clears all clouds of doubt.

The construction of this monastery is assigned to the second century AD on the basis of masonry



Mohra Moradu: General view of Stupa and Monastery

style, which is in large diaper. The later repairs and additions in semi-ashlar style of masonry can easily be dated to go back to the fourth/fifth century AD. The discovery of coins of Kushan Kings Huvishka and Vasudeva (c.169 to c.230 AD) from the site confirms the inferred period of its establishment.

In addition to a host of antiquities, the excavations at the Monastery and Stupa at Mohra Moradu have yielded some of the most beautiful and well preserved pieces of stucco sculptures, ranging from small detached heads to colossal Buddha figures in different mudras, or poses.

Jandial Temple

The only building in the Taxila valley, which greatly differs from the plans of monasteries or stupas, is the establishment of the Fire Temple at Jandial. It appears to be, remotely, approximating a Classical shrine. The plan of this building is that of a peripteral temple in antis. From the remains it is inferred that originally there were four Ionic pillars between antae; behind this, a room corresponding to the cella, and a second apartment corresponding to the inner shrine of the Parthenon. The outer circumference of the temple consisted of rubble masonry piers spaced at regular intervals in a manner suggesting the colonnade of a

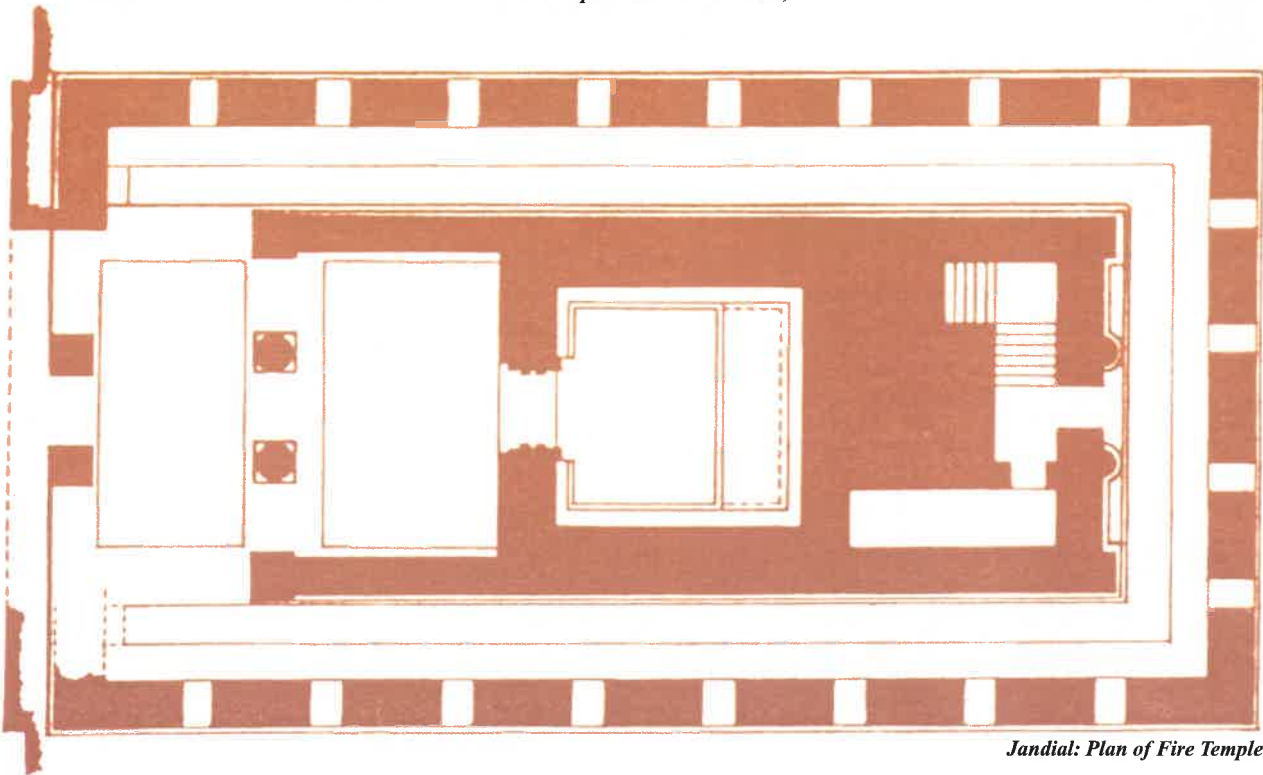


Taxila: Zoroastrian Temple at Jandial



Ionic capital and base: Jandial, Taxila

Greek temple. It would, however, be observed that the in plan it resembles quite closely to the plans of fire temples of Iran in the Achaemenid and Parthian Periods. The absence of imagery would go to suggest that it might have been dedicated to Mazdacan worship. This idea is further supported by the presence of a platform at the back that might originally have been supporting the fire tower. Following the Greek method of arrangement, the Ionic columns of the portico are built with drums. The capitals and bases resemble those from the late Greek provincial style of the order and help assigning a definite date to the Temple, falling in the time of Parthian supremacy at Taxila (c. 50BC to 65AD).



Jandial: Plan of Fire Temple

III. Peshawar Valley

Peshawar valley, if not surpasses, amply rivals the Gandhara architecture of the Taxila valley. Some of the most outstanding sites representing the apex period of Gandhara, like the Stupa at Shah-ji-ki Dheri near Peshawar, Takht-e-Bahi Monastery, Chanaka Dheri and a number of other stupas and Buddhist site have been exposed in this valley.

I. Shah-ji-ki Dheri

Perhaps the most celebrated of all the stupas of Gandhara was the tower raised by King Kanishka at Shah-ji-ki Dheri near Peshawar in commemoration of his conversion to Buddhism. During recent times it has been rescued from under the earth through archaeological excavations. Here the excavators found a massive square platform richly decorated with stucco images of the Buddha. The staircases were observed leading to the upper level. The famous Chinese pilgrim, Sung Yung, who visited it in the sixth century AD tells that its superstructure was built of 'every kind' of wood. He further describes it as having thirteen storeys reaching 'a height of seven hundred feet'. The building was dominated by an iron mast supporting thirteen gilded umbrellas. The tower-like miniature stupas found at Taxila and elsewhere may well fit into the description of the Shah-ji-ki Dheri Stupa from where was also found the most famous reliquary of all the caskets retrieved from the excavations in the Gandhara region. The relic casket is made of copper alloy. On its lid are small figures, in the round, of a seated Buddha flanked by two Bodhisattvas. In relief, round the upper part of the cylinder, is a frieze of flying geese: below is the main frieze with a figure of King Kanishka standing in front of an undulating garland supported by garland-bearers and framing demi-figures of votaries. On the lid and sides is a perforated inscription in Kharoshthi which twice mentions the name of Kanishka and ends with the name of the master mason, Agishala.

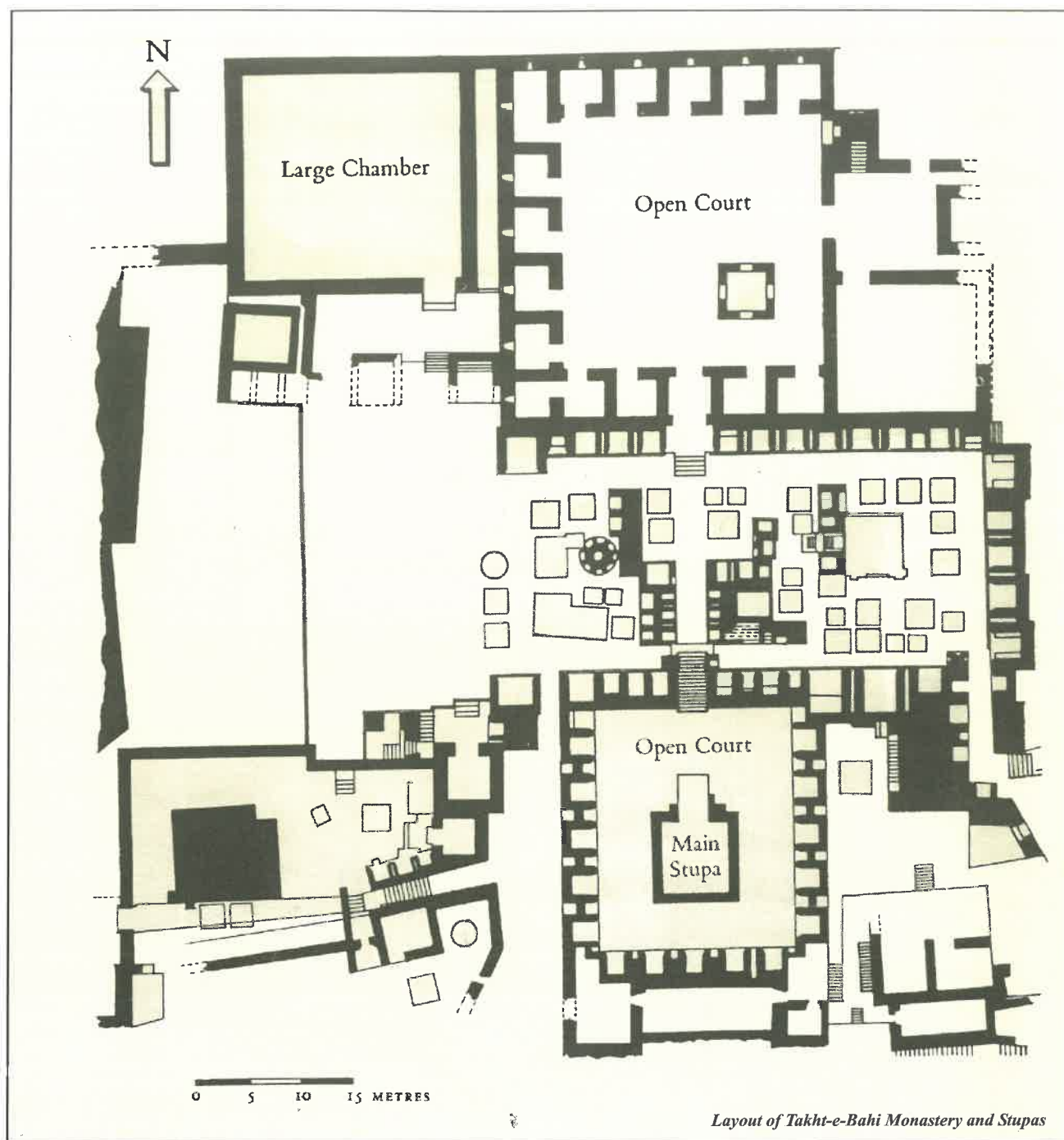
Within the copper relic-casket lay a six-sided crystal container with three fragments of bone, undoubtedly the relic of the Buddha.

2. Takht-e-Bahi Monastery

Takht-e-Bahi, occupying a prominent place over the hills in the Mardan district perhaps presents one of the best Buddhist Monasteries in the whole of Gandhara. The literal meaning of Takht-e-Bahi is a throne or a flat terrain with spring. It derives its name from the original water spring on top of the hillock that must have been a source of life and means for sustenance of this sprawling monastic settlement.



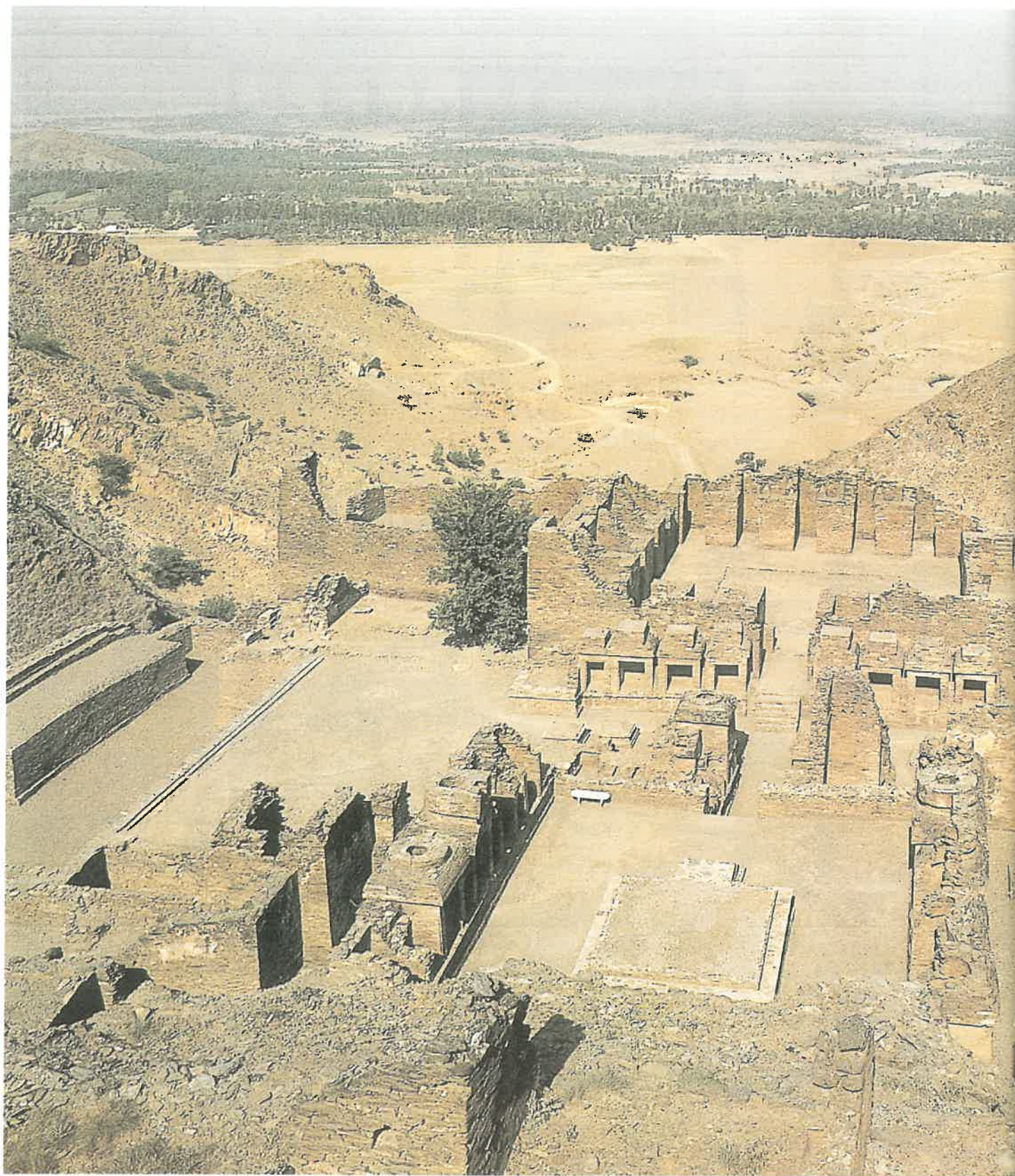
Takht-e-Bahi: Newly discovered Kharoshthi Inscription



Layout of Takht-e-Bahi Monastery and Stupas

The remains of the monastery were found in much better state when excavated, as compared to many other sites in the Gandhara region. The only reason for their having been spared to some extent by the plundering hands of invaders could be their location, hidden as they are behind the ridge along the main route. However, the sculpture-robbers had no sympathy for its well being and had removed some of the best specimens of Buddhist art, out of which only a few could find their way to the Peshawar Museum.

Presently the monastic establishment is accessed from behind directly into the "Court of Many Stupas" which is rectangular in plan and enlarged on eastern side by several revetments on the slope. At the far eastern-end there is an Assembly Hall. In the western portion there are a number of votive stupas but





Takht-e-Bahi Monastery: General View

originally there seems to have been a large-sized stupa in this area. The basement of these stupas has Corinthian pillars, which were once adorned by plastered-sculptures. Most of these stupas are square but a circular and an octagonal one are also found in the setting. The large-sized Stupa was provided with a superstructure of two niches with the obvious aim to give shelter to two Buddha sculptures. Along with these, it appears, other niches were also added on the three sides of the Court. These niches flanked a north-south passage through the middle of the Court.

To the north is the main monastery founded on a higher level while towards the south is the well-planned monastic shrine on the raised terrace. The unique shrine has a Stupa in the middle and niches on the sides. The niches are provided with corbelled domes with copings at the middle stage. The monastic complex has an open courtyard in the middle and living cells on the sides. All these cells are single-roomed except one, which is built in double-room fashion. A spacious bathroom is provided in a corner. Although the monastery stands now as a single-storey structure yet irrefutable indications suggest that it had a second storey above it. A passage on the east that leads to the refectory also shows the steps leading to the upper storey.



Takht-e-Bahi Monastery: Closer look at court of many Stupas.

Another Stupa complex of much later date is situated at a lower level. There is a main Stupa with two votive stupas by its side. Fine stucco sculptures adorn these stupas. Along the peripheral wall of the court some beautiful specimens of stucco feet and some Buddha heads, all in large size, were found lying in fair state of preservation. Stone sculptures were also found here.

From the main Stupa court steps go down into a new complex of the so-called 'underground' cells on either side of a corridor having a roof consisting of corbelled arches. Although situated at low-level, they are not truly subterranean. These cells were constructed later than the retaining wall of the "Court of Many Stupas" against which they are built but not bonded to it. The original purpose of these dark cells, which are seven in number, is not clear. These interesting cells could either have been used as places for meditation and retirement or as granaries. Some broken pieces of black pottery inscribed in 'Kharoshthi' found in

debris during excavations here, have also not helped as to ascertaining the purpose or the use of these cells.

An unfortunate aspect about this marvellous site is the absence of a definite clue to the exact date of the construction of different complexes making part of this large monastery. Only one dated inscription said to have been found here belongs to the Parthian ruler, Gondophares, and is dated in the year 103. This, according to scholars, might correspond to 45 AD. Taking it as a basis for the dating of the beginning of the construction here, the monastic settlement would be placed at the peak of the Kushan period i.e. 1st-2nd centuries of the Christian era. The 'low-level' monastic cells complex, which was added later, would, in this way, be concluded to have been constructed around 5th-6th century AD.

An important piece of Kharoshthi inscription on green schist was retrieved by Ihsan H. Nadiem in 1977 from the still-not-probed area on the western hillock. He deciphered it and made its reading, which proved to be a unique evidence of the place-name mentioned in an inscription found anywhere in the vast Gandhara region. Its transliteration goes as:

Udakabhadre Dharma Vadha havi (viha) re Bha
(bhi?) khuna Sibena Iphano-putrena iha".

Translation:

"Here in Udakabhadra (auspicious water) at the Dharma-Vadha (the great religious) monastery (was established) by the bhiku Siva, son of Iphano".

It may be of interest to note that the present name of Takht-e-Bahi is almost a literal translation of the name Udakabhadra.



Takht-e-Bahi Monastery: Closer view.

III. Swat Valley

No account of Gandhara region in Pakistan would be complete without the mention of Swat. The ancient Udyana, derived from Sanskrit Urigyan meaning garden, is truly the land of clear and cool flowing waters, lush green valleys and colourful flowers. Situated in the northwestern part of the country it is bound on the northeast and west sides within the mountain ranges of the Himalayas, the Karakoram, the Hindu Kush, and the Pamir. On its south lie the plains of the districts of Buner, Mardan, Swabi and Charsadda.

Although this valley remained the cradle of many a culture since pre-historic times the Gandhara period by far dominates the scene and has yielded a rich harvest of stone sculptures and other small finds. An account of the important Gandhara sites throwing light on the architecture of the period in the Valley is given below: -

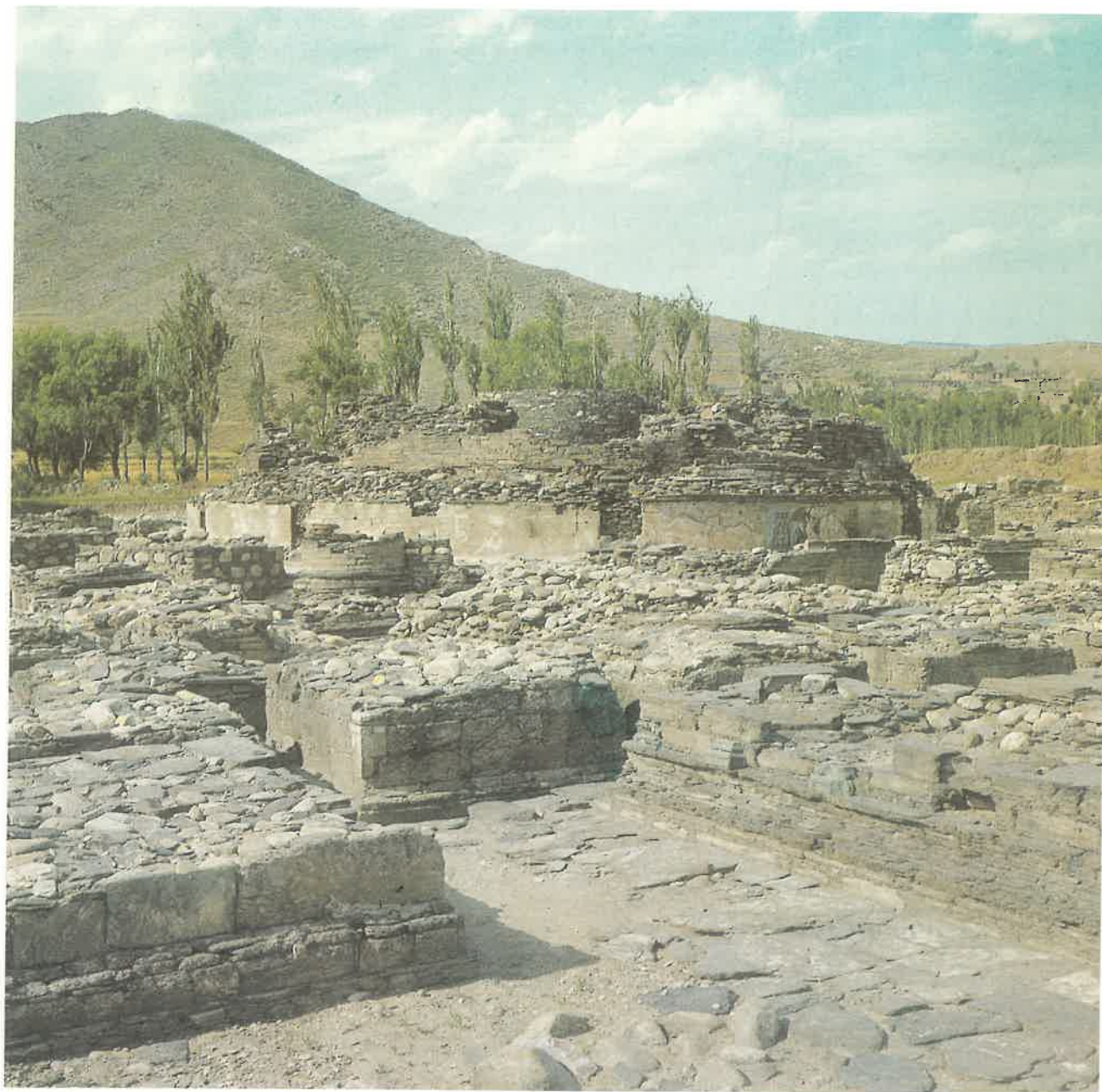


A view of sacred area Butkara I, (Swat)

1. Butkara I

The site of Butkara I lies at a distance of a stone's throw east of the Swat Museum Campus in Saidu Sharif. It is located by the side of the Jambil, a small tributary of the Swat River. Mainly on the basis of numismatic evidence, the site is given the dates ranging from 3rd century BC to 10th century AD.

The excavated remains consist of two parts, a) Residential Area, and b) Sacred Precinct. The Residential Establishment, which lies towards west, shows well-planned and elaborate layout with an appropriately devised drainage system. This area has yielded a number of household objects while the remains of buildings bear a good chronological sequence of habitation.



Butkara, Swat: General View of Stupas

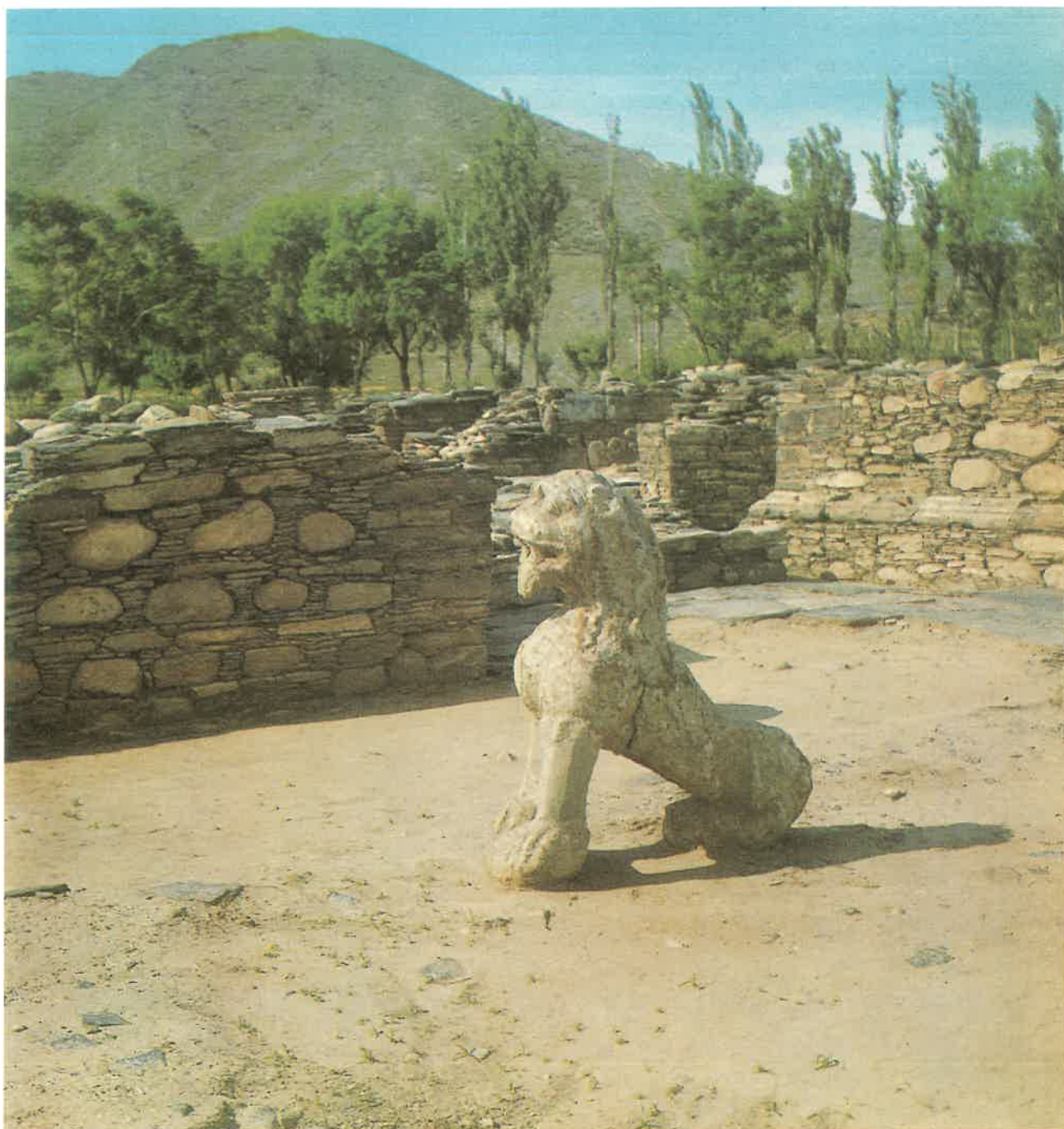


◀ *An amorous couple
from Butkara, Swat*

The Sacred Precinct of Butkara occupies a flat land, probably at the eastern end of the Residential Area. It is inferred that the latter must have been linked with the Sacred Precinct by way of a Gate to its west, and another to its south. The whole area of the Precinct is an irregular square enclosure paved with black-schist slabs. The Great Stupa stands in the middle of votive stupas, viharas, and columns crowding all around it. The remains of a large Building stand on its north, with steps facing south, and a series of rooms and viharas on the sides. The structures here show clear signs of repairs and additions carried out during different periods.

The Great Stupa is circular in plan and bears five reconstruction, which gradually added to the perimeter of the original structure, each new one encasing the old.

'The sanctuary's life falls within a period that goes from the 3rd century BC to the 10th century AD',



Butkara: Lion in stone before the main stupa

says the original excavator, Domenico Faccenna. He further asserts, "On the basis of Prof. Guseppe Tucci's new localisation of the capital, Meng-chieh-li, in this settlement, the sanctuary can be identified as the sanctuary of T'o-lo, mentioned by Sung Yun (520 AD) and considered the largest and the richest in the region".

The present limits of the excavated area by no means determine the confines of the original Precinct and the Habitation Area. The evidence of architectural remains in the nearby area indicates its extension when the area was occupied by its inhabitants.



Panr, Swat: Votive Stupas

2. Panr

The Buddhist site of Panr is situated some three kilometres from Mingora, a little off the small but very scenic road in the Jambil Valley. It lies on the slope of a high hill, and unlike Sacred Precinct of Butkara I, was built in two terraces cut on the slope. This sacred area thus presents new trends and ideas in structure, design and layout. The excavations at the site were started in 1961, and continued from 1962 to 1964 under the present writer.

The structures on the lower terrace follow an E-W axis while



◀ *A male figure holding a relic casket: From Panr, Swat.*



those on the first terrace are found on N-S axis. The remains of a monastery lie on the eastern side. The terraces, connected by stairs, are paved with schist slabs. The cutting into the hill serves as rear wall of the upper terrace. The rear wall of the lower terrace also serves as its revetment to support against any thrust. The construction of structures is in diaper and ashlar types of masonry.

The central structure on the upper terrace is the Main Stupa with a southward-facing stairway. On either side of it stand the smaller Stupas and two columns made of soapstone blocks. One of the columns, which was found in much better state of preservation, rises up from the moulded pedestal, and has a scotia type of base.

On the basis of a comparison of the structural techniques with the sequence of Butkara I, the Sacred Area of Panr has been assigned a date ranging between 1st-5th centuries AD.



General view of Panr site

3. Saidu Sharif I

The site of Buddhist Sacred Area known as Saidu Sharif I, lies close to the Saidu Sharif town, towards its east. It is located at the foot of the mountains that separate the Saidu Valley from the Jambil Valley. The excavations at the site were initiated in the year 1963 under the supervision of Ihsan H. Nadiem from the Pakistan Department of Archaeology, collaborating with IsMEO (Istituto per il Medio Estremo Oriente, Rome). These were continued in 1968, 1977, 1982 and 1989 under the direction of Domenico Faccenna of the Italian Archaeological Mission.

The site spreads over two terraces, the lower one consisting of the Stupas and the upper, about 3 metres higher, occupied by the Monastery. On the lower terrace is found the Main Stupa, which is square in plan with steps to the north. It is flanked by small votive Stupas and viharas placed in several rows. As no dating material had been recovered, its chronology is now based on comparison with typologies and masonry techniques of other monuments excavated in Swat, especially Butkara I and Panr. This analogy places the buildings on the Stupa Terrace in a time frame of 1st to 5th centuries AD.

The remains of the Monastery found on the second Terrace show that it was enclosed by a massive perimeter wall, and was rectangular in plan following an E-W axis.

The Monastery seems to have undergone numerous modifications, 'such as the reconstruction of collapsed walls, the constant raising of beaten earth floors above the original one made of schist slabs, the walling-up of doors and the addition of new structures'. On the basis of numismatic evidence, and comparison with dated sites, the Monastery is placed in a period ranging from 2nd century to 5th century AD.

The whole ensemble of Sacred Area and Monastery seems to have been erected on the site of an earlier cemetery. It is inferred on the ground that some of the graves found dug into the virgin-soil, but without any furnishing, have also been uncovered during the archaeological excavations.

The life of Buddha: From Saidu Stupa, Swat.

(1. Above left) Buddha in Abhayamudra, (2. Above right) Buddha entering Rajagriha, capital of the kingdom of Magadha, (3. Below left) Astrologer with the king and queen (4. Below right) Queen Mahamaya's Dream.

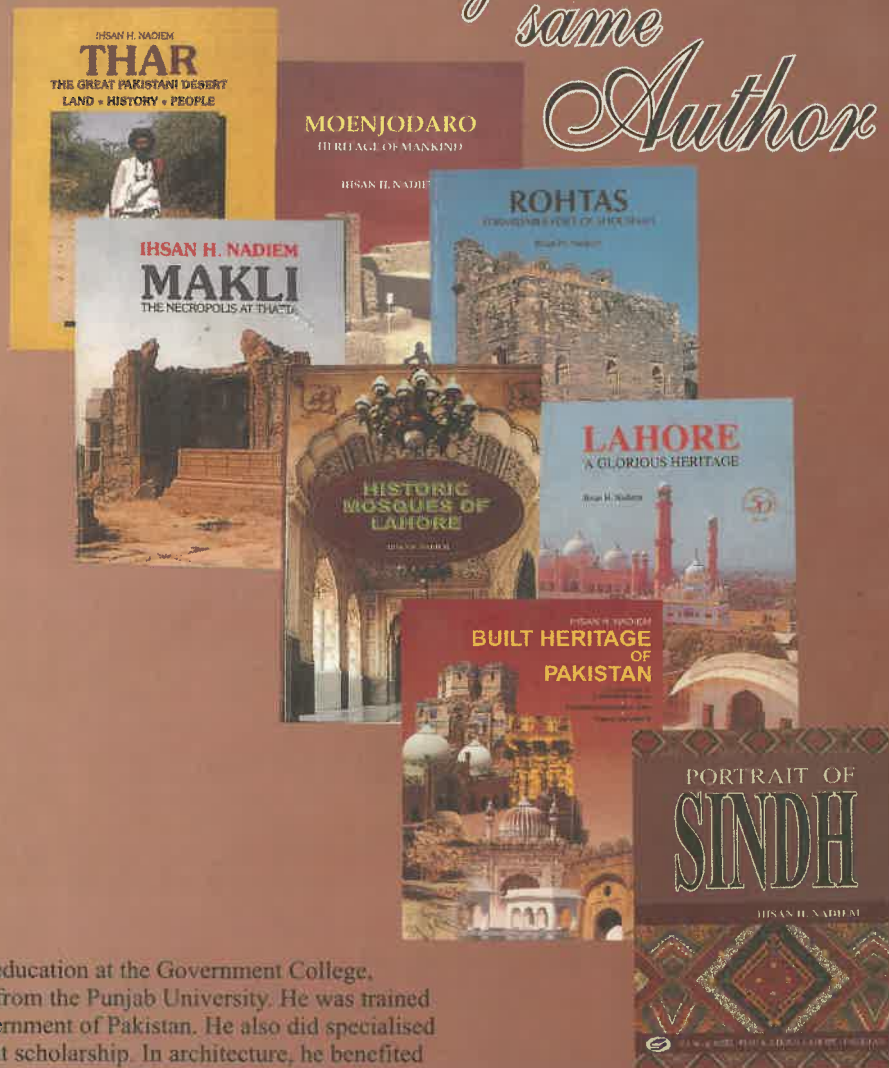




Select Bibliography

- Allchin, F.R.
 Askari, Nasreen
 Cheema, Iqtadar Karamat
 Dani, A.H.,
 Faccenna, Domenico
 Foucher, A.,
 Getty, Alice,
 Hargreaves, H.,
 Hargreaves, H.,
 Higuchi, T.
 Huntington, S.I.
 Inghold, Harald,
 Khan, F.A.,
 Krishnamurthy, K.
 Marshall, Sir John,
 Marshall, Sir John,
 Marshall, Sir John
 Nadiem, Ihsan H.
 Nadiem, Ihsan H.
 Nehru, L.,
 Rehmani, Anjum
 Rowland, Benjamin
 Sehrai, Fidaullah,
 Sehrai, Fidaullah,
 Sehrai, Fidaullah,
 Shakur, M.A.,
 Tissot, F.,
 Van Lohuizen
 de Leeuw, J. E.
 Wheeler, R.E.M.,
 Zwalf, Wladimir,
 Zwalf, Wladimir, (Ed.)
- Archaeology and the date of Kanishka*: Taxila Evidence: Leiden 1968.
Visions of divinity the art of Gandhara, A Catalogue of Exhibition: Karachi 2000.
Punjab Pachhetrey Aryawaan dey daur wich (Punjabi), in Svera International, Lahore June 2002.
The Gandhara Art of Pakistan: Peshawar -1967.
Guide to Swat Excavations: Roma - 1964.
L' Art greco-boudhique du Gandhara, 2 Vols. Paris 1905 (Tr. by L.A. Thomas and F.W. Thomas: Paris and London 1917).
The gods of Northern India: Oxford 1928
Handbook to the Sculpture in the Peshawar Museum: Calcutta 1930.
The Story of Buddha in Stone: Calcutta 1924.
Gandhara Art of Pakistan, Exhibition Catalogue: Tokyo 1984.
The Art of Ancient India: Buddhist, Hindu and Jain: New York 1985.
Gandharan Art in Pakistan: New York 1957.
Architecture and Art Treasures in Pakistan: Karachi 1969.
Gandhara Sculptures, A Cultural Survey: Delhi 1977.
A Guide to Taxila: Cambridge 1960.
The Buddhist Art of Gandhara: Cambridge 1960.
Taxila: Illustrated Account of Excavations: 3 Vols.: Cambridge 1951.
Built Heritage of Pakistan, Sang-e-Meel Publications: Lahore 2002.
A Fresh Kharoshthi Inscription from Takht-e-Bahi: In Journal of Central Asia, Vol. XXII, No.1: Islamabad 1989.
Origins of the Gandharan Style: Delhi 1989.
Masterpieces of Lahore Museum: Lahore 1999.
The Art and Architecture of India (Buddhist, Hindu, Jain): Maryland 1967.
The Buddha Story in Peshawar Museum: Peshawar 1978.
Hund, The Forgotten City of Gandhara: Peshawar 1979.
Takht-i-Bahi, A Guide: Peshawar 1982.
A Guide to Peshawar Museum: Peshawar 1950.
The Art of Gandhara: Paris 1986.
Gandhara Culture, Pakistan: Past and Present: London 1977.
Five Thousand Years of Pakistan: London 1950.
The Shrines of Gandhara: London 1979.
Buddhism, Art and Faith: London 1985.
Italian Archaeological Mission, (IsMEO) Pakistan, Swat, 1956 1981 (Documentary Exhibition): Peshawar - 1982.
 - *Encyclopaedia Britannica CD*.
 - *Encyclopedia Encarta CD*.

By the
same
Author



About the Author

Born at Sahiwal in 1940, he got his higher education at the Government College, Lahore, and did his Master's in Geography from the Punjab University. He was trained as archaeologist on scholarship by the Government of Pakistan. He also did specialised studies in Museology on French government scholarship. In architecture, he benefited from the scholarship of Dr. Bernard M. Feilden, Director Emeritus, ICCROM, Italy.

He joined the Department of Archaeology, Pakistan and excavated at Banbhore, Swat, Moenjodaro and Tulamba. As a curator he held the charge of museums at Harappa, Umerkot, Moenjodaro, Lahore Fort and Taxila. He commanded the Regional Archaeological Offices at Peshawar and Quetta, and the Departmental Publications Branch, which he successfully reactivated after it had remained dormant for over 13 years.

In addition to raising Pakistan Institute of Archaeological Training and Research he has served as Director in both Northern and Southern Circles of Archaeology, covering the whole of Pakistan. As a Professor in the University of Engineering and Technology, Lahore, he structured courses and taught Conservation of Architectural Heritage as full-fledged subject for Master's degree.

He has published over twenty Research Papers in different journals of international repute, more than 100 popular articles appearing in various national dailies and periodicals, and voluminous Excavation Reports from Rome. In addition, he edited Pakistan Archaeology volumes 10-22.

Author's email: inadiem@brain.net.pk

RS. 1200.00



ISBN 969-35-1408-4

