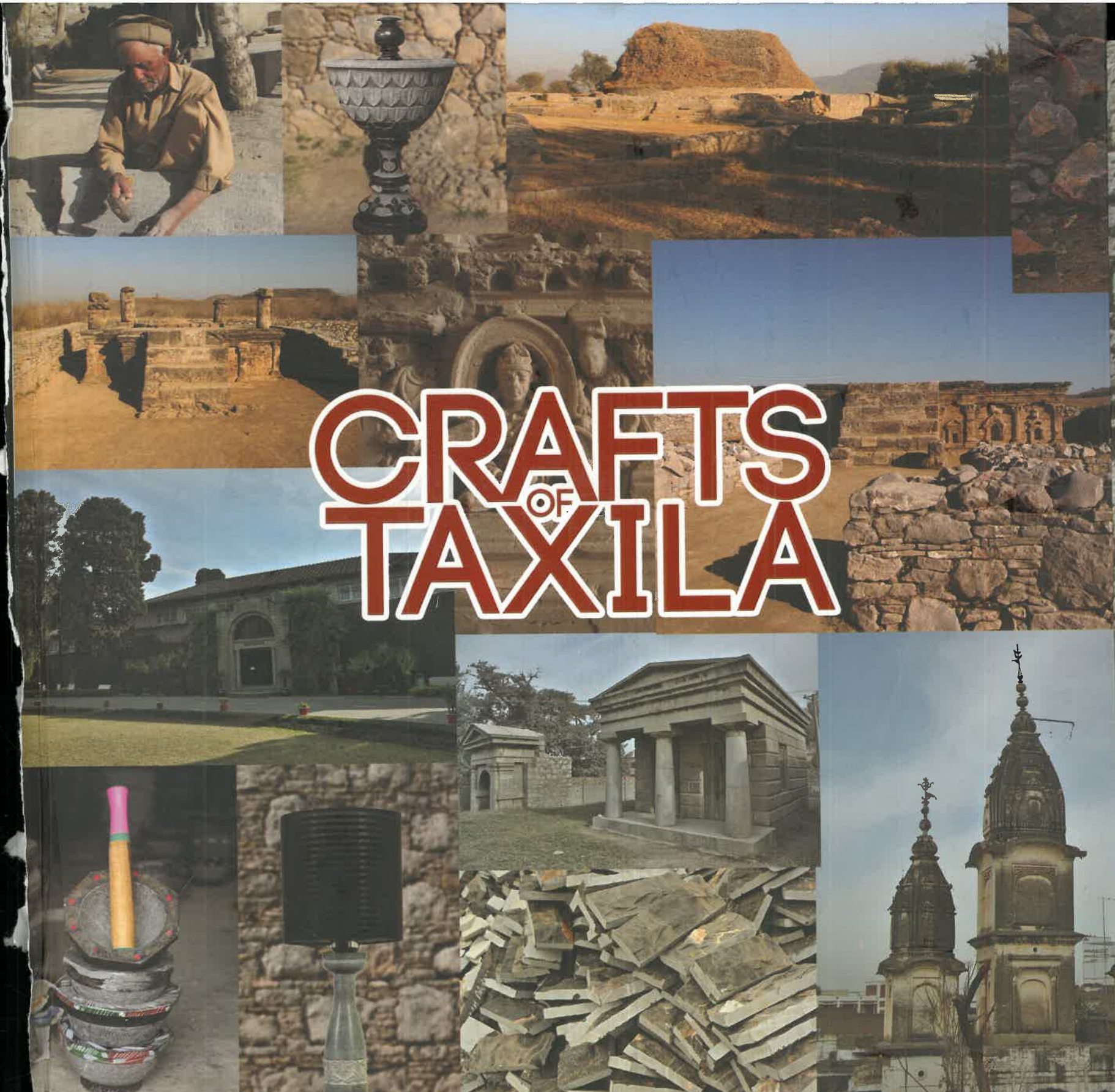
CRAFTS
OF
TAXILA

بسم الله الرحمن الرحيم

Crafts and Craftsmen of Punjab
Vol-X

Crafts of Taxila

Directorate Of Creative & Cultural Industries
Punjab Small Industries Corporation Lahore, 2015.

Railway Station Taxila

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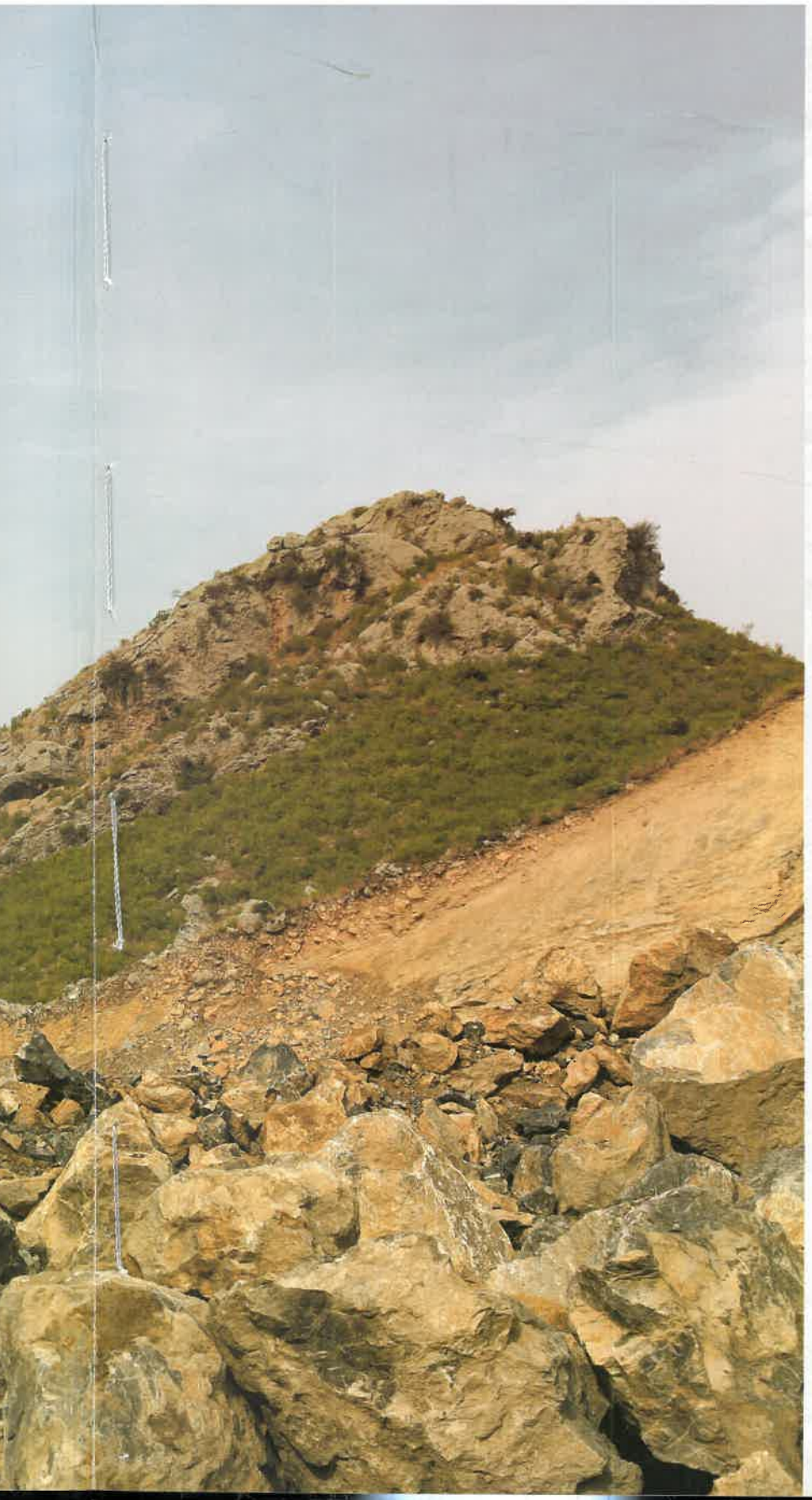
A Panoramic View of Margalla Hills at Taxila



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PROLOGUE

The Punjab Small Industries Corporation (PSIC) is a spectacular multidimensional organization that is playing a pivotal role in the development and promotion of small, medium and creative & cultural industries since its inception. Initially, the cottage and household segment required hand holding for its growth and sustainability and therefore the PSIC came forward and made miraculous contributions in supporting the micro sector of the industry. Later on the industrial base of Punjab was broadened and henceforth PSIC took a leap forward and played a vibrant role in catering the needs of the growing industrial sector. The irresolute industrial scenario demands much more from the PSIC and PSIC in there with practical solutions to cater the emerging needs of the industrial sector.

The creative & cultural industries had gained significance in the recent past as a positive contributor in the economy. The culture and the post 2015 UN agenda further highlighted the necessity of intervening in this sector for sustainable economic growth. PSIC believe that paying attention to our heritage and culture is essential for our existence; crucial for its importance to our economy, and vital to our future. PSIC Directorate of creative & cultural industries (C&CI) is a harbinger and a beacon light for the creative artisans engaged in multiple disciplines of creative & cultural industries. The PSIC,C&CI is actively supporting the artisans and crafts through research, publications, design development, credit assistance, capacity building, marketing and promotion. The PSIC had launched various initiatives in the cluster of artisans successfully. The gigantic task of research and publication carried out by the PSIC, Directorate of C&CI got recognition by public at large and proved useful in further interventions in the clusters. Under this initiative so far 09 volumes of books on Crafts of Punjab has been published and the present one in your hand "Craft of Punjab- Taxila" is the I0th volume of the series.

The city of Taxila is a significant cultural city that holds the heritage of Gandhara civilization and falls under the UNESCO world heritage sites. PSIC by the support of Government of Punjab intervened in the cluster of artisans at Taxila and undertook a study jointly with Dr. Mohammad Ashraf, Director, Taxila Institute of Asian Civilizations, Quaid-e-Azam University, Islamabad and his team and further made an endeavor to organize the creative & cultural activities focused on the artisans and the crafts not only for improving the economic conditions of the vulnerable artisans community but to keep alive the legendary arts and crafts of Gandhara civilization. Here I would like to acknowledge the mentorship role of Mr. Ahmad Farooq, Director (C&CI), PSIC who acted as Project Director of the scheme "Stone Crafts Taxila" and contributed with zeal & vigor to accomplish the objectives of the PSIC initiative. The members and associates of the PSIC team also deserve felicitations for their contributions. I hope this book will arouse interest among the readers to learn more about the splendid land and the artisans that are pride of Taxila and come forward to support them as there is a lot to be done further to support and promote the cultural heritage and the crafts of Taxila.

Bilal Ahmad Butt
Managing Director
Punjab Small Industries Corporation

PREFACE

The Taxila valley remained a hub of great human activity right from the Neolithic period in the 4th millennium B.C. down to the early historic period. Taxila in its long history remained the seat of many dynasties with different cultural, social and political backgrounds, and all these dynastic left their indelible impressions on the cultural and social fabric of Taxila. There are a number of world heritage sites present in Pakistan and Taxila is one of them. It is a city situated 31 km to the west of Islamabad and to the 36.40 km to the northwest of Rawalpindi off the Grand Trunk Road. Its other close neighboring cities include Hassanabdal, Khanpur and Wah. Taxila is famous for its cultural significance and crafts which not only reflect the city's culture but the history of the place as well. The stone craft sector of Taxila carries a legendary background and this activity is continuing on and now a small cottage industry for stone crafts works has emerged in the city. The city of Taxila also has an industrial significance. Industrial progress in and around Taxila is gaining newer pace. The neighboring industrial organizations are in the process of rapid expansion. Pakistan ordinance factory, Heavy industry Taxila, cement factories as well as small cottage industry for stoneware, pottery and footwear add to the significance of the city. The industry found in Taxila is important both from the military as well as other commercial reasons. The strategic location of Taxila is paving way for the city to act as gateway to historical "Silk Route".

The presence of Taxila on the world map as a significant city of Gandhara civilization carrying a history of legendry arts and crafts work encourages the Punjab Small Industries Corporation (PSIC) to strive for the naissance of Gandhara art by promoting the artisans engaged in crafts. PSIC inherited the culture of intervening in the cluster of artisans since its inception in the year 1973 after dissolution of West Pakistan Small Industries corporation (WPSIC). An initial survey was conducted to assess the needs of artisans jointly with SMEDA (A Federal Government Organization for the support of small and medium enterprises) that resulted in the current initiative, the prime objectives of the scheme "Stone Crafts Taxila" was research, publication, capacity building of the artisans, marketing and promotion to bring this comparatively neglected area into the limelight. Since, it was the first Government intervention in the cluster of artisans at Taxila; therefore, effective communication was inevitable to kick start project activities. However, after making strenuous efforts and consistent engagement with the artisans and other stakeholders the project team was able to build up an effective liaison that made possible smooth takeoff of the scheme.

The creative and cultural industries have emerged as significant contributors towards the economic growth and therefore there is a stringent need to develop and promote this sector for sustainable development and growth. PSIC through its Directorate of Creative & Cultural Industries has been contributing its role for the hand holding of the artisans by energizing all possible means. The PSIC has been engaged in documenting the regions of Punjab with respect to their history, art, culture, life of people, crafts etc.

and publishing a series of coffee table books that has been acknowledged by the researchers, scholars, stakeholders and eminent personalities as a precious work. The research and publication work on Taxila has been carried out by many scholars but this particular work under taken by Dr. Muhammad Ashraf, Director, Taxila Institute of Asian Civilizations, Quaid- e-Azam University, Islamabad through PSIC, ADP scheme "Stone Crafts Taxila" presents a distinctive dimension of Taxila. The readers will appreciate not only the legendary history of this region but get an opportunity to acquaint themselves about the arts and crafts prevalent in an early period and their status in the present era. This voluminous research book also encompasses the PSIC interventions in the cluster of artisans and its impact there upon. The present book in your hand is 10th volume of the Crafts of Punjab series published by PSIC.

Here I would like to acknowledge the support of P&D department, Government of Punjab, Dr. Shujaat Ali, Former, Secretary, IC&ID, Mr. Irfan Ali, Former Secretary, IC&ID, Mr. Farhan Aziz Khawaja, Former, Managing Director, PSIC, Mr. Muhammad Akhtar ,Former, Managing Director, PSIC, Mr. Ashiq Hussain Aulakh, Former, Dy. Managing Director, PSIC ,Mr. Nazir Ahmad (TI), Former, Director (H&D), PSIC, Mr. Khalid Iqbal, Regional Director Rawalpindi, PSIC and Mr. Bilal Ahmad Butt, Managing Director, PSIC , for their support and valuable inputs to make this endeavor end up successfully. The team of Dr. Muhammad Ashraf also deserves admiration specially Mst. Ifqat Shaheen, for her sincere hard work and dedication to accomplish this task. Mr. Rafiq Butt and Syed Hassan Askari Shah of Taxila has always been of a great support to the project team and acted as a mentor to highlight the needs of the artisans and follow up. Last but not the least the contributions of the staff of the scheme "Stone Crafts Taxila" and Directorate of Creative & Cultural Industries namely, Mr. Najam Us Saqib, Mr. Muhammad Imran, Mr. Munir Ahmad, Mr. Hassan Shehzad, Mr. Qamar Mehmood, Mr. Salahuddin Zaffar and Mr. Qasim Ali are commendable as with their whole hearted support the work on this marvelous coffee table book have been accomplished. Mr. Mumtaz Niazi & Mr. Athar Mahmood of Makdooms Printers' added flair of his own to further glorify the presentation of the book. I am confident that this book will prove as a significant contribution among the series of books on crafts published by PSIC.

Ahmad Farooq
Project Director &
Director (Creative & Cultural Industries)
Punjab Small Industries Corporation

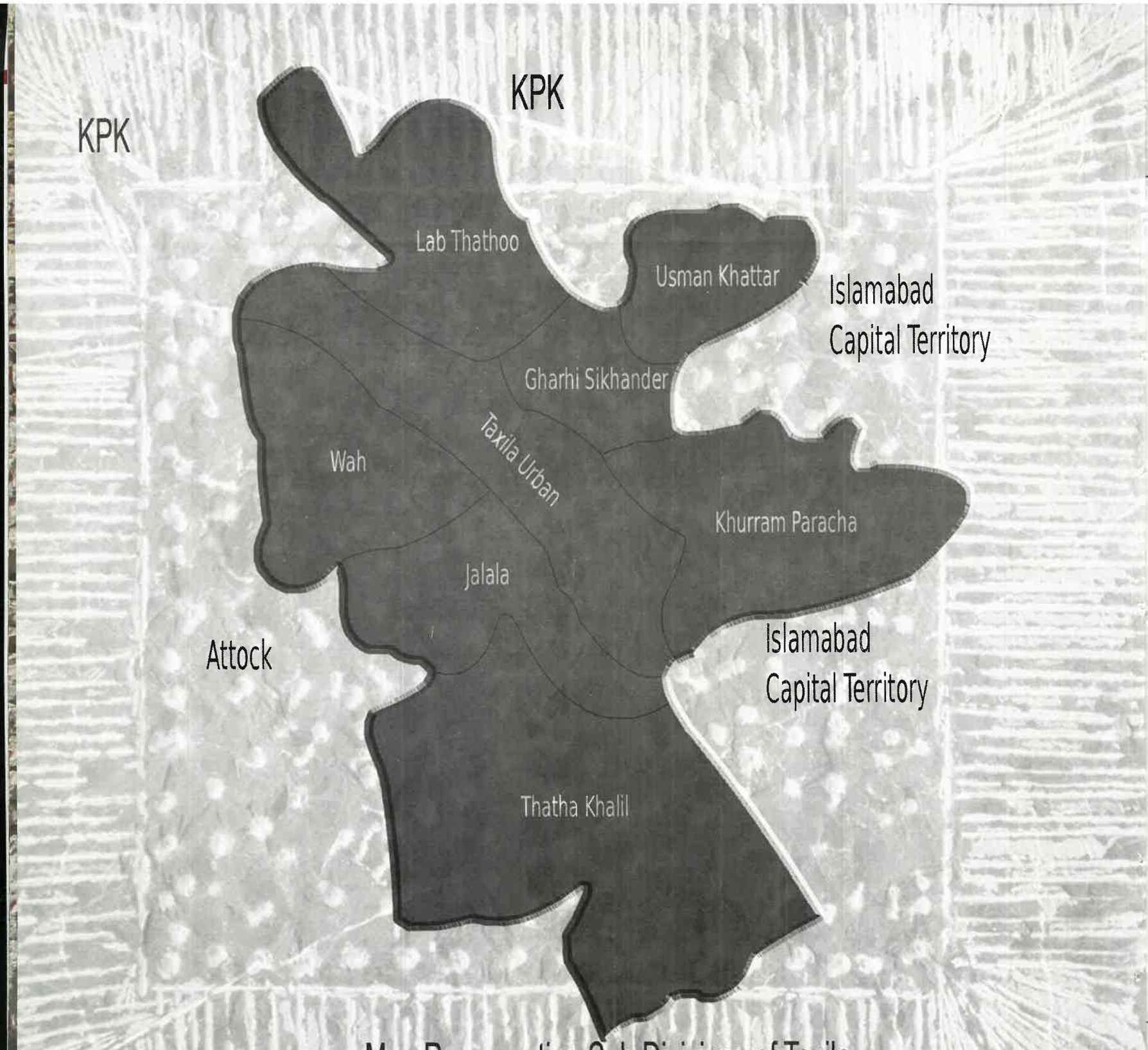
FOREWORD

The ancient cultural and political history of Taxila has been subject to continuous investigation since the dawn of the 20th century. It was the well-known British archaeologist, Sir John Marshall, whose keen and expert eye detected the cultural opulence of the valley in terms of tangible cultural heritage which in turn provided valuable data over the decades to scholars and academicians. Consequently, today we have a better understanding of the history of Taxila and its neighboring areas. Above all, we now know that two great thinkers and academicians of this region, Panini and Kautiliya, were intimately associated with Taxila. It demonstrates that, during that period in time, the area was a great center of knowledge and learning. It is not uncommon that where such activity takes place becomes a prominent center of political power as was the case with Taxila. This is also supported by the fact that Asoka once the Governor of the Taxila valley later rises as one of the great rulers of the world and Emperor of Maurian Dynasty during 3rd Century BCE.

This publication titled "Stone craft of Taxila" highlights the magnificent sculptural art and building crafts of Gandhara. Gandhara art adopts both the Greek profile and Hellenistic draperies.

Dr. Ashraf Khan served in Taxila Museum for a number of years as assistant curator, and later as curator and director. His valuable work in excavation and preservation of various archaeological sites and monuments are commendable. This worthy publication written by Dr. Ashraf is the result of a combined venture by Taxila Institute of Asian Civilizations, Quaid-i-Azam University,Islamabad and Punjab Small Industries Corporation Lahore. It is a valuable addition to the historical and archaeological iterature regarding on Taxila and Pakistan at large. I believe that this publication will contribute immensely to enhance awareness and deepen understanding and appreciation of the Gandhara art.

Abdul H.A Hakeem
Officer- In-Charge
UNESCO Islamabad



Map Representing Sub Divisions of Taxila

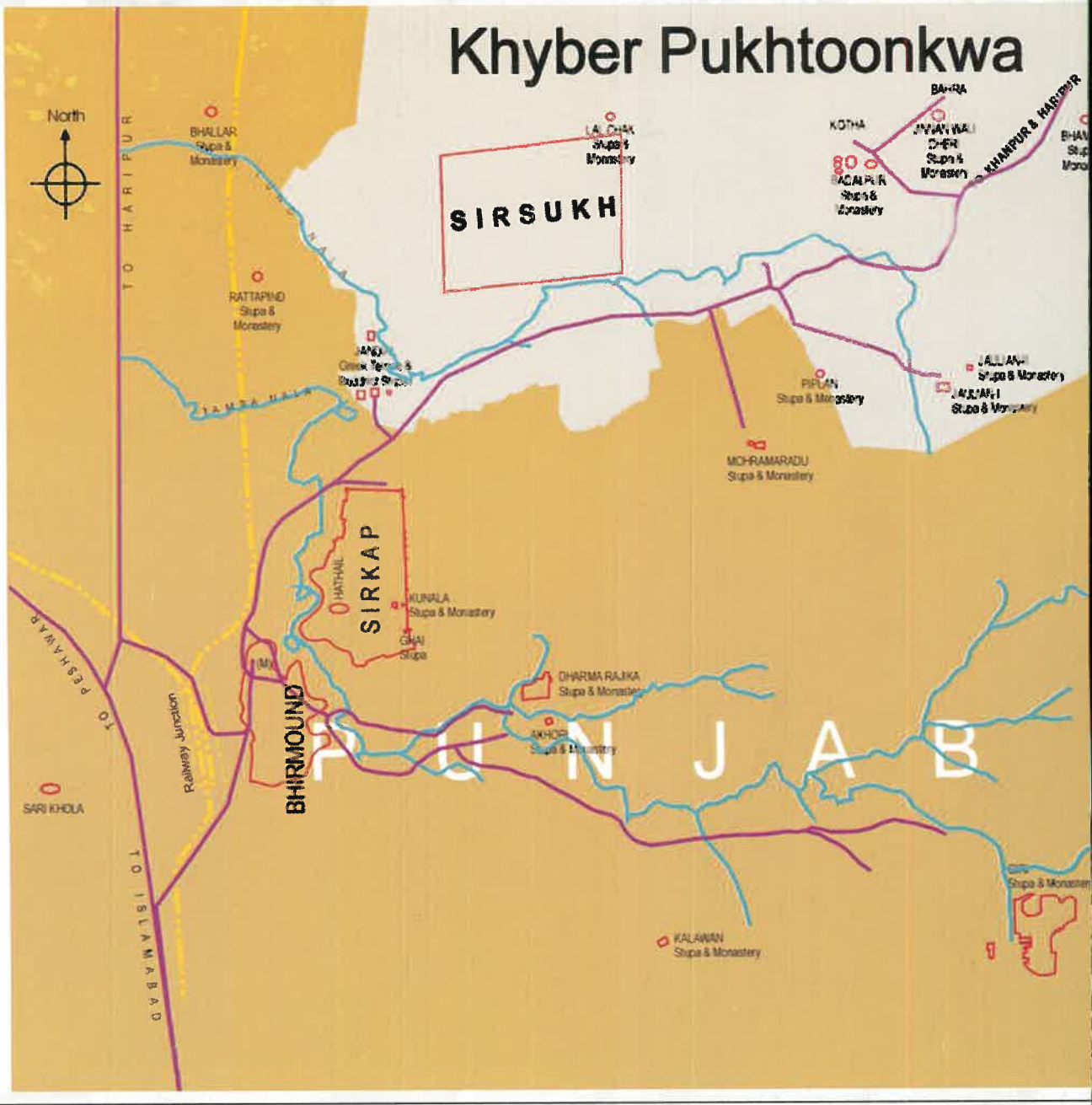
Archaeological Map of Taxila Valley

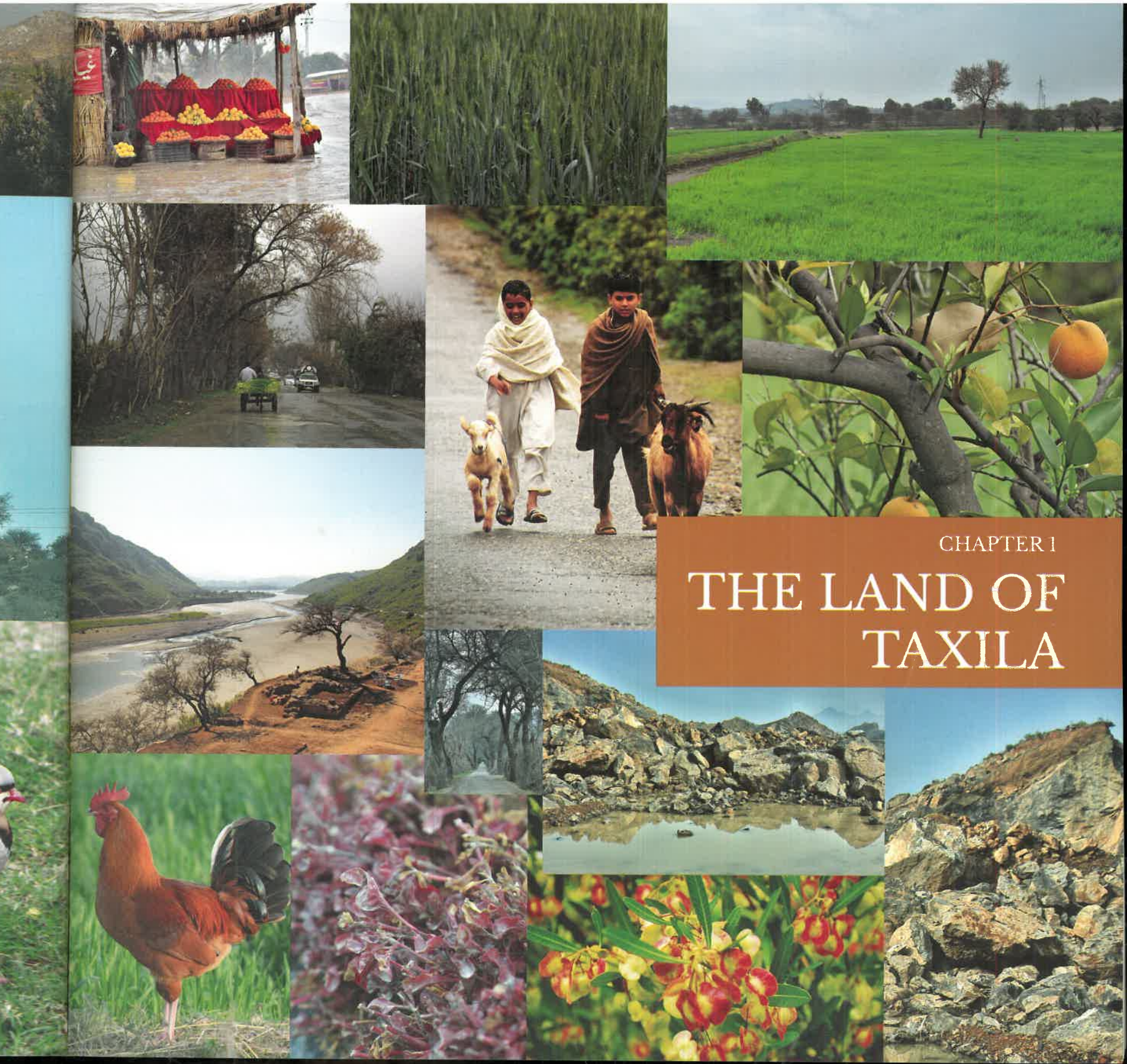
Legends

Archaeoical remains	
Road	
Railway	
Water Canal	
Museum	(M)

Distance from Taxila Museum
(in kilometer)

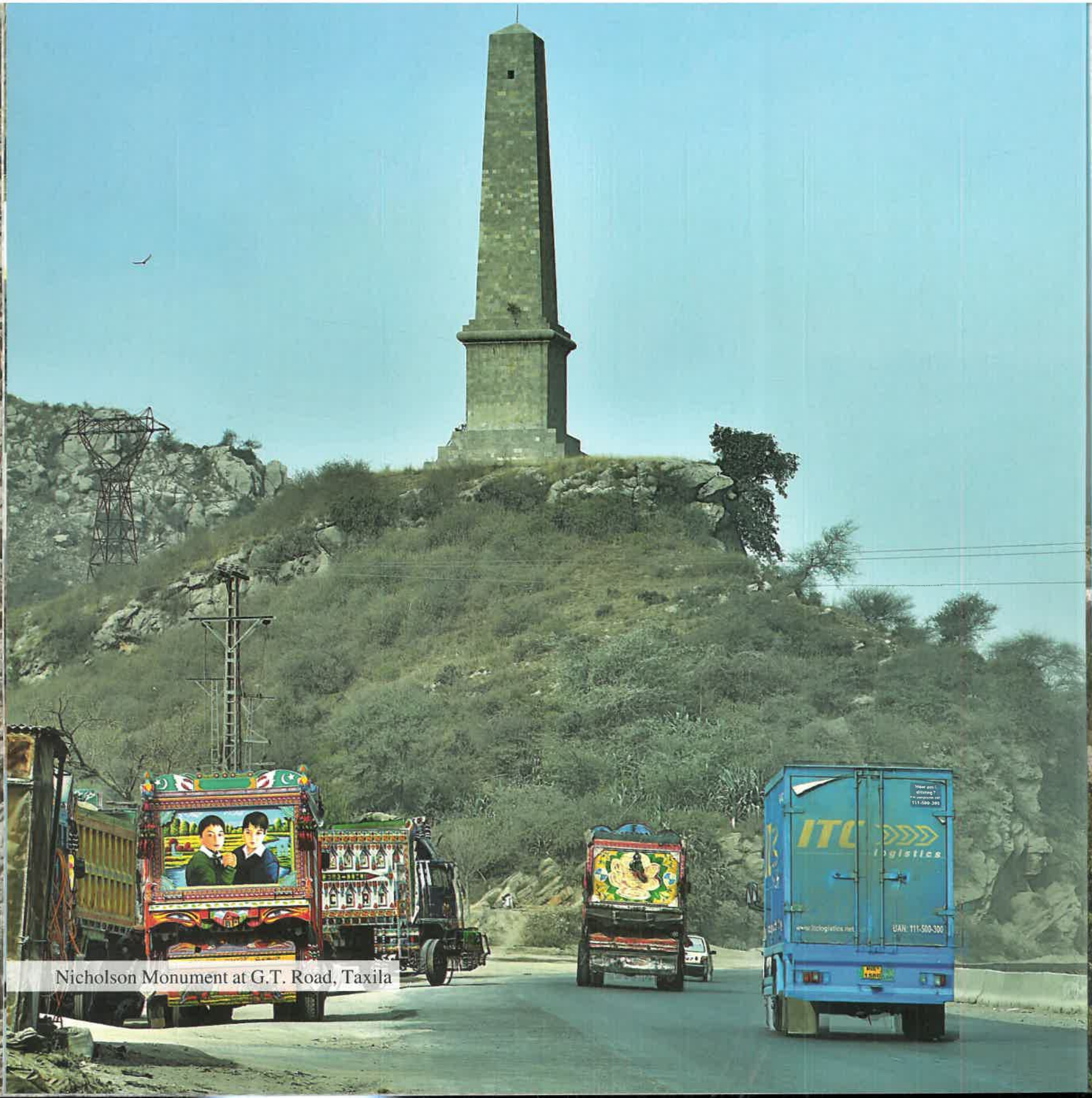
Bhir Mound	0
Hathial	0.5
Sirkap	2.5
Jandial	3
Dharma Rajika	3
Kalawan	4
Sirsukh	5
Sarikholah	5
Piplan	6
Mohra Moradu	6
Julian I & II	7
Giri	8
Jinnan Wali Dheri	11
Bhalar Top	15
Bhamala	22





CHAPTER 1

THE LAND OF TAXILA



Nicholson Monument at G.T. Road, Taxila

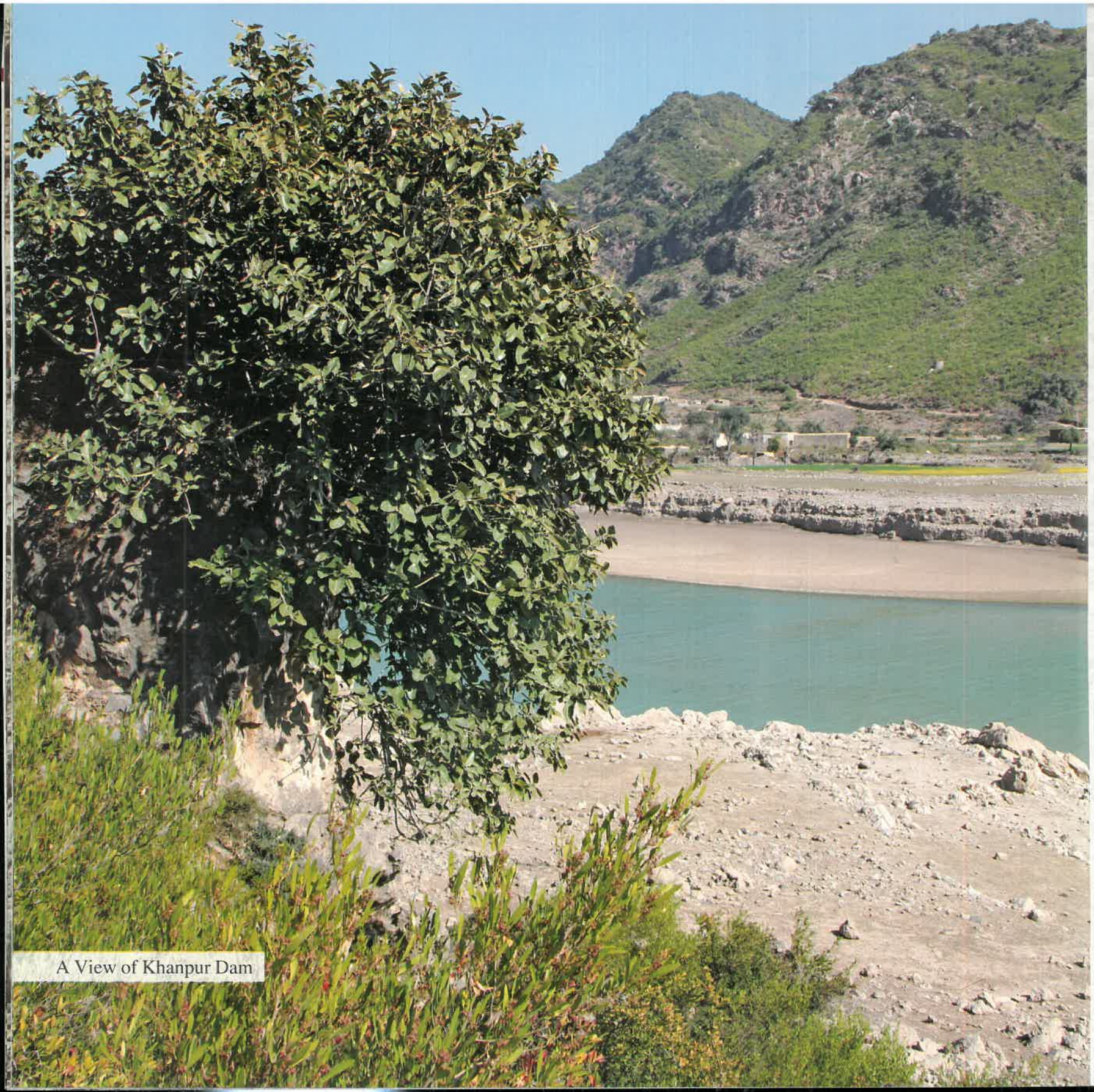
THE LAND OF TAXILA

Physical Features

The modern town of Taxila is situated on the main Peshawar-Rawalpindi road about 35 km north-west of Rawalpindi and Islamabad. The particular valley in which Taxila stood about is about 11 miles wide at its mouth. Its average elevation above sea-level is between 1,700 and 1,800 ft. At its eastern end it is bounded by the Murree hills, which reach some 8,000 ft. and on its north and south by two spurs from the Murree hills viz. the Sharda on the north and the Margala spur on the south. Between these two spurs is a third and shorter one called Hathial, a rocky precipitous ridge, of hard lime stone formation which divides the valley into two unequal northern and southern parts, the larger and smaller ones respectively.

Taxila served as a crossroads and melting-pot in its long history. One of the various routes, passing through Taxila, proceeded from Pataliputra (modern Patna) and connected the north-west of the Mauryan Empire. Another ancient route was coming from Western Asia through Kapisa, Bactria and Charsadda (Pushkalavati) and reached Taxila across the Indus at Hund (known as Ohind or Udhabhandapura in ancient times). The third route started from Central Asia and China and reached Taxila via Srinagar, Baramula, Mansehra and Haripur. In this perspective, the picture which emerges is that Taxila connected India with Central Asia on one hand and Western Asia and Persian Empire on the other in olden days.

Taxila has been mentioned by Arrian as the flourishing city at the time of Alexander's invasion of Indo-Pakistan subcontinent. It was also the greatest of the all the cities laying between Indus and Jehlum (Hydaspes). Strabo also has mentioned the city of Taxila in glowing words. Plutarch praises its richness and Hiuen Tsang speaks about its fertility and vegetation (Marshall 1960: 2-3; Dar 1998: 1, 1986:10).



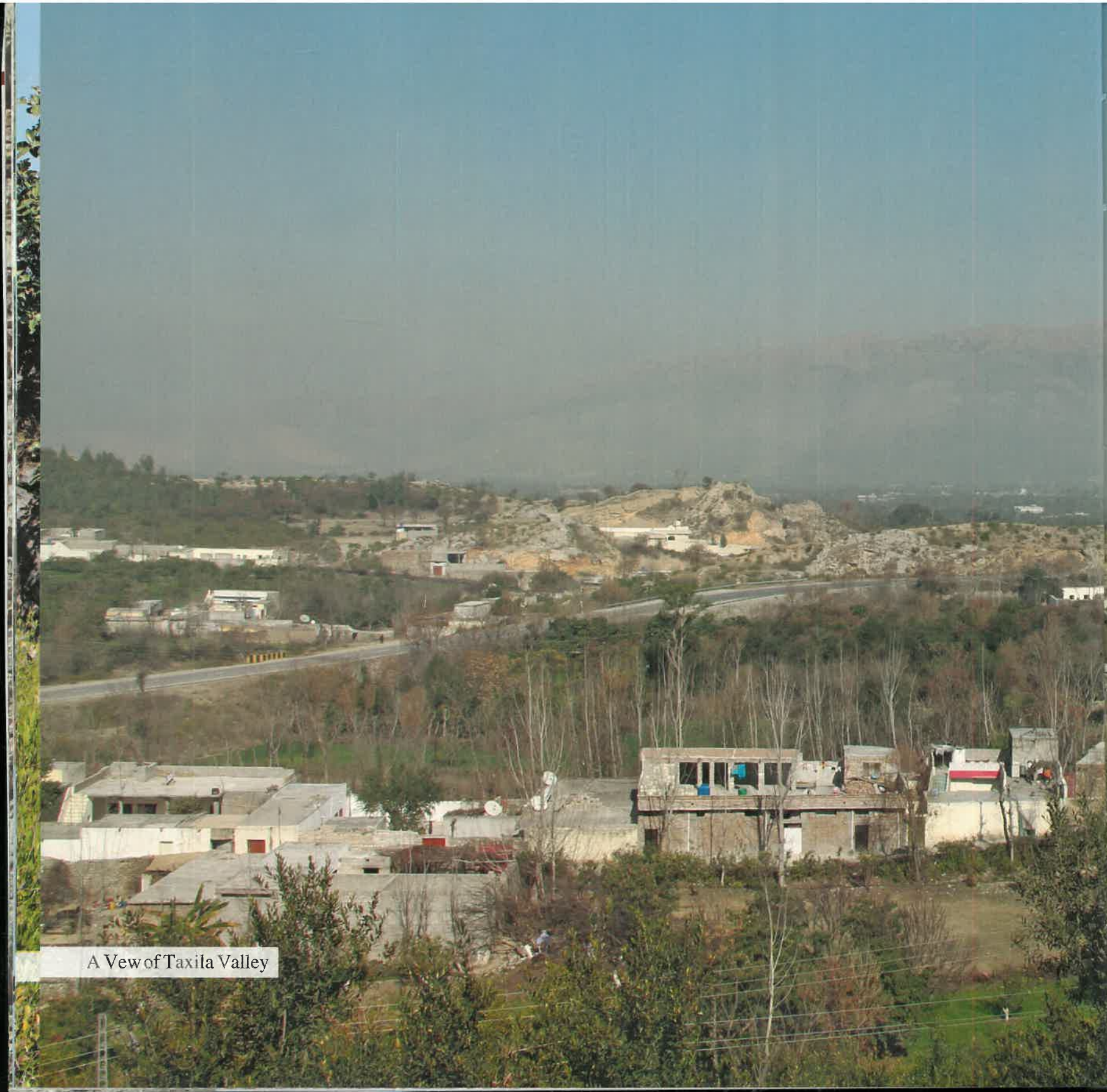
A View of Khanpur Dam

AREA

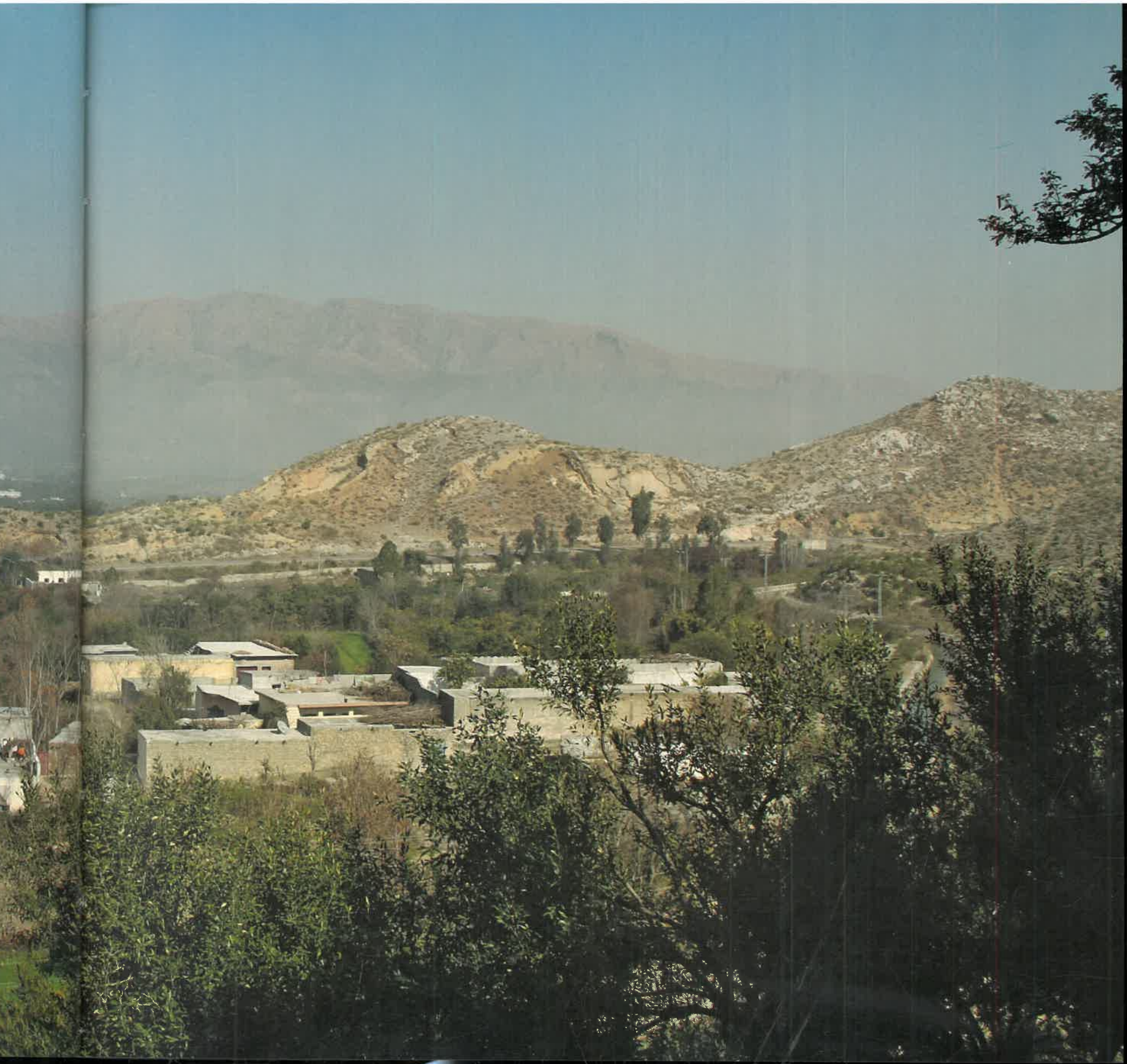
The total area of Taxila is 375 square km and it is 1700-1800 ft. above sea level.

MOUNTAINOUS REGION

Taxila is situated in the Potohar plateau. It occupies a beautiful position at the head of Sindh-Sagar Doab between Indus and Jhelum rivers at the slopes of Himalayan mountains. The valley is bounded by a girdle of hills of Margalla, Hazara and Murree. On the east, it is limited by the Murree hills. Its average height is about 8,000 ft. Murree hills separate the valley from the city of Islamabad. A low ridge running east-west divides the Taxila valley into two unequal parts, on the north larger one and on the south smaller one. This ridge also deceases down into the plain on the east bank of Tamara Nullah (Nalla) with well-known Taxila Museum located on the opposite bank. Hills are covered with dark olive trees and snatha shrubs. The wood of olive is used as fuel (Dani 1986: 10; Dar 1998: 1).



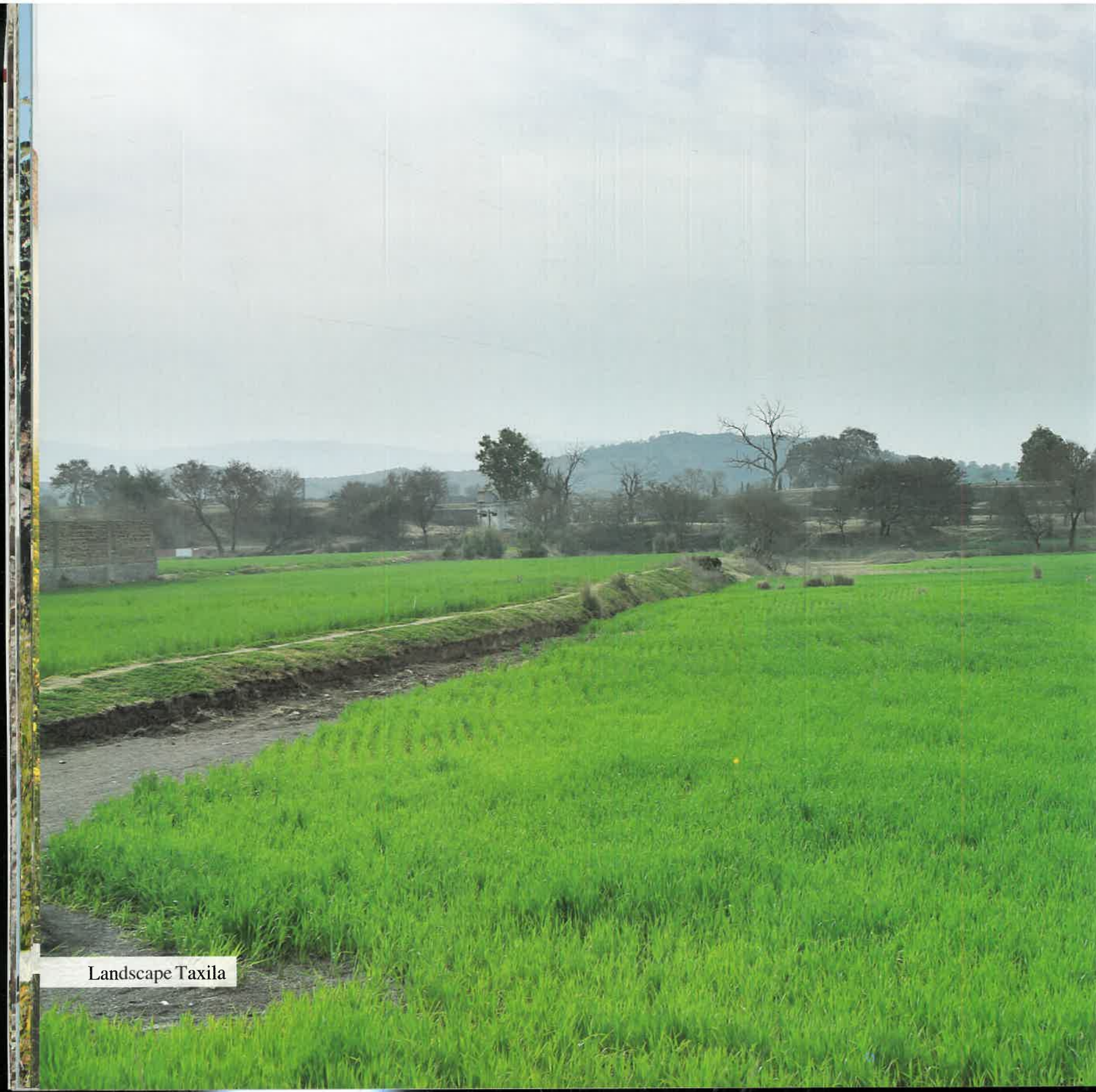
A View of Taxila Valley



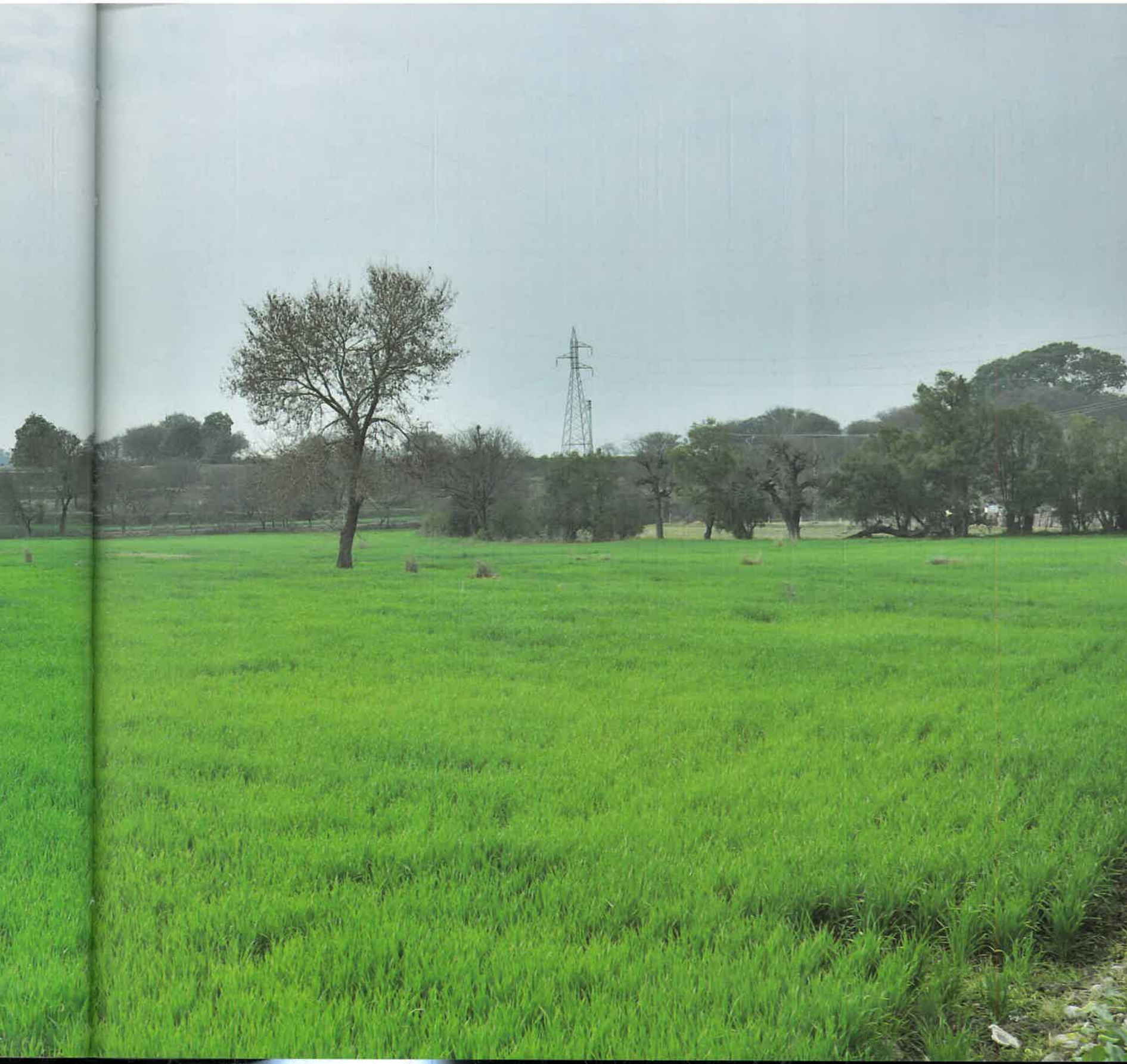
Mustard Crop, Taxila

LAND

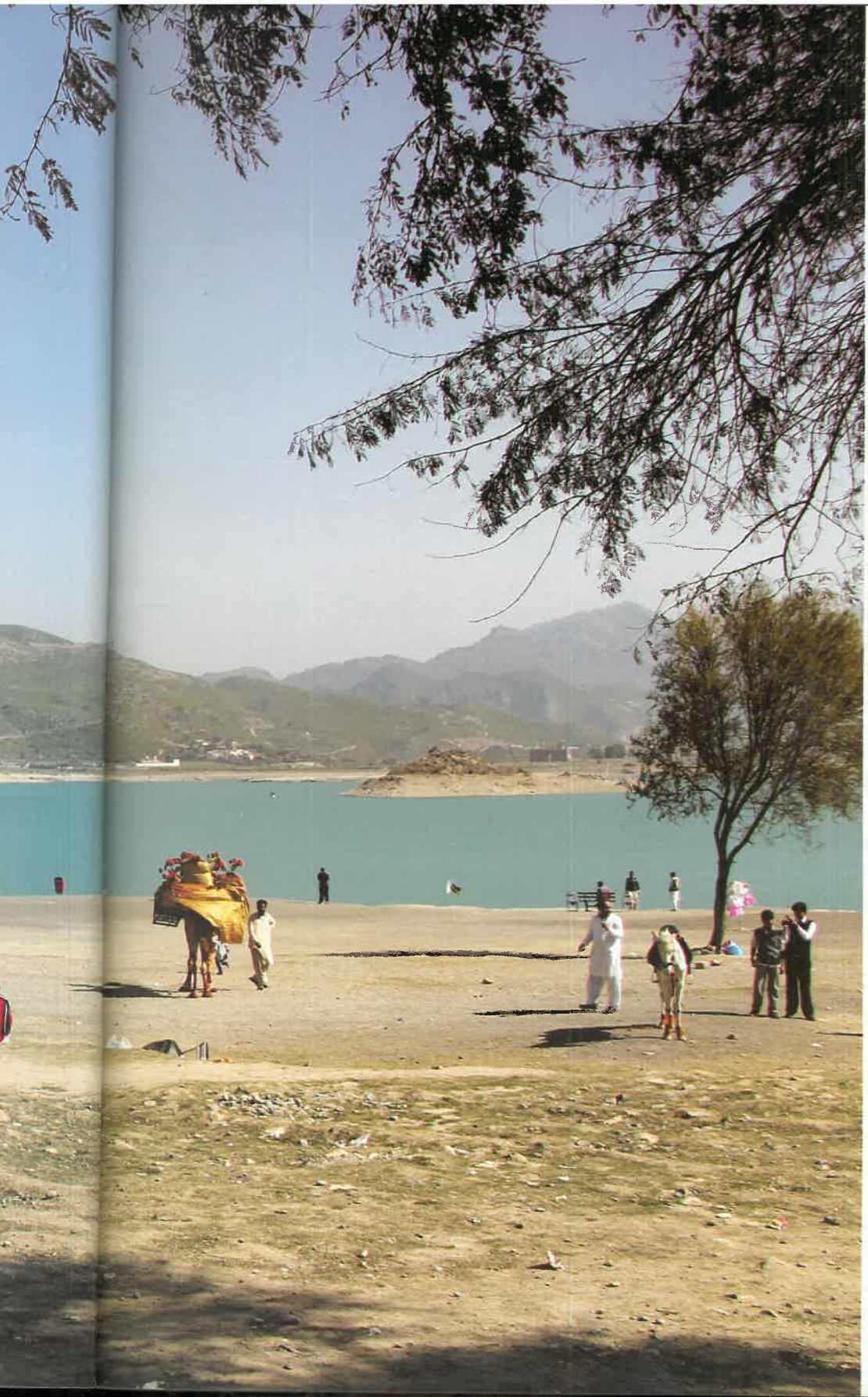
The land of Taxila is no doubt very productive. For its fertile land Taxila remained very important throughout its history. According to ancient writers, the city enjoyed many natural benefits. Strabo states the city was enormously fertile. According to Plutarch the city soil was famous for its fruitfulness. Hiuan Tsang also writes about the fertility of the valley of Taxila (Marshall 1960: 3).



Landscape Taxila



A General View of Khanpur Dam

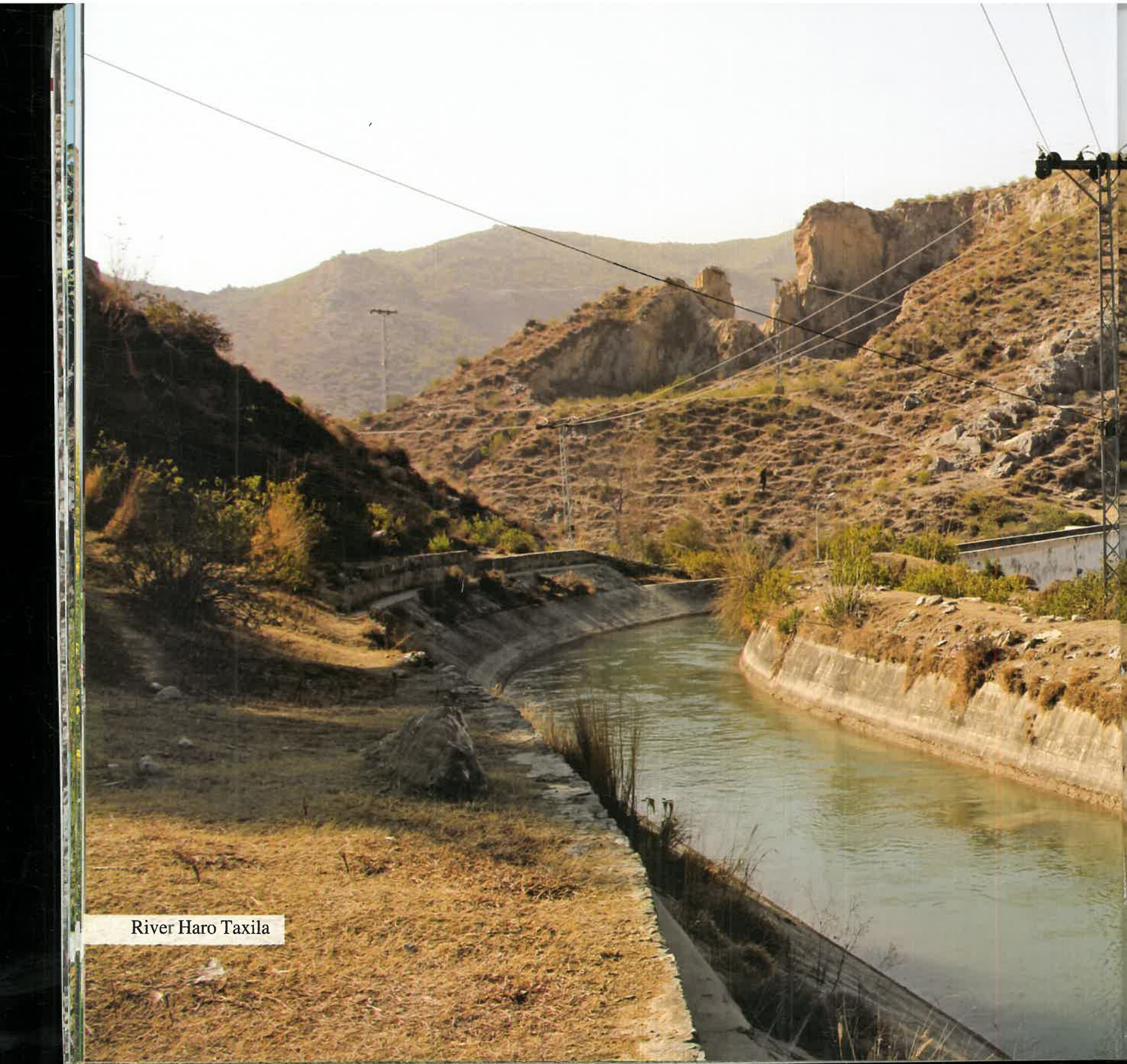


Rivers

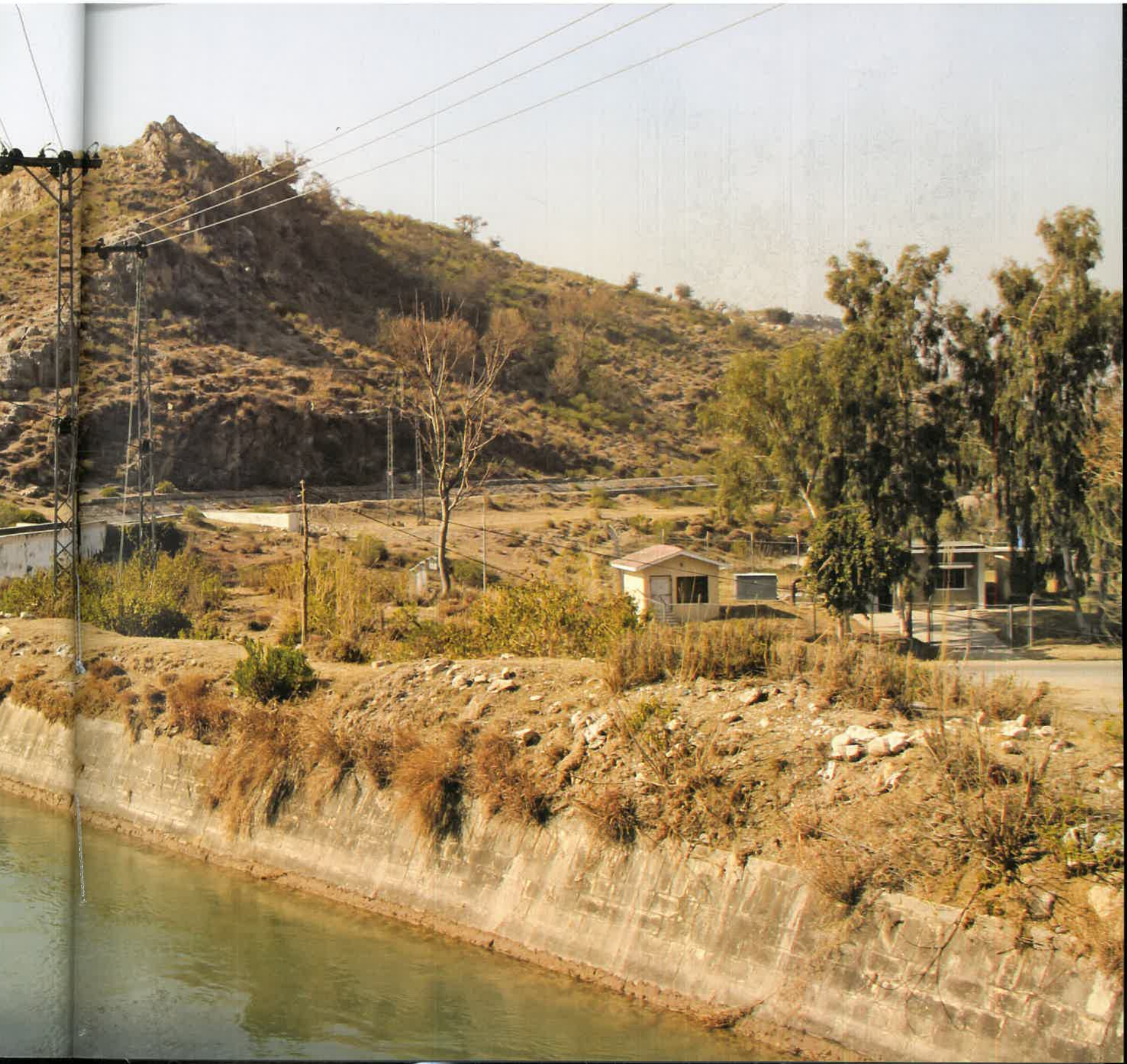
This valley is watered by Haro River, the prime water resource of Taxila. However, a number of smaller rivulets such as Tamra, Lundi, Kala etc. are also found in the area (Dar 1998: 1). Khanpur Dam is a dam located on the Haro River near Potowar Plateau at the village of Khanpur, Khyber Pakhtunkhwa, Pakistan, about 4 Km from Taxila.

Taxila is situated at a high altitude. It is situated at a handsome distance from Indus river. That is why it is saved from the danger of Indus flood (Dani 1999: 9).

An Arial View of Bhamala Monastery, Taxila



River Haro Taxila

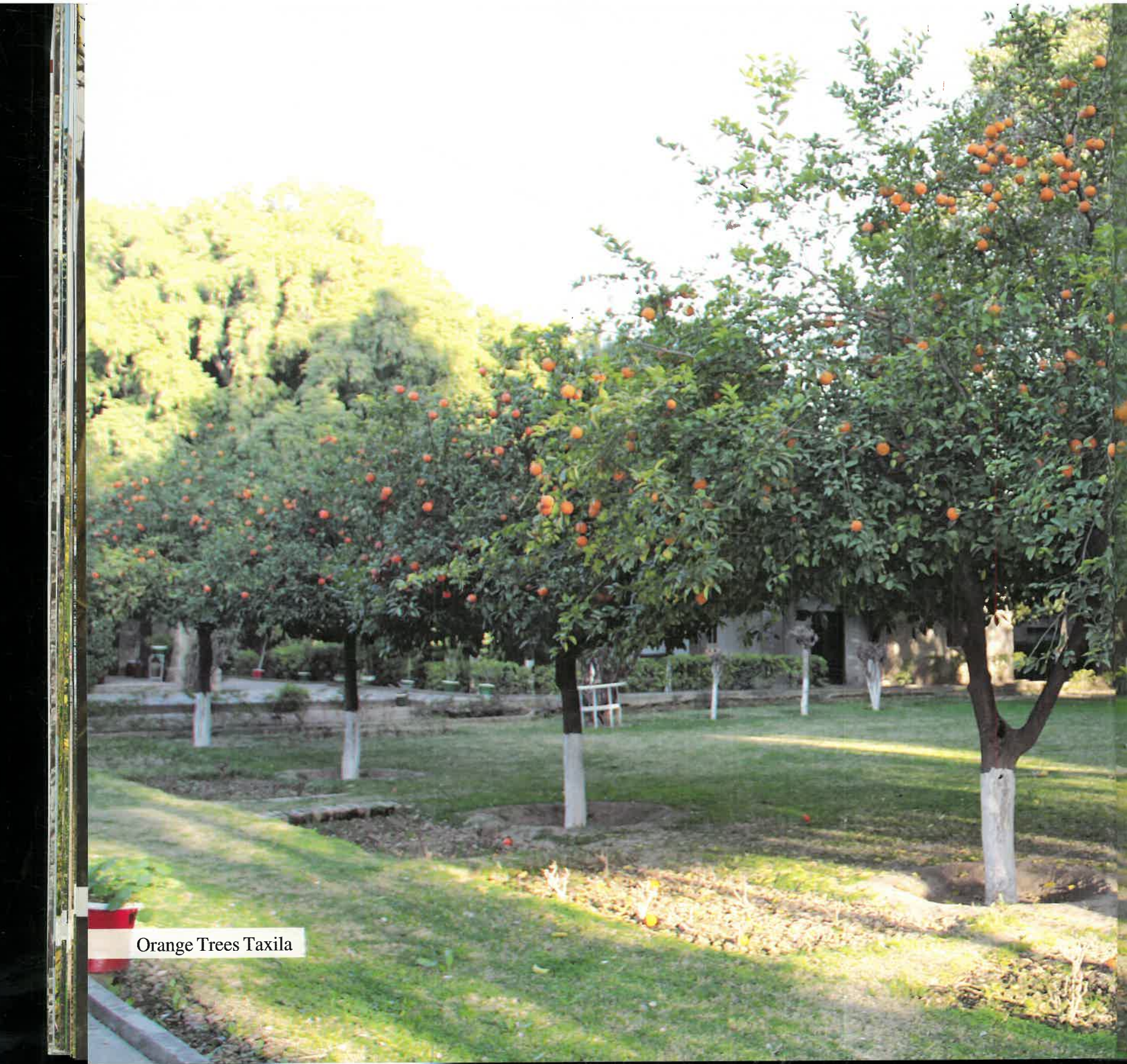


Flora of Taxila Valley

CLIMATE

The climate at Taxila is warm and temperate. Here rainfall is plentiful, weather is enjoyable and energizing as it was in ancient times. For its natural climate, Taxila remained the central place in the whole area in the past. Two rainy seasons at Taxila are the summer rain or barsat and the winter rains. But in winter there is much less rainfall in the valley as compared to summer. The average annual temperature here happens as 21.6 °C. The average annual rainfall is 767 mm. January is the coldest month when the maximum temperature occurs 17.7 degree centigrade and minimum 2.6 centigrade. From February to May the temperature rises at the rate of 5. 06 degree centigrade per month. The utmost temperature is reached in June when the temperature touches the 45 centigrade (District Census Report of District Rawalpindi 1998: 16).

A Road to Khanpur Dam

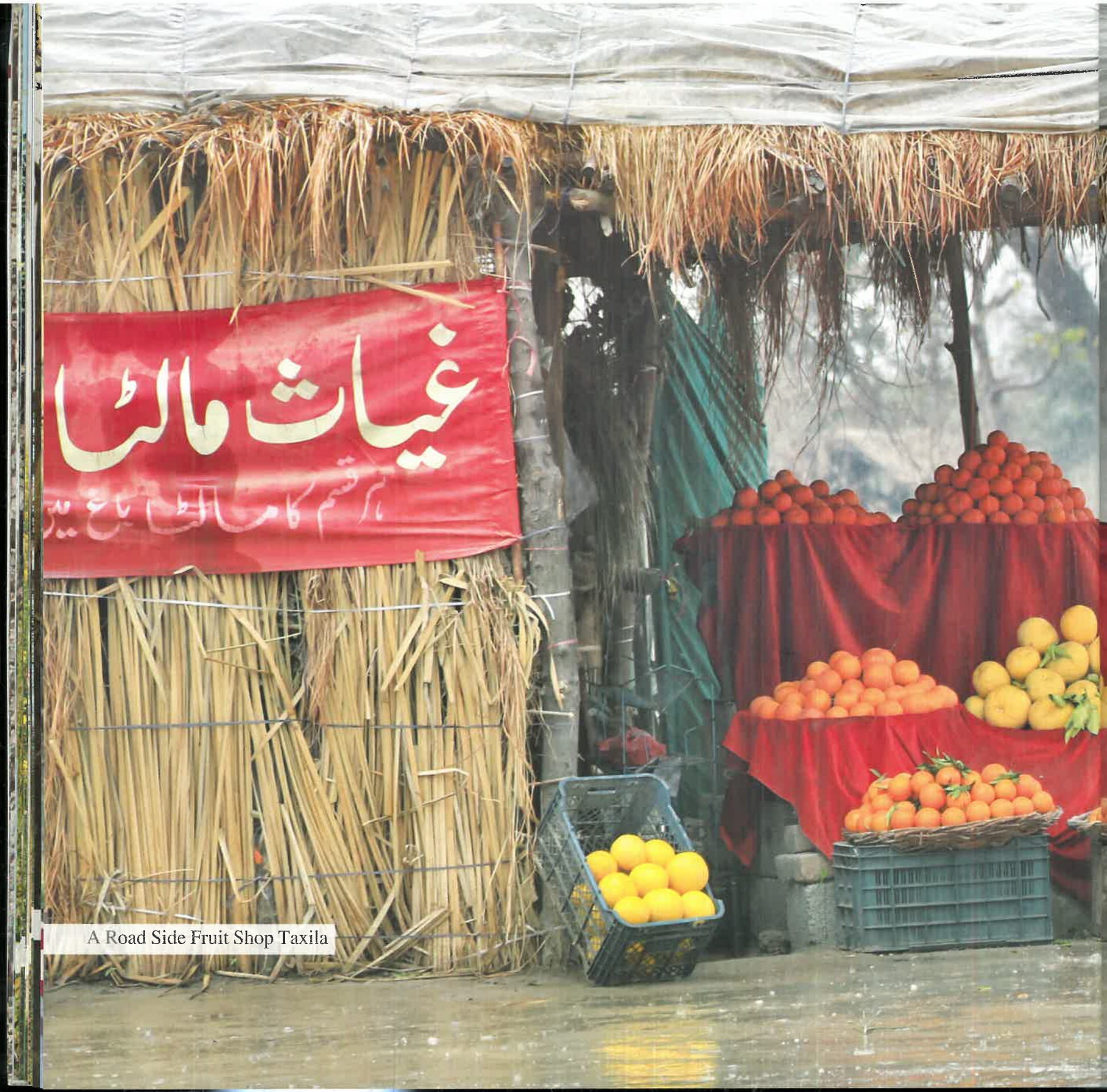


Orange Trees Taxila

CROPS AND FRUITS

The area, which is fed by both rain and tube wells produces a high yield of wheat. The total cultivated area of Taxila is 40,697 acres, of which 4,876 acres is irrigated and the remaining is Barani (rain-fed). The area for the production, officially recorded, of wheat is 328,000 acres.

The principal crops of Taxila are wheat, barley, maize, millets, and pulses. Oranges, plum, Guava, locat and lychi are famous fruits of the valley. The whole valley is famous for its fruit gardens. The people of Taxila valley are also preparing honey. It is sticky yellowish brown fluid made by bees and other insects from flowers nectar.

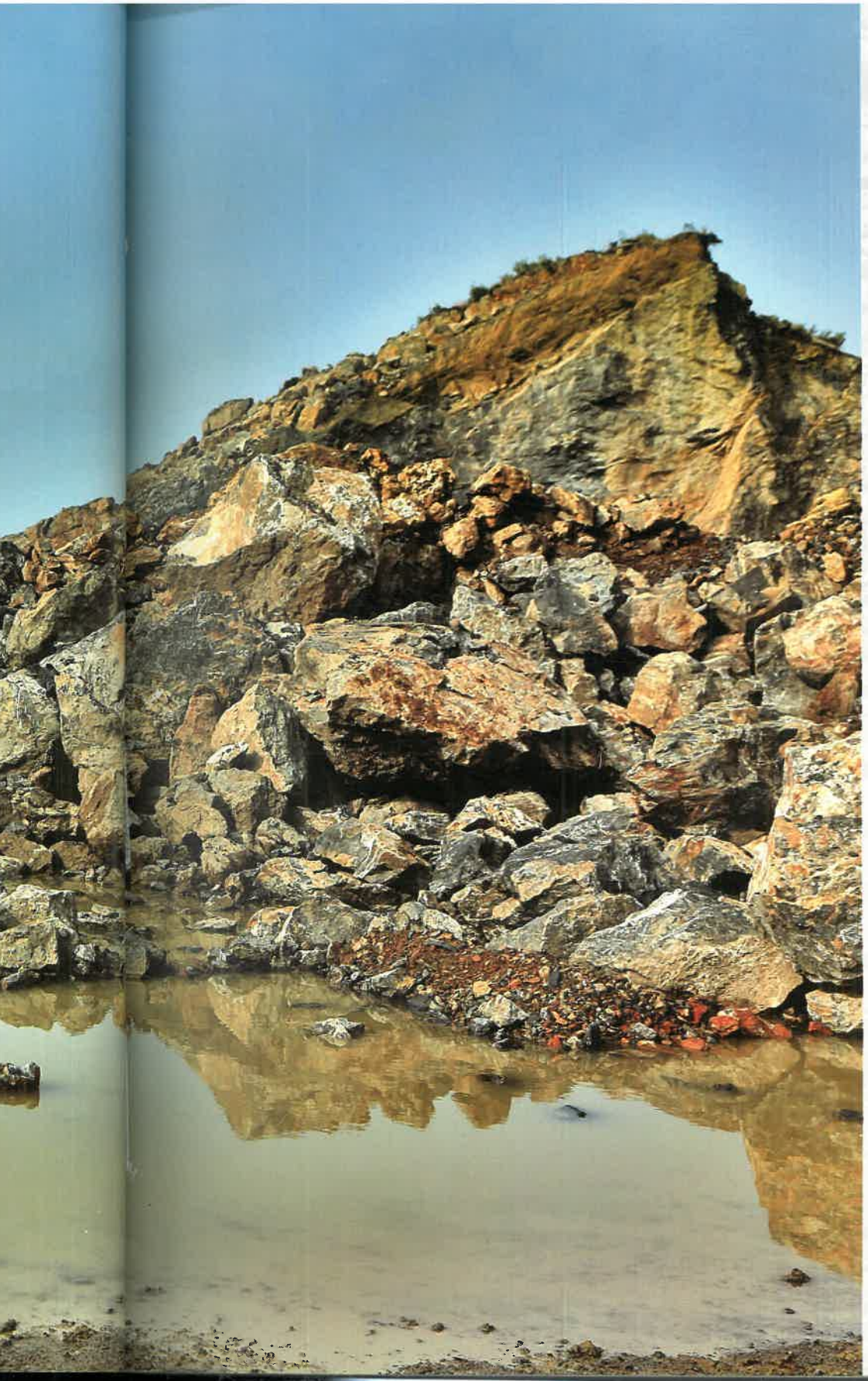


A Road Side Fruit Shop Taxila

Locat Tree

Wheat Fields

Taxila Stone Mountain Range



MINERALS

Taxila valley is rich in minerals. The famous minerals are limestone, coal and marble. Marble is used to make different kinds of house hold objects and other ornamental objects. Limestone is the characteristics of the Margalla range. Limestone is used in buildings construction and other uses. Limestone was used during Buddhist period for the construction of Buddhist stupas, monasteries and cities (Gazetteer of the Rawalpindi District 1893-94: 20; District Census Report of District Rawalpindi 1998: 15).

FLORA
FAUNA

FLORA

The geographical set up and climatic conditions of the area have importance regarding the varying flora of Taxila. There are many kinds of trees, shrubs, herbs, climbers, grasses and fodder crops. Some bamboos are also found on the Mlower hills of the Margalla spur. The most frequent trees found on the Taxila hills are shisham (Dalbrgia sissoo), Toot (Morus alba), Drek (Molia semper vorens), Phulai (Acacia modesta), Ber (Zizyphus jujaba), Pipal (Ficus religiosa), Kokar (Acacia Arabica) etc. Deodar (Cedrus deodar), Biar (Pinus excels), Paludar (Abies smithiana), Barangi (Querrcus lassiflora). Olive and Deodar. The wood of many trees is used for furniture and fuel (Gazetteer of the Rawalpindi district 1893-94: 22-28; District Census Report of District Rawalpindi 1998: 15-16).

Sannatha Bush, Taxila

Jangli Peepal (Ficus Lacor), Taxila

Castor Oil Plant

Lychi Bush

Sheep Flock

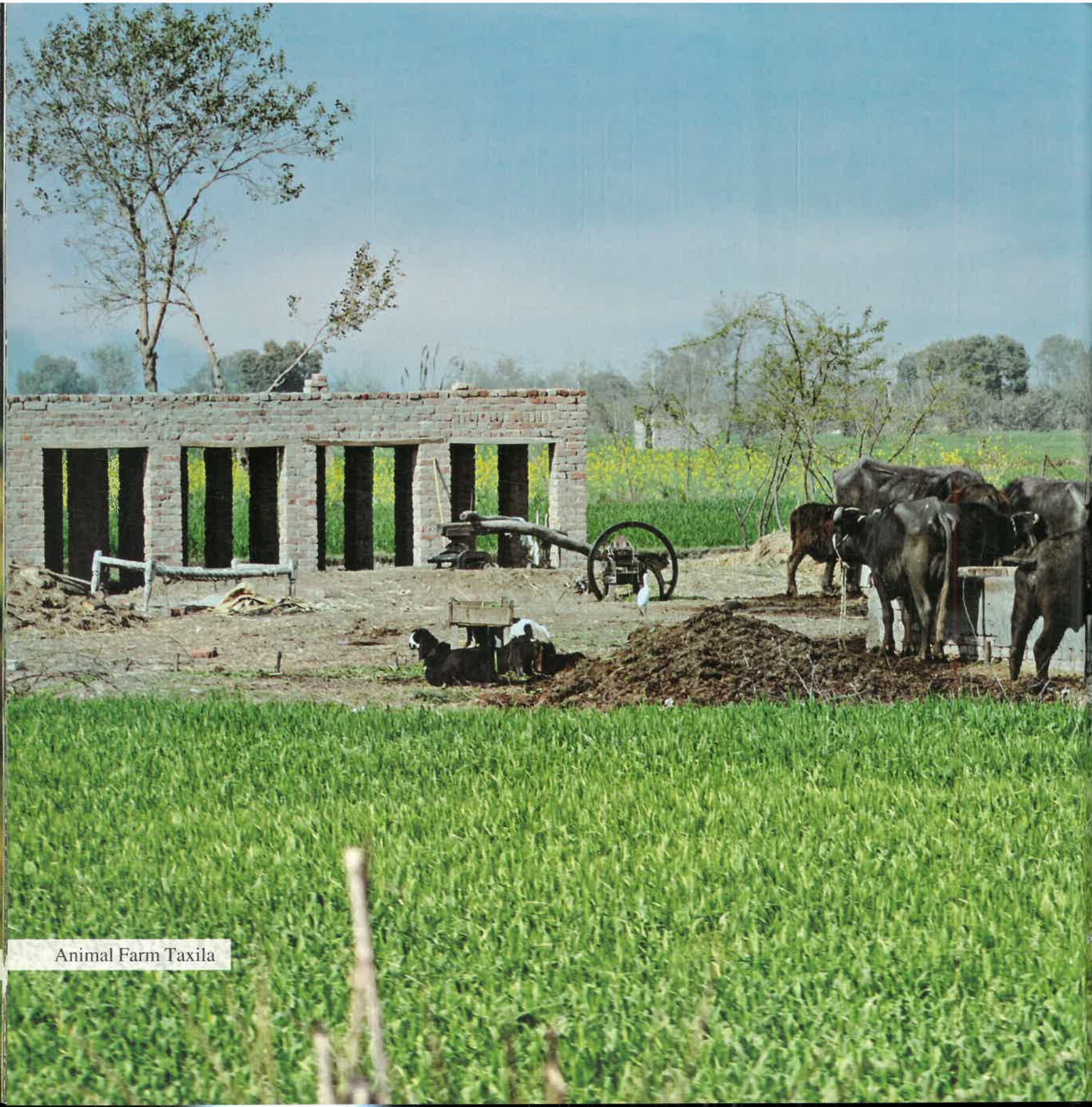
FAUNA

Domestic animals

Domestic animals are in abundance at Taxila. The common animals in this area are buffaloes, donkeys and cows. People have goats, dogs and cats in their homes (personal observation).

Shepherds

Cock



Animal Farm Taxila

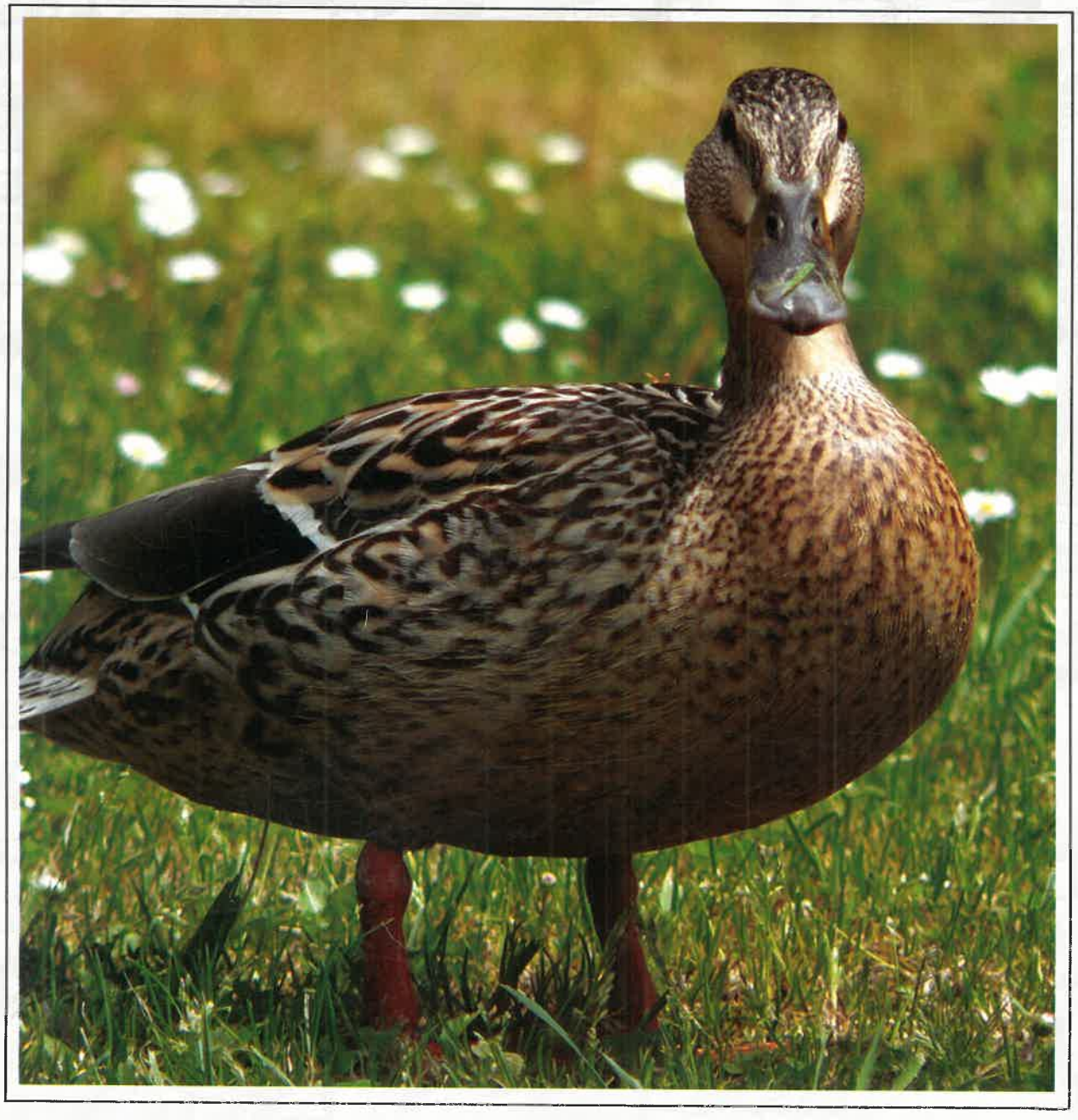
WILD ANIMALS

The most common animals are jackals. Leopards are found in the hilly parts of the area. Wild pigs commonly exist in most parts of Taxila. Wild sheep are also found in the area but wild goats have been occasionally seen. Chikor, sisi, hares, black and grey partridges are found on all the low hill spurs, but are not often plentiful and seldom easy to get. Of migratory birds the bustard, obara, sand grouse, duck, snipe, geese and quail appear in the district in the specific season. Quail come in very large number in spring and autumn. Fishing is done in the Haro River, in the Soan and its tributaries. The rohu and the mahasir are the commonest fish in the rivers of this area. Khanpur dam is the famous fish point near Taxila (Gazetteer of the Rawalpindi district 1893-94: 28-29; District Census Report of District Rawalpindi 1998: 16).

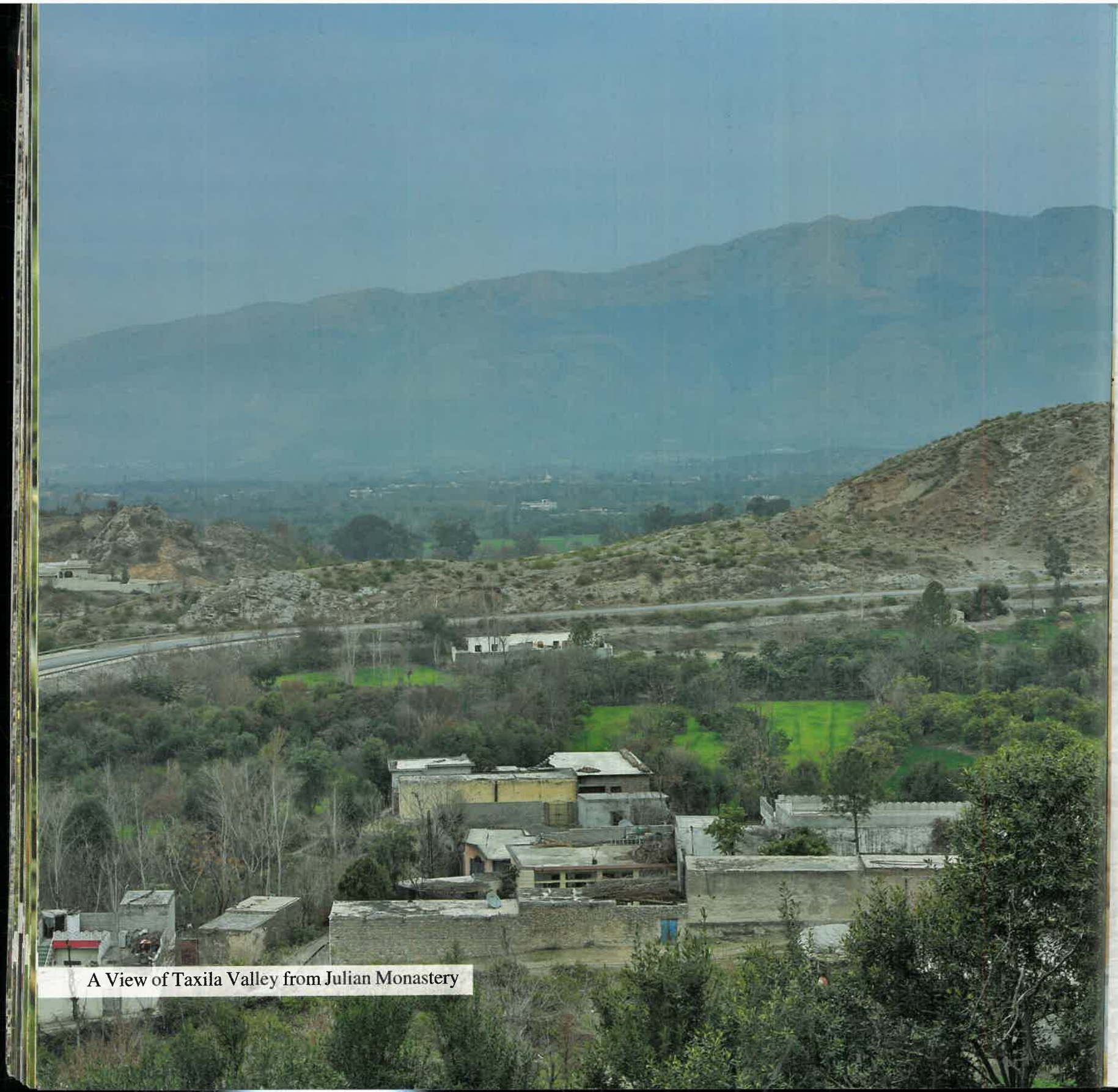
Brown Partridge

Quail

Chukar Partridge



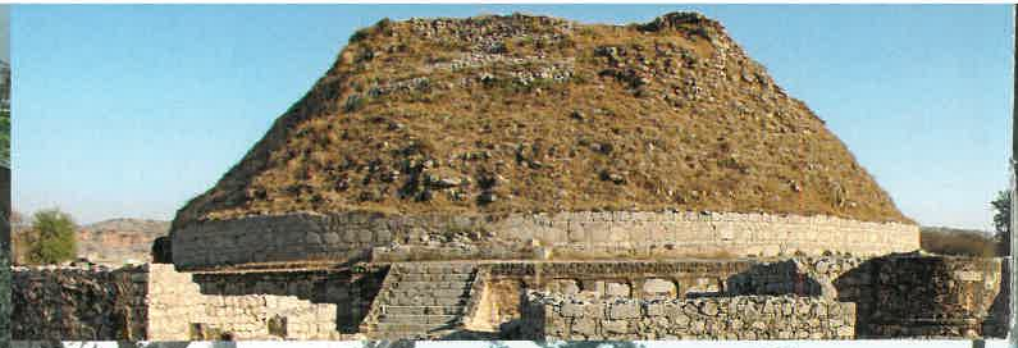
Duck



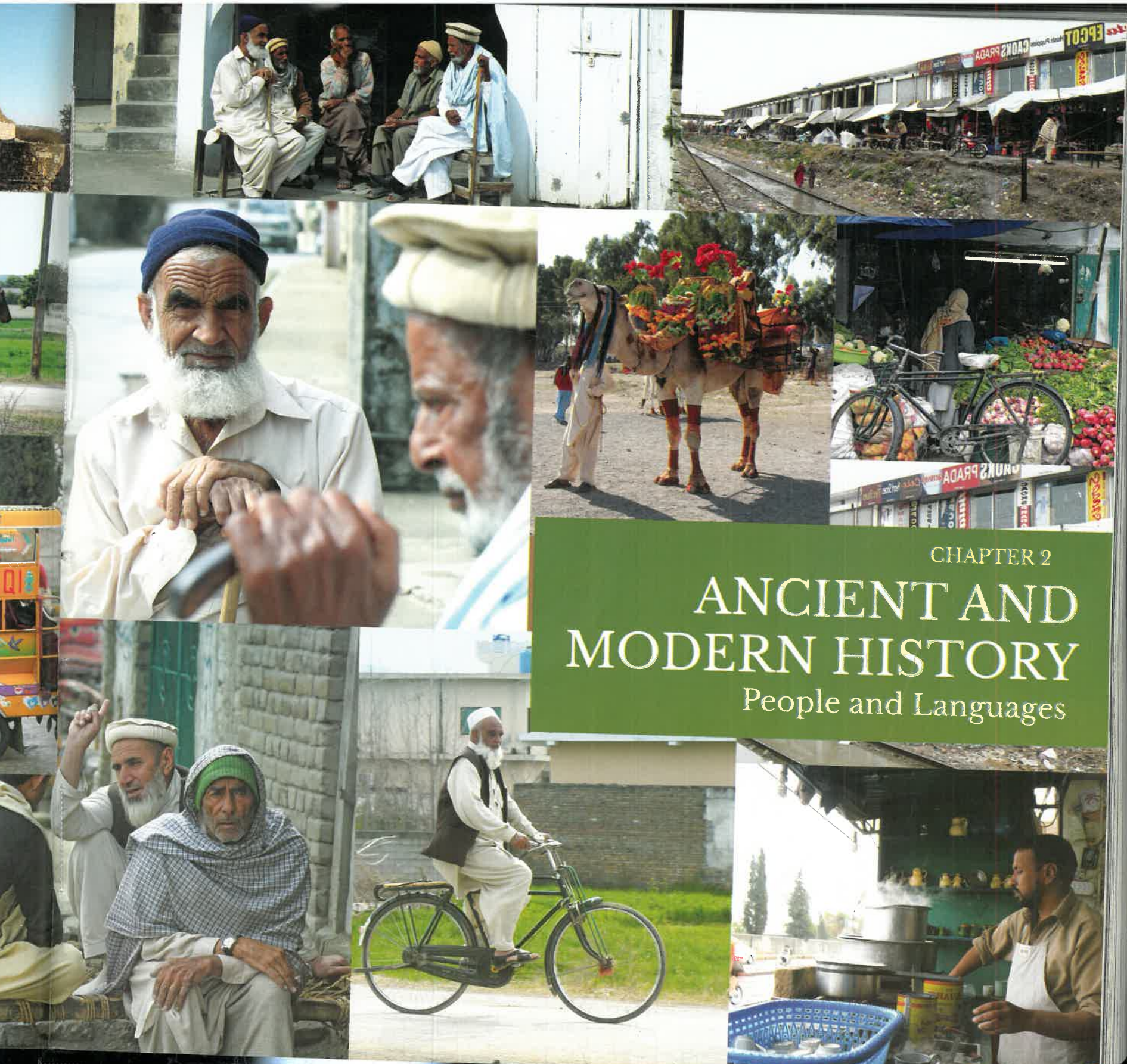
A View of Taxila Valley from Julian Monastery

DEMOGRAPHY

According to the census report of 1998 the total population of Taxila is 151,000.



QINGQI



CHAPTER 2

ANCIENT AND MODERN HISTORY

People and Languages

Map Showing ancient routes between east and west

HISTORY

Traces of earlier periods of settlement at Taxila go back to the first millennium B.C. However, its prominent period of history belongs to the second phase of urbanization in the Indo-Gangetic plains which was primarily caused by the introduction of iron technology. One cannot understand the early historic period of Taxila without understanding the history of Gandhara. According to Sir John Marshall, the Ramayana story tells us that Taxila was founded at the same time as Pushkalavati in Gandhara by Bharta, son of Kaikayi and younger brother of Rama, who fixed two of his sons as rulers in the two cities: Taksha in Takshsila and Pushkala in Pushkalavati. The Mahabharta relates that the city was conquered by king Janamejaya of Hastinapura who performed there the great sacrifice. In Buddhist literature and Jatakas, Taxila is considered a center of learning and the home of world famous

teachers. Raychaudhuri quotes another tradition which links the rise of Taxila and Gandhara with Aryan tribes, "The puranas represent the Gandhara princes as the descendants of Druhyu. This king and his people are mentioned several times in Rig-Veda." He further adds, "Gandhara is a later form of the name of the people called Gandhari in the Rig Veda and Atharva Veda. In the Rig Veda, the good wool of the sheep of these tribesmen is referred to. In the Atharva Veda, Gandharis are mentioned with the Mujavats, apparently a hated people. The Brahmana texts refer to Nagnajit, King of Gandhara, and his son Svarjit. These scanty records of the Aryan princes give a hint of the political rise of Gandhara and the evidence of at least the wool industry shows the way of its industrial development. The significance of Gandhara is further seen in the role played by another ruler. In the words of Raychaudhuri, "In the middle of the sixth century B.C the throne of Gandhara was occupied by Pukkusati (Pushkarasin), who is said to have sent an embassy and a letter to king Bimbisara of Magadha." This diplomatic and cultural relationship with a Gangetic king of repute speaks of other aspects of the life of Gandhara. Unfortunately, Pukkusati is the last of the old local kings to be mentioned in the Indian literature. Towards the close of the sixth century B.C, the life of Taxila was turned westwards and included in that of the Achaemenians of Iran. This old history of Taxila is buried in the eastern mound of the Hathial (Marshall 1960: 2; Dani 1999: 40-41).

Achaemenian Empire was established by Cyrus the Great in 558 B.C. and the Persians brought Gandhara under their rule in 518 B.C. So Taxila also became a part or satrapy of the Achaemenian Empire as some scholars extend the geographical boundaries of Gandhara to Taxila. It has been mentioned in the Naqsh-i-Rustam and Behistun inscriptions of Darius the Great that people of Gandhara were his loyal subject. The rule of Achaemenian dynasty lasted till the reign of Artaxerxes II (404-359 B.C.). The Achaemenian introduced satrapal system of government later this system became prevalent in the history of Northern and Western India. During Achaemenian period Aramaic was used as the medium of communications. In order to meet the growing needs of the empire and to flourish the trade activities they adopted the coin currency in their

empire. The Achaemenian were followed by the Greeks under the leadership of Alexander the Great for a short period. At the time of Alexander invasion, Ambhi, the king of Taxila, was already engaged in war with the Paurava king, Porus. So he easily surrendered his kingdom to Alexander. Greeks were uprooted by the Mauryan dynasty under Chandragupta Maurya. His grandson, Asoka, converted to Buddhism and he made Taxila (Gandhara) a great centre of Buddhism. Ashoka propagated Buddhism up to Central Asia. The Mauryan introduced highly organized administrative system. People enjoyed economic prosperity during Mauryan Empire. The Mauryan were followed by the Bactrian Greeks, Sakas, Parthians, Kushans and Sassanians for about seven hundred years. Under the Little or Kidara Kushana, Buddhism flourished once again. During this period the artists produced high standard religious art specimens in stone and stucco. Taxila got huge Buddhist establishments under Asoka and Kushana reign. But all these were vandalized by a Central Asian tribe known as White Huns in 5th century A.D. (Wheeler 1992: 41; Marshall 1960: 10-17).

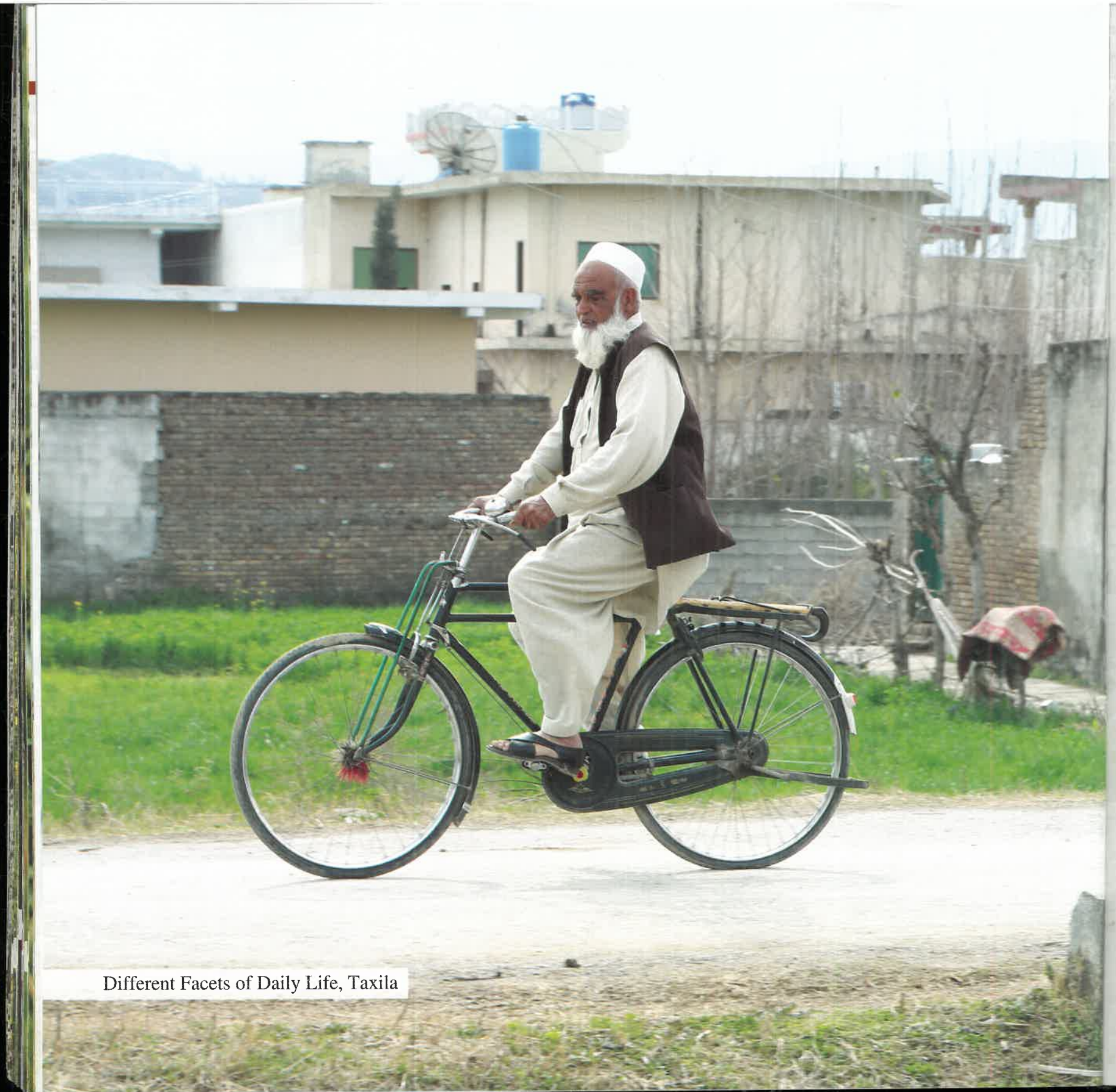
The destruction and subsequent rule of Taxila by the Huns was followed by the reigns of Turki Shahi and Hindu Shahi dynasties. Then the area came under the Muslims and still the majority of the population is the follower of Islam. Taxila made an important part of the Muslim rulers of Delhi Sultanate and Mughal dynasty which were followed by the Sikh rule under Ranjit Singh and his successors and the British rule. It was in 1947 that the area naturally became integral part of the Islamic Republic of Pakistan.

It ought to be mentioned here that we find the material traces of all these peoples at Taxila the details of which have been provided in a later chapter.

Some Local Faces of Taxila

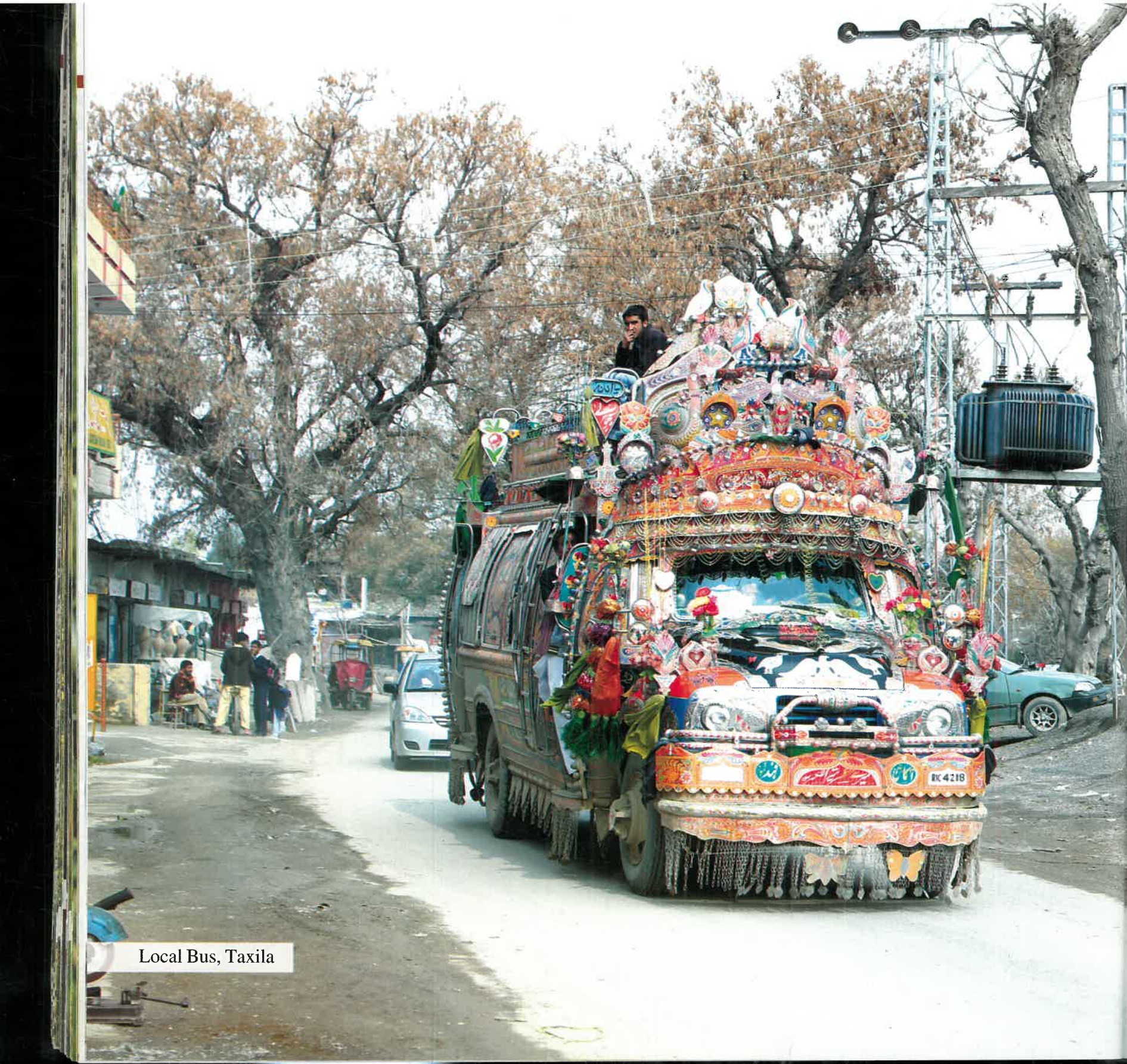
PEOPLE

People of Taxila valley consist of different ethnic and religious groups. Important tribes and communities are Bhatti, Butt, Rawal, Janjua, Chohan, Awan, Mughal, Quareshi, Syed, Dhunds and Sattis and the Ghakkars. Some minor tribes are Jatt, Malyar, Kashmiris and Pashtun. The people of Taxila have lighter complexion. They are well built and are of medium height. They are strong and rugged looking. A long shirt and shalwar is the general dress for the men. The women wear colored shalwars, long shirts and dopattas. Meat and vegetables are the famous food in Taxila. The main occupation of the people in Taxila is agriculture. But the agricultural holding are very small, people also depend on alternative sources of livelihood especially the industrial ones in recent decades (District Census Report Rawalpindi 1961:16-17; personal communication with students of Taxila).



Different Facets of Daily Life, Taxila

Get-together of local elders, Taxila



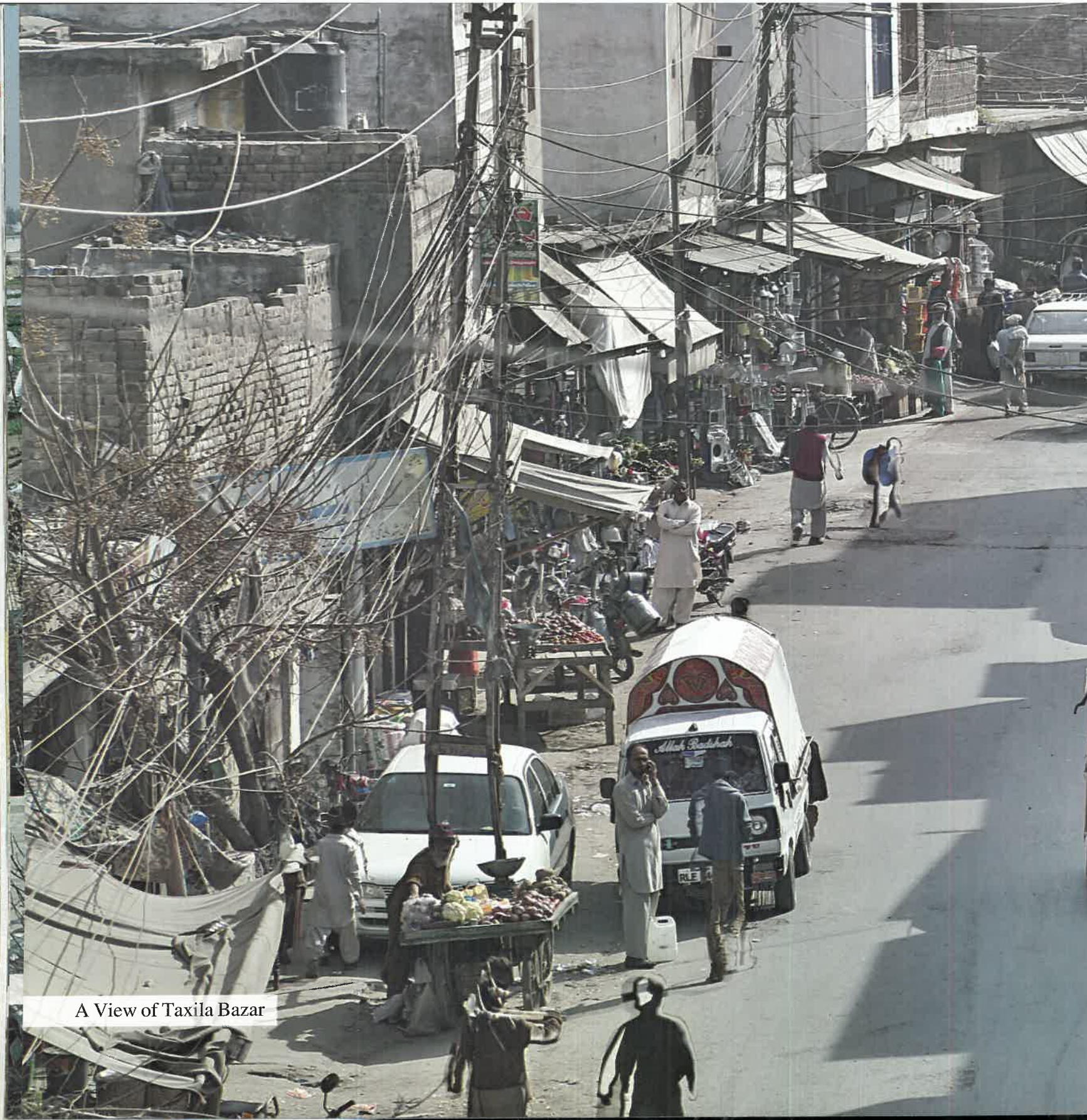
Local Bus, Taxila

Local Rickshaw, Taxila

Entertainment for Visitors at Khanpur Dam

Children Playing Glass Balls Game

Railway Track, Taxila



A View of Taxila Bazar

GINGO
GINGO
شہر یارا ٹیکر

Local *Dhaba* Taxila

Local Tea Shop, Taxila

Vagetable Shop, Taxila

Shops along Railway Track, Taxila

Shoes
Flex Shoes

Elders Gossping, Taxila

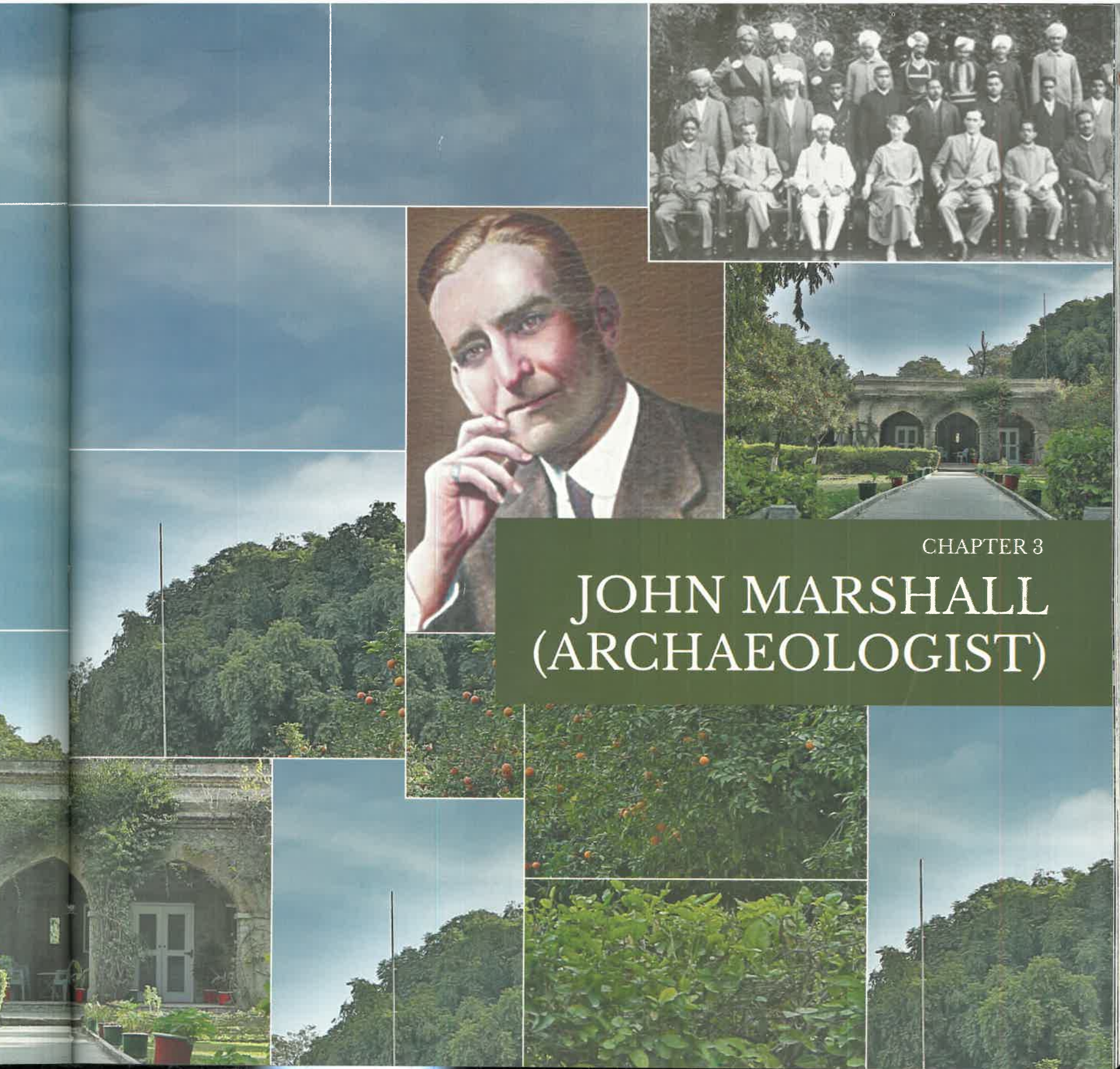
LANGUAGES

Urdu, Punjabi, Pothohari and Hindku are the main languages spoken in Taxila. Punjabi is the major language of Taxila. Besides these languages, Pashto is also spoken by limited number of people (District Census Report Rawalpindi 1961: 16).

SPRING ORANGE FESTIVAL AT TAXILA

Taxila is also famous for its outstanding Orange Orchards. These orange Orchards are located on the way to Khanpur that are supposed to be one of the world's best oranges, available in different variety. This fruit is produced in Panj Katha area located between Taxila and Khanpur spreading over 280 hectares. The area is famous for producing world class blend of orange. According to estimates, this area produces around 2,200 to 2,400 tons of fruit per annum which is unique in its juice content and taste. People from Taxila, Wah Cantonment and Rawalpindi and Islamabad daily visit the area to buy red blood oranges during the season. Other blends like shakry, mussamy, hamlin, Washington naval and ruby red are also available at the makeshift kiosks.

Syed Zaheer-ul-Hassan Zaildar s/o Syed Saghir Hussain Shah Zaildar a notable social and political personality is the pioneer to organize Spring Orange Festival in the month of February each year at Taxila where foreign dignitaries and notables are invited to participate. Spring Orange Festival-2015 was held at Zaildar house Taxila in the month of February-2015 where foreign diplomat of 40 countries were present. This event was capitalized to display stone crafts artifacts and the PSIC product catalogue titled "Stone Crafts Taxila" was introduced among the participants for Marketing and Promotion. The participants acknowledged PSIC contribution in the development and promotion of Gandhara art and patronizing of artisans of Taxila.



CHAPTER 3

JOHN MARSHALL (ARCHAEOLOGIST)

Sir John Marshall

JOHN MARSHALL (ARCHAEOLOGIST)

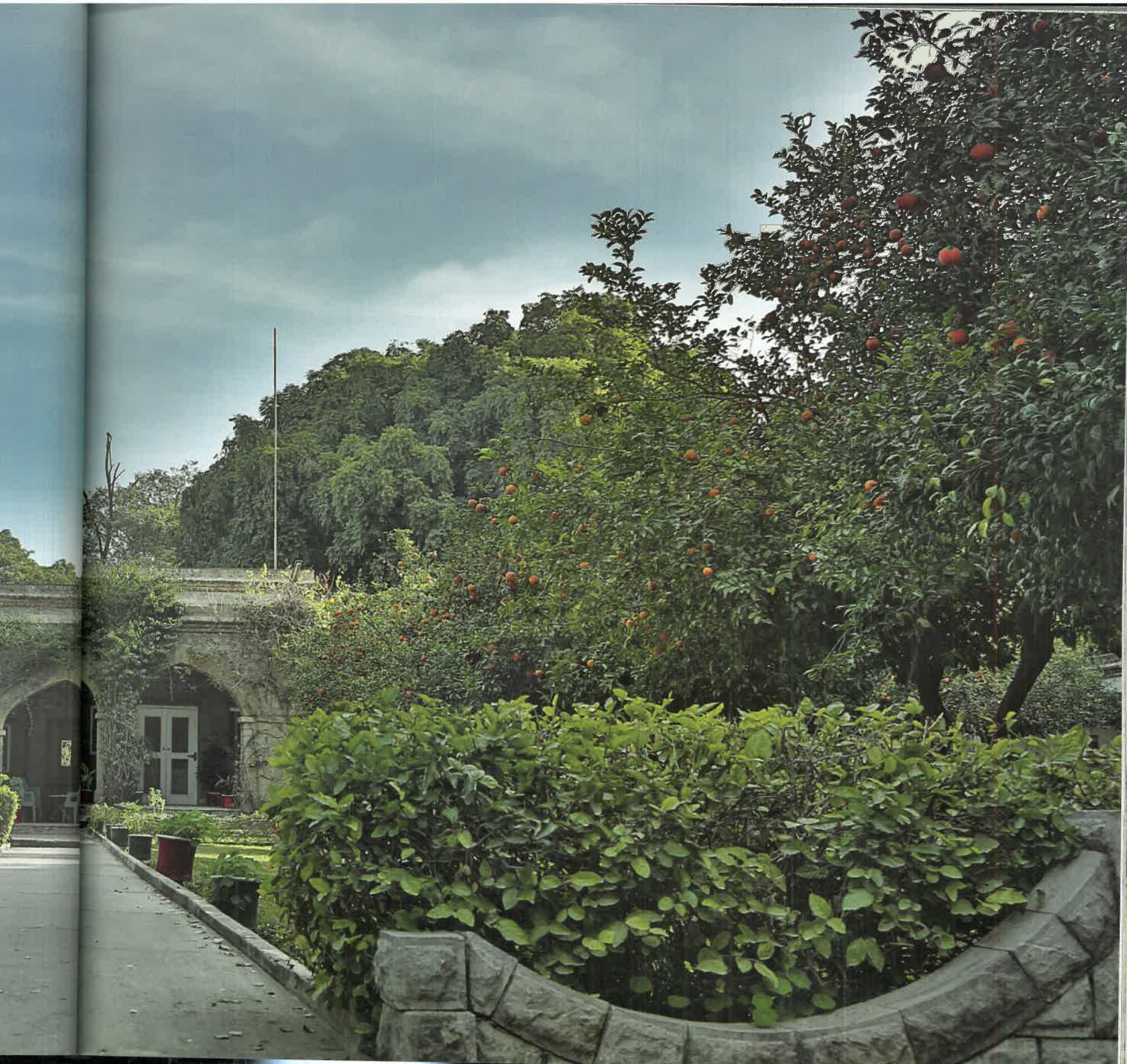
Life and Career

Marshall, Sir John Hubert (1876–1958), archaeologist, was born on 19 March 1876 at Everton House, Curzon Park, Chester, the sixth and youngest son of Frederic Marshall (d. 1910), a barrister who took silk in 1893, and his first wife, Annie (d. 1900), daughter of J. B. Evans, of Wanfield Hall, Staffordshire. He was educated at Dulwich College and King's College, Cambridge.From 1898 to 1901 he was at the British School at Athens and took part in excavations and exploration in Crete, Greece, and southern Turkey. In 1902, on the basis of his academic excellence and other qualities, and in spite of his youth and inexperience, he was appointed to the director-generalship of archaeology in India. He married Florence, daughter of Sir Henry Bell Longhurst, surgeon-dentist. They had one son and one daughter.

The task which awaited Marshall when he took up office in India on 22 February 1902 was immense. Throughout the land age-long indifference had imperiled ancient structures, sculptures, and painting, often of great beauty and importance. Little methodical effort had been made to explore the buried history and prehistory of the subcontinent. There was no antiquities law on a modern pattern. Marshall, improvising as he went along, resurrected the archaeological survey of India on an adequate scale and turned it first to the clearance and conservation of upstanding structures. Previous conservation work by regional surveyors had often been misguided, involving artistically and academically unacceptable reconstructions. Marshall laid down guidelines for appropriate care of monuments in his Manual of Conservation (1907, 1923), which is still regarded in India as the basic handbook for conservators.

Alongside this urgent work of salvage he began to survey and dig, and in 1913 inaugurated the systematic exploration of the ancient Taxila, near Rawalpindi, a project which was to occupy some part of his attention for more than twenty years. The results, published in 1951, justified his persistence. For a thousand years (500 BC–AD 500) Taxila had been both a local capital and a trading station on an arterial route into India; with it were associated the names of Alexander the Great, the Buddhist king Asoka, King Gondofares, St Thomas, and

Sir John Marshall Residence at Taxila Museum



Another View of Sir John Marshall Residence
at Taxila Museum

Kaniśka. It was also a major centre of classically influenced Buddhist art, of which Marshall made an important study (The Buddhist Art of Gandhara, 1960). Taxila's periodical removal from site to site in the same general locality helped incidentally to provide an automatic substitute for archaeological stratification, which Marshall never adequately understood, adhering instead to stratification based on structural levels, an advance on methods previously used in the subcontinent.

Even more important than Taxila in a wider view was Marshall's development, in 1920s, of discoveries made by members of his staff in the Indus valley of the Punjab and Sind. His announcement in 1924 that he had there found a new civilization of the third millennium marked an epoch in modern discovery; the so-called Indus valley civilization is now recognized as the most extensive civilization of the preclassical world. Parallel with these enterprises he directed a large number of projects which partook rather of conservation than of excavation: notably on the great Buddhist site of Sanchi in central India, where his restorations gave a new meaning and security to a remarkable group of buildings and carvings mostly of the last two centuries BC.

Marshall's methods were often summary, and have been criticized; and it is true that, preoccupied from an early age and largely in isolation with a task of gigantic proportions, he was insufficiently aware of developing standards and modes in the West. But alike at Taxila and in his exploration of the Indus valley civilization at Mohenjo-daro, his wholesale and speedy methods revealed expressive, if synthetic, pictures of great cities in a measure which more scientific and necessarily slower techniques would have failed to approach. His mass excavation of large areas at Mohenjo-daro for example, published in 1931, showed a great city, dating from before and after 2000 BC, planned and drained on a vast scale and in a regimented fashion, with wide thoroughfares and closely built houses and workshops. Detail, and often important detail, was lost; but, like Schliemann before him, Marshall got to the heart of the matter and gave what was needed first in the current state of knowledge, namely the general shape, the sketch, of a hitherto unknown civilization. He was a pioneer of a high order.

His two major excavations, at Taxila and at Mohenjo-daro, are his outstanding contributions. Nevertheless, they represent but a fraction of his actual achievement. There is scarcely a part of India, or Pakistan, or

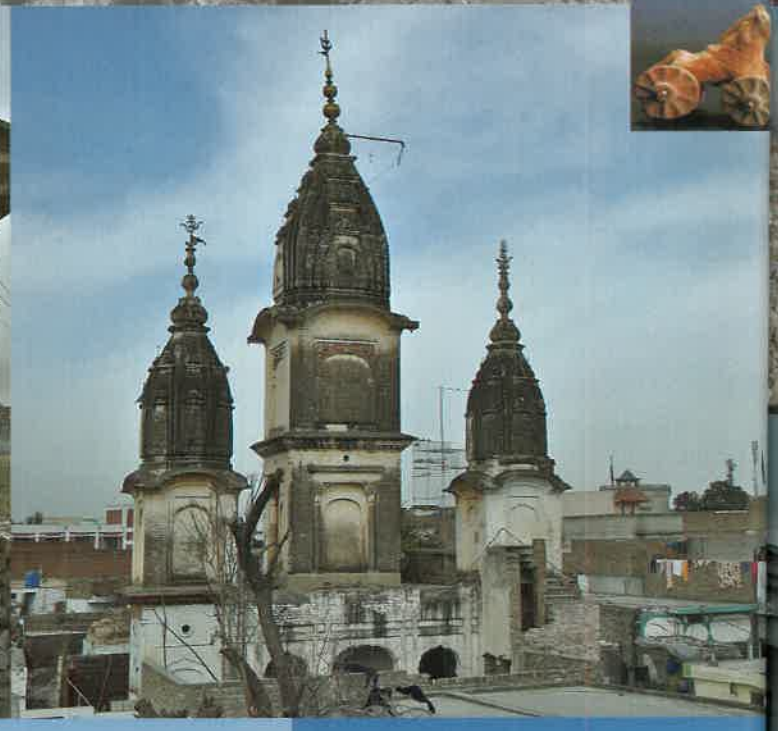
indeed of Burma, which also came within his province, where his care and zeal, particularly in conservation, are not manifest in one form or another. Behind all this lay the tedious negotiation and persuasion constantly necessitated by a government and people which, apart from Curzon's initial stimulus, were not yet ready to appreciate the value of the country's immense heritage. As an administrator in these circumstances Marshall was personally brilliant; Wheeler, who succeeded him, considered that, if he failed at any point, it was in the training of his colleagues in individual responsibility and in technical practice and that his retirement from the director-generalship to take up special duties in 1928 (from which he finally retired in 1934) was followed by a sharp decline in standards (though this may have been the consequence of budget cuts necessitated by the depression). It has been said of him, with some truth, that he was a tree under which nothing grew'; but there are no two opinions about the splendour of the tree.

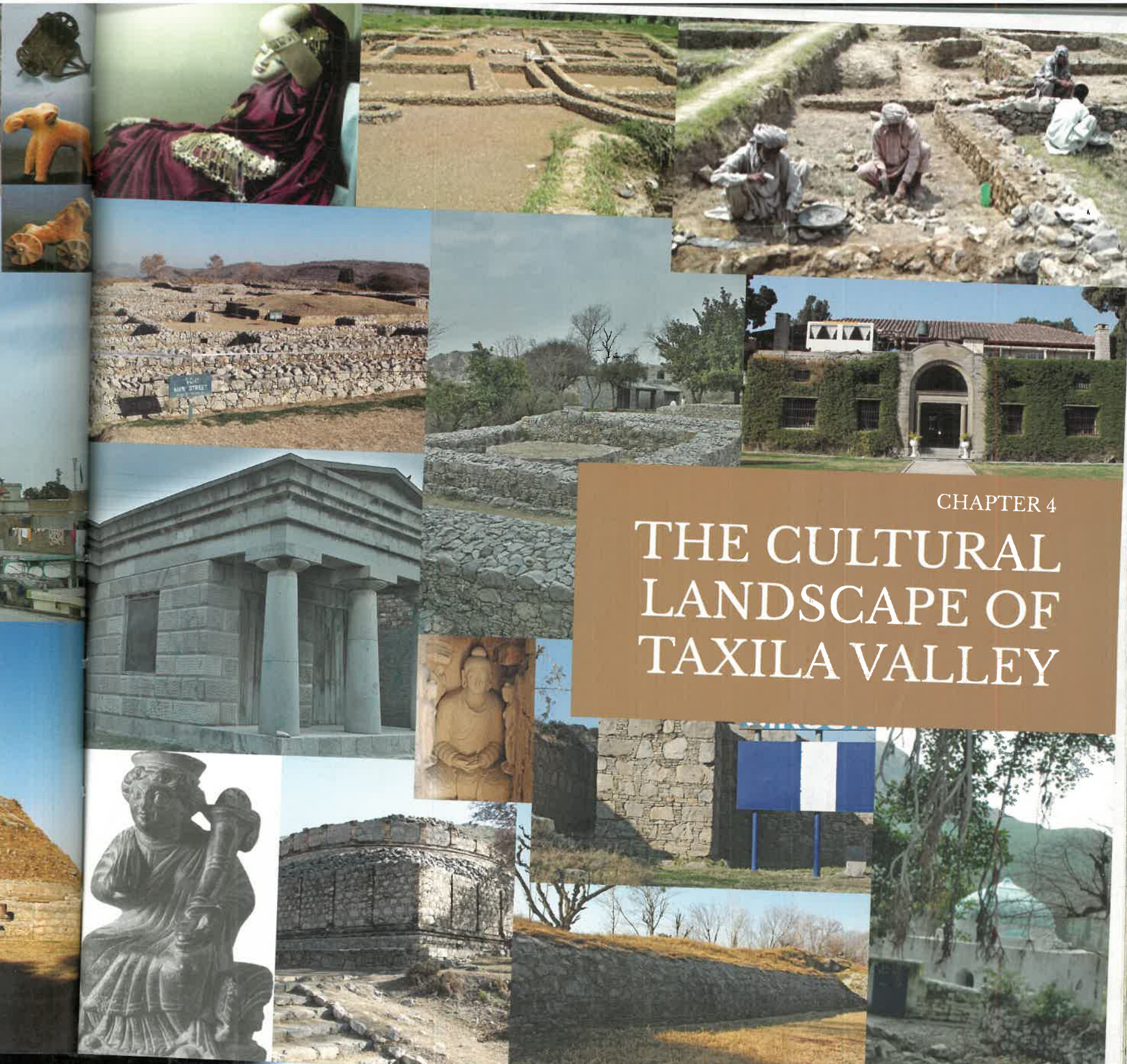
In the course of his work Marshall prepared a comprehensive antiquities law on the lines of those which had already been tried out by British authorities in western Asia and Europe. In modified form this law has remained in force and is a testimony to its draftsman. In this and in other ways he gradually brought under firm central control the monuments and ancient sites of British India, and, by example and advice, those of the Indian states where his writ did not run. His successful work as conservator of ancient buildings aided this process; he began to create an appreciative if still uninstructed public opinion. He took especial delight in the restoration of the gardens which, particularly in Mughal India, had formed an essential feature of tombs and palaces but which had been allowed to decay or even to revert to jungle. Good taste lies at the core of good conservation and Marshall's taste was nearly impeccable. Thus it was that the consolidation of ancient structures was in general accompanied by the re-creation of their ancient amenities and the recapture of much of their original beauty and significance. His work has remained as an accepted pattern and challenge to his successors, many well trained by him.

Marshall laid heavy emphasis on the rapid publication of the results of survey and excavation. During his active period of office he produced a substantial annual report which is a permanent source and, from 1919, a series of memoirs. Otherwise his principal published works are Mohenjo-Daro and the Indus Civilization (3 vols., 1931); The Monuments of Sanchi (with A. Foucher, 3 vols., 1940); and Taxila (3 vols., 1951).

Marshall was appointed CIE in 1910 and knighted in 1914. He was elected an honorary fellow of King's College, Cambridge, in 1927 and FBA in 1936. He also received many British and overseas honours for his scholarship. He died at his home, Avondale, Sydney

John Marshall and his wife Florence with the Staff of the Archaeological Survey of India, 1925. (The Alkazi Collection of Photography)





CHAPTER 4

THE CULTURAL LANDSCAPE OF TAXILA VALLEY

UNIVERSITY OF ENGINEERING & TECHNOLOGY TAXILA

THE CULTURAL LANDSCAPE OF TAXILA VALLEY

The cultural landscape of Taxila valley is very rich especially in terms of its material remains. A great number of settlement sites and Buddhist and other religious cultural heritage sites have so far been exposed by the spade of archaeologists. And, interestingly, they have given Taxila an enviable fame in the field of culture and archaeology. Well-known names who have to their credit significant contributions regarding Taxilan studies are Sir Alexander Cunningham, Sir John Marshal, Sir Mortimer Wheeler, Dr. Saifur Rahman Dar, Dr. Muhammad Ashraf Khan etc.

Materials recovered from Taxila are found in different museums of the world. They are:

1. The Metropolitan Museum of Art, USA
2. The British Museum, UK
3. Victoria and Albert Museum, UK
4. Guimet Museum, Paris
5. Tokyo National Museum, Japan
6. Museo Archeologico Nazionnal, Naples, Italy
7. Chandrigarh Museum, India
8. Claude de Martean Collection, Brussels, Belgium
9. Museum Fur Asiatische Kunst, Berlin, Germany
10. Smithsonian Museum, USA
11. Austria

ARCHAEOLOGICAL HERITAGE OF THE REGION

Taxila is very rich in archaeological heritage. On the basis of archaeological excavations some archaeologists including Sir John Marshall have fixed the chronology of Taxila as old as 6th century B.C. Excavation at Srai Khola and Hathial by Pakistani researchers after partition in 1947 traced back its history to 4th millennium B.C. So they are of the opinion that the history of Taxila existed even before the dawn of the historic period. In the result of recent excavations the following cultural phases of history of Taxila have been recognized (Ashraf Khan et al 2005: 17):

1. Kot Dijian level (2600-2400 B.C.)
2. Gandhara Grave Culture (1000 B.C.)
3. Early Historic period (6th/5th century B.C.)

Cultural heritage sites of Taxila

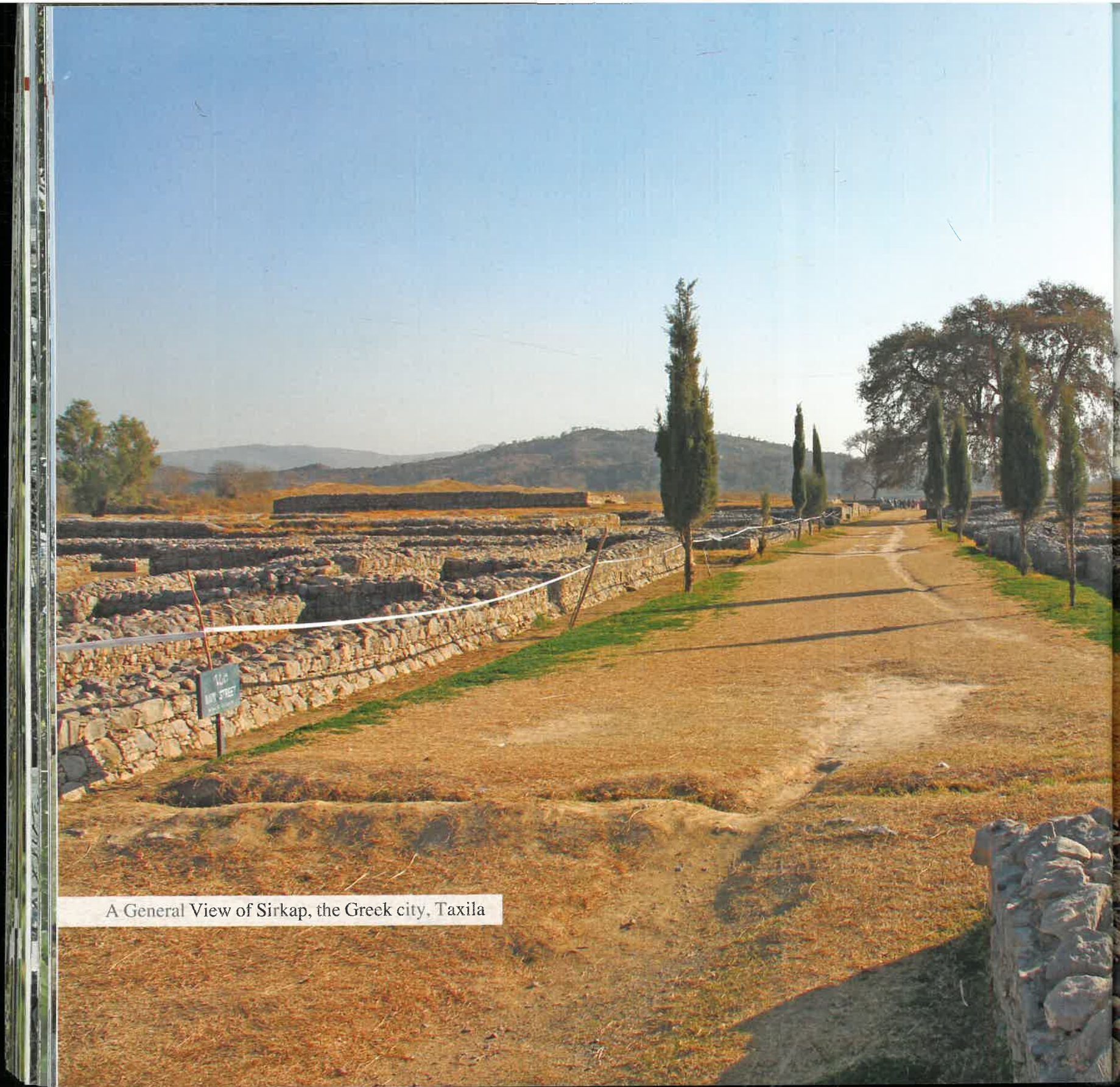
Following are the famous cultural heritage sites of Taxila valley.

BHIR MOUND, THE FIRST CITY OF TAXILA

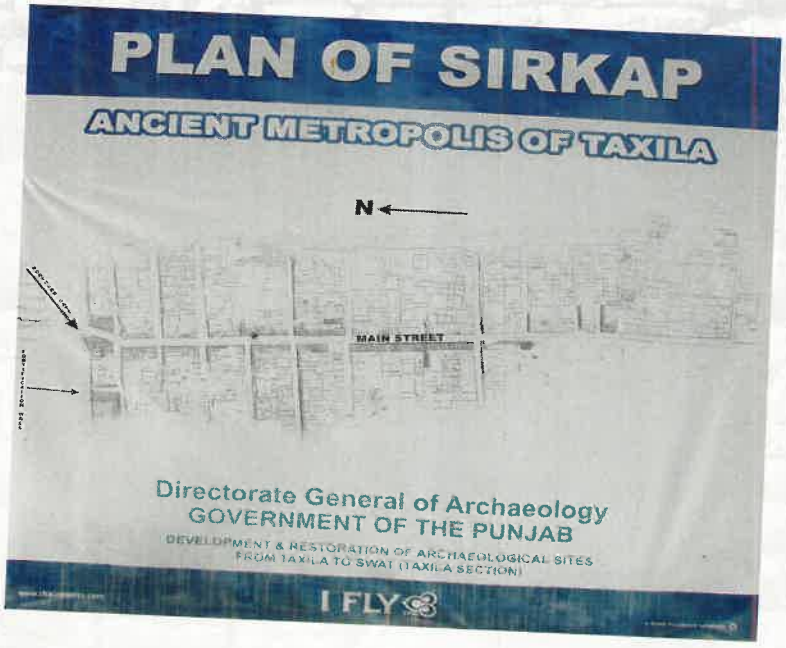
According to Sir John Marshall Bhir Mound is the most ancient of the urban sites at Taxila and was shifted to the new site of Sirkap by the Bactrian Greeks in the early part of the 2nd century B.C. During his excavations at Bhir Mound, Sir John Marshall discovered four settlement layers called by him as strata I, II, III and IV. The first stratum shows fragmentary rubble foundations and can be dated 3rd century B.C. The second stratum belongs to Mauryan period while third layer show the period immediately preceding the Mauryan. The lowest layer goes as back as 6th -7th century B.C. (Marshall 1960: 4 & 43; Dani 1999: 82; Saeed and Ali 2005-2007: 35).

Figure: Scaraboid seal, Bhir Mound, 200 BC

Residential area of Bhir Mound, Taxila

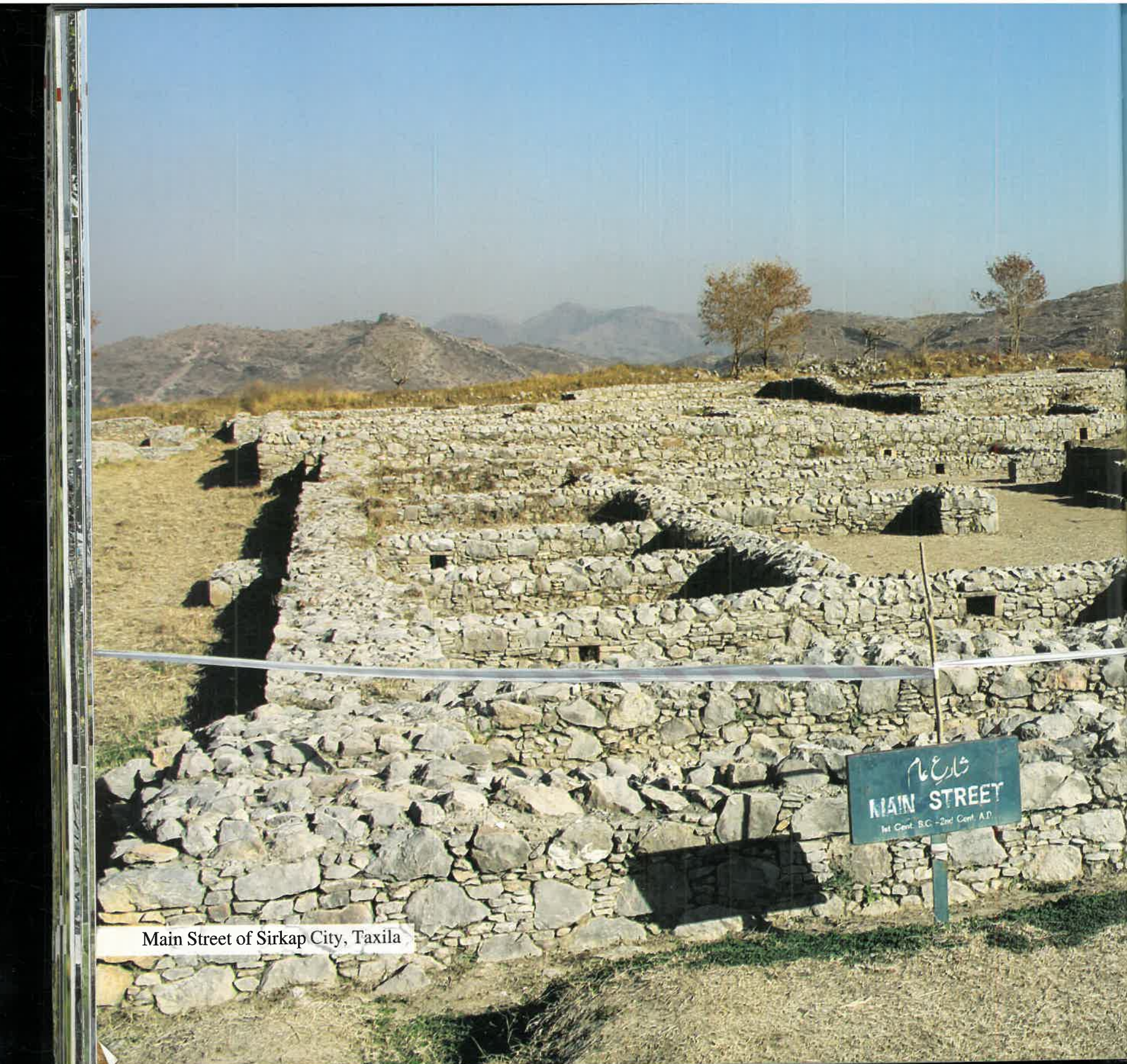


A General View of Sirkap, the Greek city, Taxila

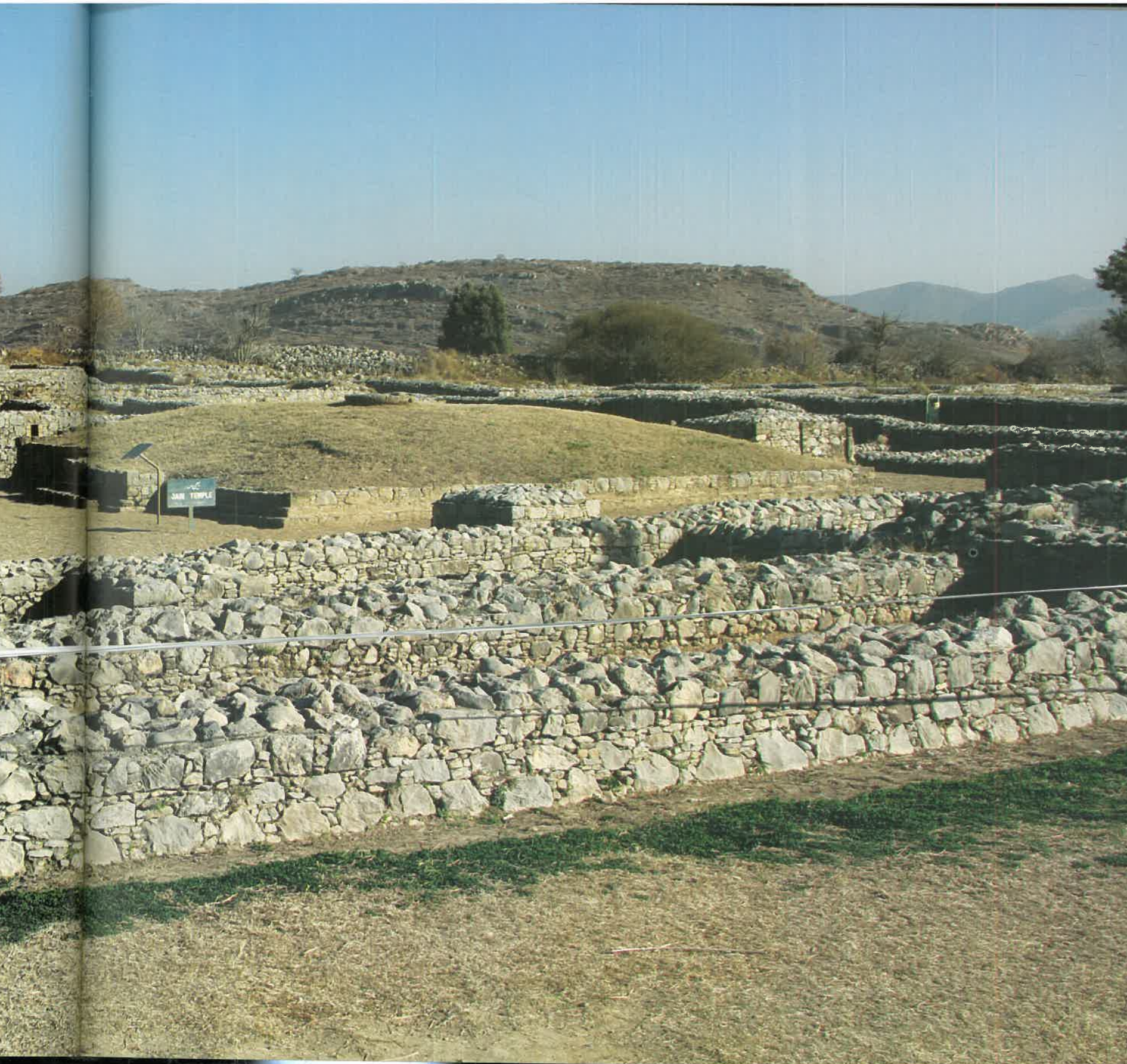


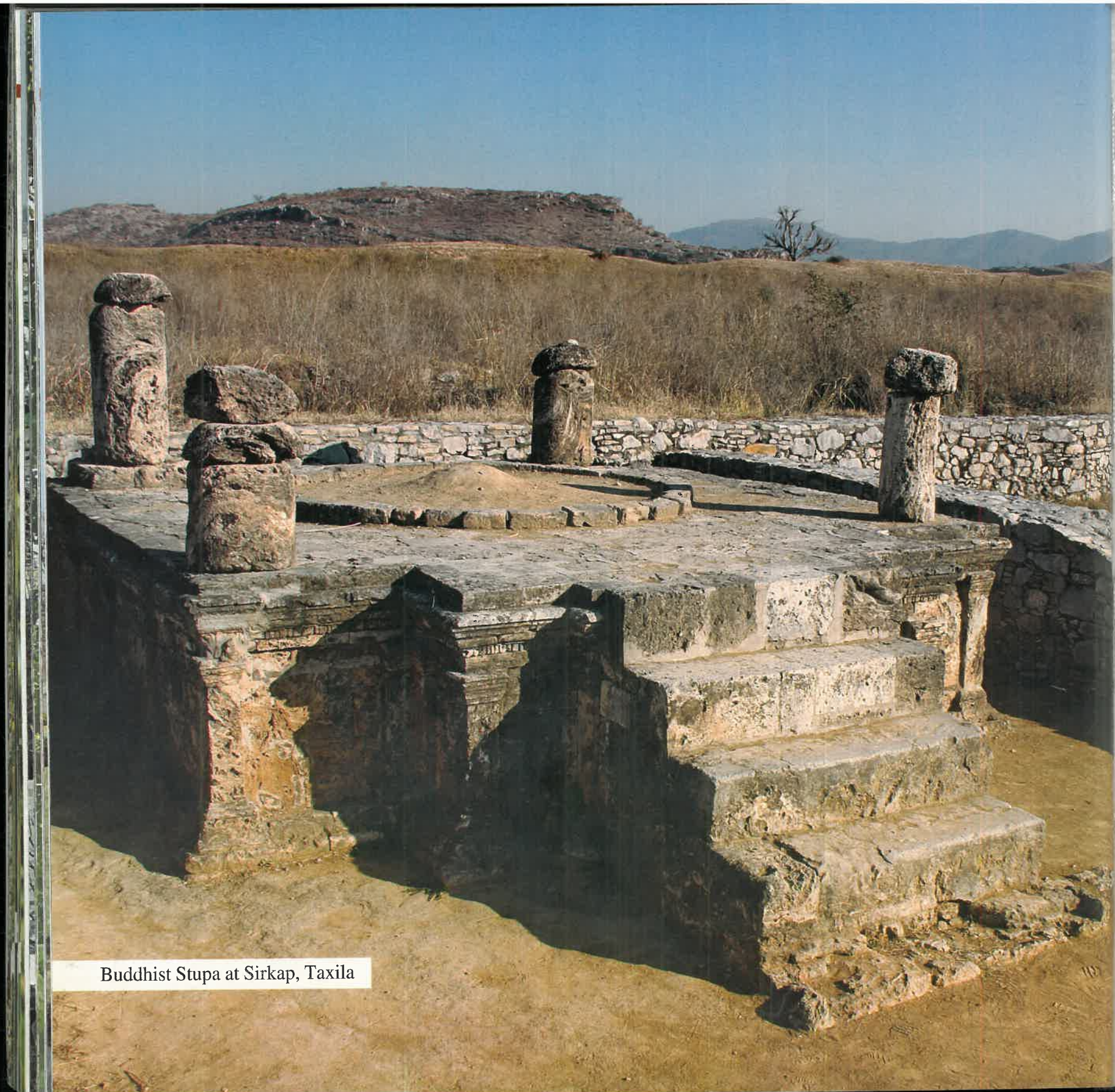
SIRKAP, THE SECOND CITY OF TAXILA

The Mauryan Empire was followed by the Bactrian Greeks in the 2nd century B.C. and they shifted the city of Taxila from Bhir Mound to a new site called Sirkap. It is said that Sirkap was founded by Bactrian Greek king, Menander, in the 2nd century B.C. Greek, Saka, Parthian and Kushan dynasties occupied Sirkap for about three centuries which was at last replaced by Sirsukh. The circuit of the Sirkap is one and a half mile. Sirkap city is a beautiful example of Hellenistic pattern introduced in this part of the world by Bactrian Greeks. It was planned on a chess-board pattern where street and lanes were at right angle to one another. The Parthian king Gondophares following the Greek pattern rebuilt the city with the main street lined with shops and places of worship such as Apisdal Temple, Sun Temple and Double-headed Eagle Stupa and king's palace (Marshall 1960: 78; Dani 1999: 88; Saeed and Ali 2005-2007: 37).

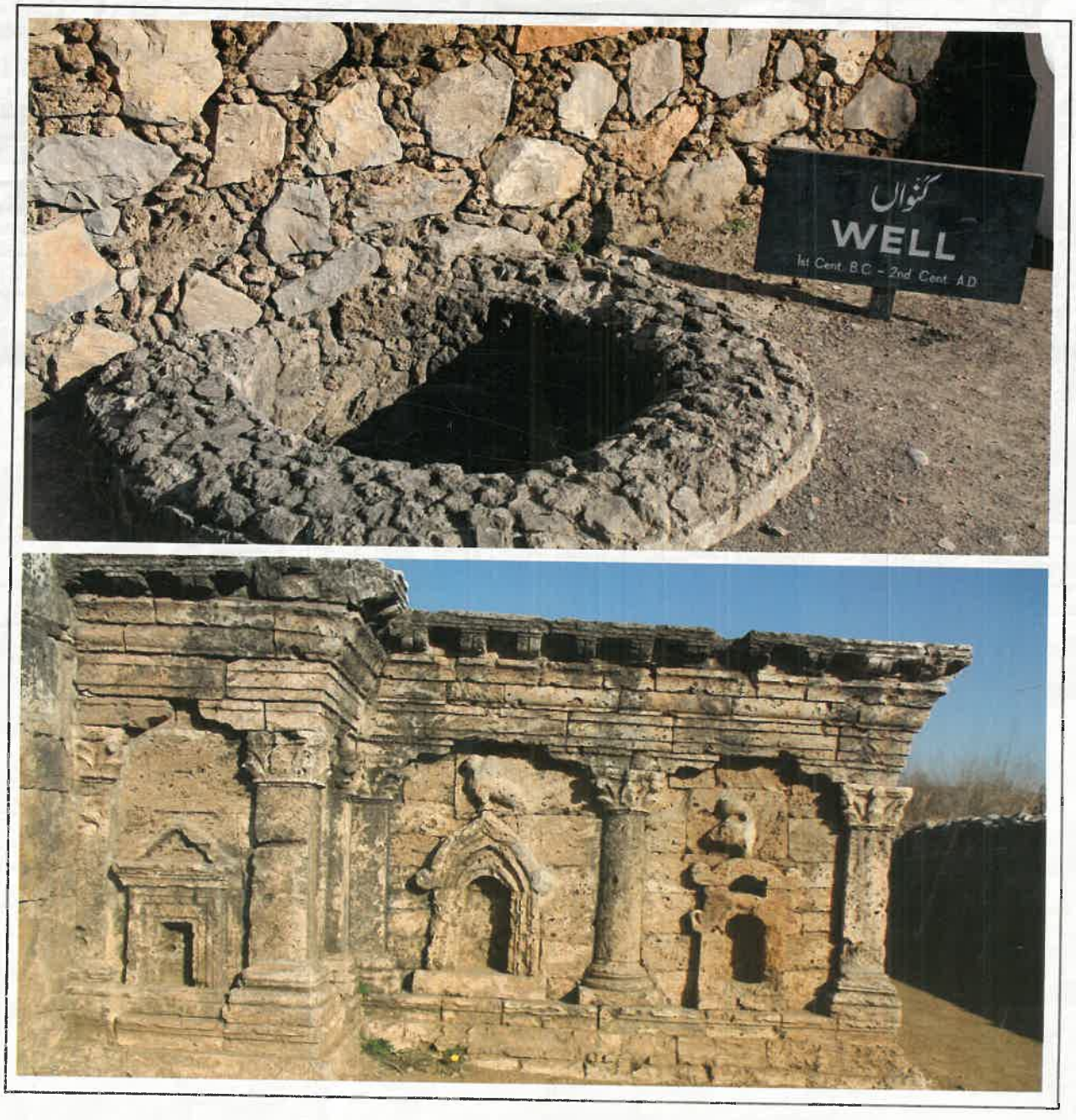


Main Street of Sirkap City, Taxila


JAIN TEMPLE



Buddhist Stupa at Sirkap, Taxila



Double Headed Eagle Stupa Sirkap, Taxila

A View of Sirkap site, Taxila

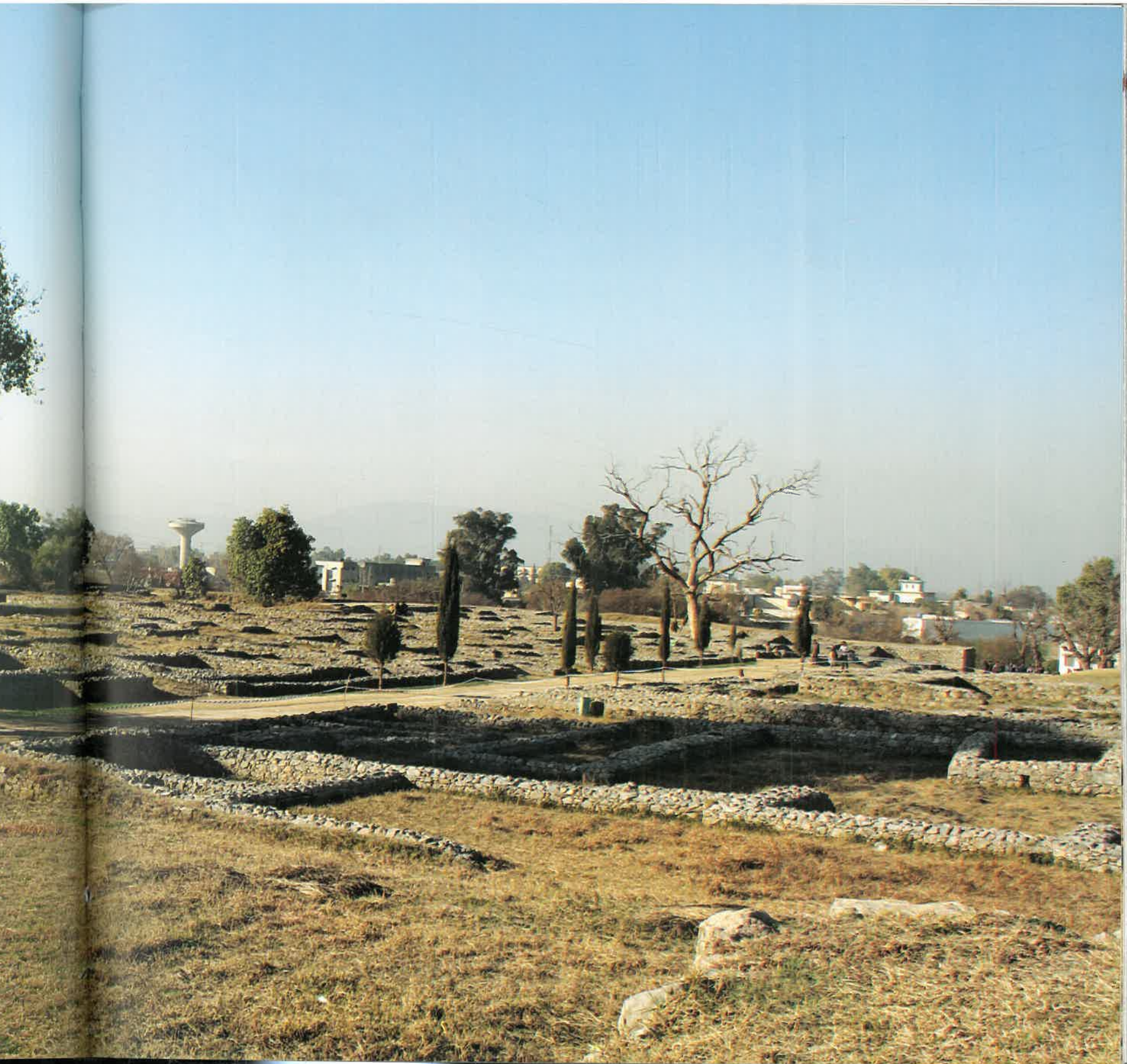


Figure: female figure, Sirkap, schist, 100 BC

Figure: anklet, silver, sirkap, 100 AD

Figure: repousse brooch, sirkap, gold, 100 AD

Figure: female figure, Sirkap, schist, 100 BC

Figure: harpocrates, Egyptian god, sirkap, copper, 100 BC

Figure: ear pendand, sirkap, gold, 100 AD

Figure: deity hariteti, sirkap, steatite, c. 1st century AD

Figure: incense burner, sirkap, copper, c. 1st century AD

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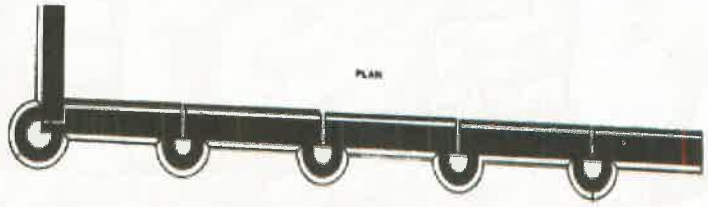
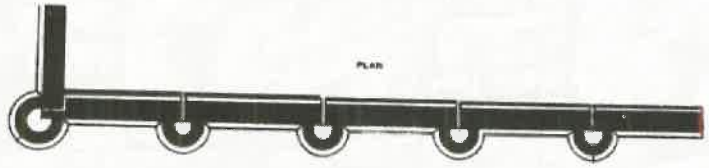


SIRSUKH, THE THIRD CITY OF TAXILA

About one and half kilometer in the north-east of the Greek city of Sirkap is another city of 1st century i.e. 80 A.D. This city is the most modern of the three cities of Taxila. When Kushan came in power after the Parthian, they founded a new city of Sirsukh with Lundi Nala in the south while Haro river in the north-east. Sirsukh has been also named after the folk legend of "Raja Rasalu and seven demons." Legend says that Sirsukh was the brother of Sirkap who ruled over this city. Sirsukh was excavated in 1915-16 for a limited area of its fortification. Some cultural materials of Kushan period have found there. Two features make Sirsukh distinct from its predecessors; on the one hand it is planned in an open valley and on the other it is rectangular in plan (Marshall 1960: 91 & 93; Dani 1999: 111).



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Fortification wall of Sirsukh city, Taxila

Main Stupa of Dharmarajika, Taxila

An Arial View of Dharmarajika Stupa, Taxila

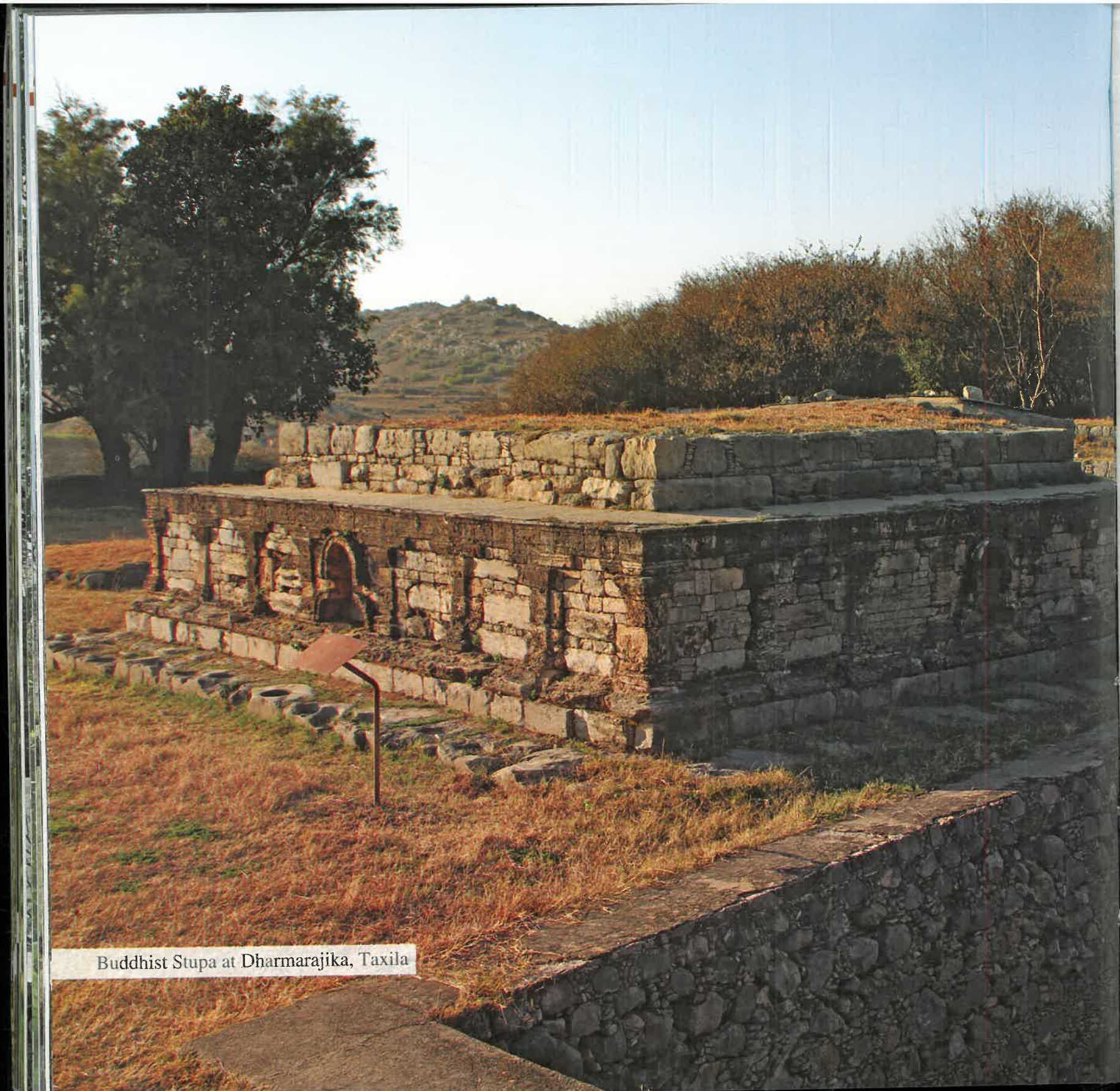
DHARMARAJIKA

Dharmarajika stupa was built by the very famous Mauryan king, Asoka, after the redistribution of the relics of the Buddha in the 3rd century B.C. Asoka is known as Dharmaraja for his services for the Buddhist faith, so the stupa was named after him as Dharmarajika.

Ghulam Qadir in 1912-16 and A.D. Siddqui in 1934-36 excavated Dharmarajika under the directions of Sir John Marshall. It is a circular stupa with 131 feet diameter and 45 feet high drum with solid stone masonry. Ambulatory passage (Pradakshina patha) has been paved with black slate slabs. In the severe earthquake of 40 A.D. the stupa suffered badly and rebuilt twice by Kushana kings. The Relic caskets of gold, ivory, stone and some coins of Scythian kings Maues and Azes I have been recovered during excavations. A silver scroll with Kharoshti inscription confirms the name of this stupa as Dharmarajika. Towards the end of the 5th century A.D. Kushan lost their power to White Huns who disrupted the trade and ancient trade routes too. White Huns are also responsible for the destruction of Dharmarajika stupa as a number of skeleton found in the monastery show that monks and nuns were killed by these new invading people in the 5th century A.D. So Dharmarajika remained without any royal patronage and was difficult to maintain such a huge establishment without any patronage. So it was abandoned like other monuments of Taxila and Gandhara (Marshall 1960: 102-104).

Monastery of Dharmarajika, Taxila

Residential Quarters at Dharmarajika, Taxila



Buddhist Stupa at Dharmarajika, Taxila

Figure: Bodhisattva's head in stucco, Dharmarajika,
3rd – 4th century AD

View of Dharmarajika Main Stupa, Taxila

Stupa and Monastery of Pippala, Taxila

Monastery of Pippala, Taxila

PIPPALA

The Pippala tree is sacred in most of the Indian religions and its origin can be traced back to Indus civilization. The Buddhist site of Pippala at Taxila took its name from the pipal trees, which were found abundantly at the site. Pippala monastery is located between Mohra Morado and Jaulian and is about 400 yards south of the road leading to Jaulian. The Pippala site was excavated in 1923-24. In the east is a court of the monastery of late Parthian or of early Kushan periods. The early monastery was built of diaper masonry and might have fallen to ruin in 5th century A. D. The second monastery was built on its western side of it with heavy semi-ashlars' masonry. From Pippala a collection of 26 coins of Taxilan, Azes II, Kadphises I, Kadphises II, Kanishka, Vasudeva, Shahpur II and Indo-Sassanian rulers were recovered during excavation. The economic and political situations in the 5th century A.D. led to the abandonment of the Pipplan monastery and stupa site in Taxila (Marshall 1960: 161-162; Dani 1999: 143-144).

Main Stupa of Mohra Morado, Taxila

MOHRA MORADO

Mohra Morado got its name from nearby village with the same name. This site was excavated in 1915-16 under the directions of Sir John Marshall. The Mohra Morado monument includes a stupa and a rectangular monastery for the monks in the east. It was located in an ideal place as away from the city hustle and bustle to concentrate on meditation and concentration of thoughts yet close to the Bactrian Greek city of Sirkap for begging of daily alms.

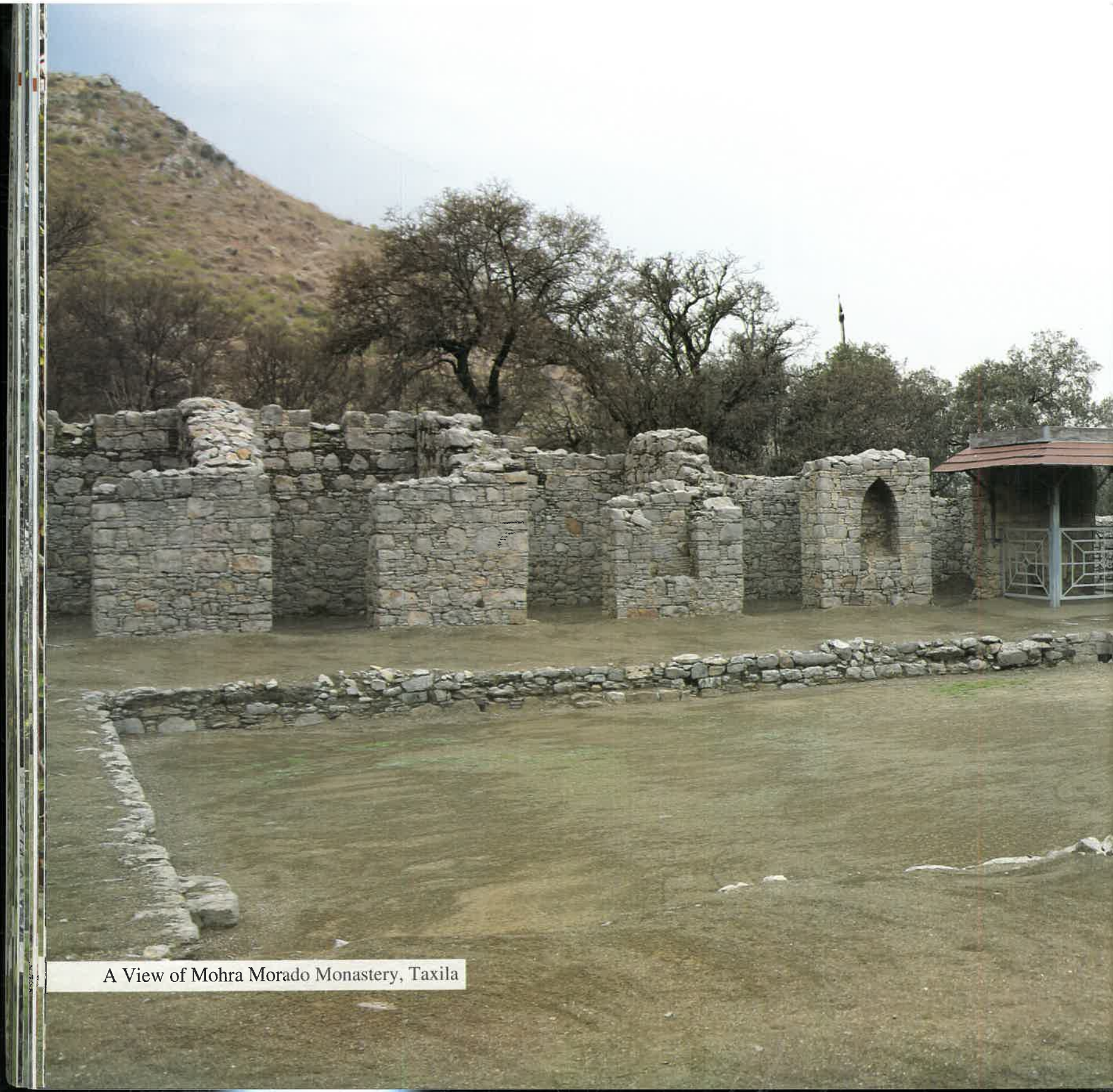
The stupa stands on a 16 feet high plinth with offset projection on the east for steps. The stupa is decorated with finest stucco figures of Buddha, Bodhisattvas and Devas. In the south of the steps there is a votive stupa on a square plinth decorated with stucco relief.

The artistic taste of these figures is praiseworthy. The background figures are shown as if they are emerging from the clouds. Drapery has been depicted skillfully and Hellenistic art is seen at its best. The monastery is typical of Gandhara style with square court of 27 cells, open courtyard and a bathroom in a corner. A 20 feet high votive stupa is still there in the cell number 9. It was constructed in the memory of a teacher who lived and died at the monastery. Other monuments are kitchen, assembly hall; refectory and bathroom (jantaghara) are also excavated at Mohra Morado. In cell number 4 large figure of Buddha seated in dhayanamudra with attendant figures to the left and right are shown. The period of this site is from 2nd century A.D. to 5th century A.D. Decline of Kushan Empire and coming into power of the White Huns led to the decay and abandonment of the site (Marshall 1960: 156-160; Dani 1999: 141-143).

Mohra Morado Stupa, Taxila

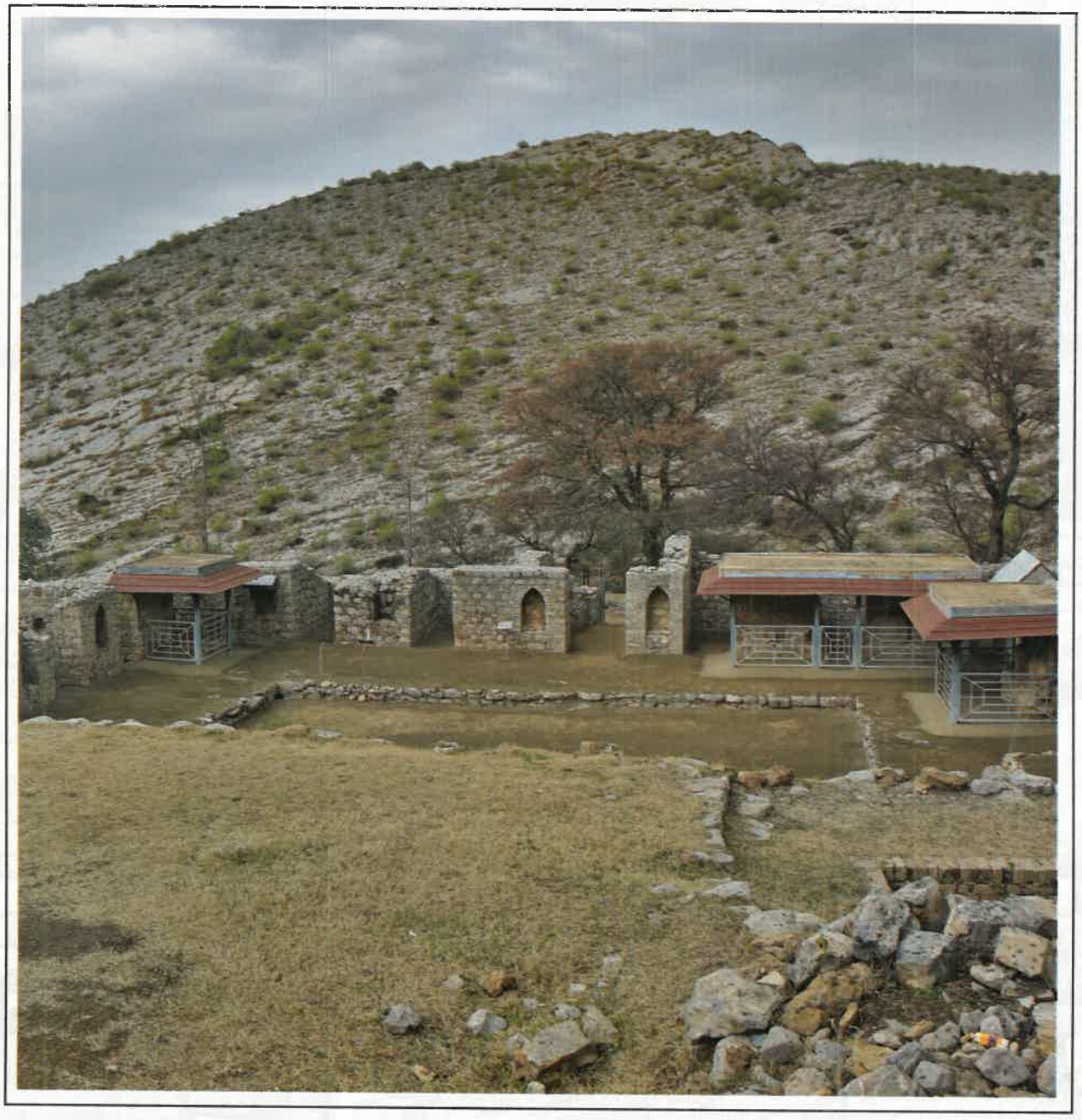
Figure: Mohra Moradu Stupa at cell No. 9, Taxila

Figure: monk holding lamp, Gandhara, schist, 3rd-4th century



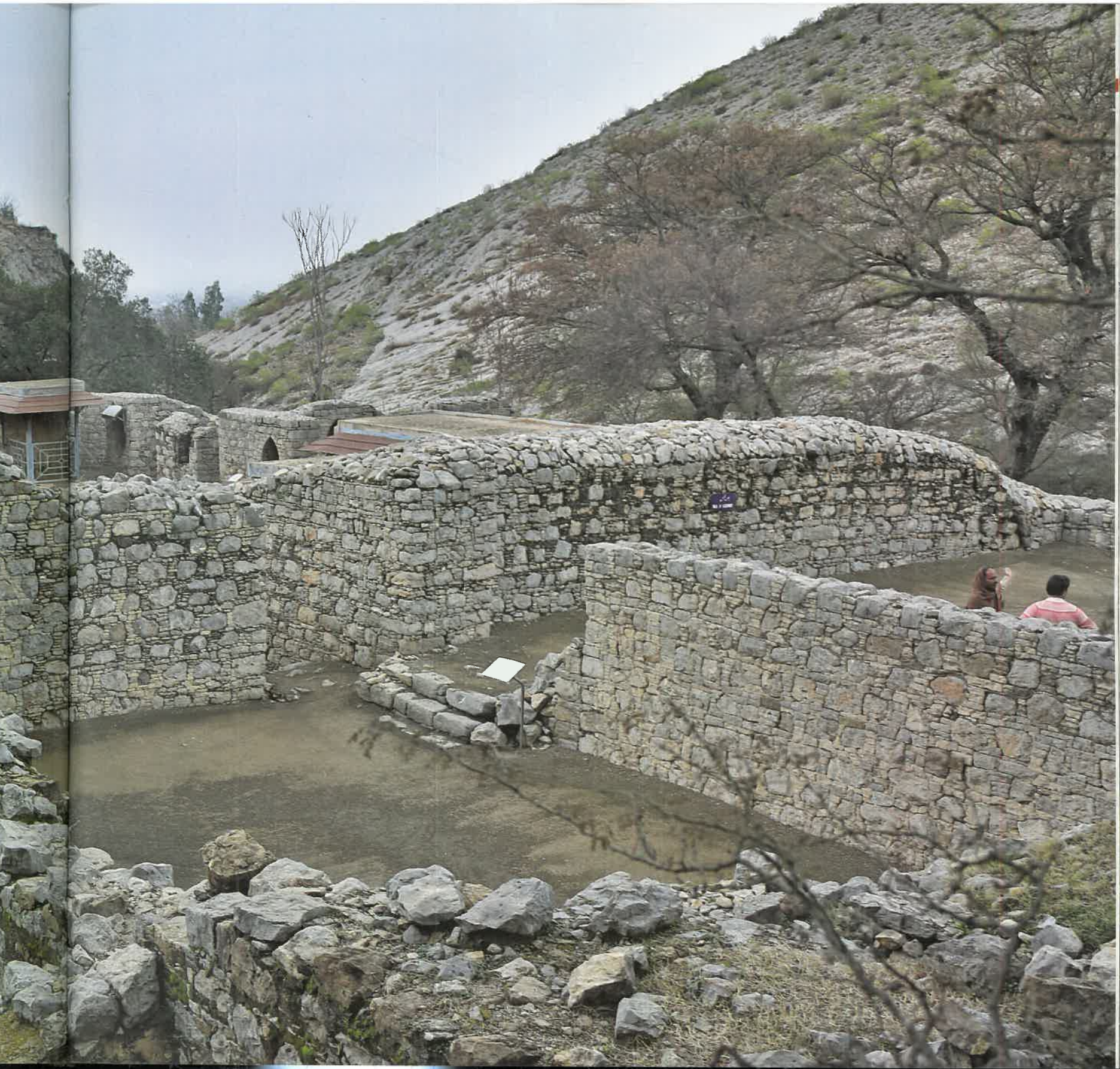
A View of Mohra Morado Monastery, Taxila

Images of Headless Buddha Mohra Morado, Taxila



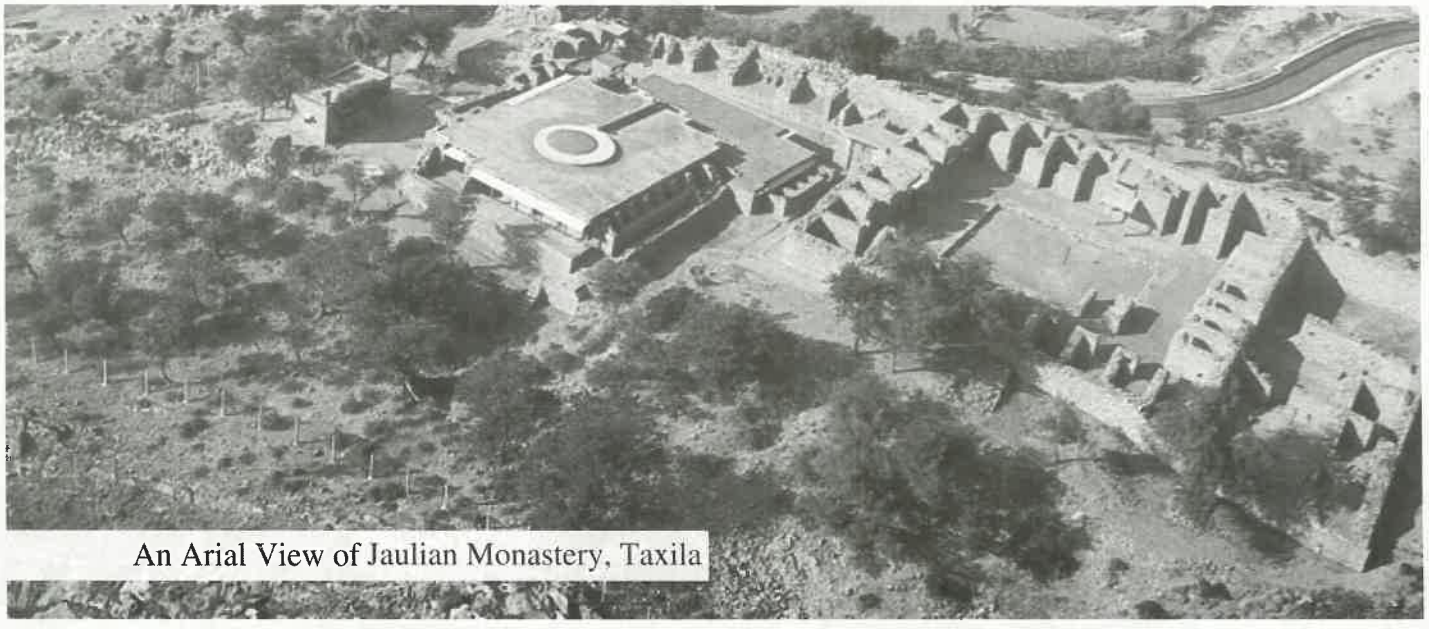
A Central View of Mohra Morado Monastery, Taxila

A General View of Mohra Morado Monastery, Taxila



KUNALA

The Kunala stupa is situated on the northern slope of the Hathial hills. According to Hiuen Tsang the stupa of Kunala is situated to the south-east of Takshsila city and on the north side of the south hill. According to Hiuen this stupa is above 100 feet high. According to Chinese pilgrim visitors to this site had their prayers answered by the restoration of their eye sight. Kunala is said to be erected by King Asoka in commemoration of his son Kunala where he was blinded under the fake orders of Asoka. The legend says that Tishyarakshita, the step mother of Kunala, fell in love with him. She induced the king to send him to Taxila. Then she wrote a dispatch in Asoka name and sealed it with the seal of his teeth while he was sleeping. In the dispatch ministers were ordered to blind Kunala under some accusations. The blind prince reached his father capital and the conspiracy was caught. The vindictive queen was put to death and Kunala's eyesight restored at Bodh Gaya through the help of the Buddhist Arhat (Marshall 1960: 151-152)



An Arial View of Jaulian Monastery, Taxila

JAULIAN MONASTERY

The monuments of Jaulian are situated on the top of a hill with some 300 feet high and it is one mile in the north-east of Mohra Morado and half a mile of Jaulian village. The monuments on this site are in better conditions as compare to other sites in the vicinity. The masonry is coarse diaper used in the original building while semi-ashlar in later repairs and additions. On the basis of cultural material its foundation are ascribed to Kushan period in the 2nd century A.D. The monuments of this site comprise a monastery with three stupa courts on north, south and west side. There were three entrances to stupa complex. There was a large open quadrangle with ranges of small votive stupas and also five moderate sized stupas in it. The domes of the stupas are lost but their square bases are still visible. They are adorned with Buddha and bodhisattva, the rows of elephants, lions and Atlantes. There are Kharoshti inscription showing the names of these images and names of the donors. Marshall says that it was for the first time that Kharoshti has been engraved in stucco because it is rare in India. A relic casket bejeweled round the dome with gems of garnet, carnelian, lapis-lazuli, aquamarine, ruby, agate, amethyst and crystal is found in Jaulian site and it is a stupa in miniature. In a small chapel there are stucco figures

PLAN OF JAULIAN
STUPA & MONASTERY
LEGEND
Monks Cell
Votive Stupa
Water Tank
Wash Room
Stair
MONASTERY
N
MAIN STUPA
Kitchen & Refectory
LOWER STUPA COURT
ENTERANCE
Directorate General of Archaeology & museums
GOVERNMENT OF khyber pakhtunkhwa
DEVELOPMENT & RESTORATION OF ARCHAEOLOGICAL SITES
FROM TAXILA TO SWAT (TAXILA SECTION)
I FLY

of Buddha in dhyanamudra (meditation pose) with standing Buddha on either side of it. There are also two attendants, one of them holding thunderbolt so he is no doubt Bodhisattva Vajrapani. The monastery is built like other in the region. An open quadrangle with ranges of cells on four sides and the same water tank in the middle is there. There is a small bathroom in a corner, kitchen, assembly hall, refectory, storeroom grouped on the eastern side of the court of cells. There was a cell used as a shrine as where remains of burnt clay images have been found. In front of cell number 29 a figure of foreigner is found. He is depicted as wearing tunic to knees, trouser with buttons for lacing, ornamental belt and cap. His beard and dress proves him to be of foreign origin (Marshall 1960: 164-170; Dani 1999: 144-147).

The Logo of World Heritage Jaulian, Taxila

A General View of Taxila Valley from Jaulian Site, Taxila

Jaulian Monastery Monks cell and a water tank, Taxila

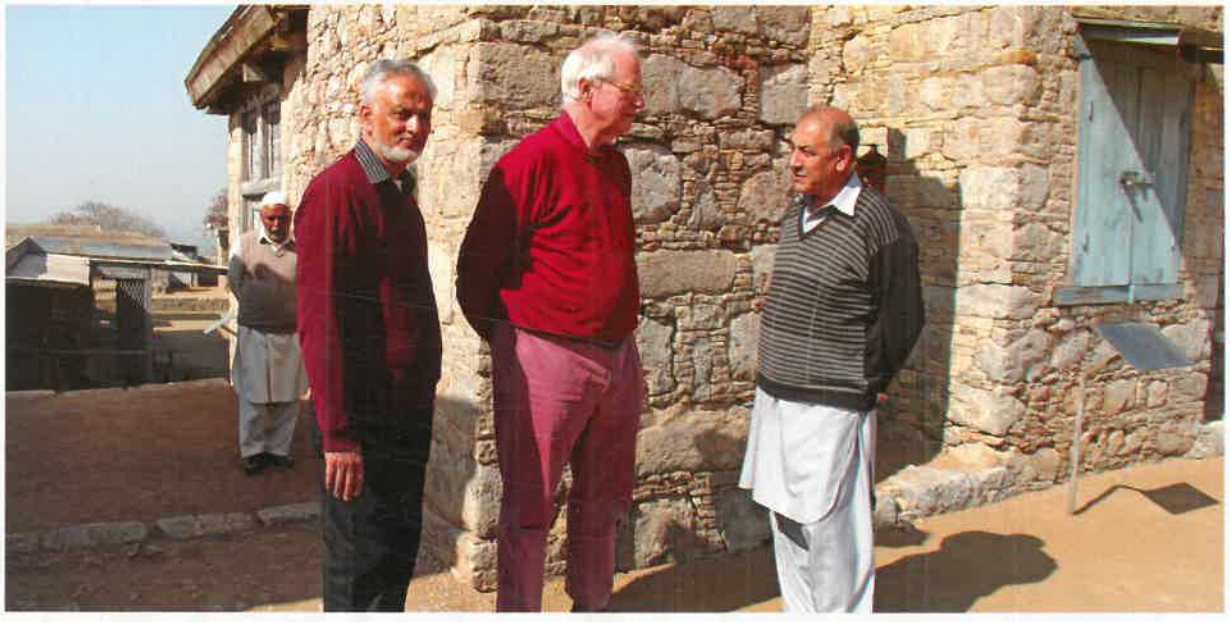
Buddha in Preaching Jaulian, Taxila

Healing Buddha Jaulian Monastary, Taxila

Headless Buddhas in Meditation Jaulian Monastery, Taxila

Elephant at Jaulian Monastery, Taxila

Healing Buddha Jaulian Monastary, Taxila



A foreign visitor being briefed by Dr. M. Ashraf at Jaulian Monastery, Taxila

Bodhisattva figure at the votive stupa Jaulian, Taxila

A view of Jaulian Monastary, Taxila

Votive Stupa at Jaulian Monastary, Taxila

Buddha in Meditation at Jaulian Monastary, Taxila

Different Meditation poses of Buddha at Jaulian Monastary, Taxila

BHALLAR

Bhallar Stupa is situated about 5 miles from Taxila railway station and half a mile from Haro river. According to Hiuen Tsang the Bhalar Stupa was erected by Asoka at the place where Buddha in previous life offered his head in alms. The stupa has an oblong base, on eastern side there are steps and the superstructure consist of drum and dome surmounted by one or more umbrellas. Some chapels and other monuments have exposed during excavations. There is a monastery in the Bhallar site. Hiuen Tsang says that Kumaralabdha, the founder of the Sautrantika School, composed his treatises. A lady with leprosy cleaned the stupa and scattered flowers around the building so her leprosy left her and she became a beautiful woman (Marshall 1960: 178-179; Beal 2001: 138).

Monastery of Jinnan Wali Dheri, Taxila

JINNAN WALI DHERI

Excavations were started at Jinnan Wali stupa in 2002 and completed in 2004 by the Department of Archaeology and Museum, Government of Pakistan, Ministry of Culture with financial support of the Embassy of the United States of America. There is an archaeological site situated 10 km north-east of Taxila Museum, two and half km from Julian village on the left bank of river Haro near Bhira village, locally known as Jinnan Wali Dheri (the mound of Djinns). This site is in the fertile land and lush green and fertile land of district Haripur in the valley of Taxila. Jinnan Wali Dheri complex consists of the main stupa, votive stupas, an enclosure around the main stupa provided with chapels facing towards main stupa, period two platforms of rather late period and monastery. The main has been constructed in large diaper masonry of lime stone and kanjur covered with thick lime plaster. The main stupa was decorated with sculptures of Buddha and bodhisattva in stucco. Monastery at Jinnan Wali Dheri site was located in the east of the main stupa court. Located to the east of the main stupa, monastery has been built on a higher place than the stupa. It is an open and solid construction in semi-ashlar and diaper masonry.

During excavation at Jinnan Wali Dheri site total nine layers have been exposed. So on the basis of these layers and cultural material recovered from the site chronology of Jinnan Wali Dheri is that the first occupation topped the deposit of the virgin soil.

Potsherds, of various types, iron objects, copper coins, pewits, grinding stones, pestles were recovered during excavation from the site. This earliest period of the site belonged to 4th-5th century A.D. On the basis of cultural materials recovered from stupa and monastery area the second phase of the site belongs to 6th-7th century A.D. in this period the successor of the first period used the stupa and monastery with some changes. They rebuilt the monks' cells. They

Diaper Masonary of Jinnan Wali Dheri, Taxila

also used terra-cotta tiles and replaced kanjur. Though very few materials were recovered from this layer as land was leveled for agricultural purposes but on the basis of the available material the date of the period three is fixed as 8th-9th century A.D.

The most important recovery from the Jinnan Wali Dheri site is the fragments of the mural paintings. These were painted on the walls of a corridor of the monastery leading to the main stupa. The paintings were destroyed during White Huns invasion. Most of the fragments of the paintings have been defaced due to fire. 11 coins of Kushan and White Huns period have been recovered during excavations. Other findings are included stucco sculptures and terra-cotta pottery, iron objects, including nail, bells and silver jewel. Buddha in Dharmachakra Mudra, bust of Buddha and bodhisattva in Dhyana Mudra have been shown in these paintings. Some fragments of stucco and stone sculptures have also been recovered from Jinnan wali Dheri site but unfortunately it was plundered by the antiquity hunters before legal excavation started(Ashraf Khan n.d. 17-23; Kakar and Bahadar Khan 2008).

A General view of Stupa and Monastery at Jinnan Wali Dheri, Taxila

Monastery with water tank, Jinnan Wali Dheri, Taxila

Figure: painting of Bodhisattva, Jinnan Wali Dheri, c. 5th century AD

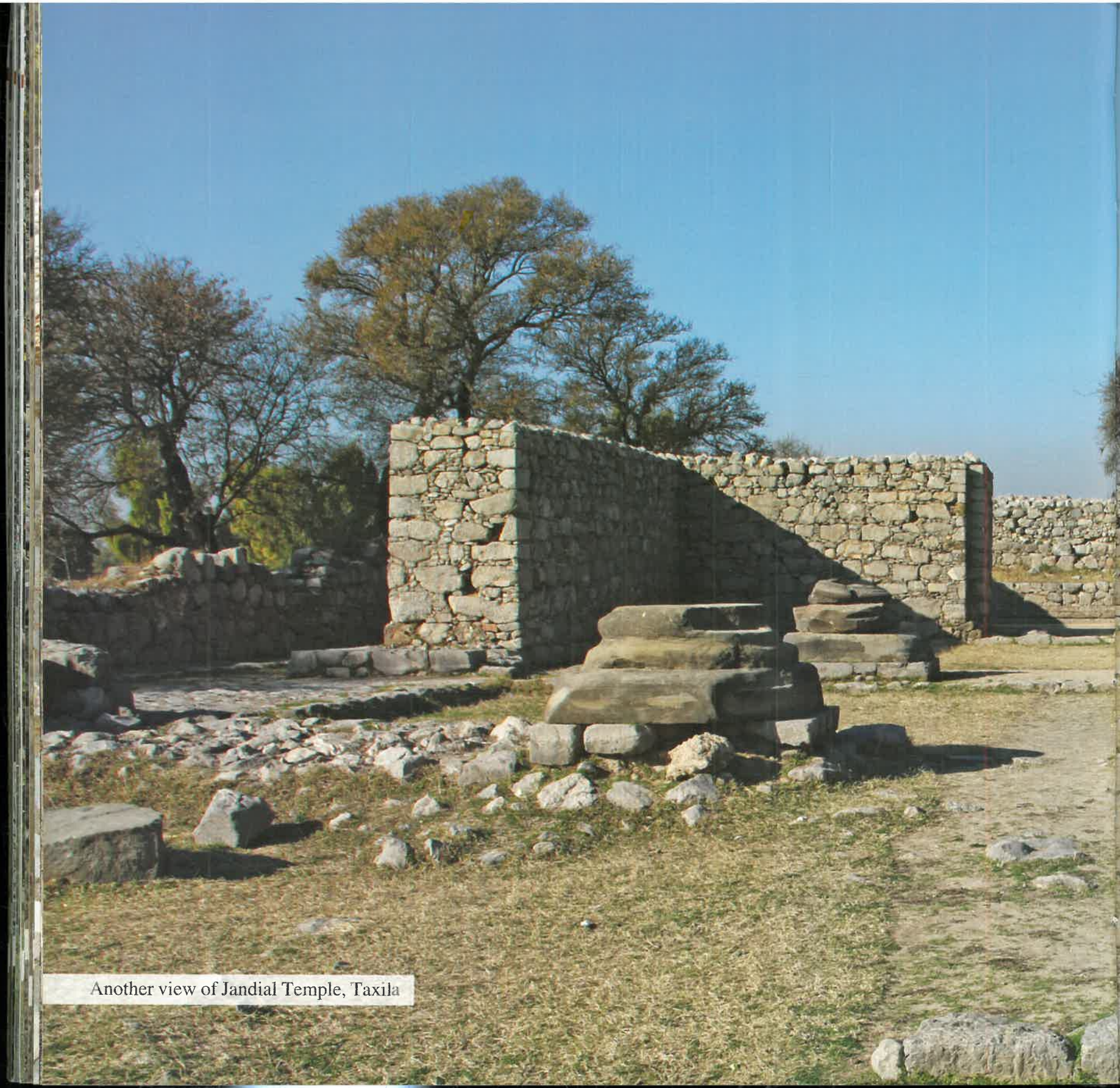
Figure: Buddha head, Jaulian, c. 3rd – 4th century AD

Ionic Piller at Jandial Temple, Taxila

JANDIAL TEMPLE

The Jandial temple is located some 700 meters north of the northern gateway of the Sirkap city. It is generally referred to as Greek temple because there has been found no signs related to Indian religions such as Buddhism, Hinduism and Jainism. It is decorated with Ionic columns. It was discovered by Alexander Cunningham and was excavated in 1863-64. It was a Greek temple as it has a front porch (pronaos), a sanctuary (naos) and at the rear, a back porch (opisthodomos). The masonry of the temple is mainly of limestone and kanjur originally faced with plaster. There was a tower stood in the middle of the building and behind the sanctum. According to Marshall it was like the ziggurat of the Mesopotamia so it was used by Zoroastrians. According to Marshall this temple was constructed in the Scytho-Parthian time and Zoroastrianism must have had a strong hold at Taxila. It is said that Apollonius visited this temple in 40 A.D. (Marshall 1960: 85-

A general view of Jandial Temple, Taxila

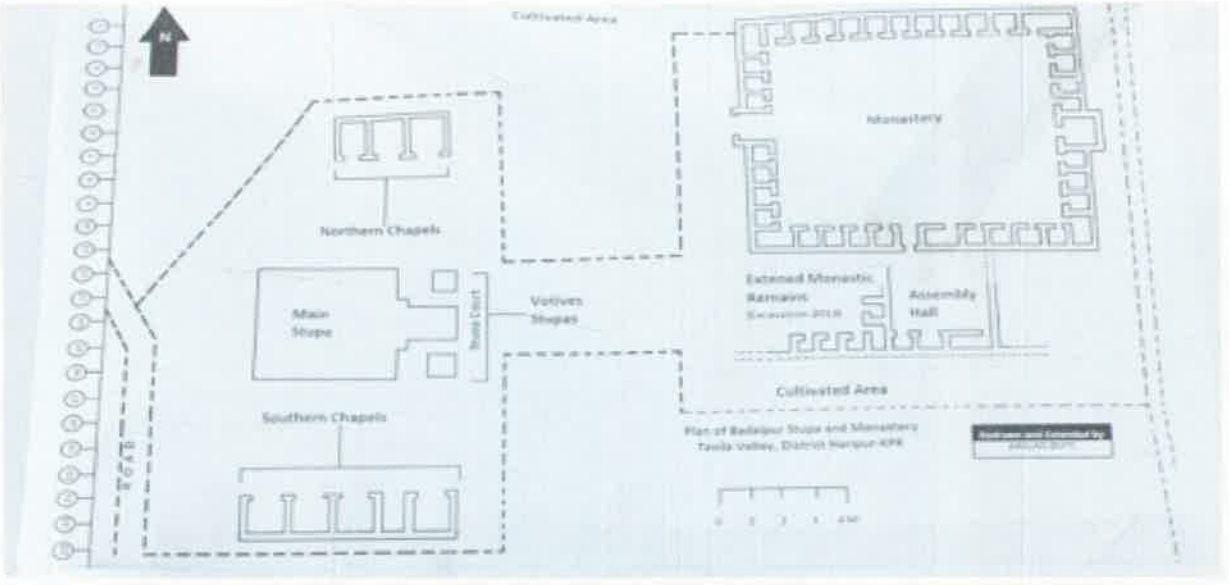


Another view of Jandial Temple, Taxila

BADALPUR

Badalpur is situated near Bhera village and has magnificent stupa and monastery. The stupa of the Badalpur had a plinth of 80 feet long and 20 inch high. Again the site of Badalpur was excavated from 2005-2009 for four seasons under the Department of Archaeology and Museums, Ministry of Culture. These activities were carried out under Dr. M. Ashraf Khan, now Director incumbent of Taxila Institute of Asian Civilizations, Quaid-i-Azam University, Islamabad. They focused on their excavation in the monastery area and opened 64 trenches of 5 x 5 m size. During the excavations 1 gold and 207 copper coins were recovered from the site. The gold is a quarter dinar of Kanishka while other 206 copper coins also belong to the Kushan period and one coin was of Hindu Shahi period. Out these coins 159 coins have been cleaned plus the gold coin.

Chronology of the site is from 2nd-3rd century A.D. The numismatic evidence shows that the site was occupied during the reign of Kanishka, Huvishka and Vasudeva and abandoned during or just after Kanishka II. Taxila Institute of Asian Civilizations under the supervision of Dr. Muhammad Ashraf Khan again carried out excavation at Badalpur in 2011 and 2013 (Marshall 1960; Ashraf 2009: 26-27, Ashraf et.all 2013: 66-68).



Plan of Badalpur Monastery

Badalpur Site

GIRI BUDDHIST MONUMENTS

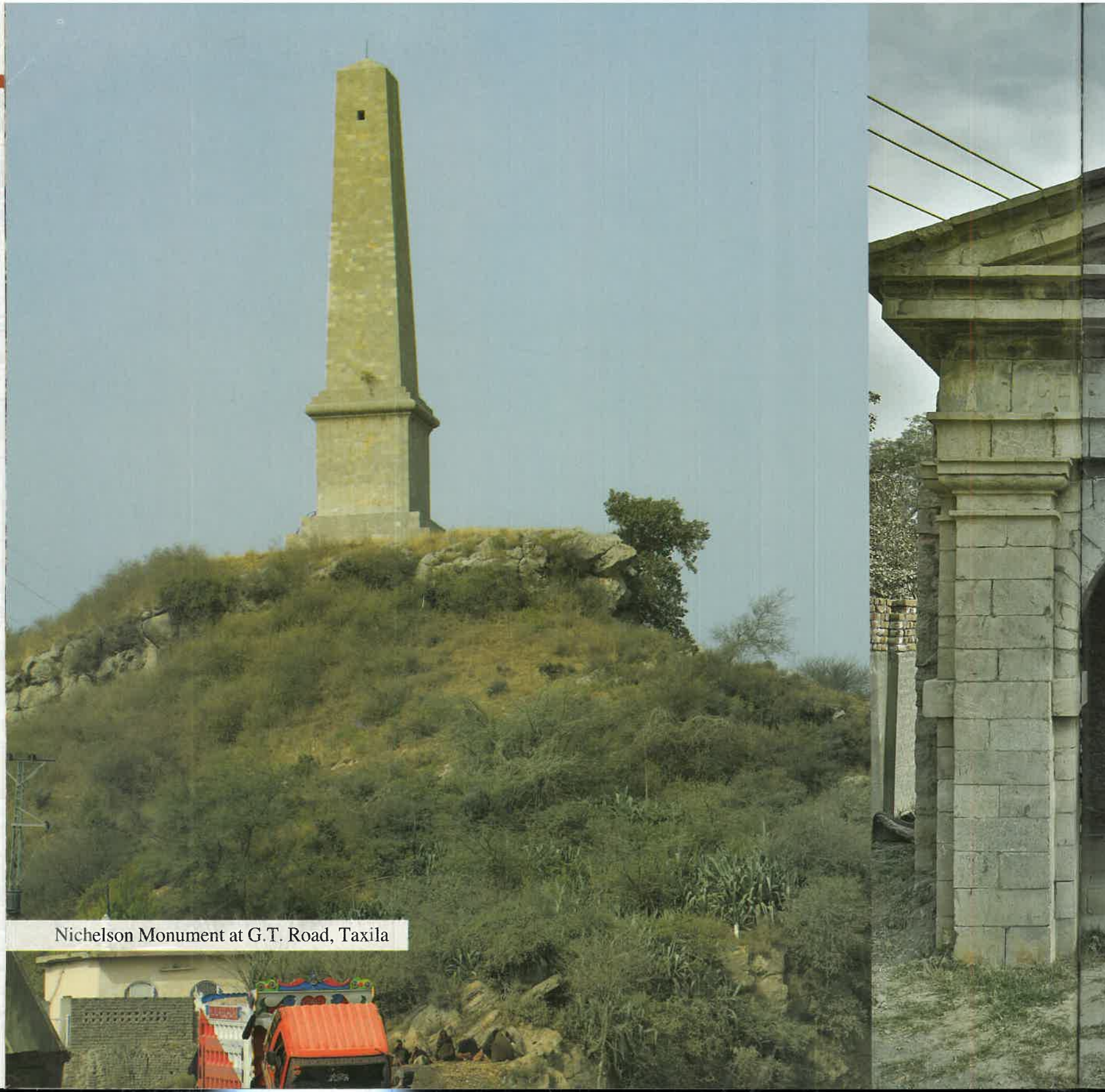
Giri valley lies about five miles north-east of Taxila at the foot of the Margalla Hills and at the spur end of small secluded valley. It is approached by way of a rough torrent bed near the two villages named Khurram Gujar and Khurram Paracha. Archaeological remains of two groups of Buddhist establishment are found here in the eastern and in the western directions. Each group consists of a stupa and a monastery (Dani 2000: 28).

Badalpur Stupa, Taxila

Band Faqiran Site, Taxila

BAND FAQIRAN

The Buddhist establishment of Band Faqiran is located on the top of the Margalla spur some1000 feet in height, about 3 km east of Giri stupas. The stupa is of medium size and square in plan constructed in fine diaper masonary og typical Kushana period with molding in Kanjur stone and covered with lime plaster, traces of which are still visible on the wall. Super structure of the stupa is missing and there is deep cut in the center of the stupa, probably open by some treasure hunter in search of relics. The Buddhist establishment of Band Faqiran consists of a main stupa and the remains of the monastery and diaper masonry dating 1st to 3rd century A.D.



Nichelson Monument at G.T. Road, Taxila

COLONIAL PERIOD MONUMENTS IN TAXILA

Taxila valley is also rich in the British period monuments. They are the following.

NICHOLSON MONUMENT

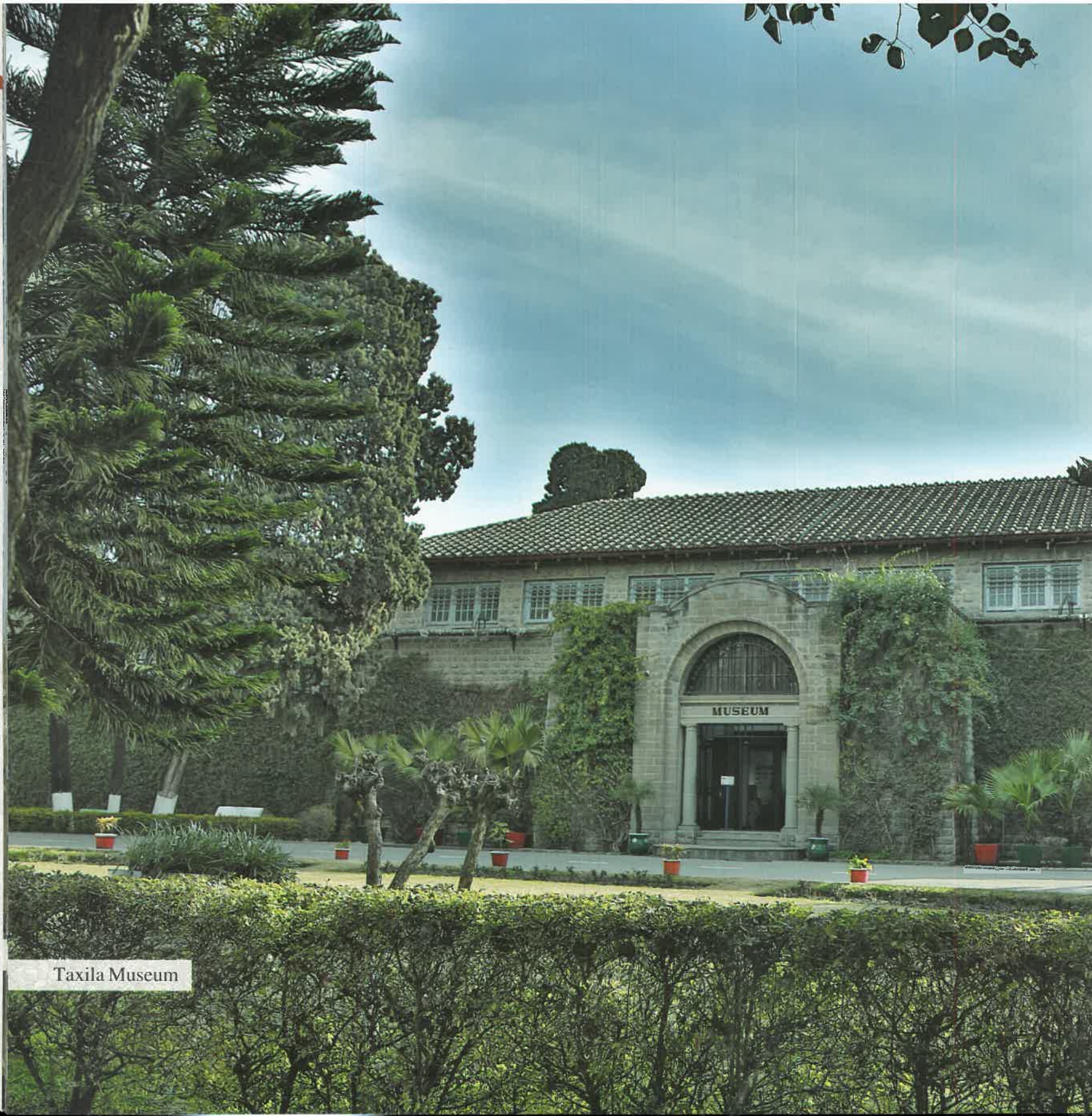
The memorial monument belonging to General John Nicholson is situated at a distance of 15 miles from Rawalpindi not far from Taxila. A tunnel 900 feet long also pierces the hills about 100 feet to the north of the road. (District Census Report Rawalpindi 1961: 22). It was built in 1890 in memory of Brig. Gen. John Nicholson of the British army who was fatally wounded by a Muslim freedom fighter by the name of Kalay Khan, on the spot just near the monument. He ultimately died on 23rd September 1857, and the tower was later on raised by his colleagues to keep his memory alive.

Nichelson Memorial, Taxila

Hindu Temple, Taxila

HINDU TEMPLE

The temple is situated at the midst of the Taxila at a distance of 1 km from the Taxila Museum. The temple is square in plane, with three monumental shikaras. The temple is enclosed by veranda on all four sides which is arched on its front having three arches decorated with white and black marble tiles. The main temple is flanked by shrines dedicated to Hanuman and Shiva. Inner side of the temple is decorated with fresco paintings showing the portraits of Hindu gods and goddesses. On the basis of inscriptions on the entrance of the temple it is said that it was built by Rimati Ram Rakhi on August 15, 1933 C.E. in the memory of her husband, Sorgia Bhagat Lal Chand Ji Rawalpindi Wal.



Taxila Museum

TAXILA MUSEUM

The archaeological museum of Taxila was established by Sir John Marshall who was then the Director General of Archaeological Survey of India in order to house his collections of antiquities recovered from the various sites of Taxila. The foundation stone of the Museum was laid by Lord Chelmsford, Viceroy of India, in 1918 and it was formally inaugurated in 1928. It is situated about 34 km north-west of Islamabad. It has eight galleries. It displays various interesting objects consisting of Gandhara sculptures, episode from the life of Buddha. It also displays jewelry, pottery, tools and implements, relic caskets, surgical tools, agriculture, figurines, beads, gems, coins, metal and glass objects. These all objects are discovered from various sites of Taxila. All this show the cultural history and achievement of people of Taxila from 4th millennium B.C. to the 6th century A.D. The museum also has collections of the Aramaic, Kharoshti and Brahmi inscriptions.

Entrance Gate of Taxila Museum

TAXILA

Figure. Interior Hall of Taxila Museum (Curtesy Taxila Museum) (Courtesy Taxila Museum)

Figure. Replica of dancing girle wearing Jewelry(Curtesy Taxila Museum) (Courtesy Taxila Museum)

Figure: Jewelry from Taxila (Courtesy Taxila Museum)

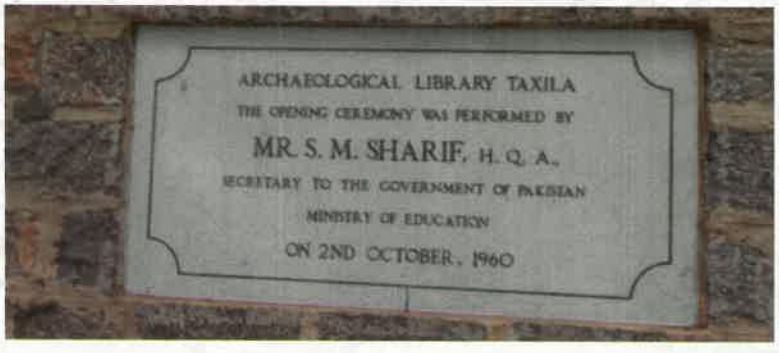
Figure: the four-spouted pot from Bhir Mound (c. 4th – 3rd century BC); handle jug from Sirkap (c. 1st – 2nd century AD); toy elephant from Bhir Mound (c. 4th – 3rd century BC); female deity from Bhir Mound (c. 4th – 3rd century BC) (Courtesy Taxila Museum)

Figure: Relic Casket

Figure: Menandar's Coin

Figure: Toilet tray, sirkap, schist stone, c. 1st century BC

Figure: toilet tray, sirkap, schist stone, c. 1st century BC



Figures: horse bit (snaffle bit), sirkap, Iron and horn, 100 AD; toy wheel chariot, sirkap, copper, 200 AD; toy elephant, Bhir Mound, 400-300 BC; wheeled horse toy, Bhir Mound, terra cotta, 400-300 BC

(Courtesy Taxila Museum)

Figure: Aphrodite, dharmarajika, scist, 100 AD

Figure: female deity, dharmarajika, 3rd century AD

Figure: Ornament plate, Taxila, silver, 1st-2nd century AD

Figure: Female Terracotta figurine, Bhir Mound

(Courtesy Taxila Museum)

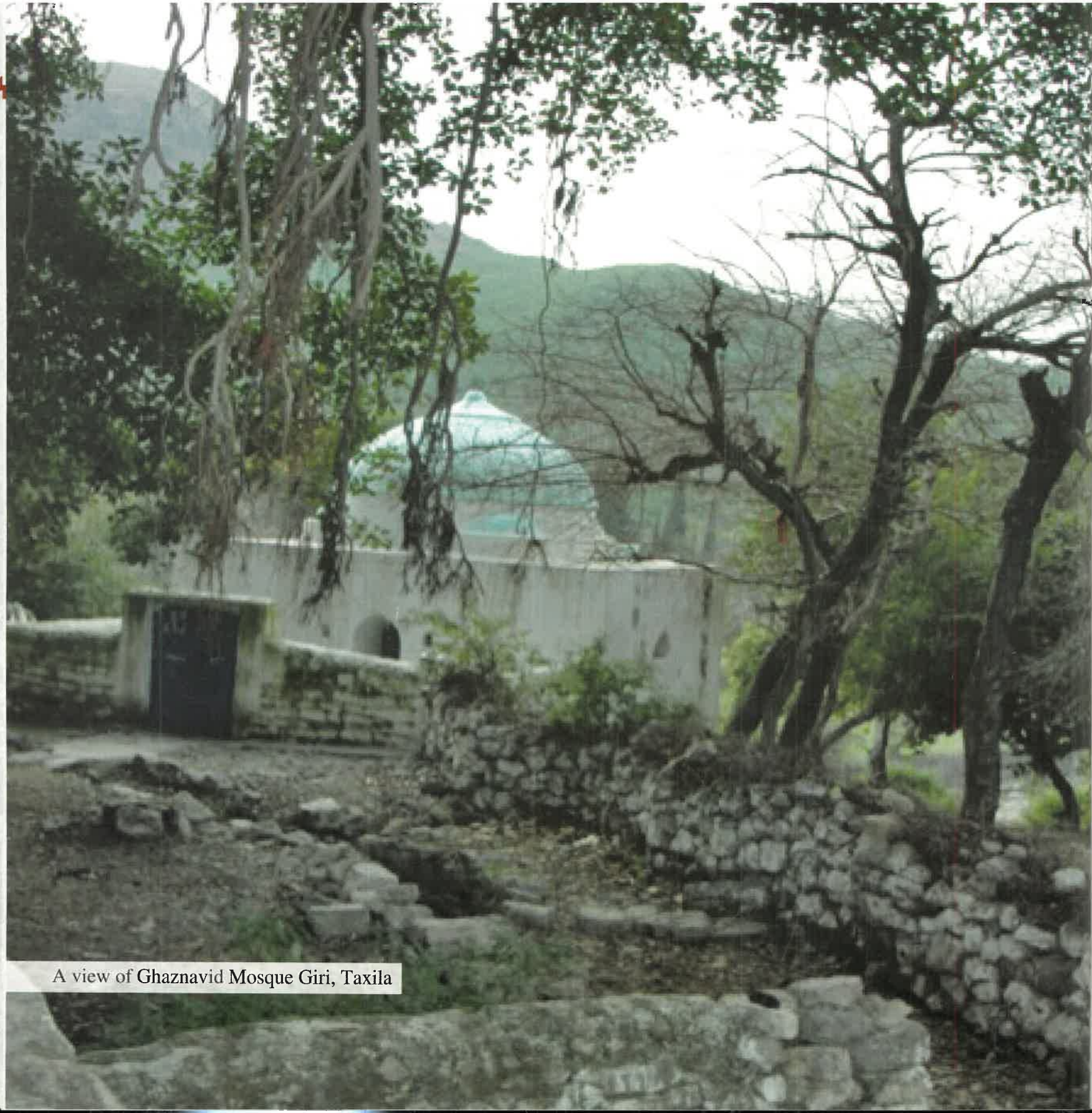
TAXILA DURING ISLAMIC PERIOD

BAND FAQIRAN MOSQUE

The ruined mosque is located about two kilometer east of Giri stupa at Khurrama. The mosque is squre in plan measuring 14x14 feet wall are constructed of dressed lime stone blocks laid in lime mortar. The thickness of the walls is 2 feet. Access to the chamber is provided through eastern side, which is 3.5 feet wide. The prayer chamber has a shallow mehrab in the western wall. Preserved the height of the wall is 7 feet. Super structure above the squenches comprising drum and dome which is now perished due to passage of time. The mosque has close similarity with the Giri mosque both in size and architure and it is likely to assume thae the both mosques are coeval and constructed during the Ghaznavied period and not in the Ghori period. The water tank adjacent to the mosque is square un shape line with dressed lime stone blocks. The building of the mosque is very simple. It is built wholly of rubble walls on an arcuate system of construction. For this reason it has existed for centuries. But the present condition of the mosque is not good. Now its dome has fallen down and it contains some very old ruins in the perpendicular style of architecture.

Front view of Band Faqiran Mosque, Taxila

Interior view of Band Faqiran Mosque, Taxila Taxila



A view of Ghaznavid Mosque Giri, Taxila

GIRI MOSQUE

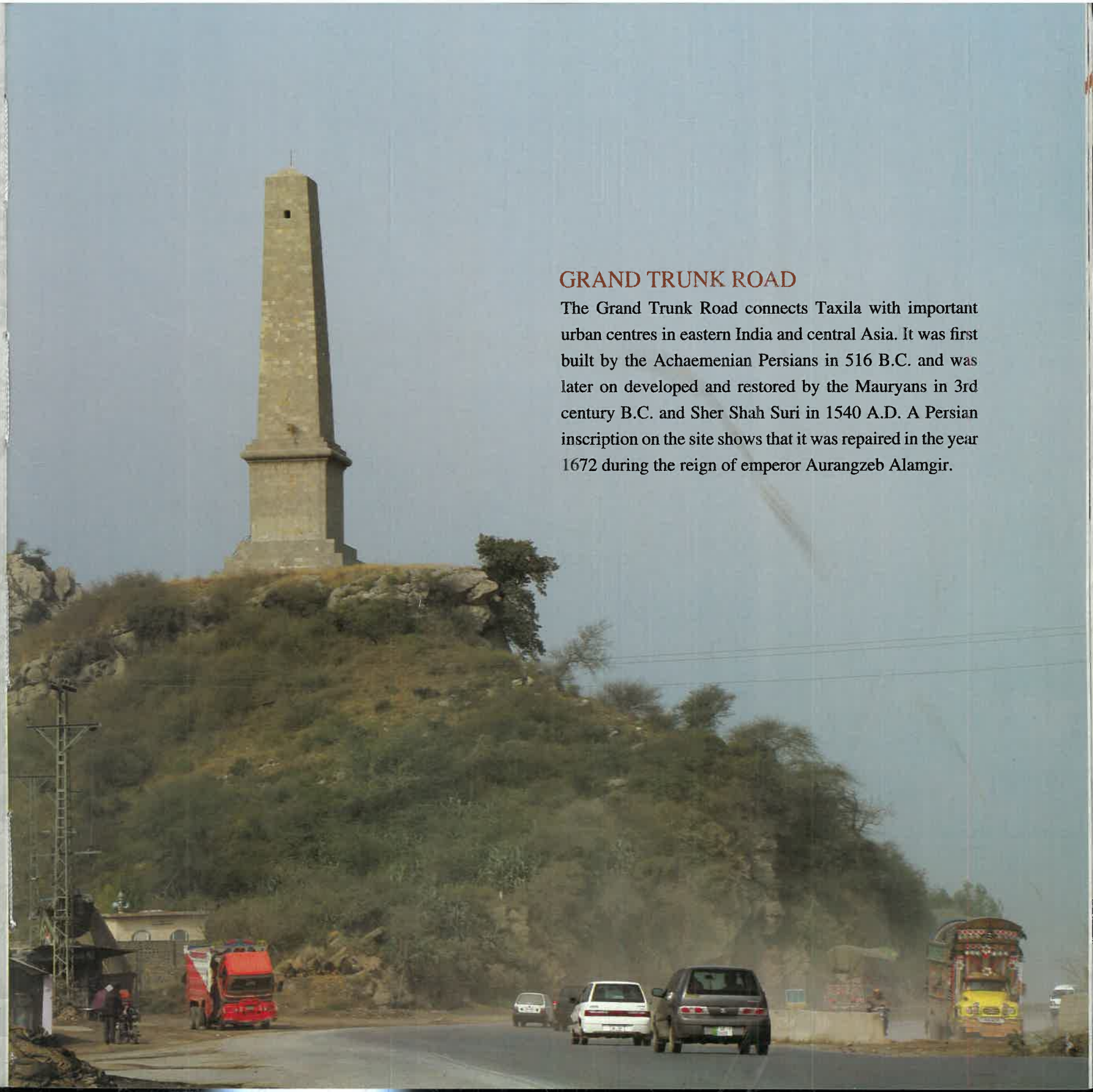
The Giri mosque is located about two hundred meter west Giri Buddhist stupa. The mosque was constructed with lime stone blocks in mud mortar. The mosque has a small square prayer chamber measuring 15x15 feet having opening on three sides; western side has shallow nich to serve as mehrab. The mosque is surmounted by a single squat dome with high drum. Interior and exterior of the mosque is covered with lime-surkhi (red) plaster. In front of the mosque under the Bunyan tree is natural spring of hot water which is used by the inhabitants of the area since remote antiquity.

GIRI FORT

A fort belonging to post-Hunas period is also found to the north of the Buddhist establishment on a rocky hill semicircular bastion of the fort. There are also found remains of dwellings and other structures inside the fort (Dani 2000: 28).

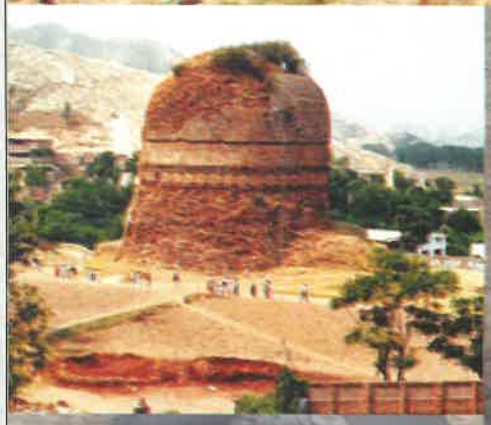
SARAI KALA

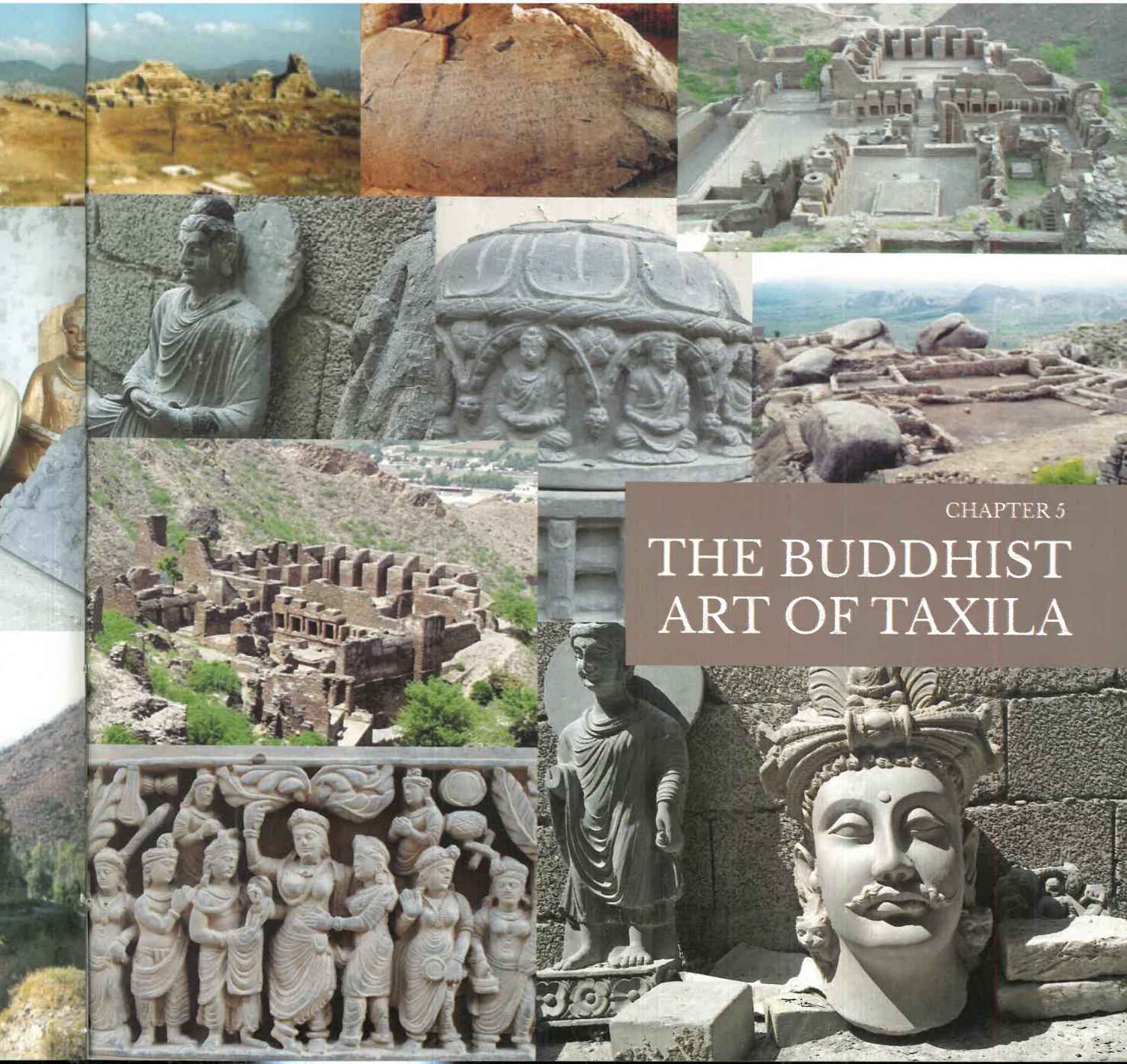
It is situated on the bank of the Kala rivulet, a few miles to the south-west of the Museum near main National Highway. Sarai Kala is named after a Mughal caravan-sarai not far from the site in the thick settlement of the modern town of Saraikala. Painted pottery, polished stone tools, beads and stone implements have bee+n discovered from the site. On the basis of this recovered material the site is dated to a cultural period earlier than the mature Indus civilization of Mohenjodaro fame (Dani 2000: 2).



GRAND TRUNK ROAD

The Grand Trunk Road connects Taxila with important urban centres in eastern India and central Asia. It was first built by the Achaemenian Persians in 516 B.C. and was later on developed and restored by the Mauryans in 3rd century B.C. and Sher Shah Suri in 1540 A.D. A Persian inscription on the site shows that it was repaired in the year 1672 during the reign of emperor Aurangzeb Alamgir.





CHAPTER 5

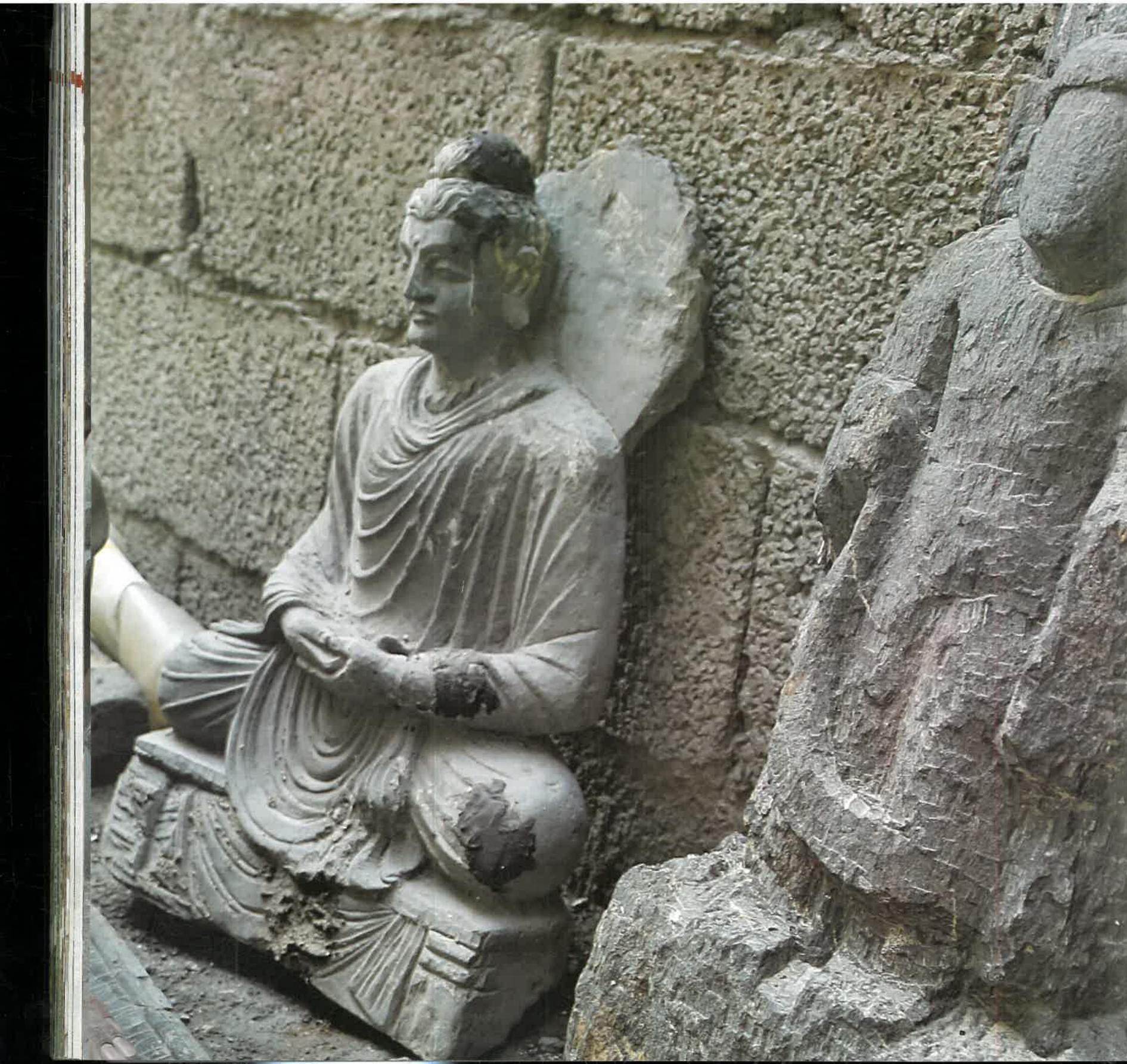
THE BUDDHIST ART OF TAXILA

THE BUDDHIST ART OF TAXILA

Buddhism reached the present-day Pakistan during the reign of Ashoka (273 – 236). Ashoka was the grandson of Chandragupta Maurya and son of Bindusara. The former ruled in the last two decades of fourth century BCE and the latter followed him as Mauryan ruler in the first part of the third century BCE. After the death of Bindusara a war of succession started between his sons and Ashoka emerged as successful in it. He is blamed for the purges of his 99 brothers, with the exception of one i.e. Tissa who was a famous Buddhist monk, in this power struggle. According to ancient historical sources Ashoka's brothers were ruling in Shravasti, Saketa, Campa, Varanasi and Rajagriha. Whoever tried to revolt would be fiercely submitted.

Ashoka's coronation took place after four years of his accession and this delay probably was due to fratricidal war. One of the important events of Ashoka's reign is the war of Kalinga which came to an end in the eight year of his coronation e.g. 261 BCE. A lot of causalities and human sufferings were effected by this war. Its high toll bore so much on the mind of Ashoka that he got attracted to the philosophy of ahimsa and he embraced Buddhism. He followed this religion from the core of his heart and propagated it with a true missionary zeal. In each direction it spread even beyond the frontiers of the Mauryan empire. All these information are preserved in the Shahbaz Garhi rock edict which numbered as Rock Edict XIII and was inscribed in 257.

Ashoka also inscribed Buddhist teachings, moral and social ethics throughout his empire in the form of rock edicts and pillars. Some of his inscriptions are found in Pakistan of which the Shahbaz Garhi and Mansehra rock inscriptions are very famous. One such edict is found at Taxila which shows the importance of the valley. This Aramaic inscription is engraved on a pillar which was discovered in 1914-1915. This 'octagonal pillar of white marble was found built into a wall between two chambers of a building of Block F at Sirkap . . .' (Mukherjee 1984: 17). It is to be mentioned that Ashoka also ruled as governor of Taxila during his father's rule after being suppressing a revolt here.



Once Buddhism reached Taxila, it speedily got prospered. The reason seems to be the important location of the valley which as a melting pot and crossroads was apt for getting Buddhism and disseminating in all direction. Buddhism also underwent great transformations when it reached Northern India. At a certain point in its history, schism took place in the religion of Mahatama Buddha and, in popular terms, two schools emerged which are known as Hinayana (in South India) and Mahayana (in North India). The difference between the two is that they were aniconic and iconic respectively. Initially, there was no trend of image making in Buddhism and Buddha and his life were represented in symbols such as the lotus etc. Mahayana Buddhism started image making of Buddha and other Buddhist divinities. His life story was narrated in art. Other Buddhist divinities are known by the label Bodhisattva, a concept which developed as in total contrast to the concept of arhat in Hinayana Buddhism. Bodhisattvas are many in number and they are said to have refused nirvana out of compassion for the human beings. They have preferred guiding humanity all the way to their salvation. Famous Bodhisattvas are Maitherya, Avalokitesvara, Vajrapani, Padmapani, etc (Majumdar . All these divinities have ubiquitously been depicted, along with Buddha, by the Mahayanists. According to Dani, 'the thematic unity in all Gandhara expression is provided by a form of Buddhism known as Mahayana, which became very popular here' (Dani 1992). This art is known as Gandhara art across the world. It is also considered as a hybrid phenomenon of the Greek sculptural skills and Buddhist philosophy. Taxila is one such centre where Gandhara art was abundantly produced (see Marshall 1936; Dar 1998; Dani 1999). It is to be mentioned here that heritage management and preservation is investigated and analyzed from historical and sociological point of views by Rafique Mughal (2011) and Rafiullah Khan (2013, 2014).

BUDDHIST ART FROM TAXILA

BUDDHA'S STATUES

Buddha's statues make an important part of Gandhara art. It was with the emergence of Mahayana Buddhism in northern Indo-Pakistan that the Gandhara art originated. Mahatama Buddha and his life story were depicted in art. A variety of material were used in such statues and sculptures but stone and stucco were abundantly used in the art produced at Taxila.

Buddha's statues are found in different gestures such as dhyanamudra, abhayamudra, etc.

Stupa Model, Taxila

Buddha's head in stucco, Jaulian, Taxila
(Courtesy Taxila Museum)

Buddha in Dhynamudra Pose, Taxila

NARRATIVE RELIEFS

Narrative reliefs are that kind of Gandhara art which gives us the Buddha's life story in visual form right from his birth to his Great Departure.

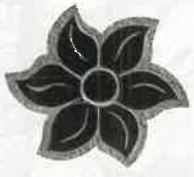
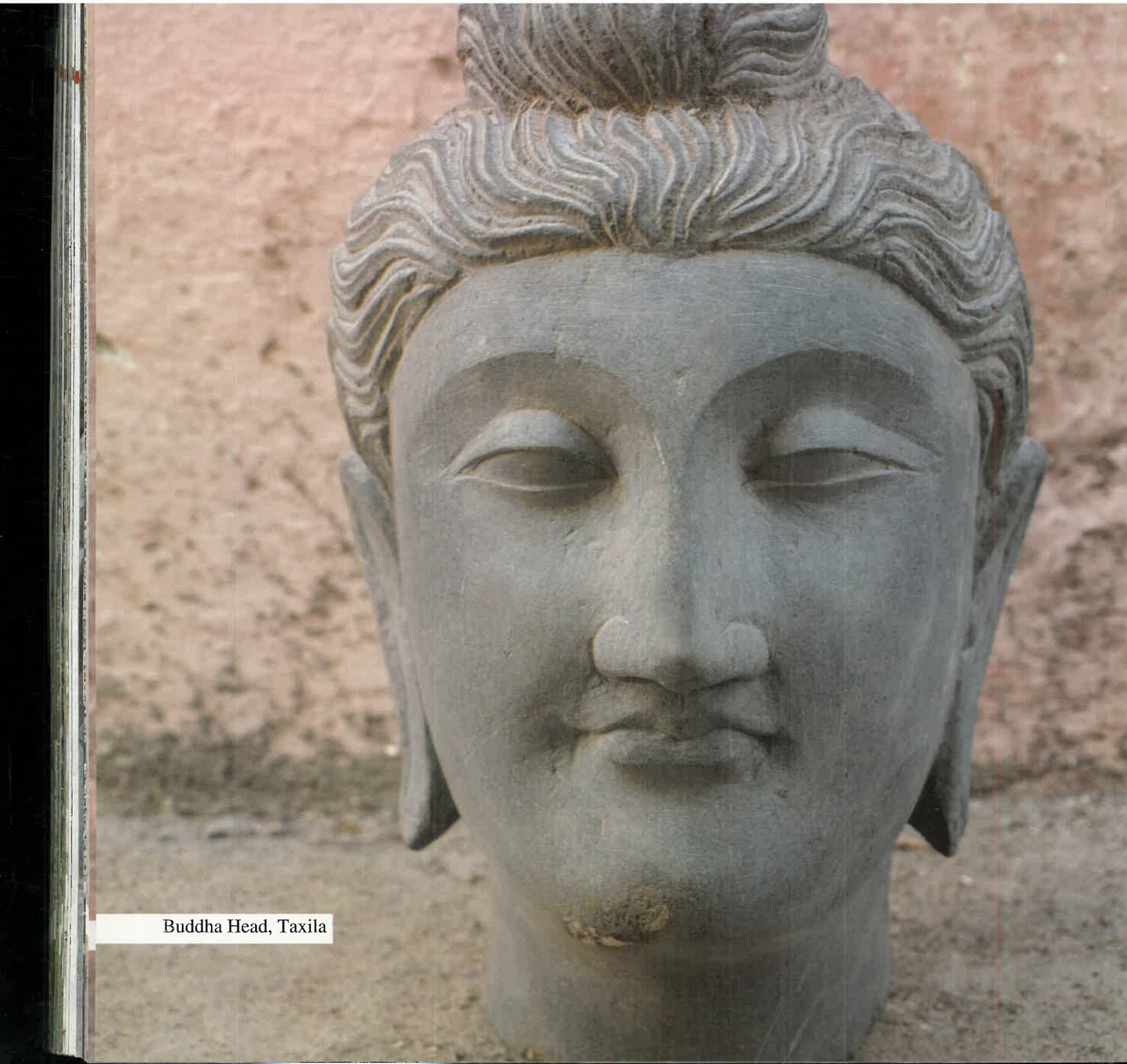


Image of Bodhisattva Maitreya, Taxila

Bodhisattva Maitreya in Meditative Pose, Taxila

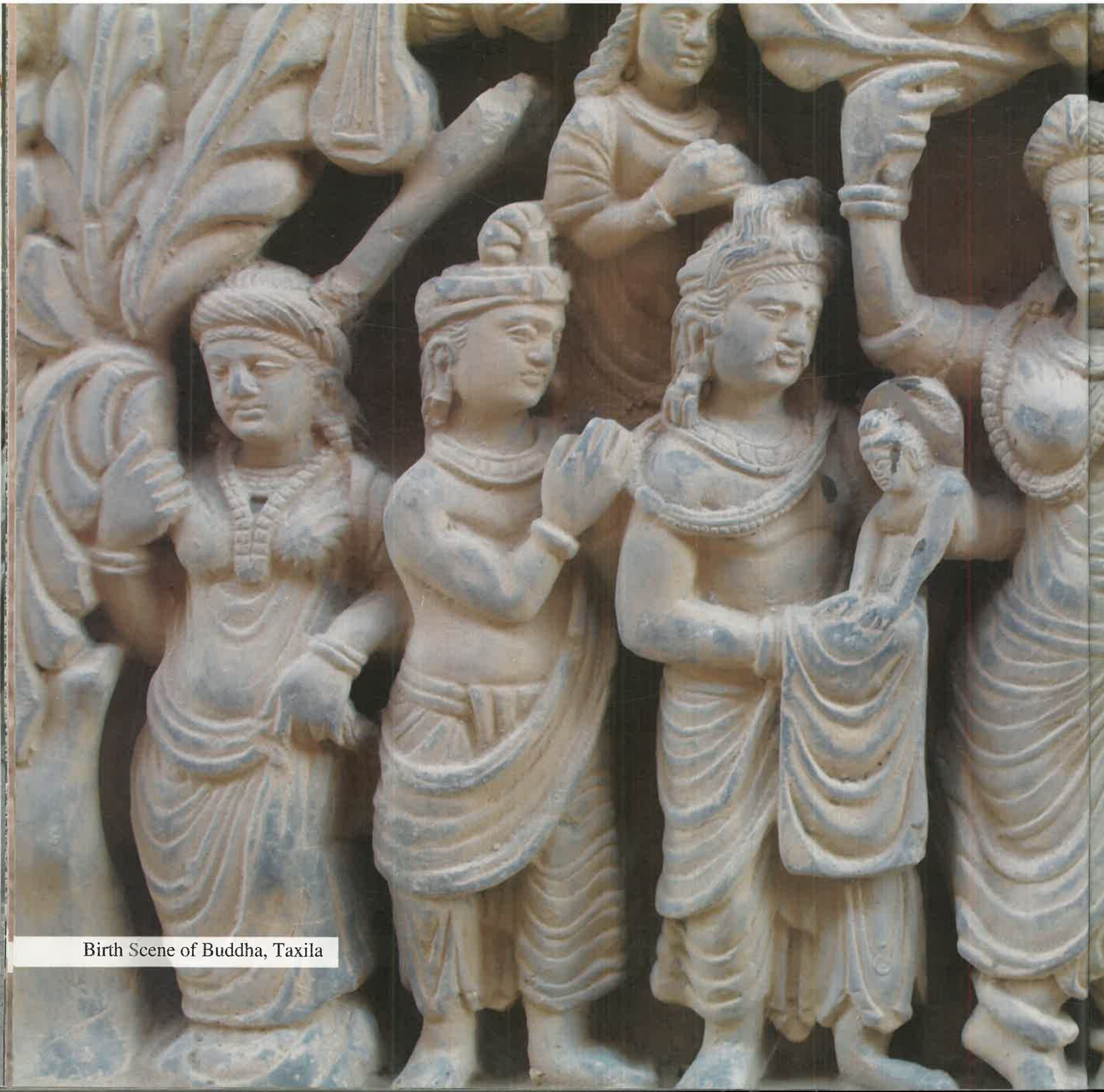
Bodhisattva Maitreya in Meditative Pose, Taxila

Bodhisattva Maitreya, Taxila



Buddha Head, Taxila

Narrative Relief



Birth Scene of Buddha, Taxila

Buddha in Dhyanamudra Pose,Taxila

Image of Fasting Buddha, Taxila

Buddha in Meditation, Taxila

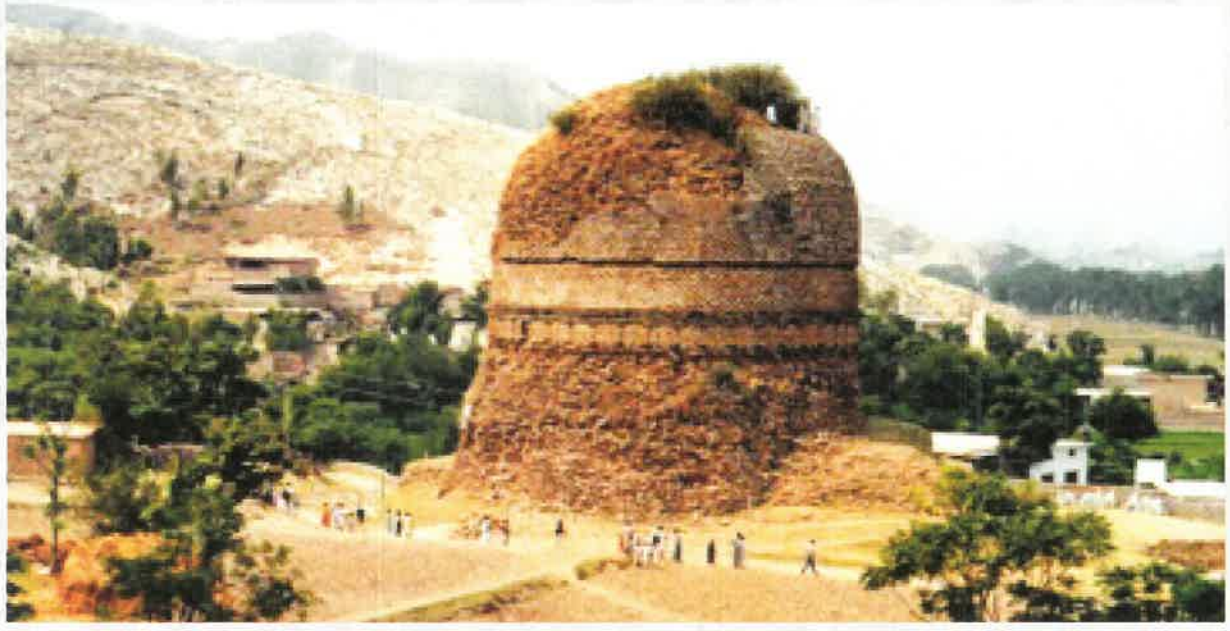
Bodhisattva Maitreya, Taxila

Narrative Relief, Taxila

Stupa Model, Taxila

CULT OBJECTS

Gandhara art is also rich in cult objects. A variety of such material have so far been recovered from Taxila valley.



Singhardar Stupa, Swat

Zardheri Stupa, Mansehra

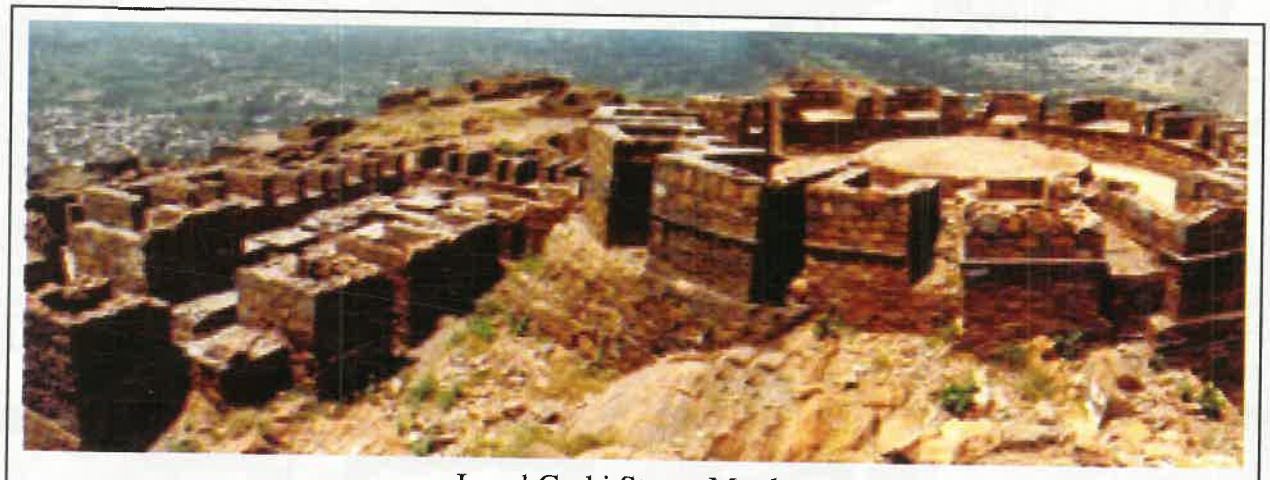
BUDDHIST HERITAGE OF GANDHARA

A fairly large number of the Buddhist sites preserving stupas, monasteries, Viharas, settlements, rock carvings and inscriptions are scattered all over the Gandhara valley.

These stupas and monasteries erected in Gandhara at valleys like Peshawar, Mardan, Dir, Bajaur, Swat, Taxila and eastern Afghanistan. The sculptures and other antiquities that found at these places are master pieces of Gandhara art which depicts religious and secular scenes with Greek, Roman, Persian and indigenes influences. Gandhara becomes sacred place and pilgrims and monks from Korea, japan, Tibet, China, Central Asia, Srilanka and Nepal came to see these holy places and contributed towards local culture.

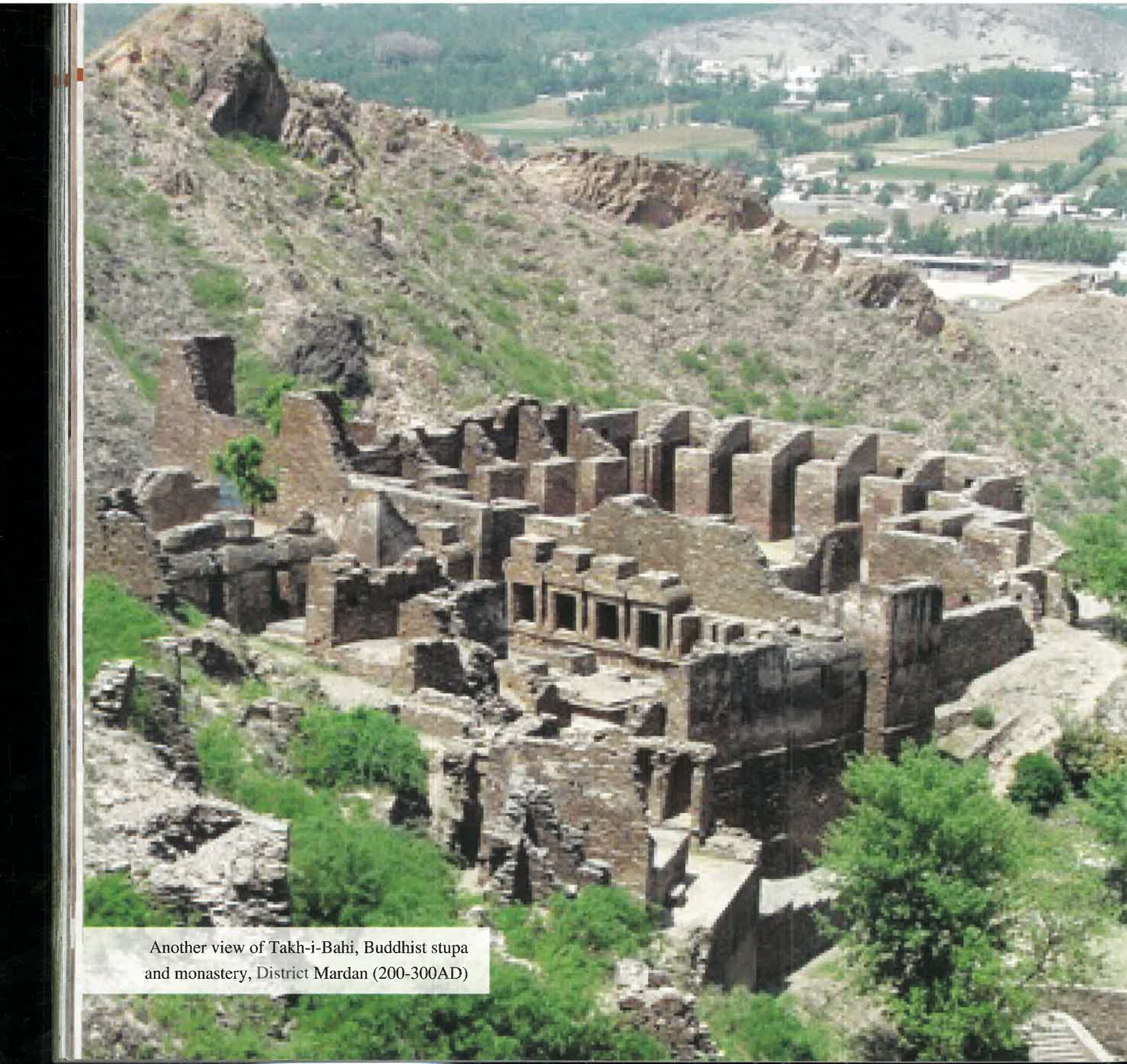
Gandhara saw the rise and fall of the Hinayana, Mahayana, Vijarayana and Tantrayana Buddhism and the reappearance of Hinduism.

Takh-i-Bahi, Buddhist stupa and monastery,
District Mardan (200-300AD)



Jamal Garhi Stupa, Mardan

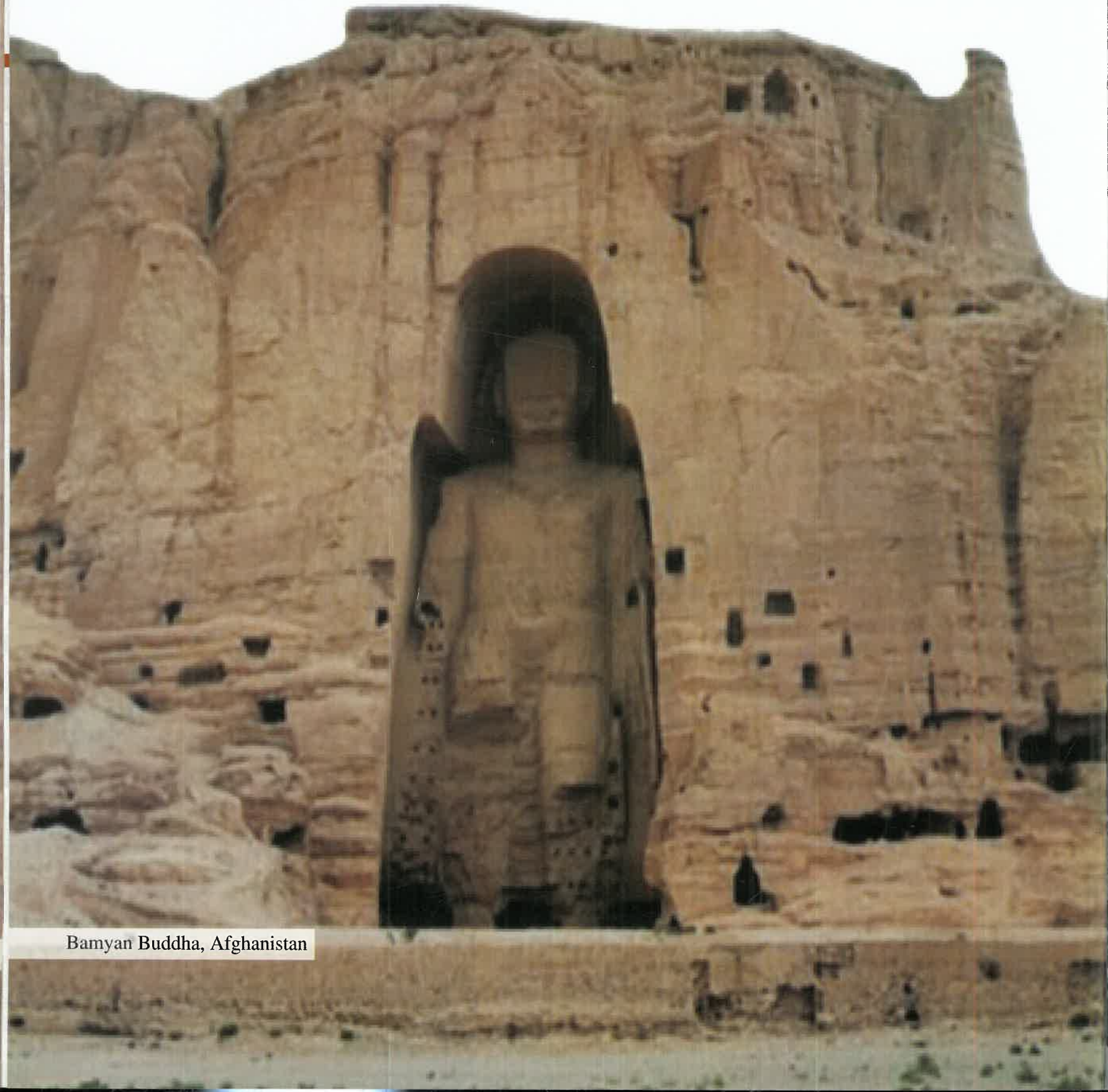
Ashokan Rock Edicts (Kharoshti inscriptions) Shahbaz Garhi, District Mardan



Another view of Takh-i-Bahi, Buddhist stupa and monastery, District Mardan (200-300AD)

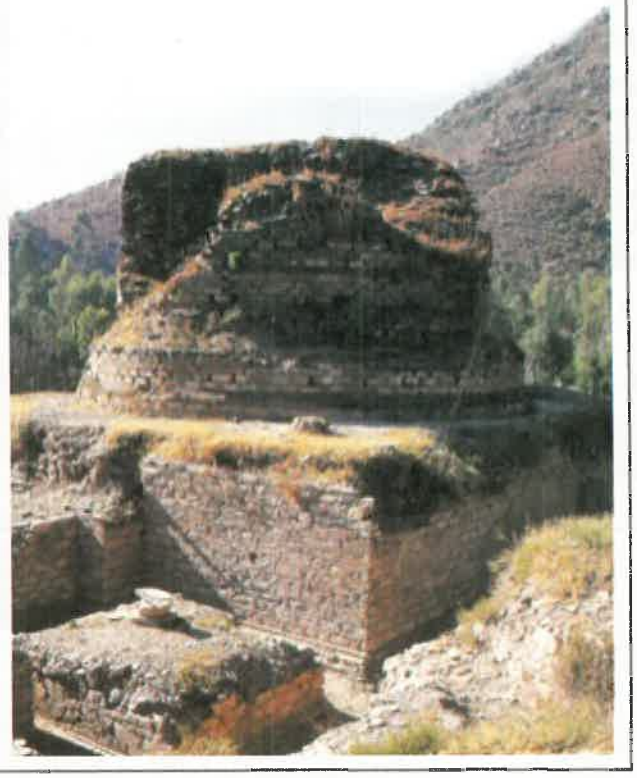
Ramghat Stupa and Monastery, Bunir

Buddhist Monastery Ramghat, Bunir



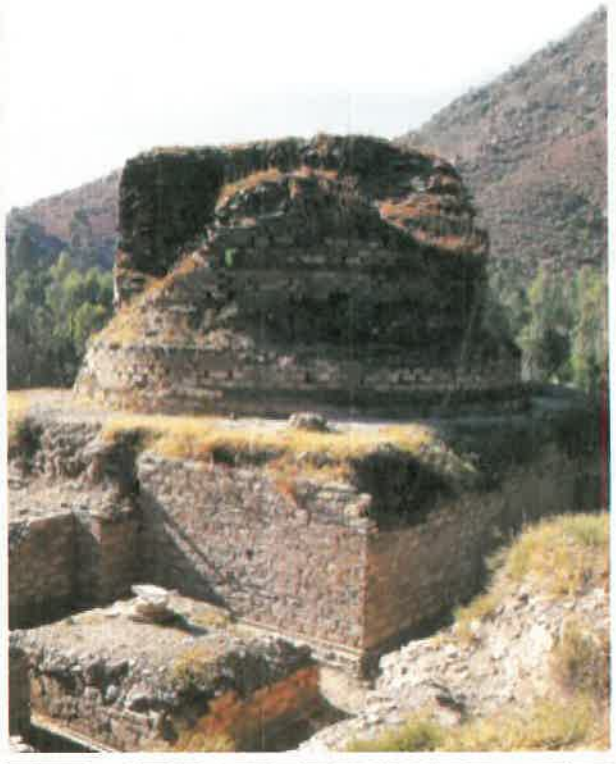
Bamyan Buddha, Afghanistan

Begging Buddha, Peshawar Museum

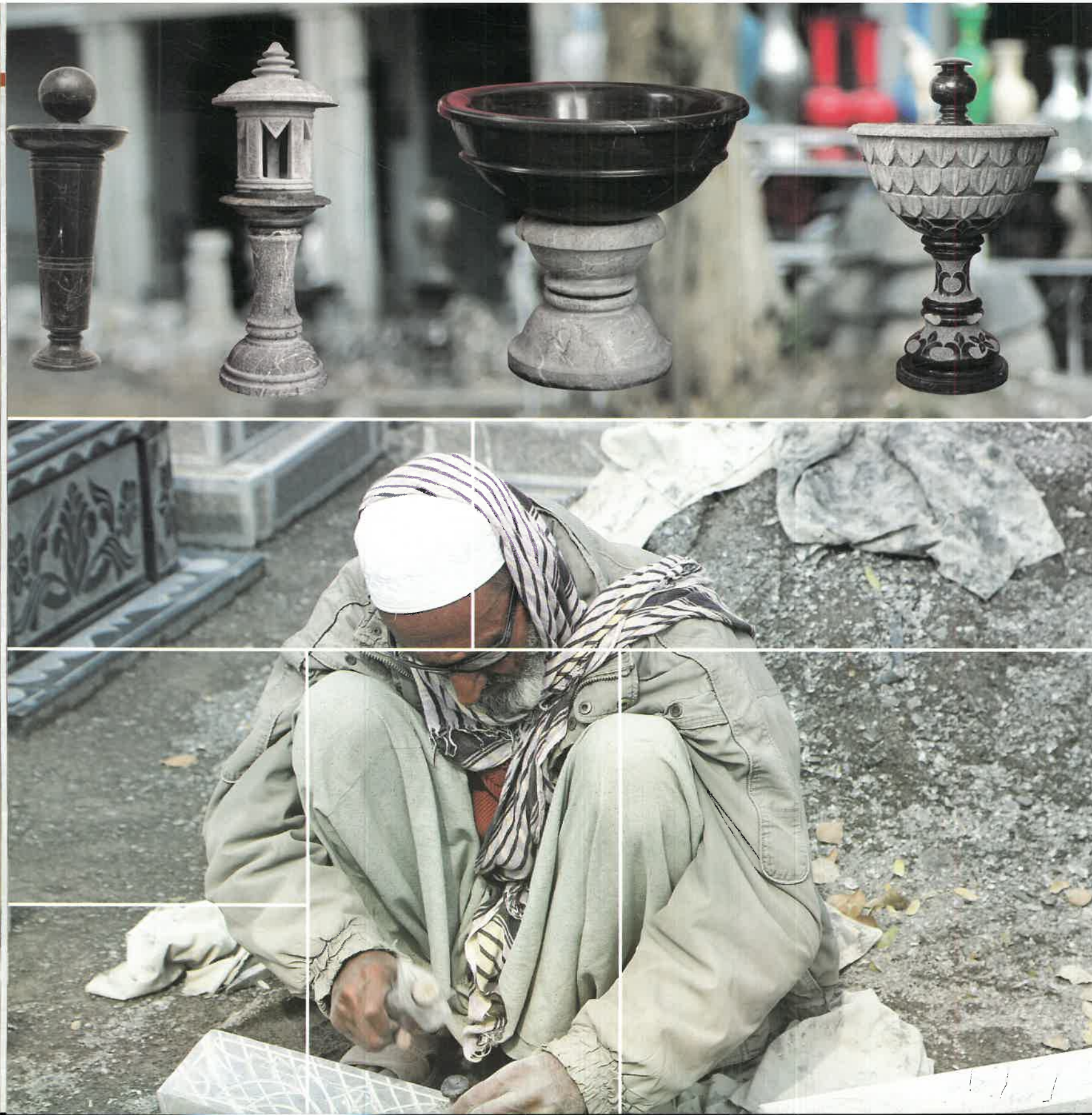


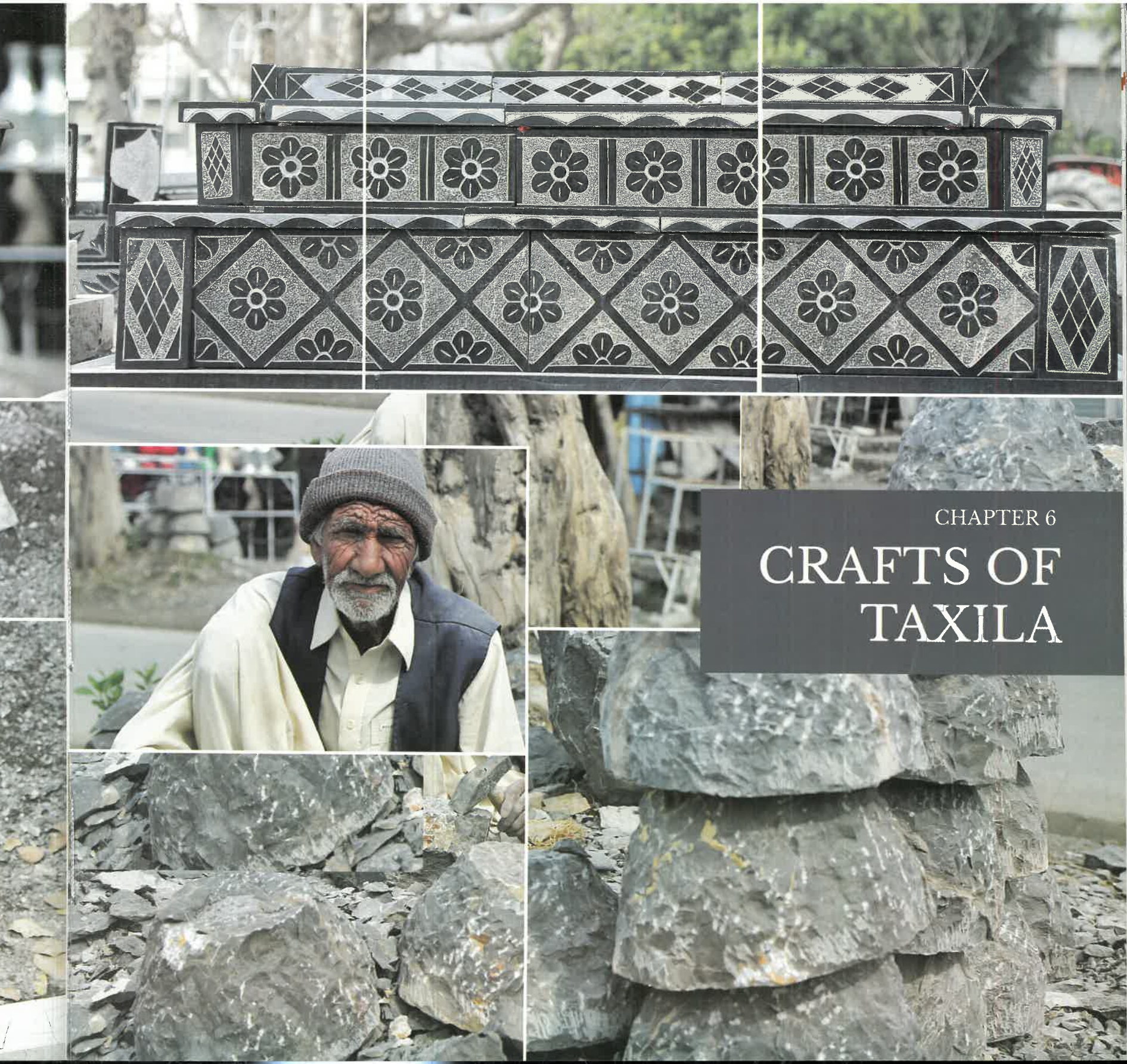
Gumbatuna Stupa, Sawat

Begging Buddha, Peshawar Museum



Gumbatuna Stupa, Sawat





CHAPTER 6

CRAFTS OF TAXILA

CRAFTS OF TAXILA

Taxila is not only famous for its rich history but it is also widely known for its present craft industry. Skilled artisans are found in a very large number in the valley and their works show the process of continuity right from the before Common Era. Both stone and stucco crafts are historically found here. Modern artisans are also well versed in these skills.

STONE WORK

Two types of stone are found at Taxila; one is hard limestone while the other one is Kankar or kanjure. Both are found at the hillsides and along the banks of Tamra and Haro rivers. But it is to be mentioned that both hard limestone and kanjure are not apt for sculptures, utensils and even objects of daily use. For these things, precious and semi-precious stones are acquired from other areas such as Khyber-Pakhtunkhwa, Afghanistan, Central Asia and South Asia. John Marshall enumerates a variety of precious and semi-precious stones and their probable provenances. They are (Marshall 1945/2006: 476) "blue serpentine, sang-i-abri or abri, basalt, quartzite, hornblende, hornblende-gneiss, gneiss, granite, pyroxene, diorite, epidiorite, epidote-quartz, dolerite, black basanite, black and white syenite, Lydian or touchstone and chert; to which must be added also the semi-precious stones used for personal and other small ornaments including beads, viz. crystal, agate, porcelain-agate, Chalcedony, carnelian, red and green jasper, agate-jasper, jade, jadeite, jade-nephrite, turquoise, lapis-lazuli, amethyst, garnet and beryl.

All this follows that even some scholars would like to associate the name of Taxila with stone and its industries in the valley. Dr. Saifur Rahman Dar states that in relation to the name of Taxila "inscriptional and literary references carry enough weight. According to these Taxila means city of dressed stones or a city of Takshana (Tarkhana) or Carpenters. Perhaps, a few people knew that even today Taxila is renowned throughout the country for the capability of some of its inhabitants of cutting, dressing, carving and sculpturing stones. It is also a fact that even

Stone Work on Modern Taxila

today the job of cutting and dressing stones, as well as carpentry and smithy works are done by one and the same group of people living in the area around Taxila" (Dar 1998: 17).

These artisans have inherited stone work from their ancestors and it is the known history. They are related to this activity mainly due to their subsistence economy. Keeping in view the concept of subsistence, it becomes necessary to get familiarity with the problems which the stone industry of Taxila faces. No doubt, a plethora of difficulties and problems are being faced by craftsmen and artisans. They range from lack of government patronage to quantity and quality in production, no proper policy and programme for advertising the crafts, gap and absence of collaboration and cooperation between the local artisans and industrialists, and last but not the least, lack of contacts and collaboration between artisans and other professionals like architects, engineers, artists, historians and archaeologists. These problems need to be solved through a well-thought policy and its vigorous implementation. However, Punjab Small Industries Corporation had recently made an intervention in the cluster of artisans at Taxila but there is still a need to further provide hand holding support by the Government.

Stone craft of modern Taxila has an intimate relationship with the Buddhist culture of the past, which is mentioned above in relation to Taxila in detail.

Today, Taxila has developed into a small craftsmen city with over 45 workshops where more than 200 skilled artisans produce tombstones in black stone. Dhabian, located near Taxila Museum is the hub of craftsmanship where artists produce these tombstones in excellent shape and detail.

Stone Fountain, Taxila

The roots of these carvers can be traced back to ancient Gandhara as they live between two ancient cities today known as Bhir Mound (the first city of Taxila) and Sirkap (the second city). The small locality has a number of skilled artisans who have inherited the art from their ancestors and have been earning their living by carving locally collected hard stone into beautiful shapes and replicas of artefacts.

Present-day stone work at Taxila is discussed as it follows:

In a variety of stone, like schist etc. and stucco Buddhist divinities have been sculpted in a very large number from Taxila. Great much literature is available which give full view of Gandhara art from Taxila (Dani 2000; Khan et al.2005). More interesting is the fact that this art and craft tradition is being continued with by the people of Taxila. They are greatly involved in making replicas of the Buddhist art of Gandhara and are also producing paraphernalia for decoration purposes such as fountains, flower vases, guldan, pedestals, etc. Likewise, utensils such as langri are also made. Such things are also found in garden and grave architecture.

FOUNTAINS

Fountains are abundantly produced at Taxila in stone. They are greatly appreciated from across the country and have a great business. Great number of the inhabitants of Taxila makes their subsistence possible through this profession.

Table with Vase

Garden Light

Garden Light

Garden Light

Stupa (Replica)

Stupa (Replica)

Table

FLOWER VASES

Vase with different designs and in different kinds of stone are found in Taxila

Flower Vase

QABAR PATTI

Muslim grave culture has been very important in the cultural history of Pakistan. Burial system in Northern Pakistan goes back to the prehistoric times. That culture is popularly known as the Gandhara Grave Culture. A great number of material buried with the dead person such as beads, pots, etc. are also found in these graves. Then we find the Muslim grave culture in Pakistan much decorated with floral designs and calligraphy. Taxila is one of the great centres of this art activity. Decorated tomb boxes are abundantly made here.

LANGRI (MORTAR)

Pakistan is an agrarian society and Taxila is one of the fertile valleys of the country. This clearly reflects in the cultural landscape of the valley and interestingly some of the utensils from the area are greatly important I this regards. One of these objects is langri the art of which is highly developed in Taxila. It is made of stone and is painted in a sophisticated manner.

Stucco Sculpture of Buddha and Remnant Foot of one of the largest Stucco Buddha in Taxila, Dharmarajika, Taxila

STUCCO WORK

Sculpturing in stucco is found in large number from many regions of the world. Greece may especially be mentioned here. However, use of stucco in Gandhara also gathers special significance in the history of development of Gandhara art. It is found in Afghanistan and parts of Central Asia and South Asia. But Taxila presents one of the very few richest sites from where Gandhara art in stucco has been recovered.

The composition of stucco has been also discussed by writers. Sir John Marshall puts down that "The stucco of which these early sculptures [from Parthian Taxila] are made is composed of lime mixed freely with small, broken stone (bajri) and other foreign matter" (Marshall 1945/2006: 513). However, Pakistani scholar, Rifaat Saif Dar, makes a special investigation vis-à-vis the origin and development of stucco art in Gandhara. She differentiates between the western, Central Asian and Indian stucco and views about it in the respective literatures (Dar 2011).

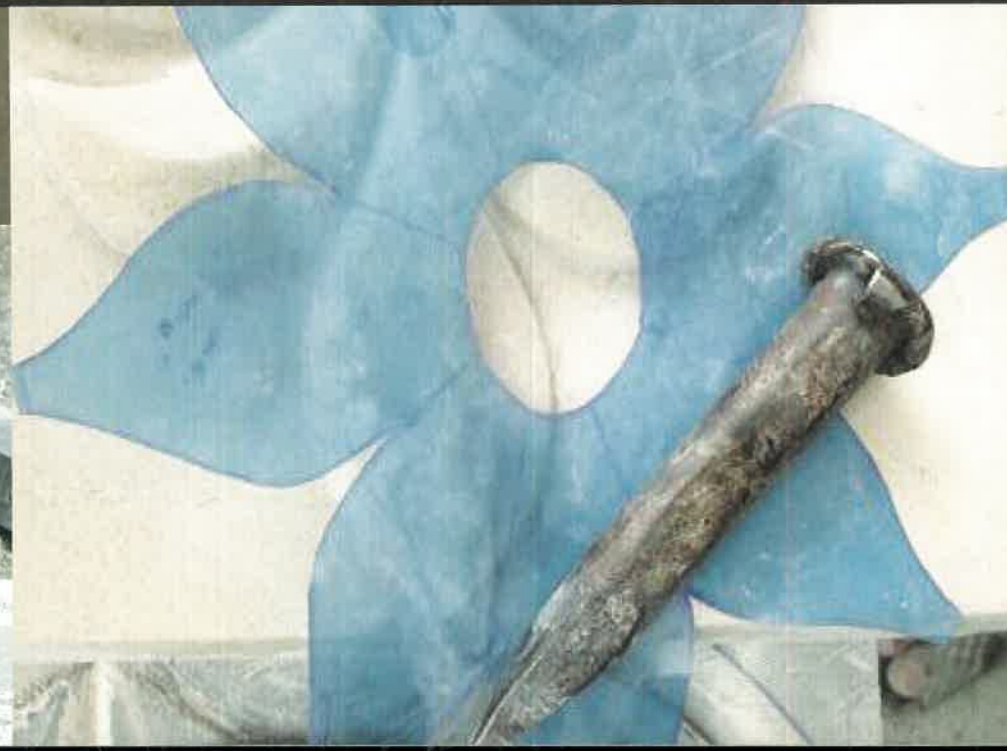
About the introduction of stucco in Taxila, Marshall (1945/2006: 513) writes that it was introduced from the west by the Shakas or especially by the Parthians. He recovered stucco sculptures from Sirkap, Dharmarajika, Mohra Murado, Julian, Kalawan and Bhamala. The stucco art from Taxila consists of sculptures of Buddha, Bodhisattvas and other decorative reliefs. Marshall divides this collection into two categories 1) stucco sculptures belonging to the Parthian period and 2) stucco sculptures of the Indo-Afghan school. A detail inventory is also provided by Marshall in this respect (Marshall 1945/2006: 513 – 532). Rifaat Dar takes exception of John Marshall's interpretation as she writes, "[H]e [Marshall] also created some confusion by alienating the entire class of stucco sculpture from the main stream of development of the art of Gandhara to the extent of giving it a separate nomenclature i.e. Indo-Afghan School of Art with a gap of more than one hundred years between the two. By this Marshall not only tried to take away the Gandhara spirit out of this class of art creations but even proposed two different geographical regions for their origin" (Dar 2011: 113).

MISCELLANEOUS CRAFTS

The stone crafting is the predominant craft of Taxila but there are artisans both male and female engaged in multiple crafts to earn their livelihood like cut mirror work, hand embroidery, painting of decorative pieces of plaster of Paris, carpentry etc. The cut mirror technique is similar to that of mirror work done in Multan. The artisan's casts animals, flower vases; birds etc. and embed cut mirror pieces on to the casted piece to embellish the artefacts.

The women do hand embroidery at the suburban villages of Taxila mostly for themselves and rarely on commercial basis. There are few artisans having basic skills of working with fiber glass and they produce various items on commercial basis.

Specimen of Hand Embroidery



CHAPTER 7

INITIATIVE BY PUNJAB SMALL INDUSTRIES CORPORATION TO SUPPORT THE ARTISANS OF TAXILA

A mural in Black Stone, Taxila

INITIATIVE BY PUNJAB SMALL INDUSTRIES CORPORATION

To Support the Artisans of Taxila

The Punjab Small Industries Corporation (PSIC) is a statutory nonprofit organization of Government of Punjab that is engaged in the development and promotion of Cottage and small industrial sector. The handicrafts are considered as an important subsector of the cottage industry that depicts the cultural heritage of the area where these are produced. The PSIC encourages the artisans as they belong to relatively unprivileged class by providing them opportunities for development and growth as pro-poor initiative. The Punjab Small Industries Corporation (PSIC) is successfully playing its role in the revival and promotion of traditional handicrafts. PSIC launched a handicraft development programme whereby an independent Directorate of Handicrafts & Design was established in 1987, later on this Directorate was redesignated as Directorate of Creative and Cultural Industries in 2015. This directorate has played an instrumental role in the revival and promotion of traditional crafts in line with our cultural heritage and caters the requirements of contemporary décor.

Punjab Small Industries Corporation (PSIC) through continuous research, design Development, Publications, Exhibitions and quality control measures has made valuable contribution towards the Regional Crafts and uplifting the socio-economic conditions of the artisans. PSIC has published a series of books on regional handicrafts based on research carried out through its Directorate of Creative and Cultural Industries. PSIC offers loan on soft terms to the artisans which is a hallmark contribution in the development and promotion of regional crafts. The network of PSIC handicrafts shops provides marketing facilities to the artisans and also serves as export display centers for the regional crafts. The handicraft catalogues published by PSIC is an endeavor to introduce the handicrafts of Pakistan to the rest of the world. PSIC launched various credit schemes, established industrial estates, Cluster Development Centers, Craft Development Centers, conducts periodic census and survey of small industrial establishment in rural and urban areas, research and publication on Traditional Handicrafts of Punjab.

An Artisan creating a marvelous piece of Sculpture

PSIC regularly intervenes in the cluster of artisans in Punjab for their hand holding and to develop and promote their artisanal skills through ADP schemes. In the past it had intervened in the clusters like Carpets at Ahmad Pur East, Lacquer Art at Sillanwali and Salt Crafts at Khewra successfully. The recent initiative that is undertaken is the at the Stone Crafts Cluster Taxila where a baseline survey was conducted to assess the needs of the artisans and later on an ADP scheme was conceived. Under this scheme various initiatives were taken like that of capacity building of artisans by conducting artisan workshops, design development, promotion of the crafts of Taxila by participation in the exhibitions and research and publication on crafts of Taxila. The scope of this scheme is planned to be further broadened in view of the experienced gained during interaction with the artisans which includes provision of credit on soft terms, development of an artisan village where developed industrial plots will be provided, establishment of Gandhara stone crafts emporiums at Taxila for promoting the stone crafts as building material.

LOCATION OF ARTISANS AND THEIR MODE OF EARNING:

The stone crafts artisans are concentrated at the town known as Dibyan. These artisans are involved in making Gandhara sculptures and handcrafting of various decorative and utility products. The variety of the famed Gandhara sculpture and artifacts attract the attention of local as well as foreign visitors/ tourists. The artisans living here have inherited the art from their ancestors and have consequently been earning a living by carving stones into replicas and other artistic products. The imitations are so well done that it is difficult to distinguish between the original and the replica. The major income of the artisans come from manufacturing and selling products of black stone or Taxila Stone.

CLUSTER SEGMENTATION

The artisan cluster of Taxila can be divided into three major segments:

1. **Gandhara Art Sculptors:**

   One of a group among the artisans of Taxila cluster is engaged in making of sculptures and replicas. It attracts tourists from across the globe throughout the year, especially from the Buddhist countries. The valley of Taxila is an abode to the legendry master sculptors. By sculpting beautiful statues of Buddha and reliefs of jataka tales these sculptors have kept this ancient art alive to the present day under various socio-religious and legal impediments.

Inovative vases

In Taxila, sculptures of Buddha are produced by using two different techniques. The first is by using moulding and casting technique in cement, stucco, terracotta and plaster of Paris, the second technique is carving sculptures of Buddha by using genuine stone of particular type (Shist stone that comes from Swat valley) . These two techniques of producing the statues and life-imagery of Buddha are a gulf apart in terms of skill, materials used and price range.

The promotion and preservation of this ancient Buddhist stone art of Gandhara needs patronization by the Government before its extinction. The statues are intricately carved and finished by using genuine stones of various types and hand tools by master sculptors of Taxila. These artisans are locally named as sang-tarash meaning stone carvers.

Barriers in Promotion of Buddhist Gandhara Sculptures

The centuries old Buddhist stone art of Gandhara in Taxila is at present slowly dying out under immense pressure from various socio-economic legal and religious impediments. Those who make these statues are generally cursed by their own families as well as the local inhabitants. Due to a fear of rejection those who know the craft of sculpting often stay away from publically making and selling their craft and generally work by hiding themselves due to expected threats from local clergy demanding to stop the production of human sculptures.

The Pakistan law restricts to produce stone sculptures of Buddha (raplica) under the Antiquity Laws of 1975 and Antiquities Export Control Act of 1947.

2. Handicrafts and Other items:

The artisans among other products produce splendid products that ranges from utility to decorative items. Before the PSIC intervention in this cluster making of Sill batta, graves and other such items were produced in abundance, However, as a result of PSIC intervention much product diversification took place and now a variety of decorative products like garden furniture and embellishments are seen in the market. The variety of tiles and other building material has been developed under the guidance of PSIC.

3. Building Material:

Another group among the cluster of Taxila is currently engaged in producing a variety of products in Taxila stone and other stones available to the cluster. These products are predominately building material that are used to décor the residential and public utility places. These products includes pavement tiles, facing tiles, fences, stair steps, garden furniture and embellishments . These products adequately suits to the contemporary life style and therefore further development and promotion in this category is essential.

SKILLS & TECHNIQUES

STONE CARVING

Stone carving is an ancient craft where pieces of rough natural stone is transformed into artifacts. The term stone carving is of particular significance to sculptors being a reference to a particular way of producing sculpture, as opposed to modeling in clay or casting. The term also refers to the activity of masons in dressing stone blocks for use in architecture, building or civil engineering.

RELIEF TECHNIQUE

Relief is a sculptural technique. The term relief is from the Latin verb levo, to raise. To create a sculpture in relief is thus to give the impression that the sculpted material has been raised above the background plane. What is actually performed when a relief is cut in from a flat surface of stone or wood is a lowering of the field, leaving the unsculpted parts seemingly raised. The technique thus involves considerable chiseling away of the background, which is a time-consuming exercise with little artistic effect if the lowered background is left plain, as is often the case.

CHISELING

Stone chiseling is a technique used to carve or cut stone, bricks or concrete slabs. For this purpose chisel tool is used with a characteristically shaped cutting edge of blade on its end, for carving or cutting a hard material such as stone. The handle and blade of some types of chisel are made of metal or wood with a sharp edge in it.

Tools used for stone crafting

CATEGORIES OF TOOLS USED FOR STONE CRAFTING

Basic stone carving tools fall into four categories:

PERCUSSION TOOLS FOR HITTING

Such as mallets, axes, bouchards and toothed hammers.

TOOLS FOR ROUGH SHAPING OF STONE

To form a block the size needed for the carving. These include wedges, pitching tools and stone cutting machines.

CHISELS FOR CUTTING

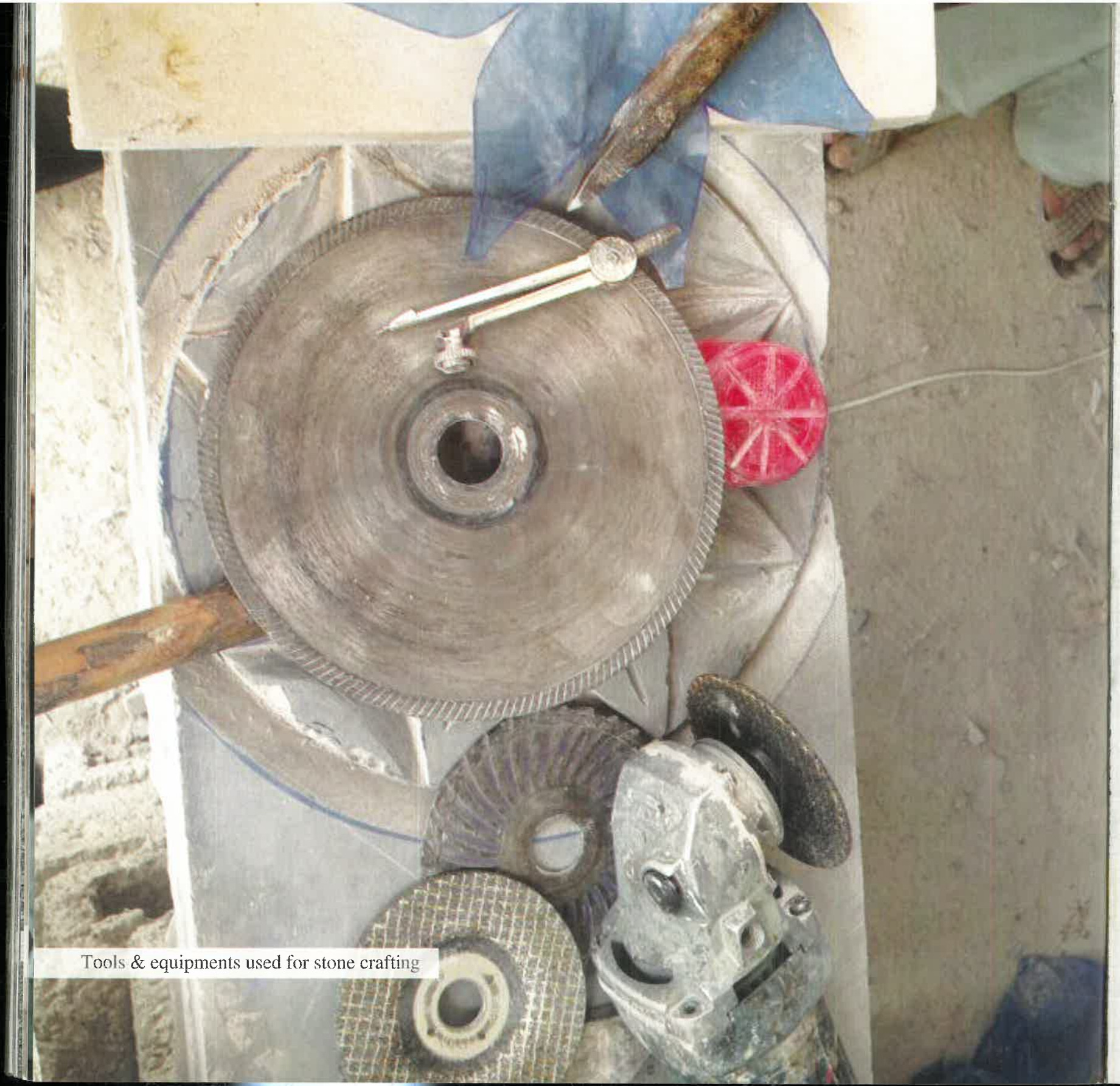
Such as lettering chisels, points, pitching tools, and claw chisels. Chisels in turn may by hand held and hammered or pneumatic powered.

USE OF ABRASIVES

Such as carborundum blocks, drills, saws, grinding and cutting wheels and hand abrasives.

The use of chisels for stone carving is possible in several ways. Two are:

- The artisan stroke, in which a flat chisel is used at approximately 90 degrees to the surface in an organized sweep. It shatters the stone beneath it and each successive pass lowers the surface.
- The lettering stroke, in which the chisel is used along the surface at approximately 30 degrees to cut beneath the existing surface.



Tools & equipments used for stone crafting

There are many types and styles of stone carving tools, each carver will decide for themselves which tools to use. Traditionalists might use hand tools only Some tools & their usage are described below:

- Lettering chisels for incising small strokes create the details of letters in larger applications.
- Fishtail carving chisels are used to create pockets, valleys and for intricate carving, whilst providing good visibility around the stone.
- Masonry chisels are used for the general shaping of stones.
- Stone point tools are used to rough out the surface of the stone.
- Stone claw tools are used to remove the peaks and troughs left from the previously used tools.
- Stone pitching tools are used to remove large quantities of stone.
- Stone nickers are used to split stones by tracing a line along the stone with progressive strikes until the stone breaks along the line.

WOODEN MALLET

A wooden mallet is easier to use than a hammer because it is wider and therefore eliminates quite a number of miss-hits that go on the sculptor's hands instead of the chisel. Chisels for use with wooden mallets have a widened head.

SOFT IRON HAMMERS

Many sculptors prefer using soft iron hammers. The chisels for use with iron hammers are not widened on the head. Compared to working with a wooden mallet, the impact is greater and carving goes faster, especially in medium-hard stone such as marble.

STEEL CHISELS

These very heavy and thick steel chisels have carbide tips. They are not very sharp and don't really carve the stone but crack it or chip it. These tools are used for granite and other very hard stone.

POINTED CHISEL

The pointed chisel is the most effective tool for roughing out. It is used to outline the shapes and to remove large amounts of stone. For that purpose, crisscrossing lines are carved into the area to be removed. Finer points are also used for detail work in the finishing process.

TOOTHED CHISEL

A toothed chisel is used in the first step of refining the rough shape. It leaves characteristic traces that can give a rustic look to a stone surface.

FLAT CHISEL

A flat chisel further refines the surface. It is the last chisel used in the carving process and leaves a fine texture on the stone, consisting of fine lines parallel with the edge of the chisel. From a little distance, this texture appears velvety.

MODERN CHISELS:

Among modern tool types, there are two main stone carving chisels:

- Heat treated high carbon steel tools - Generally forged
- Tungsten carbide tipped tools - Generally forged, slotted, and carbide inserts brazed in to provide a harder and longer-wearing cutting edge.

POTENTIAL ISSUES AND HARDSHIPS OF ARTISANS:

The artisans of Taxila belong to poor and vulnerable segment of the society. There earning is not sufficient to meet their livelihood expenditure properly, the literacy rate is poor among the artisans and therefore these are unable to assess their potential needs. Sizeable quantities of artisans had taken advances from the middlemen/dealers and therefore are bound to work for them on comparatively low wages and are stuck into a vicious circle. Majority of the artisans had no workplace of their own and therefore works at open places and therefore are at threat by the government agencies for illegal occupation of Government land, some of the artisans had acquired workshops on rent at the cluster along the road side thereby polluting environment.

There is an in dire need of these artisans that government come forward in a more aggressive manner for their hand holding and future prospects. The immediate needs of the artisans of Taxila are provision of interest free credit facility, establishment of an artisan village at Taxila where they can work in an organized manner and establish a marketing outlets for the Gandhara art products.

SALIENT FEATURES OF PSIC SCHEME FOR DESIGN DEVELOPMENT & VALUE ADDITION IN STONE CRAFTS TAXILA

This scheme was designed to offer services to the local artisans by providing technical and advisory services including innovative designs. The main objectives were to Develop Innovative Designs for Taxila stone artifacts and supervise the local artisans to develop diversified crafts for local as well as foreign market, the main tasks includes:

- Creating new and innovative designs.
- Preparing prototypes out of the new designs
- Organizing Seminars/Exhibitions on crafts and develop marketing linkages.
- Promoting the Stone crafts at PSIC handicrafts shops.
- Publication of a Book / Catalogue on the Stone Crafts of Taxila.

TAXILA
Creating Marvels in Stone

PHC Patronizing the Artisans of Taxila for Revival of Cultural Heritage

TAXILA
Creating Marvels in Stone

PROJECT INTERVENTIONS FOR THE ARTISANS OF TAXILA

Since 2011 PSIC under the scheme "Stone Crafts Taxila", PSIC is taking care of the artisans of stone craft cluster at Taxila with the firm believe that economic independence is the first step towards prosperity. Hence, PSIC Stone Crafts Taxila team strived for capacity building of the artisans of Taxila to produce handicrafts, building Material and other decorative items and provided Marketing support to them to establish commercial market linkages. The ultimate objective of PSIC Stone Crafts Taxila Project was to ensure sustainable development in the cluster where respect for artisans is held high and to preserve the dying craftsmanshrip of Taxila. Some significant steps taken under this initiative were the following :

Project Director delivering lecture during an artisans workshop at Taxila

ARTISANS WORKSHOPS

The skills and the knowledge that the artisans acquire are never enough. They begin their learning curve at the door step/ homes and it continues all through their lives but at a certain point this curve became steady and requires a professional guidance. The constant up-gradation of products calls for up-gradation of their skills as well. The team of designers of "Stone Crafts Taxila" strived hard and organized number of Training workshops for the artisans of Taxila to improve the products range and their skill level.

During PSIC initiative in the cluster of artisans at Taxila, hundreds of stone craft artisans benefited from the skill training/ workshops organized under the scheme Stone Crafts Taxila. A majority of them are engaged in practicing these skills and hence improved their earning. Following workshops were organized by Stone Crafts Taxila team:

1. Stone crafts Workshop/competition among the art and design students of NCA-Rawalpindi and FJWC-Rawalpindi was organized at NCA-Rawalpindi.

2. An Artisans workshop by Stone Crafts Taxila Team at Camp office Taxila.

3. An Artisans Workshop at Camp Office Taxila on Marble Mosaic in collaboration with NRSP, Islamabad.

4. An Artisans Workshop at Camp Office Taxila on advance Marble Mosaic Techniques.

5. An Artisans Workshop at Camp office Taxila on Stone Carving Techniques.

6. An Artisans Workshop at Camp Office Taxila on Stone Carving.

7. An Artisans Workshop at Camp Office Taxila on Tile making.

Marble mosaic training workshop at Taxila

Artisans workshop at Taxila

A Japanese delegation visiting project camp office, Taxila

PRODUCT DEVELOPMENT

Another objective of the scheme was Product Development, under this initiative the design team of the project developed new and innovative designs and got these executed from the artisans in the shape of prototypes. The design team supervised the artisans during the execution of prototypes and delivered spot advices. As a result of this activity new shapes and product diversification in the cluster is noticed.

MARKETING SUPPORT TO THE ARTISANS OF TAXILA

One of the objective of the scheme was to provide Marketing support to the artisans of Taxila and also to help the Stone Craft artisans in expanding their knowledge base and experience of the marketing and business skills so that they can generate income for themselves by captivating larger market share. The Marketing Team of the Stone Crafts Taxila projects used multiple marketing techniques and provided the artisans Marketing support that was needed to improve the awareness about the Taxila Stone products.

The PSIC project seek to raise economic conditions of the stone craft artisans of Taxila by maximizing market share through online media presence, Exhibitions/Seminars, Promotional Campaigns thought the Punjab, Providing exclusive displays at Pakistan Handicraft Shops, Linkage development etc. The Marketing Support for the artisans aims to increase market potential as well as improving interaction with potential customers. A brief detail regarding Marketing & Promotional activities are appended below:

MOBILE PROMOTIONAL CAMPAIGN

The project team launched a mobile promotional campaign in different districts of the Punjab on branded project vehicle. The mobile promotional campaigns were launched executed at the following places:

1. Taxila Museum, Taxila
2. Dharmagika-Stupa, Taxila
3. Book Fair-2013, Punjab University, Lahore
4. Lok Mela-2013 at Lok Virsa, Islamabad
5. Jinnah Super Market, Islamabad

Eid youth and family festival, Murree

During this activity, the prototypes developed under the scheme were aesthetically displayed, informatory leaflets about the scheme were distributed among the visitors. During the display at the above places the visitors among which few were foreigners belonging to different countries also stopped over at the display and admired it. The general local public also visited the display and enquired about the products. The project team made person to person persuasion to invite the visitors/tourists to witness the Taxila products displayed in front of the project vehicle having PSIC/ Project emblem.

The mobile promotional campaign proved very useful for information dissemination about the project activities and promoting the cultural heritage of Taxila.

EXHIBITIONS & SEMINARS

The following events were organized under the scheme:

1. Exhibition organized for JICA representatives at Camp office during their visit.
2. Representation of Black Stone Products at Parliament House Exhibition.
3. Iran Fair Exhibition, Lahore.
4. Pakistan Cultural Mela, Islamabad.
5. IP-Day Islamabad.
6. Women International Day Exhibition (Cultural Complex) Lahore.
7. Eid Youth & Family Festival, Bhurban, Murree.
8. International Corporate Pakistan Exhibition at Lahore expo Center.
9. Building Material Exhibition, Expo Center Lahore.

Stone Craft Stall at Kamal-e-Fun Exhibition, Tollington Market Lahore.

10. Guru Nanak Festival at Nankana Sahib.
11. Dawn Life Style Exhibition (Lahore).
12. Dawn Life Style Exhibition (Islamabad).
13. Book Fair Exhibition, Expo Center Lahore.
14. AHAN, Exhibition Of Crafts (Islamabad).
15. Book Fair Exhibition at Punjab University New Camps Lahore.
16. Participated in Exhibition organized by TDCP, Lahore.
17. Exhibition of Stone Crafts & Building Material at Camp Office Taxila.
18. Kamal-e-Fun Exhibition organized at Tollington Market Lahore.
19. Youth Festivals at PSIC Handicrafts Development Centre Murree.
20. Punjab Art & Craft Festival at Expo Center Lahore.
21. Punjab Industrial Exhibitionat Expo Center Lahore.

PSIC Akhuwat seminar, Taxila

SEMINARS:

1. A seminar was organized at Taxila on launching of the scheme.

2. Seminar on Registration of Geographical Indicators focused on Black Stone Taxila attended at Islamabad.

3. PSIC AKHUWAT seminar was organized under the auspices of PSIC and Akhuwat at camp office of Stone Crafts Taxila . The objective of the event was to educate the stone crafts artisans about the availability of soft term credit assistance facility under the umbrella of Akhuwat.

4. Seminar on Stone carving & building materials at Community hall at Taxila.

OFFICIAL WEB PAGE FOR MARKETING /PROMOTION:-

A social media strategy was developed by the PSIC Marketing team to raise awareness of Stone Crafts Taxila products to the worldwide community. Social Media marketing campaign provided a more direct path of contact between the Project team and project stakeholders. Social network of Stone Crafts Taxila" allows the marketing team to communicate effectively with existing and potential customers of the stone crafts. In this way it created a link between person to person and person to technology interaction.
https://www.facebook.com/StoneCraftsTaxila

IMPACT OF PSIC INTERVENTION IN THE TAXILA ARTISAN CLUSTER

The Punjab Small Industries Corporation (PSIC) intervention in the cluster of artisans is the foremost support by the Government of Punjab to the artisans. This initiative in the form of an ADP scheme titled "Stone Crafts Taxila" was undertaken as a result of independent surveys carried out by SMEDA and PSIC during the year 2010. Since, it was a soft intervention and primary encounter of any Government organization at Taxila artisan cluster, therefore, the goals set were rudimentary to acknowledge the work of the artisans and to engender a spirit of renaissance among them to keep alive their hereditary art and skills yet to achieve a level of economic empowerment whereby they can move ahead in the society in an honorable manner.

Managing Director PSIC addressing the participants of Seminar on Stone carving & building materials at Community hall,Taxila

Austrian envoy being recieved at the project office Taxila

The PSIC has been largely successful in meeting the goals of the intervention. The research team that was engaged to gather information and statistics about Taxila for this particular task noted that the artisans were quite conversant about the Punjab Small Industries Corporation and its role played in the cluster of artisans at Taxila. Since, research work on Taxila is an incessant role of the Taxila Institute of Asian Civilization, Quaid-e-Azam University, Islamabad, therefore, the current study reveals a marked difference in the behavior and understanding of the artisans about the design and production techniques, market potential of their skill and produce, in addition, they were found very optimistic about their future.

The regular visits of District management, Foreign missions , Government & NGO's , Architects, Designers and other significant personalities to the Project Office at Taxila and interaction with the artisans during the artisans workshops, exhibitions and other events organized under the scheme had built up a high confidence level among the artisans and they seem to be committed to deliver their best. It was surprisingly observed that womenfolk of Taxila was also interested in contributing towards their family income for better prospects in contrast to past and this was chiefly made possible through this PSIC intervention where the female artisans were provided with an equal opportunity to benefit from the scheme. Therefore, the approach of PSIC to support and patronize the artisans by creating awareness among the artisans and the stakeholders has been gauged as successful in bringing about a social and economic change among the cluster of artisans at Taxila and as a result a real renaissance movement has been happening that would bring about prosperity in the region.

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CRAFTS OF TAXILA

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