



Table Case M.—In this case are miscellaneous sculptures of considerable interest from various sources. Multi-armed figures are rare in Gandhāra but 942 M so depicts Vishṇu while in 676 M we have a Śiva with six arms. Although these are Hindu deities the material and technique prove them to be of the later Gandhāra school. The six-armed polycephalic Śiva closely resembles the images on the reverse of certain coins of Huvishka. A goddess with goose, 941 M, is likewise seemingly a Hindu deity but probably still later in date. Two scenes from the Mahāparinirvāṇa are shown in 697 M, and the Marriage of the Bodhisattva and the Life in the Palace in 701 M. Pāñchika and Hāritī appear again in 686 M. The former not only carries a purse but, like his consort, rests his foot upon a heap of coins. A votive stūpa is seen in 633 M. The head 969 M is, from its wild expression, undoubtedly that of Pāñchika. With the stucco heads in this case should be compared those from Chinese Turkestan which clearly betray their indebtedness to the school of Gandhāra. Metal images of this school are uncommon but 695 M in copper repoussé is one of the rare examples. In 943 M (a), (b), (c) we have three fine specimens of stucco heads still preserving traces of their original colouring. The steatite plaque 715 M from Tordher is not without interest and has its counterpart in 113 M in Case B.

Table Case N.—The fragmentary sculptures in this case were excavated at Sahribahlol and Shāh-jī-kī-dherī in 1910-11. In many cases, despite their fragmentary condition, it is still possible to state with some certainty the compositions of which they once formed part. The two right hands 740 M, 741 M are from small Bodhisattva figures, the snake in the alms bowl 742 M comes from a Kāśyapa scene such as No. 1373 or No. 1549, as does also 725 M. Some representation of the unidentified legend in No. 1844 (C) may have been the source of the figure with bowed head, 726 M, while the head of the Brahman ascetic, 728 M, is probably that of Kāśyapa,



though it could possibly have come from such a sculpture as No. 1373. From some forest scene as No. 1151 or No. 1944 comes the damaged peacock, 739 M, and the Bodhisattva, 723 M, seated in pensive attitude is from a composition of the nature of No. 1150. Pāñchika, 721 M, is from a representation of the Tutelary Couple. Cf. 241.

Want of space has made it necessary to exhibit sculptures in the four window recesses of the side galleries of the Central Hall.

Windows in Right Gallery.

1. Three friezes, Nos. 1421, 1423, 1426, recovered at Sahribahlol in 1909-10 seemingly illustrate one story. This has not been identified with certainty but may be that of the man who kicked his mother and was condemned in consequence to bear on his head a burning wheel. Cf. No. 1714.

2. A beautiful frieze, No. 1418, though classic in feeling betrays the country of its origin. The vine may be an importation but the seeming cupids are more probably *yakshas* and the animals are certainly Indian. For want of confirmative details it is impossible to recognise with certainty in No. 1432 a scene from the Visvantara Jātaka, though this identification has been suggested.

3. No. 1904 shows two scenes, one Māra's Attack (Introd. 19), the other unique and unidentified where the Buddha appears to be addressing some mutilated persons. In the circular frieze No. 1899 are seen wrestling, archery on foot and on horseback, representations of the Bodhisattva's Martial Exercises (Introd. 9). Cupids and garlands appear in No. 1419, and a Buddha of the late period in 87 L. A unique figure, a haloed but seemingly lay personage bearing a bowl or lamp, is seen in 74 L.



4. The torso 76 L is from a relief of the Tuteary Couple such as No. 241. The head shows considerable individuality, the deep set eyes with marked pupils giving it a strong and virile appearance in keeping with Pāñchika's character as *senāpati*. No. 1937 is part of the acanthus capital of an Indo-Corinthian pilaster and No. 1928 is one of the most beautiful Buddha figures in the collection. In no other image in the Peshawar Museum has the artist so successfully realized the peace and serenity of Buddhahood.

Windows in Left Gallery.

1. Among the numerous reliefs in this window are two recovered at Jamalgarhi in 1921-22. No. 1885 shows two scenes in one panel, that to the left being one of the rare representations of The Nursling of the Dead Woman (Intro. 31), the other still awaiting identification. The companion relief, No. 1884, depicts The Approach to the Bodhi Tree (Intro. 18) with the tree goddess and Māra and his daughter clearly recognizable but the naked figure issuing from the throne remains unidentified.

2. Many of these reliefs are fragmentary but in No. 1887 is seen the Nāga Kālīka (Intro. 17) and No. 1894 shows the guardians of the relics outside the gates of Kuśinārā (Intro. 41). The death of the Buddha appears in 1883 and several events in the Śyāma Jātaka (Intro. 2) are represented in No. 1891, Pl. 5(b). No. 1893 resembles in certain details the First Meditation of the Bodhisattva (Intro. 12) and may be so interpreted.

3. Several events anterior to the Enlightenment are seen in the reliefs in this window, the Martial Exercises and the Hurling of the Elephant in No. 1906 (Intro. 10), the Marriage of Bodhisattva in No. 1905 and the Flight from the Palace in Nos. 1907, 1908, while a scene from the later career of the Buddha appears in No. 1909, a representation of the Visit of Indra (Intro. 25).



4. No. 1881 is a small and smiling Bodhisattva and No. 1451, one of the many Kāśyapa scenes, while No. 1882, a small false niche, is devoted to events in the cycle of the Renunciation, (a) Life in the Palace, (b) The Sleep of the Women, (c) The Departure from Kapilavastu. In the last scene the horse Kaṇṭhaka is unusually well preserved and Māra clearly recognizable. In the Offering of the Four Bowls, No. 1934, which seems to be late in date, the Lōkapāla who has just handed his bowl to the Buddha is dressed in Kushān costume.

Case 1.—Case 1 contains a miscellaneous assortment of stucco fragments from Sahribahlol. The majority are heads, either of Buddhas or Bodhisattvas, Nos. 15 and 17 being especially noteworthy for the delicacy of their modelling and their apparent closeness to the Hellenistic prototype. But of greater interest is the headless figure of a warrior, No. 13, wearing a skirt of imbricated mail and bearing in his left hand a curiously shaped shield resembling the Boeotian shield of the Greeks. The lions originally formed part of the ornamentation of small stūpas and separated the superposed friezes precisely as do the elephants in Photographs 1443, 1469, exhibited in the revolving frame at the end of the upper gallery.

Table Case A.—Exhibited in this case are fragmentary stucco and stone sculptures from Sahribahlol, together with a few of the heavy nails with which the larger stone sculptures were originally held in position. The fragment 70 M is from a representation of the Dipaṅkara Jātaka and 68 M, 79 M, 83 M, 84 M, 88 M are all details from Kāśyapa scenes. A Hāritī with cornucopia is seen in 77 M while she and her spouse Pāñchika appear together as the Tutelary Couple in 78 M. The base of this sculpture is worthy of attention as it depicts overlapping coins falling from overturned jars, an appropriate detail in representations of these deities of Abundance and Fertility.



Of the other miscellaneous objects the most interesting are two copper spoons, 103-4 M, found in the monastic quadrangle at Sahribahlol and a small fragment of a halo, 108 M, consisting of a thin stucco facing, on a stone backing, and preserving traces of the original brilliant colouring of its ornament of radiating golden rays on a bright red background. The plaster cast of one of the stucco friezes on a little stūpa recovered at Sahribahlol was taken as a precautionary measure and it is fortunate this was done as the ignorant and intolerant peasantry of the neighbourhood subsequently demolished every particle of ornamentation on this monument.

Cases 2-3.—In order to appreciate the historical position of the Gandhāra school and to ascertain precisely what it has contributed to Indian art, it becomes necessary to analyse the sculptures and to separate the archaic or indigenous elements from the newer importations or creations. An attempt has been made to do this in the classification of the sculptures in the upper galleries of the Museum, but it is obvious that such can be only partially successful. The majority of the sculptures are highly complex, and partake of the characteristics of, or at least show elements appertaining to both the new and the older periods. Sculptures of this kind which do not illustrate entirely either the one or the other, but which, on the other hand, do directly illustrate the life or the cult of the Buddha, have been classified, according to the subject represented, as either *Legendary* or *Devotional*, while single images of Bodhisattvas or of the Buddha have been collected into homogeneous groups. But, wherever the fragmentary nature of a given piece or its inherent simplicity has rendered such a classification practicable, it has been designated as either archaic or newly introduced.

In pursuance of this plan, therefore, those stone fragments from Sahribahlol which show artistic motifs found on Indian monuments older than the Gandhāra school have been grouped together in Cases 2-3. The



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modillion cornice represented by fragments Nos. 39 and 44 is not itself such an archaic element, as such modillions appear in Indian art for the first time in Gandhāra, but the narrow line of sawtooth ornament above these modillions is an archaic element and explains the inclusion of these stones in this section. Nos. 40 and 41 show the ancient Buddhist rail device surmounted by merlons. Rails of this type were commonly built around stūpas in India proper and very highly decorated, as those will remember who have seen the beautiful rails of Amarāvati, but in Gandhāra they have been rarely found save as a decorative motif. Cf. Nos. 1780, 1784, 1790. Nos. 45, 46 and 47 are good examples of the Assyrian honey-suckle. This, although obviously of foreign origin, was a very early importation into India, and is accordingly included among archaic elements, although not itself indigenous. The idea of decorating windows, balconies and small arches with figures of parrots as seen in Nos. 37 and 49 is also very ancient. Fragment No. 56 shows an exceedingly common decorative device, kneeling figures under ogee arches separated by pilasters of Persepolitan type, where the capital is formed by animals reclining back to back and supporting the architrave. The elephants in Case 3, Nos. 79, 80 and 81, represented as kneeling, with upraised trunks, were placed originally in the same way as the lions' heads described in Case 1. A good idea of the ornamental effect of this device can be gathered from the plaster cast of the little stūpa frieze in Case A, but here the elephants are portrayed picking up sheaves of grain and not with uplifted trunks. No. 97 is an inferior example of a full blown lotus frieze, of which many beautiful specimens have been found elsewhere. The archaic bead and reel motif occurs on fragment No. 106, the stone being otherwise unadorned. No. 107 is a small piece of one of those stone umbrellas which were placed, one above another, over the dome of a stūpa to form the *hti*. For stūpas surmounted by umbrellas see Nos. 672 M, 1554, 1846, 1852.



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Case 4.—Of all the new additions to Indian art due to the Graeco-Buddhist artists the most important is the figure of the Buddha himself, No. 121, and closely connected are the representations of the various Bodhisattvas, two of which are included in this case in order to emphasize the fact that their appearance in Indian art is due to the school of Gandhāra. A definitely foreign motif is seen in No. 109, which shows a very graceful scroll of vine leaves with bunches of grapes. Although at least one occurrence of a bunch of grapes is known in archaic Indian sculpture, the vine itself is not indigenous to India, nor can its use as a scroll or border be traced in older Indian art. No. 111 shows a modillion cornice similar to those in Case 1, but here both the modillions themselves and their little Corinthian capitals are of Hellenistic origin. The winged marine monster of No. 112 is also borrowed from Greek art, as is the device of little Erotes carrying a long garland shown in fragment No. 115. The elaborate stone No. 116, shows an arrangement of concentric arches with decorated lunulate interspaces, which is itself of purely Indian origin, although the decorative figures are largely foreign. Thus the kneeling Tritons in the spandrels are essentially Greek, both in their origin and their application to such a space, though their adoration of the Buddha is an interesting illustration of how the Gandhāra sculptors harmonized these foreign elements with their own conceptions. No. 117, showing the Buddhist rail, is of course as archaic as No. 56 mentioned in Case No. 2, but the narrow border of acanthus leaves preserved in this specimen is a new motif and hence included in this division. The obviously Greek origin of the Corinthian pilasters, Nos. 124 and 125, need hardly be emphasised.

Table Case B.—The majority of the miscellaneous sculptures in this case are not of the Gandhāra School but of later date. In 429 M we see the Buddha on a lotus throne with a long stalked lotus on either side,



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that on the left supporting a small Vajrapāṇi, the one on the right bearing a haloed worshipping figure. Although this was found by excavation in Peshawar, the material, style and technique proclaim it an importation.

Of particular interest is the Gandhāra sculpture 427 M, the Buddha between two Bodhisattvas. That these are not intended for Brahmā and Indra is plain as these two deities appear above the right and left shoulder respectively of the Buddha figure. Indra's characteristic head-dress is noteworthy as is also his thunder-bolt (*vajra*). The Bodhisattva to the right is apparently Maitreya and the one to the left, if not then designated Avalokitēśvara, is at least the figure destined to become so later. Before the Buddha's throne is an adoring donor. Another Gandhāra sculpture, No. 1942, shows in two panels the Subjugation of the Elephant and the Visit of Indra. A Tibetan Bodhisattva with *śakti*, 642 M, shows only too plainly how far Buddhism in Tibet has wandered from that of Gandhāra.

Two small steatite sculptures in the style of the Mathurā School, a standing Buddha, 438 M, and a relief, 437 M, depicting the Offering of the Four Bowls and the Mahāparinirvāṇa are of interest on account of the contrast with their Gandhāra prototypes and as evidence of the movement, in early times, of cult and art objects over considerable distances. With these may be compared the two somewhat similar little figures, 689 M and 690 M. Metal images, like the Bodhisattva 663 M, said to have been found in the Ghurband Valley above Swat, are rare in the Peshawar Museum. The purpose of such plaques as 113 M exhibiting a couple in amorous dalliance is uncertain but they are frequently recovered in excavations. Cf. 715 M. The subjects carved thereon are usually secular. In 975 M we have a very rare representation of the enshrouding of the Buddha (Introd. 39).



Case 5.—The significance of most of the scenes shown in this case will be clear from a reference to the brief sketch of the Buddha's life given in the Introduction and the detailed legends.

The first four reliefs, Nos. 127-130, depict the four chief events in the Buddha's life, namely his Birth, No. 127 (Intro. 6), his Temptation, representing the Enlightenment, No. 128 (Intro. 19), his First Sermon, No. 129 (Intro. 22), and his Death, the Mahāparinirvāṇa, No. 130 (Intro. 39). The symbolism on the front of the Buddha's seat in No. 129 is interesting, representing as it does the Wheel of the Law borne upon a triśūla,¹ which probably typifies the Three Jewels of the Buddhist world, to wit the Buddha, the Doctrine and the Monastic Order. The reclining deer on either side indicate that the scene is laid in the Deer Park at Sārnāth near Benares. No. 131 represents the Horoscope of Asita (Intro. 7), the Rishi holding the infant Buddha on his lap being seated at the spectator's left. The fragmentary scene to the left deals with the adolescence of Siddhārtha and includes the Writing Lesson (Intro. 8) and riding upon a ram. Cf. No. 151.

Of the three scenes in No. 133 only the centre one, Mākandika offering his daughter to the Buddha, has yet been identified (Intro. 33). No. 134 represents the Departure from Kapilavastu, when the young prince abandoned his home to seek the way of salvation (Intro. 13). Two of the three scenes on No. 135 are unknown but the one to the right is the Dīpaṅkara-Jātaka (Intro. 1). No. 136 is a fragment from the legend of Kāśyapa. This scene, amusingly drawn, shows the young Brahmins mounting on ladders, to extinguish the supposed conflagration with jars of water (Intro. 23). No. 138 represents Queen Māyā's dream typifying the conception of the Bodhisattva, who is shown under the form of an

¹ Cf. Foucher, *Beginnings of Buddhist Art*, Pl. I, where this is considered as the taurine or *nandi-pada* symbol denoting the zodiacal sign Taurus (the Bull) which presided over the Nativity of the Bodhisattva (Siddhārtha).



elephant (Introd. 4). No. 142 is the slaying of the Elephant by the Buddha's wicked cousin Devadatta (Introd. 10). The Wrestling Match, one of the contests arranged in connection with Siddhārtha's betrothal to Yaśodharā is represented by fragment No. 143 (Introd. 9). Of the four scenes on No. 145, the two on the left are identifiable, namely the Offering of the Handful of Dust (Introd. 27) and the subjugation by the Buddha of the furious elephant which Devadatta launched against him (Introd. 37).

Case 6.—The majority of the reliefs in this case are fragments of false niches which were built out on the dome of a stūpa. The form of the complete niche is that of the silhouette of a double-domed chapel, or the same drawn in section, giving the trefoil arch. The decoration, as can be seen from these fragments, consisted usually of a series of legendary scenes arranged vertically in the centre, with panels of smaller abbreviated legendary scenes at the sides. But the very curtailed form of the latter makes it often impossible to say to what legend the scene has reference. Thus of such small scenes in this case only the second one on fragment No. 150 can be identified tentatively as having reference to the child's Offering of the Handful of Dust (Introd. 27). But the presentation of the snake to Kāśyapa is depicted in abbreviated form in the lowest panel of No. 149 and again in the third panel of No. 146, where the left hand of the Buddha is now lost (Introd. 23). The female with mirror in her right hand and parrot on the left wrist seen on the left of No. 146 is worthy of attention. No. 151 is another representation of the First Writing Lesson of the child Siddhārtha (Introd. 8) and the badly damaged fragment No. 154, which originally formed the central portion of a false niche, shows scenes depicting the voluptuous life of the young prince in his palace, his abandonment of the same and his departure from his home in Kapilavastu, in other words, the cycle of the Great Renunciation (Introd. 13). But the most



valuable and interesting sculpture in this case is No. 152 depicting the attempted escape, from the convent, of Nanda, Buddha's half brother, whom he had converted *malgré lui* (Introd. 24). Nanda's futile attempt to hide behind the tree which rises from the ground, disclosing him to the Buddha is amusingly rendered. The fragment No. 153, actually part of No. 152, depicts the Buddha in the air. Not only are his feet clear of the ground but that he is high in the sky is certain from the fact that he is level with the Sun God, who, on a small raised medallion, is shown seated in a *biga*.

Case 7.—This section of the Sahribahlol collection contains those sculptures which are neither single Buddha nor Bodhisattva figures and yet are connected with the cult of Buddhism rather than with the story of the Teacher's life. Thus Nos. 162-167 are portions of a frieze depicting (1) the worship of the Buddha's turban, No. 163, (2) the cult of the Relics, No. 165, and (3) the cult of the Bowl, No. 171-A. The elaborate and ornamental nature of the turban shown on fragment No. 163 is explained by the fact that it represents the headdress of the prince Siddhārtha, which was snatched up to heaven by the gods as recounted in the Introduction (14). It should be noticed that the Persepolitan pilasters and the ogee arches in all these sculptures are archaic elements, familiar in Indian art long before the rise of the Gandhāra school. More interesting than these friezes, however, are sculptures Nos. 158 and 171, each representing a seated Buddha figure with a Bodhisattva standing on either side, apparently representations of the Miracle of Śrāvastī (Introd. 32). In both Nos. 158 and 171 the presence of Indra and Brahmā behind the left and right shoulders of the Buddha respectively should be noted, Indra being characterized by the thunderbolt and the high flat headdress, Brahmā by his long hair.

On the base of No. 158 are three scenes, to right an abbreviated representation of the story of Aṅgulimāla



(Intro. 30), to left the Subjugation of the Nāga Apalāla (Intro. 29) and in the centre a seated Buddha with two adoring figures on either side.

It was for a long time believed that the theory of the Bodhisattvas originated very late in the history of Buddhism, and it seemed at first doubtful whether they could be traced at all in so early a school of Buddhist art as that of Gandhāra. But such sculptures as the two under discussion prove that Bodhisattvas were known to the artists of Gandhāra, and the more these sculptures are studied, the more probable it appears that the theory had already advanced very far even in those early centuries. The Bodhisattva figures thus furnish the student with extremely interesting and valuable material, for among the many problems connected with the Gandhāra school, few are more important than a correct differentiation and determination of the Bodhisattva types. In later Buddhist art, in Tibet, Japan etc., the various Bodhisattvas are distinguished one from another by attributes, but in the earlier school of Gandhāra these are not always constant. In sculpture No. 171, however, the standing figure on the proper left of the Buddha holds a flask in his left hand, while the one on the right holds in his upraised right hand a lotus flower now damaged. In later art these are the attributes of Maitreya and Avalokiteśvara respectively, and it is safe to assume, therefore, that these are the Bodhisattvas depicted here as well as in the precisely similar sculpture No. 158. It is of interest to note that in both cases Avalokiteśvara wears a high headdress while Maitreya has merely an elaborate coiffure. This distinction is of importance when considering the sculptures in the next section.

Cases 8-9.—These cases contain only fragments of single Bodhisattva figures. The peculiar coiffure noticeable in No. 184 seems to indicate that the figure represents Maitreya. The absence of the flask here is immaterial for this is an attribute especially of the standing figure,



whereas in Tibetan art the hands of the seated Maitreya are regularly shown in this position. The importance of the headdress is thus made evident; indeed it is specially emphasized in one of the later Buddhist texts, and from the analogy of Nos. 158 and 184 it seems probable Maitreya is also represented by Nos. 175, 180 and 181. The hand No. 185 is marked by the alabastron or unguent flask as belonging to some Maitreya figure. Similarly, fragments Nos. 172, 182 and 183 appear to be hands from figures of Avalokitēśvara, on the analogy of the left hand of the figure of this Bodhisattva in No. 158. As was noticed in connection with this figure and the one in No. 171, Avalokitēśvara is depicted as wearing a high headdress. These sculptures are too small to permit of much detail, but in general the headdress resembles those in fragments Nos. 176, 179, 188 and 200, Pl. 4 (a). These all show as a common feature a circular disc with a tapering tenon. Its purpose is explained by the small sculptured medallion No. 221 in Case 11, which is mortised to receive such a tenon. Cf. Nos. 1099, 1137. The fact, furthermore, that these medallions show a seated Buddha with his hands in the attitude of meditation or *dhyāna*, confirms the proposed identification of these Bodhisattvas with Avalokitēśvara, for in later art he regularly wears in his headdress a small seated Dhyāni-Buddha Amitābha. This would make it appear, therefore, that this tiny Buddha is a representation of Amitābha. But this divinity has hitherto been supposed to be a comparatively recent addition to the pantheon, and his occurrence at so early a stage of Buddhism is not yet established. The two Bodhisattvas Avalokitēśvara and Maitreya and the Bodhisattva Siddhārtha, No. 1739, Pl. 1, are the only ones yet identified with certainty in Gandhāra.¹ But the little head No. 192 in Case 9 has so distinctive a pose and so individual a headdress, that it seems probable that some other particular Bodhisattva

¹ Unless we identify the small Bodhisattva in No. 280 with Mañjuśrī.



is intended; and the striking similarity between this and the one numbered 950 in the *Takht-i-Bāhī* collection (Case 39) is strong confirmation of this hypothesis. But in our present ignorance of the emblems and attributes associated with this type, no complete figure having yet been found, it is impossible to determine its identity. Of the other fragments in Case 9 the only one calling for mention is the large and shapely hand, No. 190, with the so-called webbing between the fingers. That this is the hand of a Bodhisattva, and not of a Buddha, is shown by the bracelet; the Buddha himself, being a monk, wears no jewels.

Cases 10-11.—As Buddhism developed, the theory of the existence of Buddhas in past ages of the world and others still to come advanced along with the doctrine of the various Bodhisattvas. But for a number of reasons the historical Gautama has at all times towered far above the other Buddhas, so that, especially in the case of early art, there is hardly any question of differentiating Buddha images. They can all be identified with Gautama with reasonable certainty, except where there are peculiar reasons for supposing that some other Buddha is intended.¹ That the eight Buddhas were known to the artists of Gandhāra is proved by such sculptures as the one pictured by Grünwedel on page 130 of his "*Buddhist Art in India*",² but there is absolutely no evidence to show that the worship of any of these as individuals had advanced sufficiently in the Gandhāra period to warrant separate images. It is not strange, therefore, that there should be a certain similarity between them, since they all represent the one great Teacher. But this similarity never extends to identity, and the careful observer will notice a very pronounced variety among the sculptures even in this Museum. Thus, to mention

¹ Cf. the remarks above (Cases 8-9) concerning the figure on the medallion No. 221 and also the *Dipāṅkara-Jātaka* (Intro. 1).

² Cf. also pp. 181 and 188.



externals only, sometimes the figure is moustached (*cf.* Nos. 223, 232, 233, etc.); sometimes it is clean shaven as in No. 212; sometimes the right shoulder is bare as Nos. 220, 227 and 234; or it may be draped as Nos. 208 and 210. The hair may be naturalistically represented as waved and brushed back from the forehead, which is supposed to be the original Hellenistic treatment (*cf.* Nos. 212, 226, 227, etc.), or it may be arranged schematically in little curls as in figures Nos. 210 and 234; the latter arrangement being more in keeping with the canon, where this peculiarity of the Buddha is mentioned. As for the subtleties of facial modelling and expression, the variety is infinite. *Cf.* Nos. 207,¹ 209, 226 and 233 in the Sahribahlol collection. Between such extreme periods as are represented by heads Nos. 207 and 226 on the one hand and Nos. 398, 403, 1440 on the other, still greater divergences can be noticed. Indeed, the more the figures are studied in detail, the more noticeable are the differences, while that which is common to all tends to fade into relative insignificance.²

Of the fragments in the Sahribahlol collection in particular, little remains to be said. The begging bowl in the hand of the graceful figure No. 208 is interesting as showing the grooving along the edge explained in the Introduction. No. 210 is not a simple Buddha image but from a Kāśyapa scene such as Nos. 1376, 1577 (Intro. 23). The "webbing" between the fingers is again noticeable in the case of the damaged hand No. 211, while the unusual similarity between the heads Nos. 212 and 233 makes one wonder if they are by the same artist. The two arms numbered 213 and 214, it will be noticed, are not broken from their statues, but are separately carved pieces originally added to the figures as a whole. No. 227 is quite uninjured save for the right knee, and is one of the best pieces in the collection. The colouring

¹ Now in the Central Hall.

² *Cf.* p. 51 *et seq.*



about the eyes is interesting as an indication of the well-known fact that in ancient times these sculptures, like those of Greece, were vivified and animated by painting and gilding.¹ One can well imagine what a wonderful difference it must have made, when they were all resplendent with gold and colour, with their haloes marked out in a series of radiating rays of gold on a back-ground of brilliant red, like the little fragment 108 M in Table Case A. Their early worshippers would scarcely recognize them in their present sombre garb.

Case 12.—The sculptures in Case 12 are a miscellaneous and unclassified collection presented to the Museum by Major C. B. Rawlinson, C.I.E. The findspots of the several pieces are unknown, but the fragments are interesting and valuable for their own sake. Thus the well sculptured fragment No. 247, representing the Dīpaṅkara-Jātaka (Introd. 1) is an excellent illustration of the artistic method of the older, indigenous school of Indian art. The various acts in the drama are all shown simultaneously as parts of one composition, the same figures being repeated as often as necessary to carry the action forward. Gandhāra art, itself, rarely represents consecutive scenes in this way, more frequently depicting the various episodes of a story in a series of separate panels arranged in chronological sequence from right to left. But in the older school these combined compositions are frequent and it is probable that the retention of this method in the portrayal of this particular scene is due to some distinct tradition. Jātaka scenes are much commoner in the older school than in Gandhāra, and the representation of the Dīpaṅkara legend may have become stereotyped before that school arose. Another peculiarly interesting, and it is believed unique composition, is that of fragment No. 251, representing the dream of Queen Māyā, the mother of Gautama. No

¹ Song-yun (c. 520 A.D.) mentions beautiful images at Po-lu-sha as "covered with gold sufficient to dazzle the eyes." Cf. 108 M in Table Case A and 943 M(a), (b), (c) in Table Case M.



other bas-relief of this scene shows the queen with her back to the spectator, but that this was necessary, once her head was placed to the left, has been explained in the Introduction. The chronological sequence running regularly from right to left helps very often to determine the meaning of a fragment. Thus the scene to the left of the queen's dream should represent some incident subsequent to the dream itself. We see the royal couple seated side by side, turned toward a figure on the left now lost; so that, in view of the position of the scene, we can, despite its fragmentary condition, identify it with entire confidence as the Interpretation of the Dream (Intro. 5). The fragment No. 250 is from the left of a relief depicting the Marriage of the Bodhisattva and shows Yaśodharā with train upheld by an attendant about to circumambulate the sacred fire. Cf. Nos. 701 M, 1905. The last scene to the left represented the Life in the Palace (Intro. 13). No. 259 where the Buddha and his attendants stand on lotus flowers is probably the invitation of Śrīgupta (Intro. 34). The little seated Buddha in No. 266, on a background of acanthus leaves, is a fragment of a large Corinthian capital, as can be seen from No. 326. But perhaps the most valuable sculpture in the case is the remarkable head No. 268. Portraiture is extremely rare in Gandhāra, but it seems probable that we have here portraiture of considerable strength and power. The incipient *krobulos* on the top of the head, however, is difficult to explain. Cf. Nos. 1768, 1770.

Case 13.—This case contains a miscellaneous collection presented by Mr. Pipon, I.C.S., and others. No. 269, a fragment from a sculpture representing the Miracle of Śrāvastī was given by the late Sir Harold Deane, K.C.S.I., and shows an unusually animated Nāga figure rising *à mi corps* from out of the water. The flowers, No. 274, from some large composition are worthy of notice. No. 280 received from Mr. Wilson Johnston, I.C.S., is of special interest, being one of the few inscribed



sculptures in the Museum.¹ The inscription, in the Kharoshthī character, reads from right to left and is damaged at either end but apparently refers to the gift of a Buddha image by one Sādhakamitra. The language of the inscription is a local form of Prākṛit.

Case 14.—The seven cases 14 to 20 contain the valuable collection presented to the Museum by P. J. G. Pison, Esq., I.C.S. They have been classified on the same principles as the Sahribahlol collection being divided into groups according to the nature of the sculptures. Case 14 contains those fragments which illustrate chiefly archaic elements in the art of Gandhāra, whether truly indigenous or of earlier importation. Among the latter are the Persepolitan pilasters with animal capitals on fragment No. 309, and the remarkable seated figure No. 322, which was evidently winged. Figures of this general type are called generically "Atlantes" in Gandhāra art, from their having been used to support columns or cornices. Their application to this use was current in the oldest known school of Indian art, and therefore the present sculpture has been included in this section. But it must be acknowledged that it is one of the most distinctly non-Indian images in the Museum, and it might perhaps have been included with equal propriety among the newer foreign elements in Case 15. The extraordinary way in which the hair and beard are represented, in a kind of corkscrew curls, the floral wreath about the head, and the singularly deep setting of the eye, are all noteworthy features. Indeed, so far as the treatment of the eye is concerned, this figure will compare favourably with any other in the Museum. Not only are the eyes more naturally sunken than in most cases with the muscles of the eyebrows well advanced over them, but the artist has even succeeded in representing a distant, dreamy gaze by his treatment of the upper lids, all showing a grasp of the principles of plastic art

¹ These are Nos. 280, 347, 501, 626, 1944.



considerably in advance of what is usually met with in this school; and, be it added, hardly in keeping with the anatomical defects of the sculpture. One of the weakest points in Gandhāra art is illustrated by fragments Nos. 305 and 319 which are portions of an elephant frieze. Almost every other object in this school is drawn with greater fidelity to nature, but the elephant, possibly because of its rarity in this part of India, is almost always as misshapen as the elephant of a Noah's Ark. An example of the opposite extreme, of minute and careful observation and accurate delineation, is afforded by the plants represented in sculpture No. 1151, the *baubinia* foliage exhibiting great fidelity to nature.

Case 15.—Of the sculptures in this section, illustrating foreign elements in Gandhāra art, there is little to say, since almost all represented here have already been met with in the Sahribahlol collection. It is hardly necessary to call attention to the large and beautiful sculpture in the centre of the case, No. 336. In the main principles of its composition it resembles No. 116, already discussed; but in excellence of execution and perfection of preservation, the present stone is greatly superior. The legend represented in the largest and lowest of the central scenes, namely the Submission and Conversion of the Nāga Apalāla, is given in the Introduction 29, *cf.* 28 L, Pl. 5 (a). No. 330 is interesting as having apparently formed part of a frieze of winged sphinxes; but it is too badly damaged to permit of accurate judgment. Fragment No. 331 is believed to be unique. It is manifestly a winged angel wearing the long himation and the shorter khiton of the Greeks, and represented as blowing a long trumpet. In other words, it appears to be an altogether orthodox Christian angel, so much so that it seems startlingly out of place amidst such purely Buddhist surroundings, though it should be borne in mind that it is not more essentially Greek than everything else in this case. After all, the differences



between it and the winged spirits hovering above the Buddha's head in No. 374, for example, are not very great; for the nudity of the latter is quite as distinctively Greek in origin as the costume of this draped angel. As in the case of the little figure among the foliage of the capital in fragment No. 326, its presence here and in later European art can only be due to their both having sprung in part from a common source, probably to be sought for in the little known art of Asia Minor, which Strzygowski has shown to be the source of many motifs hitherto supposed to be of Roman origin.

Case 16.—The legendary scenes in this case are of greater interest than the fragments in the two preceding sections, but unfortunately all have not yet been identified. Among those already met with are the Queen's Dream, No. 350 (Introd. 4), the Birth, No. 359 (Introd. 6), the First Writing Lesson, No. 347, which has an added interest in that the writing board shows a few Kha-roshthī characters supposed to have been written by the infant genius (Introd. 8). No. 345 seems to depict Siddhārtha's departure from his home in Kapilavastu (Introd. 13) but certain of the features which usually distinguish that scene are here wanting. There is, however, no doubt, that No. 343 is from the left of a relief depicting this scene and we see Māra on the right with his army in the upper part of the relief while the disconsolate City Goddess, *nagaradevatā*, of Kapilavastu is easily recognizable in the female with crenellated crown on the extreme left. Cf. No. 572. The farewell of the prince's horse Kaṇṭhaka at the moment when the Bodhisattva dismounted after his flight from Kapilavastu is seen in No. 354, the figure to the extreme right being the grief-stricken groom Chandaka (Introd. 15). The Temptation (Introd. 19) is rather sketchily represented by No. 355 and with more detail in No. 352. No. 353 is a unique relief depicting with noticeable restraint the Temptation of Lust by Māra and his three daughters (Introd. 19). Fragment No. 349 represents the First



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Sermon at Benares (Introd. 22) and No. 344, the Offering of the Handful of Dust (Introd. 27). No. 357 shows the Buddha and his monks as guests in the house of some wealthy female who is about to make a donation as is indicated by the water pot held before her.

Case 17.—Of the devotional sculptures in this case the only one calling for special mention is No. 374, the fragment of a representation of the Miracle of Śrāvastī on an unusually large scale (Introd. 32). The denizens of the watery world and the deeply cut mass of the divine flowers over the head of the Buddha are the most interesting features of this sculpture. Cf. Nos. 158, 171, 1553, 1554.

Case 18.—The sculptures here call for no particular notice, though attention may be drawn to the well executed group No. 375, showing a central Buddha with a smaller Bodhisattva on either side. This attempt to emphasize the superior importance of a given figure by representing it physically larger than its surroundings is a device familiar to early art in various parts of the world but as the art of Gandhāra is in no sense primitive are we to see in this a case of artistic regression?¹ Be that as it may we notice in our sculptures an increasing tendency to exaggerate the size of the principal figure until finally the figure of the protagonist becomes as it were an independent image. Cf. Nos. 1577, 1739, Pl. 1. No. 380 again shows the City Goddess of Kapilavastu and No. 384 a double-domed chapel of which structural examples still exist at Takht-i-Bāhī.

Case 19.—The Bodhisattva images in the Pipon Collection are remarkable for their manifestly late date, as indicated by their comparative decadence. No. 393, which may perhaps be a Maitreya, is a good example of what Professor Grünwedel calls the "Indischer Typus", into which the Greek art of Gandhāra degenerated. This

¹ It must not be forgotten, however, that the stature of the Buddha was, in any case, believed to be double that of an ordinary man.



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is apparently a transitional form between the original and essentially foreign ideal of this school and the later idealized type of Indian art upon whose excellencies certain critics so insist. But that either figure No. 393 or 398 marks a step forward in the representation of the divine, as compared with the older figures in Gandhāra, is a theory which it would seem difficult to maintain.

Case 20.—The Buddha figures in the Pipon Collection are also unusually late and particularly interesting for this reason, the extraordinary figure No. 403 being one of the most marked instances of degeneration in the Museum. Cf. No. 1440. The drapery has almost ceased to have meaning, while the face itself is ludicrous, the wide open eyes with their bulging pupils giving the figure an expression of frightened surprise, far removed from the meditative, almost divine quietism of the best pieces. Another type of decadence is that shown in No. 407, which, however, is not without its own merits, and is probably much older than No. 403. The total effect, aided by the canonical treatment of the hair, is curiously that of a negro head. The same is true, in much lesser degree, of the large mask No. 402, but perhaps this is due in a great measure to the damaged condition of the nose.

Case 21.—The sculptures in this and the two following cases were purchased locally in 1903 and include a number of most admirable pieces. The very deeply and clearly cut fragments Nos. 420, 421, 422 and 424 representing for the most part Brahman ascetics, are particularly fine, but the legends they recount have unfortunately not yet been identified. No. 428 represents the Submission of the Nāga Apalāla (Introd. 29), the Nāga and his spouse being the two figures with the snake-hoods, seen rising from the tank at the spectator's left. No. 433 is another relief of the Offering of the Handful of Dust (Introd. 27) and No. 439 an admirably clear example of the Dīpaṅkara Jātaka (Introd. 1). The miraculous suspension



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of the lotuses about Dīpaṅkara's head, and the subsequent adoration by the youth from his elevation in the air are quite distinct here, whereas they are lost in the example of this subject in No. 247.

Case 22.—Perhaps the most interesting relief in this case is No. 457 showing the young Prince Siddhārtha's life in the Palace of Kapilavastu (Intro. 13). The scene is here placed on the right, indicating its precedence in time to the scene on the left, the Great Renunciation, where the *yakshas* supporting the feet of the horse are especially clear. Sculpture No. 455 depicts the First Sermon (Intro. 22), the scene to the right being the meeting with the Nāga Kālīka. No. 449 shows the worship of the Relics of Buddha subsequent to his cremation (Intro. 42).

Case 23.—The Cremation itself is represented by the small fragment No. 484 which is here followed on the left by the Distribution of the Relics (Intro. 40, 41). In the latter scene the figure seated behind the table is the Brahman Droṇa. No. 471 is apparently the story of the demon Āṭavika, who having just been converted by the Buddha abstains from devouring the child and presents him to the Buddha (Intro. 26). But the most important fragment in this case is No. 463, which is part of the edge of one of the umbrella discs forming the so-called "*hti*" above a stūpa, the interest being due to the two heads which appear to show portraiture superior to even that of the remarkable head in the Rawlinson Collection.

Case 24.—The sculptures in this case are from a variety of sources. The two excellent Buddha figures No. 489 and No. 490, together with the more debased type No. 488 and the admirable standing image of Maitreya Bodhisattva No. 495, were found by a peasant in the Swabi Tahsil and purchased by Government. The interesting winged Atlas No. 496 was recovered at Jamālgarhi, as also the well preserved little group No. 497. This represents Garuḍa, the king of the Birds, snatching



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Up a snake deity or *Nāga* by the snake-like projection at the shoulder. This serpent-like portion is brought round the right of the Garuḍa's head and caught in its beak. The particular interest of the group, however, is due to the theory supported by Professor Grünwedel¹ that at the back of such representations of Garuḍa and the *Nāgas* or *Nāgīs* lay a memory of the famous group by Leochares representing the eagle of Zeus snatching up Ganymede to be the cup-bearer of the gods; and the general similarity in composition is certainly striking. But, if the rape of Ganymede really does lie behind these sculptures, they well illustrate the process of Indianization to which such Greek motifs were subjected in Gandhāra, and show how these exotic forms were adapted locally to the cult and service of the Indian faith. Sculptures Nos. 491, 493, 494, 498, 499, 500 and 502 were recovered at Rustam by Mr. J. G. Hennessy and presented by him to the Museum. The peculiar greenness of the stone is noticeable. Fragment No. 499 is a particularly striking piece, and really a very clever bit of composition. It represents, in all, seven *Nāgas* or *Nāgīs*, it is difficult to tell which, all distinguished by serpents' hoods, and all bearing what seem to be umbrellas. Those at the bottom of the group rise, as usual, only half out of the water in which they were supposed to dwell. This, itself, is a common characteristic of such figures. Cf. No. 269. But that a precisely similar concealment for the bodies of those above should have been effected by the judicious utilization of the umbrella motif, whose introduction may be due to the legend which the whole was meant to portray, is very striking, and reflects considerable credit on the artist's ingenuity. The small inscribed fragment No. 501 was purchased from a peasant at Jamālgarhi. The inscription, which is in cursive Kharoshthī, is incomplete but states that the image was a gift "in honour of all beings". Sculpture No. 503, the Miracle of Śrāvastī show-

¹ *Buddhist Art in India*, p. 108.



ing a central Buddha figure with a Bodhisattva on either side, and presented by J. A. O. Fitzpatrick, Esq., I.C.S., is remarkable for depicting Avalokitēśvara on the left of the Buddha in the place of honour usually reserved for Maitreya, here standing on the proper right. That the sculpture is decadent and late is perfectly obvious, and together with No. 848, might seem to suggest that, even within the limits of Gandhāra, the cult of the Bodhisattva underwent a long course of development, long enough to admit of Avalokitēśvara coming to precede the older Maitreya in popular estimation were not the two Bodhisattvas found in the same positions in Nos. 1727 and 1729, the latter of which betrays no evidence of a late date. In all probability these variations are due to the forgetfulness of the sculptors or to a recognition of the equality of Maitreya and Avalokitēśvara. Similar interchanges of position in the case of Indra and Brahmā are not unknown.

Cases 25-29.—The excavations at Charsada and Rajjar carried out by Sir John Marshall, Director General of Archæology, and Dr. Vogel, in 1903, are described in the Annual Report of the Archæological Survey, 1902-03, and reference may be made to that publication for a detailed account of the sculptures and other antiquities then recovered. The sculptural fragments in Cases 25-28 are from the site known as Palatu Dheri, and those in Case 29 from Ghaz Dheri, both near Rajjar, just beyond Charsada. But the majority of the fragments show elements and motifs already met with, and special reference need be made only to the very beautifully sculptured legendary scene No. 568 in Case 26, to the interesting fragment of the Great Renunciation, No. 572, where the disconsolate goddess of the city, the *nagara-devatā*, is particularly well drawn (Intro. 13), and to the remarkable stone No. 602, in Case 27, showing an empty seat or throne with a worshipping haloed figure at either side. In the older school of Indian art, where the figure of the Buddha is never represented, such an empty seat with or without some



sacred symbol would be the usual method of indicating the divine presence, but in the art of Gandhāra no such symbolic portrayal is known. Fragment No. 602, therefore, is either a unique survival of the archaic school, or what seems more probable, the stone throne for a now missing Buddha figure such as No. 1760 or for an image of gold or silver. No. 626, in Case 27 bears a fragmentary Kharoshthī inscription from which it appears that the lost image was the gift of a person whose name is unfortunately obliterated. In Case 28 attention may be drawn to the heads numbered 629, 631, 635 and 636; and in Case 29 to the unusually delicate scroll in low relief on fragment No. 657. Fragment No. 675 again is an excellently sculptured relief showing two seated royal figures while No. 677 is a large head belonging evidently to the earlier period of Gandhāra art.

Case 30.—Cases 30-34 contain the stone sculptures recovered in the excavations at Takht-i-Bāhī in 1908. The work was largely limited to the lower court of the many little stūpas, between the upper court of the main stūpa and the monastic quadrangle and is described in the Reports of the Archaeological Survey.¹ The monastery at Takht-i-Bāhī is too well known to call for any description here. But despite the interest that has attached to it for so many years, no satisfactory identification of the site has ever been proposed. It was undoubtedly a very important centre of the Buddhist cult, and was certainly occupied for centuries, apparently throughout the greater portion of the Gandhāra period, as is witnessed by the wide range in artistic execution noticeable in the sculptures. But the only definite date so far recovered in connection with the site is 47 A.D. (according to Professor Grünwedel), this being the equivalent of the date occurring in the important inscription from Takht-i-Bāhī, containing the name of the Parthian prince Gondopharnes, to whose court the Apostle



St. Thomas is reported to have gone by divine command.¹ Takht-i-Bāhī was excavated in 1871 by Sergt. Wilcher with a company of Sappers and Miners, and has been exploited more or less constantly ever since. It is, therefore, truly astonishing that the excavations of 1908 and 1911 should have been so productive.

The Takht-i-Bāhī sculptures have been classified like the other collections in the Museum. Case 30 contains fragments illustrating chiefly archaic elements in Gandhāra art. The most conspicuous piece is the remarkably fine Atlas No. 694. Like the large figure in Case 14, this is meant to be winged, the wings being in very low relief in the background. The strong and forceful head, with the curiously oblique eyes, is noteworthy. Indeed the whole figure conveys most admirably the impression of strength and strain, and must be acknowledged a very clever and successful piece of work. Another interesting stone is No. 685, with its graceful foliage in low relief—a very uncommon if not unique design. The Assyrian honeysuckle motif is shown on No. 687. No. 712 is particularly interesting, for it gives an excellent idea of what an ancient stūpa was like. We must restore the *hiti* surmounting the whole, but when that is done we have a perfect model of the stūpa in ancient Gandhāra, though on the actual monuments the minute decoration on No. 712 was replaced by bas-reliefs and other sculptures.

Case 31.—Among the fragments showing newly introduced elements is No. 721, an excellently preserved specimen of considerable excellence of the so-called Ichthyocentaur, a marine monster not known originally to Indian mythology, *cf.* Pl. 8 (*a*). The delicately curved fragment No. 736 showing the familiar motif of the garland-bearing Erotes represents the second or upper dome of a double-domed chapel, originally forming the upper portion of fragment No. 735, where it was in position directly above the Buddha's head, the whole composition

¹ For the legend *cf.* Smith, *Early History of India*, (3rd Edition), p. 231.



having been a model of such a chapel with the image in position. *Cf.* No. 384.

Case 32.—In this case are *Legendary Scenes*, a number of which are unfortunately in a very fragmentary condition. The *Dīpaṅkara-jātaka* (Intro. 1) is represented by No. 783 and by the smaller fragment No. 781. Several pieces of the *First Sermon* occur, Nos. 760, 762, 767, 772; but the only complete sculpture of this legend, No. 786, is in the next case (Intro. 22). No. 774, which is from the right central portion of a false niche, shows fragments of four legendary scenes, the only recognisable one being the third from the bottom, portraying the subjugation of the elephant which Devadatta hoped would kill the Buddha (Intro. 37). No. 775 is a very stiff representation of the *Mahāparinirvāṇa* (Intro. 39). The fainting figure in the foreground is *Ānanda*, the Beloved Disciple of Buddhist story. The most interesting stone in this case, however, is No. 769, the right hand side of a very large pedestal originally supporting a standing Buddha figure, as may be inferred from the unsandalled foot partly preserved. This was not, however, a simple Buddha image. From the presence of the four small feet it is plain that it formed part of a legendary scene, the *Presentation of the Snake to Kāśyapa*. *Cf.* Nos. 1549, 1710. The composition originally resembled Nos. 1376, 1378, 1451, 1577, 1842. The scenes on the pedestal are appropriately connected with the same story, the one to the right showing the Buddha seated in the temple, the snake about to creep into the alms bowl resting on the steps, and the young Brahmins endeavouring to put out the fire, *cf.* No. 136 (Intro. 23). The scene to the left is incomplete, but it shows the fire temple before the arrival of the Buddha who was doubtless depicted on the missing left portion of the pedestal.

Case 33.—The *Legendary Scenes* in this case are much better preserved, and present us with a number of subjects not met with hitherto in the Peshawar Collection.



The first one in the case, No. 784, is the Departure from Kapilavastu (Intro. 13). No. 786 is the First Sermon (Intro. 22). Of the three scenes in No. 787 the uppermost is the Buddha's Approach to the seat beneath the Bodhi-tree at Bodhi Gaya (Intro. 18). The central one is Indra's Visit to the Buddha, the kneeling figure on the right with high headdress being Indra (Intro. 25). The lowest scene of all is yet unidentified as are also Nos. 789 and 790, but 792 is clearly another version of the Approach to the Seat of Wisdom, showing the Nāga Kālīka and his wife Suvamāprabhāsā singing the hymn of praise in honour of the Buddha (Intro. 17). The two figures on the left are seemingly Māra and his daughter looking towards the Bodhi-tree. Cf. No. 353. There are really parts of two scenes in No. 792. These are not separated in the usual way by pilasters, but marked by the direction the figures face. The scene to the right on fragment No. 794, is the story of the White Dog which barked at the Buddha (Intro. 28), the fragment on the left being a merely decorative composition showing the eight Buddhas.¹ Nos. 795 and 807 are evidently parts of one and the same frieze, but the fragments do not fit together. The subject is not definitely known. One of the most striking exhibits in the Museum is No. 799, Pl. 3, an image of the Ascetic Gautama. Only one other similar statue is known, namely, that discovered by Sir Harold Deane, K.C.I.E., at Sikri, and which is now in the Lahore Museum but the subject is occasionally represented on bas-reliefs and in miniature. Cf. 1911, 1912. The emaciated figure is meant to recall the six years of fasting and austerities which Gautama underwent as an ascetic subsequent to the Great Renunciation, and prior to the attainment of Enlightenment (Intro. 16). When he set out to follow the religious life he naturally adopted the methods current among his people and it was not until he had proved these to be fruitless, that he struck out the

¹ Grünwedel, *Buddhist Art in India*, pp. 181, 188.



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path for himself, which eventually led him to that supreme knowledge by virtue of which he is called "the Buddha," i.e., the Enlightened One. The relief sculptured on the pedestal of this figure is elsewhere unknown in Gandhāra sculpture; it represents, appropriately enough, the second long period of fasting which Gautama underwent, namely, the seven weeks' fast immediately following the Enlightenment. The story so graphically represented is that of the two merchants Trapusha and Bhalika (Introd. 21).

Case 34.—The Legendary Scenes in this case are badly damaged and call for little remark. No. 816-A—B is the most important as it shows the general size and shape of a false niche, or rather of the upper or crowning portion of the same. The reliefs are in a deplorable condition, but the main scene is recognizable as the Dīpaṅkara-jātaka (Introd. 1). The fragment No. 816-A, depicts an abbreviated version of the Angulimāla legend. Cf. No. 1317. The little circular medallion No. 810, it may be noticed, originally formed part of another Dīpaṅkara-jātaka scene, and shows the youth Megha or Sumati in the air worshipping Dīpaṅkara Buddha.

Cases 35-36.—These cases contain the Devotional Sculptures of the Takht-i-Bāhī Collection. A number of the fragments, especially in Case 36, seem originally to have been part of one long composition (cf. Nos. 842, 844, 847, 858, 859, etc.) but it is impossible to restore the whole. The most interesting of the group are Nos. 835 and 858. Both show a seated Buddha in the centre, with hands folded in the attitude of meditation, *dhyāna*, and with a number of smaller standing Buddha figures at an angle on either side, while a noticeable feature of both is the crescent moon above the central Buddha's head. Nos. 850 and 859, having a Bodhisattva with three radiating figures on either side, are worthy of attention as the former has a crescent¹ above the head and one of the radiating figures bears a trident. Fragment No. 848 is another

¹ The crescent moon is associated with Avalokiteśvara in later art.



very valuable and suggestive stone for like No. 503 it shows Avalokitēśvara on the left of the Buddha, whereas in most of these compositions of the Miracles of Śrāvastī this, the place of honour, is usually given to the Bodhisattva Maitreya. The sculpture is very late, and this in a way strengthens the possibility that the change in position may correspond with a change in the popular estimation of Avalokitēśvara, but, it is impossible to determine the question at present. Cf. Cases 70, 71. The fragment, however, is a good illustration of how very valuable archæologically a sculpture may be, even when distinctly inferior in execution or beauty. Nos. 848 and 830 are the only Gandhāra images hitherto known depicting the *Buddha seated in European fashion*.¹

Cases 37-39.—The Bodhisattva fragments from Takht-i-Bāhī show a remarkable range and variety. The delicately carved head No. 886, with its extraordinary head-dress adorned with double-tailed Tritons and such an uncouth figure as No. 909, for instance, or No. 925 in Case 38 hardly seem assignable to the same period and point to a protracted occupation of the monastery of Takht-i-Bāhī. But apart from such evidences of decadence as is afforded by the ugly and meaningless arrangement of the drapery in figure No. 920, or the grotesque lack of proportion in No. 911, this case presents few features worthy of remark.

The pose of the seated Bodhisattva No. 938, with the right knee raised, is relatively uncommon, but not unknown. Cf. No. 887. The majority of the images, unfortunately, lack their attributes (cf. Nos. 957, 958 and 959), but where they are preserved, as in Nos. 905 and 913, they support the theory already stated that the figure with the loop of hair to the right is the Bodhisattva Maitreya. The form of the headdress, makes it highly probable that Avalokitēśvara is the divinity represented

¹ A relief G. 50 Indian Museum, Calcutta, shows the Buddha similarly seated while an attendant washes his feet.



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by Nos. 886, 896, 903, 938 and possibly 944, although it cannot be definitely affirmed. That No. 958 represents Maitreya is practically certain despite the absence of the alabastron; while the similarity of head No. 950 to the one numbered 192 has been noted together with the possibility that both represent some particular Bodhisattva not yet identified.

Cases 40-43.—That the excavations at Takht-i-Bāhī yielded a surprisingly large number of Buddha heads is shown by the rich collection in Cases 40-43 where the range is perhaps greater even than in the case of the Bodhisattvas. The image No. 986 is certainly among the most chaste and beautiful of those in the Museum, while none is more feeble and insipid than the head No. 1030, or coarser than No. 1074. Perhaps the best of the heads are in Case 41, but Nos. 963, 966, 1049, 1053 and the beautiful large mask 1068 are all interesting, and definitely older than Nos. 970, 1030, 1045 and 1074. Another certainly late production is No. 1043, one of the few terracotta figures in this collection; the material may explain in some measure the deviation from the normal type. Cf. No. 1635. Finally the interesting hand No. 1056 may be mentioned, with its begging bowl holding the coils of a serpent. There are several stories recounting the Buddha's victories over particular serpents but from the popularity of the Kāśyapa scenes this is probably from such a sculpture as No. 1842.

Case 44.—The miscellaneous sculptures recovered at Takht-i-Bāhī in 1908 include a number of very interesting fragments, but they do not appear to advantage when massed in such numbers. No. 1093, the first in the case, represents the Tutelary Couple (Intro. 36). Hārītī as a goddess of fecundity, has certain points in common with the classical Ceres, or Demeter, and it is not surprising, therefore, that the cornucopia should be associated with her in Gandhāra, as in No. 1096. She is, however, usually distinguished, not by this exotic symbol,



but by the presence of some of her very numerous offspring, little gnomes or spirits of the *yaksha* class of which Pāñchika is the *senāpati*. This more typical form is illustrated by Nos. 241, 1093 and 1101. A classical element of interest is shown in No. 1099, which, like the smaller fragment No. 1137, depicts the King of the Birds, Garuḍa, snatching up a snake deity or *nāga*, after the manner of the eagle of Zeus and Ganymede, cf. No. 497. These two medallions have tapering mortices behind like No. 221 and must originally have fitted tenons in the headdresses of Bodhisattva images. Other interesting pieces are the medallion No. 1122, probably representing the elevation and worship of the boy Sumati in the Dīpaṅkara-jātaka, and the very curiously bowed figure No. 1132. But the most valuable piece in this group, and indeed one of the finest examples of Gandhāra sculptures in the Museum, is the large composition in three pieces numbered 1151-A, B, and C. The general size and shape of this sculpture are clear from the portions preserved. The Buddha is seated in the centre, in what is intended as a wild and mountainous spot, with numberless ascetics or "Forest-dwellers", and various birds and beasts as his companions. Cf. 1944.

A few divine personages are present of whom Pāñchika is still preserved on the right. Other small fragments of this relief are Nos. 1118, 1133, 1134, 1147 and 1148, but it is impossible to restore them to their proper positions. That the sculpture, as a whole, was most elaborate and most beautiful is obvious. Nowhere are heads and faces more successfully drawn, or limbs better proportioned and more delicately modelled than in the figures of the Brahman hermits along the base of this sculpture; nor does any other specimen of Gandhāra art display a greater naturalness in the depiction of animal life or a greater fidelity to nature in the presentation of plant forms. The astonishing realistic representation of the *barukhinia* foliage above the ascetics on the extreme right is especially noteworthy.



The story depicted is that of the sixteen Brahman ascetics, who came to the Buddha to solve their difficulties (Introd. 35). This legend is again found on the pedestal of No. 238.

Case 45.—The stucco fragments from Takht-i-Bāhī are singularly well preserved and in many instances of exceptional delicacy and beauty. The great variety is very noticeable, when, as here, the heads are grouped together. The majority represent Buddhas and Bodhisattvas, but not all as is clear from the extraordinary bearded head, No. 1190, and the heavily moustached one, No. 1189, beside it. Such heads as Nos. 1189, 1190, 1197 and 1198 modelled to represent the face turned to one side are clearly from some large composition. No Bodhisattvas are definitely recognizable, with the exception of Nos. 1173, 1178 and 1204 which appear to represent Maitreya. By far the greater number are Buddha heads, and special mention may be made of Nos. 1168, 1172, 1203, 1209, 1211 and also 1177 the last being a good example of what Professor Grünwedel calls the Hindu type.

Case 46.—But of even larger interest than the heads are the other stucco fragments from Takht-i-Bāhī in Case 46. It is well known that little stūpas and other buildings at ancient Buddhist sites in this Province were elaborately decorated with friezes and other ornamental work in stucco, but, actual legendary scenes in this medium have on account of their relative frailty rarely been recovered. Here, however, we have stucco fragments of legendary scenes executed on a fairly large scale. They originally formed part of the ornamentation on the little stūpas in the central court of the monastery. The two large pieces Nos. 1265 and 1267 at the bottom of the case both depict the youthful Siddhārtha's voluptuous life in the palace before his renunciation (Introd. 13). Below, we see the female musicians, the careful modelling of the apparently nude figure in No. 1265 being especially note-



worthy. Above, the young prince is shown rising from his couch prepared to flee from his sleeping wife and enter on his long search for salvation. Other familiar scenes are the First Sermon represented by fragments Nos. 1250 and 1252 (Introduct. 22), the Birth by the very interesting sculptures Nos. 1241 and 1242 (Introduct. 6), and the Temptation (Introduct. 19) by the curious fragment No. 1232, which represents the torso of one of Māra's demons with a diabolical face on the breast. Another well executed fragment is No. 1249, depicting a mailed figure drawing a heavy sword; but whether this is Māra or not, it is impossible to say. Its smaller size, in any case, precludes the possibility of its having formed part of the composition of which No. 1232 is a fragment.

Case 47. This and the following case contain the stone fragments recovered at Takht-i-Bāhī in 1909, during the clearance of the extreme eastern portion of the site and of the outer face of the main wall on the south. Fragment No. 1270 again shows the Buddha and two Bodhisattvas, with Avalokitēśvara occupying the position of honour on the left. The curved stone No. 1278 is also a valuable piece, showing an interesting series of standing Buddha figures under rounded arches alternating with seated Buddhas under the peculiar "*fronton coupé*" of Takht-i-Bāhī. Another instance of the same design is shown in No. 1282. The apparently uninteresting fragment No. 1283 is really one of the most valuable in the Museum, as the back is definitely sculptured with the folds of the drapery, thus unlike every other image in the Museum being truly in the round. The unusual pose of the Bodhisattva Maitreya, No. 1284, may be mentioned, as images with the feet crossed at the ankle are comparatively rare in Gandhāra.

Case 48.—Among the Takht-i-Bāhī fragments of 1909, included in this case, special attention may be drawn to the excellent little Buddha No. 1298 and to the group representing the Tutelary Couple, No. 1299, where again



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Pāñchika is seated on the left as in No. 1093. The heads numbered 1301, 1302 and 1303 are all good, the last being specially remarkable for the sculptured outline of the pupil in the eye, rare in the early art of Gandhāra, though a regular feature of the later images from Shah-jī-kī-Dherī. The badly damaged sculpture No. 1320 is valuable as an extreme instance of the exaggerated size sometimes given to the main figure in a group, the attendants to right and left being in this case dwarfs in comparison, and for the interesting form of the pedestal. But the most noteworthy of all the pieces in this case is the very well carved block No. 1319. On each side one scene is sculptured, enclosed on either side by a wide Corinthian pilaster with square shaft with leaf and dart moulding. The scenes represented are those of the cycle of Mahāparinirvāṇa, but the order, curiously enough, is the exact reverse of what is customary. The Death itself (Introd. 39) is the first of the series. Next to this on the right, instead of on the left, as was to have been expected, comes the Cremation (Introd. 40) with two attendants pouring water or milk upon the flames. This is followed on the right by the Guarding of the Relics, where these are shown draped and garlanded under the watch and ward of two of the Malla chieftains. The fourth and last scene appears to represent the cult of the Buddha after the Mahāparinirvāṇa. The Buddha is shown seated in meditation (*dhyāna*) with Indra and Brahmā standing in adoration to his left and right respectively. In other words, this sculpture, believed to be unique, represents the Apotheosis of the Buddha and his worship by the heavenly host.

Case 49.—Most of the sculptures in the cases of the lower gallery were obtained in excavations carried out subsequent to 1907 at various sites in the neighbourhood of Peshawar. Those in Cases 49-54 were recovered by Dr. Spooner at Sahribahlol in 1909-10. Of the decorative details Nos. 1321 and 1322 are of special interest, for the scroll of vine leaves with grapes and tendrils, though definitely a foreign motif, has become thoroughly accli-



realised and monkeys and a peacock seem quite at home in the volutes. *Cf.* No. 109. The winged Atlantes, No. 1323 and double-tailed Tritons and winged dragons of No. 1325 are fitting companions of the winged adoring centaur No. 1330 and of the more militant centaur with shield depicted in No. 1331. *Cf.* No. 1658. The unique relief No. 1327 showing a water pot with lotus flowers and buds flanked by curious standards with long pennons is possibly a representation, in the manner in the Ancient Indian School, of the Birth of the Buddha. Lamps appear to have been common offerings at these Buddhist shrines *cf.* No. 74-L, and the Museum possesses several specimens, but No. 1341 is the largest example so far recovered. *Cf.* Nos. 769-M., 770-M., 1687, 1688, 1689.

Case 50.—The reliefs in this case are almost entirely devotional in character showing adoration of the Buddha, Bodhisattvas or of relics. In No. 1345 a monk on the left leads five adoring females into the presence of a seated Bodhisattva while on the right a similar monk precedes four worshipping male laics. The Nāgas shown in Nos. 1354 and 1355 must be from some representation of the Miracle of Śrāvastī of which No. 1361 is an abbreviated version and where on the pedestal an adoring donor kneels on either side of an elevated incense burner. But the most interesting sculpture is No. 1364—a pair of hands holding a miniature shrine such as is carried by the image No. 1427 and found at the same site. The hands, although obviously *not* those of a Buddha, bear traces of the so-called “webbing” between the fingers.

Case 51.—The legendary scenes of this case are of special interest and several await identification. No. 1366 is seemingly an incident in the life of that monomaniac of charity, the prince Viśvantara and shows him presenting the state elephant to the Brahman (Introd. 3). Whether No. 1367 represents the Yava-Majjhakīya Jātaka, in which a sorely tested and faithful wife succeeded by a stratagem in freeing herself from the importunities of



her suitors by getting them all into one box, is doubtful. The absence of the Buddha from No. 1369 would seem to relegate this incident to some *jātaka* or to a legend where the intervention of the Buddha occurs later in the story. The central emaciated figure appears to be crossing a stream indicated by wavy lines on the relief and on the lower edge. The Buddha putting his arm through the walls of a cave suggests the story of Buddha re-assuring Ānanda, but confirmative details are lacking and No. 1370 still needs interpretation.

The Mahāparinirvāṇa reliefs are recalled by No. 1372 but the recumbent figure is not that of a Buddha and the usual monks and other personages are likewise absent so the relief cannot definitely be identified.

The story of Aṅgulimāla (Introd. 30) is depicted most graphically and vigorously in No. 1371. The garland of fingers both in the headdress and when fallen to the ground leaves no doubt as to the identification of the robber.

The conversion of Kāśyapa and particularly the incidents dealing with the victory over the snake in the fire temple appear to have been favourite themes for the sculptors of Gandhāra and No. 1373 is a more detailed representation than usual. Cf. Nos. 1376, 1378, 1890. The relief on the pedestal shows very appropriately the Buddha in meditation with the snake about to creep into the alms bowl.

Case 52.—No. 1374, a well preserved stucco relief of the Birth and Seven Steps (Introd. 6) still preserves traces of its original colour.

No. 1377, a fragment from a relief showing the Flight from Kapilavastu (Introd. 13), depicts both the horse, Kāṇṭhaka and the groom Chandaka who holds aloft the royal umbrella. The popularity of the Kāśyapa legend is again evidenced by Nos. 1376, 1378, but in each case the left hand holding the alms bowl with the snake is missing.



The Dipaṅkara-jātaka (Introd. 1) is treated on an unusually large scale in No. 1379 and the deer skin and hair under the feet of Dipaṅkara Buddha are very realistically rendered.

Cases 53-54.—The Bodhisattva figures of Case 53 present no new features. Nos. 1381, 1383, 1385, 1387, 1388 and 1389 appear to be Maitreya and the hand No. 1382 is from a statuette of that Bodhisattva. The long necked vase adored by two kneeling donors on the pedestal of No. 1387 strengthens the identification of that image as one of the Bodhisattva Maitreya. But the most striking sculpture is No. 1390, the portrait head of an aged monk. The markedly aquiline nose and small but determined lips indicate a stern and commanding personality, while in the high forehead is found an indication of intellectual power sufficient to explain why such an exceptional honour as a portrait statue was accorded to a monk. The unfinished hand, No. 1391, bearing a miniature shrine, would appear to have been part of this unusually fine and unique statue. Cf. Nos. 1364, 1427.

In Case 54 the so-called "webbing" of the fingers is very noticeable in Nos. 1400, 1401 and in the right hand of No. 1402. The centre scene of No. 1417, a sculpture from Case 55, represents the story of the White Dog which barked at the Buddha (Introd. 28). Cf. No. 794.

Case 55.—The sculptures in this case were recovered by excavations at Takht-i-Bāhī and Shah-jī-kī-Dherī during the years 1908-11.

No. 1412 is the lower edge of an elaborate representation of the Miracle of Śrāvastī (Introd. 32). Emerging *à mi-corps* from the water on either side of the lotus stem are the two *nāga-rājas*, Nanda and Upananda, one armed with a spear, the other having a lotus flower in the right hand and a dolphin round his right shoulder. Cf. No. 1735. A couple of haloed divinities are similarly depicted on either side of the lotus throne and on both ends of the relief are smaller lotus pedestals for the usual attendant



Bodhisattvas and divinities. No. 1415 is in curiously low relief but presents interesting details of female costume, coiffure and jewellery. Few more interesting and detailed representations of the martial exercises than No. 1408 have been recovered and the Bodhisattva is seen engaged in archery, and about to take part in a tug of war, while one of the competitors prepares a sling (Introd. 9). Statues of the emaciated Buddha are comparatively rare but No. 1413 from Shah-jī-kī-Dherī is clearly from one of these compositions.

In No. 1416 Pāñchika and Hārītī are represented with considerable vigour and much wealth of detail. Cf. No. 241.

Case 56.—The exhibits in Cases 56-65 were obtained in 1912 by Sir Aurel Stein, K.C.I.E., from a small mound at Sahribahlol. The stucco fragments and reliefs, some of which were found *in situ*, are representative of the school towards its decline when artistic effort was weakening. With these productions should be compared the stucco remains in Cases A, 1, 45, 46, etc.

Case 57.—The miscellaneous sculptures of Case 57 call for no special mention but the Atlantes Nos. 1496, 1498, 1500 from cornices are typical details. No. 1501 is a medallion from the headdress of a Bodhisattva such as No. 1384 and has a tapering mortice behind like No. 221. Unusually large and well rendered is the lion No. 1506. Smaller lions fed by little *yakshas* or Cupids are commonly found on the ends of the thrones of images. Cf. Nos. 238, 1433. The fragment No. 1505 is from such a pedestal. An examination of the pedestal of No. 1436 will reveal how these lion figures were so easily separated.

Cases 58-60.—The sculptures of Case 58, principally pedestals of images, show seated Buddhas and Bodhisattvas receiving the adoration of both monks and laity. Scenes, however, more spirited in action were once depicted on either side of the Bodhisattva of No. 1517. Though now fragmentary the scene to the right was probably



the Submission of Apalāla (Introd. 29), that to the left the Conversion of Aṅgulimāla (Introd. 30).

With the exception of the decadent relief No. 1525 the sculptures in Case 59 are all forms of the Miracle of Śrāvastī. No. 1528 is a typical specimen with the duplicated images of the Buddha in little shrines on the upper corners. A more abbreviated but pleasing example is No. 1527, Pl. 2 (a), resembling Nos. 158, 171. Fragment No. 1526 from the upper left of an elaborate composition such as No. 1554 shows the Buddha with an aureole of flanking Buddhas on either side. Cf. No. 1734.

In Case 60, Nos. 1529, 1540, are likewise fragments from similar scenes, the former displaying the very elaborately treated stem of the lotus. One of the most interesting sculptures in the Museum is No. 1534 where we see an image of the Buddha being presented to the Buddha himself! As before noted the Buddha image is due to the school of Gandhāra, which arose some four hundred years after his death. The sculptor, has, therefore, been guilty of an anachronism, but with such a relief before them it is easy to realise how the unsuspecting Buddhists came to believe that there were images of the Buddha during his life-time and why the Chinese pilgrims refer to images contemporary with the Master.

No satisfactory identification of the very striking sculpture No. 1537 has yet been advanced but the composition of which it is a fragment would appear to have been on an unusually large scale.

Case 61.—An exceptional feature, the haloed Bodhisattva in the arms of his nurse, and not in the lap of Asita, is seen in No. 1541, the Horoscope of the Bodhisattva. Cf. No. 1726 (Introd. 7). No. 1543, though only doubtfully a form of the Miracle of Śrāvastī, is clearly founded upon such reliefs as is evidenced by the pose of the hands, the lotus throne and the princely attendants. No. 1544 is certainly from such a relief.

On the right of the seated Bodhisattva of No. 1549 we see the Buddha presenting the snake in the alms bowl to Kāśyapa. Cf. No. 1710 (Introd. 23). The elephant of No. 1550 emerging from a gateway is Nālagiri yet to be subdued by the Buddha. Cf. No. 1850 (Introd. 37). The costume of the headless figure on the left of No. 1551 is worthy of examination.

No. 1545, the Presentation of the Four Bowls (Introd. 20), formed part of the false niche of a stūpa, of which an almost complete specimen is seen in the now combined fragments Nos. 1548, 1552.

Case 62.—Both Nos. 1553 and 1554 are elaborate representations of the Miracle of Śrāvastī (Introd. 32). No. 1553 seemingly of late date shows the Buddha on a throne supported by a lotus and with small meditating Bodhisattvas to right and left. The cherubs supporting the crown above the Buddha are well preserved and explain the purpose of such figures as Nos. 1492, 1494. Much variety of pose is exhibited by the divine figures flanking the Buddha. The scene on the upper left shows him with an aureole of standing Buddhas, that to the right a seated Buddha between two monks and a bearded Vajrapāṇi.

A still more complete relief is No. 1554. Here elephants support the lotus, and a small Buddha figure is upheld by the trunk of the centre one. The elephant is not entirely inappropriate here as the word *nāga* has the double meaning of both serpent and elephant. Two small haloed figures are also upheld by these "*nāgas*" near the shoulders of the Buddha.

The Indo-Persepolitan columns and capitals, the balconies with female spectators, the modillion cornices, the double domed chapels, and the stūpa with its pinnacle of umbrellas, and flanking lion-crowned pillars are worthy of detailed examination. Not an inch of space is left undecorated and even legendary scenes are found between



the little stūpa and the chapels, the Dipaṅkara Jātaka to right (Intro. 1) and the Offering of the Handful of Dust to the left (Intro. 27).

Cases 63-65.—No new features are represented by the Bodhisattvas of Case 63 which fall into the two types already described. No. 1560 in very low relief seems to be of late date. The evidence that the second and third fingers of the large hand No. 1566 were additions to the stone is not without interest and accounts for their loss.

The Buddhas of Case 64 exhibit several forms of the treatment of the hair, by natural wavy lines, light curls and a modified naturalistic form as in No. 1575. Two of the ever popular Kāśyapa scenes again appear in Nos. 1569, 1577 (Intro. 23).

The ornamented edge of the halo of the late relief No. 1567 should be noted. Cf. No. 1424. No. 1572 is, in reality, the head of a small Bodhisattva figure.

Most of the sculptures of Case 65 are late and decadent but No. 1584 showing the Bodhisattva Maitreya with adoring figures is not without interest, and No. 1591, the Bodhisattva seated in easy attitude on a draped cane seat is a very successful effort. The sandal from which the right foot has been withdrawn is cleverly and realistically rendered.

Case 66.—Cases 66-74 contain sculptures obtained by Sir Aurel Stein, K.C.I.E., during the excavation of Mound C. at Sahribahlol in 1912.

The stucco fragments present much variety, architectural details, heads of Buddhas, Bodhisattvas, monks, ascetics, laics and even horses being shown. The fragmentary friezes Nos. 1606, 1607, 1608 are stucco very successfully coloured to imitate the local stone. No. 1635 is a terracotta figurine and differs not only in technique but in costume, jewellery and coiffure from the images of the Gandhāra school and appears to be an importation. Cf. No. 1043. Nos. 1645, 1652, 1653 were found *in situ* adorning the base of a stūpa.



Cases 67-68.—The fragments in Case 67 present no novel features but No. 1658, the armed centaur, No. 1677 a double-tailed Triton, and Nos. 1679, 1682, ichthyocentaurs and the curious fish-tailed bull, No. 1681 are striking productions. Three stone lamps Nos. 1687, 1688 and 1689 are presumably votive offerings. No. 1690 is the fragment of a stone umbrella from a stūpa.

Scenes of devotion form the subject of most of the reliefs in Case 68 but the costumes and coiffures of the worshippers, notably on Nos. 1695, 1701 and 1703 deserve attention as these were, almost certainly sketched from life. Noteworthy too are the *Yavanis* treated as caryatides, in Nos. 1697 and 1698.

Case 69.—The identified legendary scenes represented in this case are No. 1708. The Offering of the Handful of Dust (Introd. 27); No. 1710. Presentation of the snake in the alms bowl to Kāśyapa (Introd. 23); No. 1718. The Bodhisattva preparing for the flight from Kapilavastu, where Kanṭhaka and Chandaka are both shown in the royal bedchamber (Introd. 13); No. 1723. The approach to the Bodhi Tree (two scenes) (Introd. 18); No. 1726. The Horoscope (Introd. 7); and No. 1716. The Visit of the Nāga Elāpatra (Introd. 38). This last relief, a unique specimen, shows Elāpatra twice, first as a princely figure in adoring attitude on the extreme left with a cobra forming a canopy over his head, and again in his natural animal form before the throne. This visit is reputed to have occurred at Benares and is probably why the general form of the First Sermon is preserved in this relief, even to the presence of five monks.

In No. 1719 the Bodhisattva is seen riding a ram. Cf. No. 131. Nos. 1712, 1713, 1717 and 1720 are probably scenes from *Jātakas* but await certain identification, as does No. 1714 which recalls a similar figure in No. 1426.

Cases 70-71.—The reliefs in Cases 70 and 71, excepting perhaps No. 1734, deal with the Miracle of Śrāvastī and



witness the growing popularity of these compositions as the art of the school declined, for though Nos. 1729 and 1735 still display some feeling and vigour most of these reliefs exhibit a lifeless mediocrity (Intro. 32). Considerable variety is shown in the attendant figures but the Buddha seated in the preaching attitude on a lotus, or throne supported by a lotus, and flanked by standing Bodhisattva figures continues to form the central feature. The position of the Bodhisattvas is not constant. The duplicate Buddha images are absent in Nos. 1729, 1731 and 1736, but appear as standing figures, four on each side, to form an aureole to the central Buddha of No. 1734 which, it should be noted, is in the attitude of meditation. In this relief elephants support adoring divinities on their trunks. Cf. No. 1554.

The watery world with *nāgas*, lotuses and waterfowl, is well rendered in No. 1735 where the dolphin¹ again appears on the right arm of one of the *nāga-rājas*. Cf. No. 1412. The sculptor of No. 1738 displays some temerity in representing the flanking Buddhas *à mi corps* in the little panels but lacks the hardihood of the artist of No. 1553 who ventured to chisel the crown above the Buddha in almost full relief.

Case 72.—The Bodhisattva Avalokitēśvara appears to be represented by Nos. 1740, 1743, 1745, 1746 and 1747 so that the Buddha in the headdress of No. 1740 seated with hands in the attitude of meditation may be assumed to be the Dhyāni-Buddha Amitābha. Cf. Nos. 221, 222.

No. 1742 is the Bodhisattva Maitreya but the real interest of this case is centred on No. 1739, Pl. 1, for this is the only certain *image* of the Bodhisattva Siddhārtha in the Museum. The identification is assured beyond dispute by the ploughing scene on the right of the pedestal

¹ The dolphin is one of the Hellenistic details of the Graeco-Buddhist school.



and the composition as a whole represents the First Meditation of the Bodhisattva (Intro. 12).

In reality the sculpture is a legendary scene where the figure of the protagonist is so enlarged as to become an image, the other part of the action being relegated to the pedestal. This suggests the interesting question, whether images may not have been evolved by similar methods from legendary reliefs. The figures to the left of the incense-burner are donors. With No. 1739 should be compared the Kāśyapa scene No. 1577 where the Buddha is out of all proportion to the rest of the figures and becomes a free statuette when the pedestal is broken. Cf. No. 1842.

Case 73.—The Buddha images in this case appear to represent a long period of artistic effort. Between the execution of No. 1751 and No. 1748 a considerable time must have elapsed. Where the hair is treated in natural wavy lines, the technique is usually superior to that where a meaningless schematic treatment is given to the hair. The small image No. 1760 might have been placed in a miniature shrine such as No. 602.

No. 1763 is one of the few sculptures in the Museum where the Buddha is given a trefoil aureole.

Case 74.—To the tedious monotony of endless Buddha and Bodhisattva figures welcome variety is afforded by the images of Case 74. From the treatment of the drapery, No. 1767 appears to be of late date. The costume, no doubt sketched from life, resembles that worn by the females in No. 1701. Very noticeable are the elongated lobes of the ear.

No. 1768 is somewhat like the head No. 263 in Case 12. The hair generally is treated naturally and despite the small looped lock the head is undoubtedly that of a layman as it lacks the *urna*. In all probability it formed part of a statue such as No. 1427 and may have been a portrait.



The striking figure No. 1770 with its long robe suggests at first glance a monk, but the earrings and hair make it certain that it is a figure of some layman. The crown of the head is tonsured save for a little lock of hair (*choti*) in the centre. It is unfortunate that the right forearm, probably upraised in the act of scattering flowers, is now lost but the left hand still holding them shows that the figure is of some adoring follower of the Buddha. No trace of "*webbing*" is found between the fingers of the left hand. A similar flower-bearing figure on a smaller scale is No. 1769 which exhibits interesting details of costume.

The most arresting image is No. 1773, Pl. 4 (b), where we see Hārītī clothed exactly as is the adoring figure No. 1767. Artistically this cannot be compared with the gracious figure of No. 241 but iconographically it is of the greatest possible value as showing the progress of Indianization. From her *yaksha* spouse, Pāñchika, she has borrowed the wine cup and weapon (now become a trident) but the auspicious water pot in her lower left hand and the little child in the corresponding right hand still mark her as the goddess of fertility. Her demonic nature has not, however, been forgotten and is indicated by the projecting tusk-like teeth. The elongated ear-lobes, the veil, the elaborate coiffure and abundance of jewellery should be noted. Her advancement to divine rank is proved by the halo but the presence of the *urna* is inexplicable. The upper left hand shows traces of "*webbing*" between the fingers. The two standing figures at her feet are donors. With this four-armed image compare No. 1926.

Case 75.—No. 1774, the Bodhisattva preparing for his flight from the palace (Intro. 13), shows Chandaka and Kanthaka more reasonably placed outside the royal bed-chamber. Cf. No. 1718. The object borne by Chandaka is the royal turban (*ushnīsha*) which later became an object of worship. The Offering of the Handful of Dust



appears again in No. 1776 (Introd. 27) and the First Sermon in No. 1781. Pāñchika still armed with a spear, but now seated on a lion, is seen in No. 1779.

Structural railings are rare in Gandhāra but three ornamented pillars of a railing with four cross-bars are seen in Nos. 1780, 1784 and 1790. It will be noted from the mortise holes that the cross bars of the railings were plano-convex, not double convex like those of Central India.

The sculptors of Gandhāra do not appear to have worked in marble and the fragment No. 1777 is clearly an importation and of later date than the other sculptures in this case.

Case 76.—The stucco figures from Mound H. Sahri-bahlol should be compared with those from Mound C. at the same site and exhibited in Case 66. These are well preserved and show great variety. Slight traces of colouring still remain on Nos. 1797 and 1809. No. 1839 has an aureole resembling the sculpture No. 1763. Cf. 1631.

Case 77.—Some idea of the wealth of sculptures which formerly adorned the monastery in Takht-i-Bāhī may be formed from the interesting reliefs exhibited in Cases 77 and 78, recovered from a very small area in 1912-13. Two scenes from the Advance to the Bodhi Seat are seen in No. 1840, to the right the Offering of the Grass-cutter, to the left the Buddha by the Bodhi Seat, at the foot of which kneels the spirit of the tree (Introd. 18). An emaciated Buddha is seen in No. 1841 (Introd. 16). The statuette No. 1842 is from a Kāśyapa scene, the figures of the ascetics being lost by the breakage of the stone. Cf. No. 1373. The pedestal shows the snake about to creep into the alms bowl while the Buddha sits lost in meditation (Introd. 23). Four of the five panels of No. 1844, Pl. 6, are well known legendary scenes: A. Māra's Attack (Introd. 19); B. The First Sermon (Introd. 22); C. Unidentified; D. Devadatta's hired assassins



(Intro. 37) ; E. The Mahāparinirvāṇa with the disciple Mahākāśyapa touching the feet of the Buddha (Intro. 39).

As three of the four scenes of No. 1846 deal with the Mahāparinirvāṇa it seems probable that the uppermost panel is connected with that event but its meaning so far eludes us. The Mahāparinirvāṇa scene requires no comment and the Division of the Relics to the eight claimants is clearly depicted, while the last panel is a fitting conclusion as it shows the relics of the Buddha enshrined in a stūpa flanked by pillars with lion (?) capitals and receiving the worship of both monks and laity (Intro. 41, 42).

The story and actors of the principal panel in No. 1847 were no doubt well known to those for whom it was created but the clue is now lost and for us it is merely a scene of adoration by nameless worshippers.

Case 78.—The right panel of No. 1849 illustrates the Invitation of Śrīgupta (Intro. 34) but the scene with the curiously drooping figure is unidentified. As the left panel of No. 1850 shows one of the attempts of Devadatta to slay the Buddha it is not improbable that the scene to the right deals with the attack of his hired assassins (Intro. 37). No. 1852 with its miniature stūpa appears to have been flanked by the same legendary scenes as that in No. 1554.

The curious headdress of the bearded Vajrapāṇi No. 1858 is strongly reminiscent of Indra from whom also he must have originally borrowed his thunderbolt.

If the seated meditating Buddha with its aureole of standing Buddhas is not a representation of the Miracle of Śrāvastī it certainly owes its inspiration to such reliefs. In No. 1862, The First Sermon, the deer are omitted but the wheel of the law resting upon a *triśūla* still remains.

Cases 83¹-84.—In Cases 83-84 the sculptures obtained from various sources exhibit much variety. In Case 83

¹ Cases 79, 80, 81, 82 contain arms.



the fragment of acanthus capital No. 18-L like the winged Ichthyocentaur or Triton No. 14-L, Pl. 8 (a), is one of the importations of the school. The scene in No. 1-L awaits identification for though the little child might possibly be Rāhula, the Buddha's infant son, the Master is not shown in the palace of the Śākya, the scene of their meeting, but under a tree in a garden. No. 31-L is a fragment showing the Life in the Palace while No. 33-L depicts the subsequent flight from Kapilavastu. Cf. No. 1882. Considerable detail is shown and Chandaka with the umbrella, Māra with the bow and the disconsolate City Goddess with crenellated crown are all preserved, as well as traces of the *yakshas* who formerly upheld the forefeet of the now lost Kanthaka (Introd. 13). Another of the many statuettes of Buddha presenting the snake to Kāśyapa is seen in No. 1890. A unique and interesting Garuḍa head, No. 913-M, is apparently of Hindu origin and certainly of later date than the rest of the sculptures.

In Case 84 the three friezes, Nos. 22, 23, 24-L, Pl. 8 (b), all from the same monument, appear to be purely decorative. Though they show details of Indian costume they exhibit very strong Hellenistic feeling and rank high among the productions of the school. The submission of the Nāga Apalāla, No. 28-L, Pl. 5 (a), differs in detail from No. 336, for here while Apalāla is shown outside the tank two *nāgīs* are still in the pool (Introd. 29). A late representation of the Birth of the Buddha is seen in No. 32-L and No. 16-L, the forepart of an elephant from under a cornice is better modelled than usual. No. 15-L exhibits an uncommon but pleasing and decorative design of *pipal* leaves and tendrils, Pl. 8 (c).

Case 85.—The sculptures in this case, for the most part recent acquisitions from various sources, are of exceptional interest. No. 1938 showing two wrestlers bears in Kharoshthī characters the word *Minamdrasa*



of Menander'. From its form and treatment it is unlikely that it ever adorned a religious building, and though it might have been an *ex voto* of a wrestler Menander, it could equally well have served some secular purpose as it is cut behind seemingly for convenience of handling. With the vigorous treatment of the wrestlers on Menander's relief may be contrasted the stiff and doll-like figures of No. 30-L where is seen the Wrestling Match (Introd. 9). No. 1902, a mounted archer discharging an arrow, is probably part of the same story of the Martial Exercises of the Bodhisattva.

Two scenes from the story of Nanda (Introd. 24) are seen in No. 1892; the upper one shows him with his wife before the intervention of the Buddha, the lower one the shaving of his head before ordination. Unfortunately the damage to the figure of the barber on the extreme left has destroyed the implements of his trade. The little standing Buddha from Tordher, No. 1935 is of special interest as it bears the remains of a copper torque, probably the gift of some devotee more devout than orthodox. Representations of Brahmā and Indra begging the newly enlightened Buddha to preach his doctrine (*adhyeshana*) are rare in the Peshawar Museum but No. 1915 appears to depict this important event. The Invitation of Śrī-gupta (Introd. 34) is seen in the fragmentary sculpture No. 82-L. One of Devadatta's attempts on the life of the Buddha (Introd. 37) appears to be represented in No. 1898, but the story figured in No. 1918 still has to be interpreted. A particularly striking form of the Great Miracle of Śrāvastī is seen on No. 85-L, the flames from the shoulders and the streams of water from the feet leaving no doubt as to the identification (Introd. 32). The ascetic Buddha, No. 1912, calls for no remark (Introd. 16) but the similar sculpture No. 1911 at the bottom of the case is noteworthy for its absurd anatomy and the extraordinary treatment of the veins as well as the curious nimbus. No. 1900, the Bath of the Buddha, is believed to be unique



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in Gandhāra as it represents the two *nāga-rājas* in animal form (Intro. 6). The Bath of the Buddha and the Return from Lumbinī appear again in No. 1903, and two other scenes from the nativity, the Birth and Horoscope in the curved frieze, No. 643-M, and the Birth alone in No. 1936. The White Dog which barked at the Buddha is shown in No. 35-L (Intro. 28) and in the fragment No. 1914 is seen the Bodhisattva fleeing from Kapilavastu (Intro. 13).

Portions of two miniature stūpas appear in No. 1897-A, 1897-B while No. 1920 is the bottom half of a relic casket.



APPENDIX.

EXCAVATIONS IN GANDHĀRA.

- 1902-03. Excavations at Charsada (Pushkarāvati), the ancient capital of Gandhāra by Sir John Marshall and Dr. Vogel. Cases 25-29, Table Cases E, F, G.

A. S. I., 1902-03, pp. 141-184.

- 1906-07. Excavations at Sahribahlol near Mardan, by Dr. Spooner. Cases 1-11, Table Case A.

A. S. I., 1906-07, pp. 102-118.

- 1907-08. Excavations at Takht-i-Bāhi about 3 miles from Sahribahlol, by Dr. Spooner. Cases 30-48.

A. S. I., 1907-08, pp. 132-148.

- 1908-09. Excavations at Shāh-jī-kī-dherī about one mile east of Peshawar City, by Dr. Spooner. Table Case H, Case 55.

A. S. I., 1908-09, pp. 38-59.

- 1908-11. Excavations at Takht-i-Bāhi and Shāh-jī-kī-dherī. Case 55.

- 1909-10. Excavations at Sahribahlol, by Dr. Spooner. Cases 49-54, Table Case N.

A. S. I., 1909-10, pp. 46-62.

- 1910-11. Excavations at Shāh-jī-kī-dherī, by H. Hargreaves. Table Cases H. and N.

A. S. I., 1910-11, pp. 25-32.

Excavations at Takht-i-Bāhi, by H. Hargreaves.

A. S. I., 1910-11, pp. 33-39.

- 1911-12. Excavations at Sahribahlol, by Sir Aurel Stein. Cases 56-76.

A. S. I., 1911-12, pp. 95-118.



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- 1912-13. Excavations at Takht-i-Bāhī. Cases 77-78.
Excavations at Takht-i-Bāhī and Sahribahlol. Table
Case L.
- 1920-21. Excavations at Jamālgarhī by H. Hargreaves. Table
Case M.
- 1920-24. Sculptures recovered during conservation at Jamālgarhī
and Takht-i-Bāhī.
In the window openings of the lower galleries.





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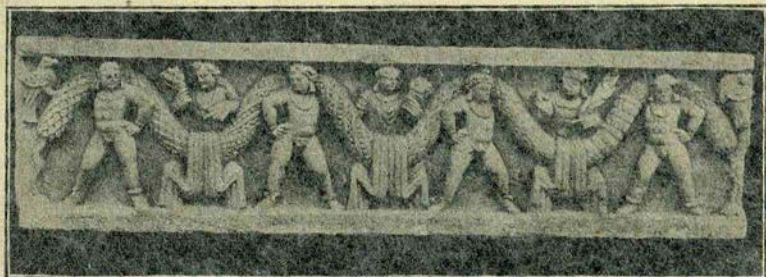
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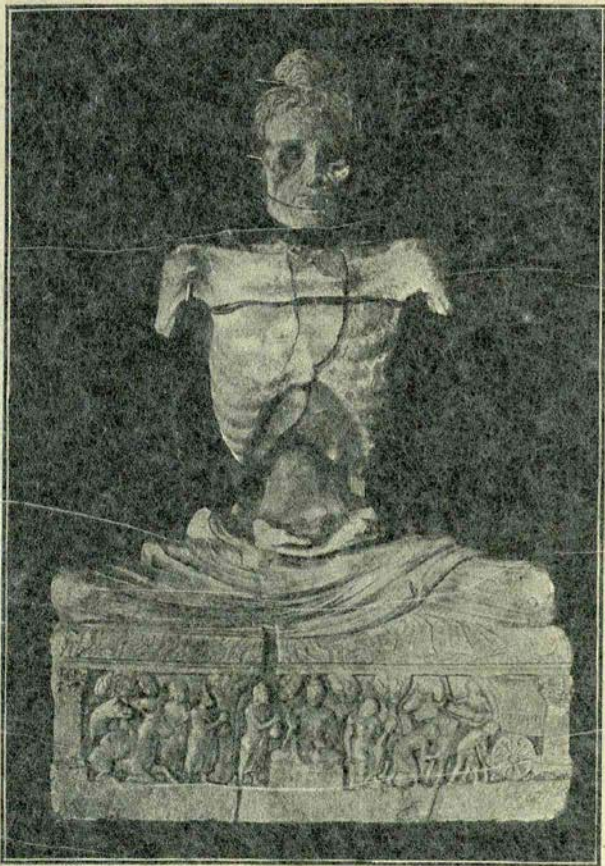
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(b) No. 508, YAKSHAS AND GARLAND, p. 8.



No. 799, ASCETIC BUDDHA, pp. 8, 29, 85.



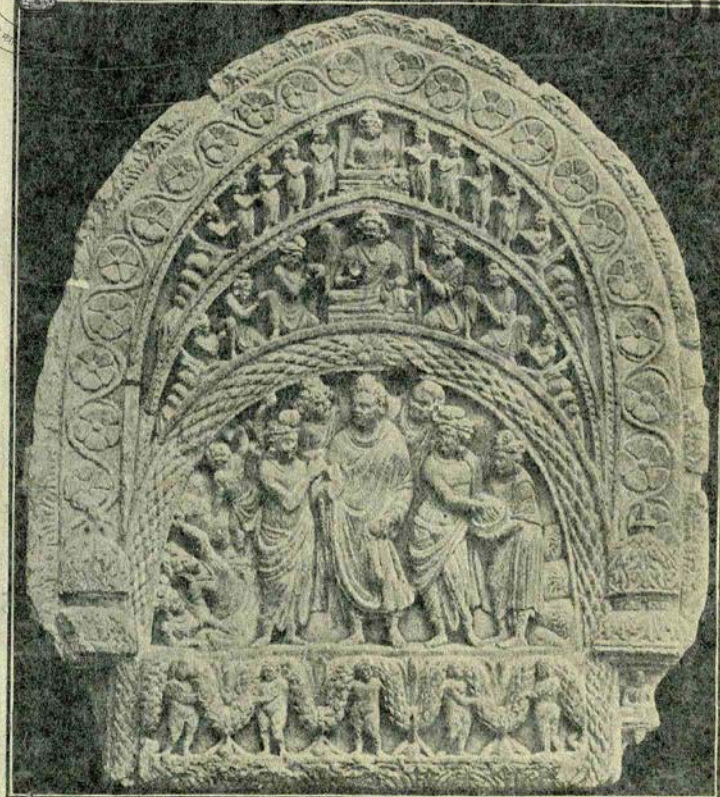
(a) No. 200, BODHISATTVA
 AVALOKITEŚVARA, pp. 9, 11, 69.



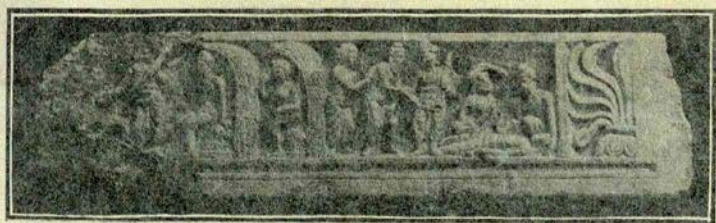
(b) No. 1773, FOUR-ARMED
 HĀRITĪ, pp. 11, 44, 103.



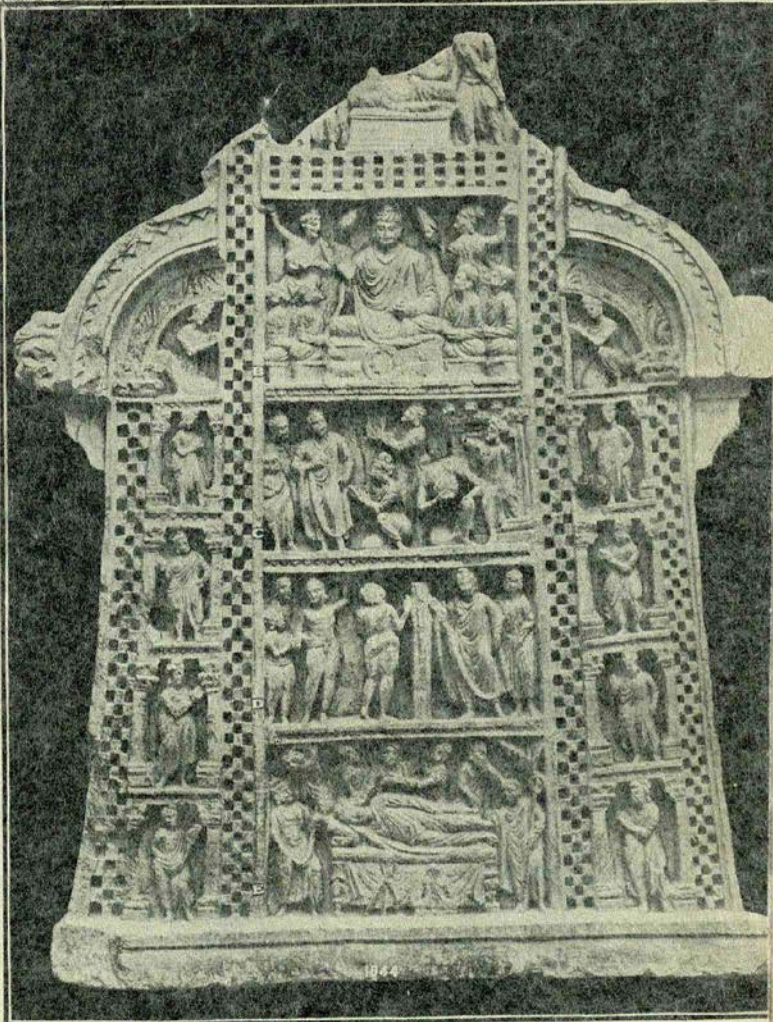
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(a) No. 28 L, SUBMISSION OF THE NĀGA APALĀLA, pp. 8, 11, 39, 75, 106.



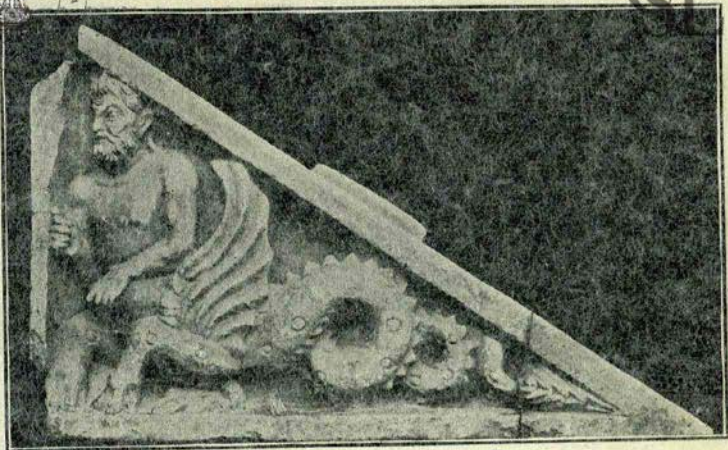
(b) No. 1891, SYĀMA JĀTAKA, pp. 20, 59.



No. 1844, (A) THE TEMPTATION. (B) FIRST SERMON. (C) UNIDENTIFIED SCENE. (D) DEVADATTA'S ASSASSINS. (E) MAHĀPARINIRVĀṆA, pp. 31, 34, 44, 46, 104.



No. 241, HĀRITĪ AND PĀÑCHIKĀ, pp. 44, 50.



(a) No. 14 L, ICHTHYOCENTAUR, pp. 8, 11, 83, 106.



(b) No. 24 L, FRIEZE OF STANDING FIGURES, pp. 8, 11, 106.





(a) No. 1430, BUDDHA WITH CRYSTAL
urna, pp. 8, 17, 52.



(b) No. 1427, ROYAL FEMALE WITH
MINIATURE SHRINE, p. 53.



KANISHKA RELIC CASKET (BRONZE), pp. 5, 10, 47.

