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SCULPTURES IN THE PESHAWAR MUSEUM.

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HANDBOOK
TO THE
SCULPTURES
IN THE
PESHAWAR MUSEUM

BY
D. BRAINERD SPOONER, PH.D.,
*Superintendent, Archaeological Survey of India,
Frontier Circle, and Curator,
Peshawar Museum.*

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TO THE

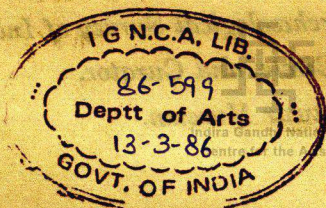
SCULPTURES

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BY



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PREFACE.

THIS Hand-book has been written entirely for the use of residents in Peshawar and other visitors to the Peshawar Museum. It does not claim to be a catalogue of the sculptures, but is merely a popular guide-book that shall explain the sculptures to those on the spot and, it is hoped, make them more interesting. Controversial matters have not been altogether excluded, for it has been felt that possibly visitors would like to know the nature of the problems involved in the study of this school of art; but tedious archæological arguments have been avoided, and the specialist will observe that such new theories as are advanced here and there are merely stated rather than developed. The author hopes, however, that all controversial points have been duly indicated as such.

A word as to the arrangement of the sculptures may be appropriate. Each of the larger collections has been sub-divided into groups according to subjects, and these groups arranged in the cases in systematic sequence. All the sculptures in the Museum, furthermore, have been numbered consecutively, beginning in the right-hand gallery upstairs. It is hoped that this classification will facilitate the study of the collections.

My great obligations to M. Foucher, the well-known French archæologist, call for cordial acknowledgment. His brilliant work, "L'Art Gréco-Bouddhique du Gandhāra," has been constantly referred to, while the

second part of the Introduction is little more than a compilation from his pages. I am also indebted to the Reverend Samuel Beal, whose interesting work, "The Romantic Legend of Śākya Buddha," has been most helpful in the interpretation of new sculptures; and particularly to Mr. Marshall, the Director-General of Archæology in India, who has very kindly consented to edit this Hand-book for me.

D. B. SPOONER.

PESHAWAR,

November 11, 1909.

INTRODUCTION.

To the student of Buddhist sculpture, the enquiry as to how far the various legends connected with the life of Gautama Buddha are historical, is not one of importance. It is the legends alone that can explain the scenes represented in the sculptures, and for this reason a brief account of the Buddha's life, as it is known and believed in by his followers, is a necessary introduction to our subject.

The exact date of the Buddha's birth is not known. His death, according to Dr. Fleet, took place on the 13th of October, 483 B. C., and, as he is said to have been 80 years of age at the time, it is probably a close approximation to the truth to date his birth in 563 B. C. The legend has it that this event was not only attended by countless supernatural phenomena, but was also presaged by divers dreams and visions, whose interpretation was a matter of moment to the astrologers. Siddhārtha himself, they say, was resident in the Tushita Heaven when the time approached for him to be reborn on earth, and he long deliberated as to who among men were worthy of being his parents, and ultimately decided to be born of Māyā, the queen of King Śuddhodana, the ruler of the Śākya clan whose capital was Kapilavastu in the present Nepal Tarai. Accordingly, he descended from heaven and entered the right side of Māyā the queen under the form, as it seemed to the sleeping Maya, of a white elephant with

six tusks. Here he reposed until the hour of birth arrived. When the time came, the queen, as it happened, was disporting herself in one of the royal gardens outside the city, known as the Lumbinī, and the miraculous event itself is said to have taken place as the queen stood beneath a *śāl* tree.

From the place of his birth he was brought back to the capital amid the rejoicings of the people, and the astrologers were set to cast his horoscope. Noticing that the infant's body bore the 32 major and the 80 minor marks of a "Great Being,"* the local authorities seem to have been in doubt as to whether he would become a Universal Monarch or a perfect Buddha, the saviour of the world; for the marks of both are the same. But when the Rishi Asita, who was attracted to the spot from a great distance by visions with which his miraculous powers gifted him, came and beheld the child, he pronounced him to be indeed the Bodhi-sattva, that is to say, the future Buddha. The royal father, however, seems not to have been attracted by the prospect of his son and heir abandoning the Sovereignty and going forth as a humble mendicant to lead the life of an ascetic, and exerted himself to attract the prince to worldly things by indulging him in every form of luxury and pleasure. He was early married to Yaśodharā, having established his right to win her by excelling all the rival Śākya youths in a series of games and contests arranged for the purpose, and he lived with her and the other ladies of his house-

* Of these 112 physical peculiarities of the Buddha's body the sculptures show : (1) the protuberance on the top of the skull, (2) the whorl of luminous hair between the eyes, and (3) the webbing between the fingers.

hold in the utmost happiness and bliss until early manhood. For his father remembered the prophecy that he would renounce the world, and kept him almost a prisoner within the palace walls.

When, however, in the fulness of time the hour for the Great Renunciation drew nigh, the young man, being impelled thereto by the gods, prevailed upon his charioteer Chandaka to take him without the enclosure on a pleasure trip. Then it was that the gods, in order to set his mind on spiritual things, showed him the spectacle of an old and decrepit man in the highway. This was succeeded by a second vision, of a man sick and worn with pain, and then a third vision of a loathsome corpse. Touched to the heart by these pitiful spectacles the young prince demanded explanations, and, learning thus the truth of Old Age, Sickness and Death, was plunged in grief and meditation, until a fourth vision, that of a holy ascetic, opened his eyes to the path he should follow to obtain freedom from these ills. Meanwhile the king, terrified by the pensiveness that had come upon his son, redoubled his efforts to divert his attention from the grim realities of life and to keep him closely confined within the palace. But the gods so filled him with a feeling of satiety and disgust for worldly things, that he fled in the night, with their assistance, leaving his wife, his home and the throne that might have been his.

This is the Great Renunciation, so often sung in Buddhist story and so often depicted in the various schools of Buddhist sculpture. From this time forth he lived for several years as a mendicant seeking the way of Salvation as the Brahmans both of those days and of our own times do, by fasting and mortification

of the flesh. But after many enquiries into the various systems of belief then prevailing, and after long trial of the many forms of asceticism common to the Hindus of his time, he abandoned their methods in despair. It was not long after this that the secret of salvation flashed upon him, as he sat in meditation beneath the Bodhi tree at Budh-gaya, and he attained to that enlightenment by virtue of which he ceased to be a Bodhisattva and became a perfect Buddha.

Almost immediately after the Enlightenment the Buddha proceeded to Sārnāth near Benares, where in the Deer Park of that place he preached his first sermon and thus entered on his ministry. This incident is the so-called "Turning of the Wheel of the Law," and is naturally a very favourite subject for representation among Buddhist artists.

With this brief sketch of the early years of the Buddha's life, I may pass on to those particular legends connected with the great Teacher which are illustrated by sculptures now in the Peshawar Museum. In the following brief list the sculptures illustrative of each legend are mentioned at the head of each paragraph, and conversely the paragraphs themselves are referred to in the body of the Hand-book.

1.—THE DĪPANKARA-JĀTAKA.

(See *Sculptures* Nos. 135, 247, 439, 781, 783, 810, 816, 1122.)

The legend referred to in the sculptured representations of the Dipankara-Jātaka is one of the famous Jātaka or Birth Stories, in which the enlightened and omniscient Buddha tells his disciples and followers of his experiences in previous existences, before he was born as Siddhārtha the son of Śuddhodana the king. The Buddha figure shown in these sculptures, therefore, is not the historical Buddha Gautama but a much earlier Buddha, named Dipankara. The story runs that once, when this Buddha Dipankara was about to visit a certain town, news of his coming was brought to a young ascetic who is variously named as Megha or Sumati. This pious youth, being anxious to pay his respects to the great Teacher, and having just won a certain sum of money by his display of Vedic knowledge, hastened to the town intending to purchase some flowers to cast in worship before Dipankara. But it so happened that the king of that country was himself anxious to pay homage to the Buddha, and had ordered that all the flowers available should be reserved for himself. The young ascetic thus found himself in difficulties. At last, however, he chanced to come across a maiden carrying a water jar who had managed to obtain seven lotuses. Five of these the young man purchased from her, on condition that in all future births she should be his wife. The purchase of these flowers from the maiden is the first act, so to speak, of the drama represented by the sculptures, wherein the youth and the maiden may be seen standing to one side bargaining. Having completed this purchase, the

youth turns and prepares to cast the flowers before the Buddha, who has meanwhile arrived on the scene. This is Act 2 in the sculptures. But the flowers, curiously enough, when the young man throws them, do not fall to the ground in the usual manner, but remain suspended about the Buddha's head, as is plainly shown in sculpture No. 439. This miracle greatly impresses the youth, who thereupon prostrates himself in adoration, at the same time letting down his long hair and spreading it as a carpet before the Buddha at a place where the road happens to be muddy. Touched by this act of devotion, Dipankara then addresses the young man and prophesies that in due time he will himself attain to enlightenment and become a Buddha. Whereupon, by a further manifestation of miraculous power, the youth is mysteriously raised up into the air, where he again kneels and continues his adoration of Dipankara. All these various acts are represented in the sculptures, where they are grouped together into one composition. The young man Megha or Sumati, it should be remembered, was destined later to become the Gautama Buddha of history, while in the maiden, of course, all Buddhists see Yaśodharā, Siddhārtha's youthful bride, whom he abandoned in the Great Renunciation.

2.—QUEEN MĀYĀ'S DREAM.

(See *Sculptures Nos. 138, 251, 350.*)

The sculptures portraying this scene are meant to illustrate the conception of the Buddha. Originally the whole incident was felt to be but the dream which Māyā had, announcing to her the approaching conception of the child. But having been so often

represented in sculpture, the belief seems to have grown that the incident was a real one. The child is seen descending from the Tushita Heaven in the form of a white elephant, which according to the story ought to have six tusks. His divine character is shown by the halo which surrounds him. Māyā the queen is represented as lying asleep, and owing to the fact that in the story the elephant can only enter her *right* side, where he remains during gestation, the queen's head is regularly placed to the spectator's right, so that her right side is rendered accessible to the approaching elephant. A curious exception to this otherwise universal rule in Gandhāra is seen in sculpture No. 251 in the Rawlinson Collection, when the sculptor having placed the head to the left, has been forced to draw the queen with her back to the spectator to avoid breaking with the tradition. When other female figures are shown standing to right and left, they are understood to be palace guards in attendance on the sleeping queen.

3.—INTERPRETATION OF THE DREAM.

(See *Sculptures* Nos. 147, 251.)

As was only natural, the queen demanded of the astrologers some interpretation of this extraordinary dream, and this is the incident depicted in sculptures 147 and 251. The king and queen are shown seated side by side turned attentively toward a Brahmanical figure on the left, who remains seated before them as he expounds the meaning of the dream and foretells the birth of the wonderful child. The various texts are somewhat confused on the point, but it seems probable that the Brahman in question is the Rishi

Asita. Sometimes one or more guards or other palace attendants figure in the composition, but they are not essential and their presence or absence appears to be determined by considerations of space.

4.—THE BIRTH.

(See *Sculptures* Nos. 127, 359, 1241, 1242.)

The representation of the birth of the Prince Siddhārtha, who afterwards became Gautama the Buddha, is naturally one of the commonest of all subjects in Buddhist art. The queen had chanced to go to the Lumbinī garden with her ladies, and was there disporting herself, when the appointed moment came. The sculptures therefore show her standing in the centre of the composition, with her right hand upraised and clutching a branch of the *Śāl* tree which represents the garden. She is supported by her sister, Mahā-prajāpati, while attendants varying in number are clustered behind them. Meanwhile the divine child is shown issuing from the right side of the queen (in harmony with the legend of the conception), while in reverent attitudes Brahma and Indra stand to receive him. It is Indra with the high head-dress, who actually receives the child in his outstretched arms, while Brahma, who is distinguished by his *coiffure*, looks on in adoration, commonly represented by putting "the finger of astonishment" in the mouth.

5.—THE HOROSCOPE.

(See *Sculptures* Nos. 131, 675.)

The story of the Horoscope, when the Rishi Asita foretold to the king and queen the wonderful nature of the child that had been born to them, differs in

sculptural representation from the scene of the Interpretation of the Dream in one detail only. The composition is the same, but in the sculptures of the Horoscope the seated Rishi holds the child on his lap. The prophecy, which the Rishi is understood to be making to the royal couple, was unfortunately ambiguous. It so happens that the physical characteristics of a Buddha (the webbing between the fingers and toes, the protuberance on the skull, the little whorl of luminous hair between the eyes, etc., etc.), are the same as those of a mighty emperor or "Universal Monarch." The Rishi himself declared that the child would become a Buddha, but the thought was utterly repugnant to the royal father, who thereupon set about doing his utmost to prevent this consummation, as has been mentioned on page 2 of this Introduction. His hope was that, despite the prophecy of the Rishi, the child would grow up to be that mighty monarch which the peculiar marks on his body indicated equally with the Buddhahood. But the gods through pity for mankind thwarted the loving but selfish aspirations of the father's heart, and aided the prince to overcome all obstacles and become the saviour of the world.

6.—THE WRITING LESSON.

(See *Sculptures Nos. 131, 151, 347.*)

One of the incidents in the childhood of the Prince Siddhārtha, which are most commonly represented in Buddhist sculpture, is that of the child's first writing lesson. Having been sent to school with the other noble children of the Sākya clan, the young Siddhārtha gives evidence of his miraculous powers by enumerating and demonstrating his knowledge of more

systems of writing than were known even to his *guru*, the learned Viśvāmitra. In the sculptures, the child is shown seated with a writing board on his knees, while the other scholars and the *guru* are grouped around him variously.

7.—THE WRESTLING MATCH,

(See Sculpture No. 143.)

The leading texts unfortunately give varying and confused accounts of the several physical exercises which the young prince underwent. In some, they are said to have been merely part of his youthful training as a whole. In others, however, it appears that this side of his education had been neglected, and that for this reason the father of Yaśodharā raised objections when the king first sought his daughter in marriage for the prince. But despite his lack of training the Bodhisattva declared himself ready to compete with all the other youths in the kingdom in any branch of sport. Elaborate games were therefore instituted, and the Bodhisattva of course easily defeated all comers in every branch. The wrestling match is one of these events, and is depicted in fragment No. 143.

8.—THE SLAYING OF THE ELEPHANT.

(See Sculpture No. 142.)

Naturally, king Śuddhodana was overjoyed at his son's splendid victory in these contests, and ordered that the great elephant of state should be sent to bring the young prince back from the field. But this aroused the jealousy of the future Buddha's wicked cousin, Devadatta, who felled the elephant with a single blow as he was issuing from the city gate. The story

then goes on that Nanda, a half-brother of Siddhārtha's, seeing the huge carcass lying before the gate and blocking it, dragged it a little aside, that traffic might not be obstructed by it. Later, when the Bodhisattva himself arrived on the scene, he picked up the huge creature with one hand and hurled him over the seven walls and moats of the city, in order that the decomposing mass might not infect the town.

9.—THE CYCLE OF THE GREAT RENUNCIATION.

(*See Sculptures Nos. 134, 154, 345, 457, 572, 784, 1265, 1267.*)

The moral of the sculptures which portray the life of voluptuous ease which the young prince led in his early years, is to show how great was the sacrifice he made in abandoning all that was his and wandering forth alone to seek salvation. As M. Foucher remarks, it would have been easy for these scenes to have degenerated into the grossly erotic, but this they never do. The prince is usually shown seated on his couch with Yasodharā, his chief queen, by his side, while numerous other ladies are grouped around them, usually holding a variety of musical instruments. This is the first scene in the so-called Cycle of the Great Renunciation. The story is then developed by representing the satiety and disgust which came upon the prince. After seeing the visions of old age, sickness and death which the gods contrived for him, followed by the vision of the holy mendicant, his heart had been filled with a great sorrow for mankind, and a great yearning to find deliverance for all men from this hideous chain of birth and rebirth with its attendant suffering. At this point the gods arranged that he should awake one night and behold the ladies of his

palace in the repellent abandon of satiated sleep—a scene which is also represented in Gandhāra art, and sometimes in a very realistic way. This decides the question for Siddhārtha. His heart is filled with loathing; he arises from his couch and flees, the gates of the closely guarded palace being miraculously opened for him by the gods. In the sculptures representing this flight from Kapilavastu, the young prince is shown mounted on his faithful horse Kāṇṭhaka with the groom Chandaka in attendance. That no noise may occur to alarm the guards, the horse's feet are upheld by Yakshas, who are a sort of gnome in Buddhist story, while in some compositions the Evil Spirit, Māra, bow in hand, is shown pleading with the prince to abandon his intentions, for which purpose he offers him the sovereignty of the world, much as in the Temptation in Christian story. The female figure on the right in Sculpture No. 572 is the City Goddess, or Nagara-devatā of Kapilavastu,—a conception that goes back directly to Hellenistic art.

10.—THE CUTTING OF THE HAIR.

(With reference to Sculpture No. 163.)

There is no sculpture in this Museum, nor indeed any sculpture so far known in Gandhāra, which illustrates this incident in the Buddha story. But the legend may be mentioned here with propriety as explanatory of sculpture No. 163. For the story goes that the Bodhisattva, having fled a certain distance from the royal capital, dismounted from his horse and prepared to send him and the groom back to the city. In the first instance, however, he felt it necessary to abandon the princely dress that he was wearing together with his

jewels. How these were given to the groom, and an exchange of garments effected with a hunter who chanced to appear at that moment (really one of the gods in disguise), wearing a cloth of that reddish yellow colour associated with mendicants in India even to-day, we need not detail here as none of these incidents are as yet included in our collections. The cutting of the hair, however, is more important. All the texts agree that he drew his sword with his right hand, seized his long locks with his left, and cut the hair completely off with one stroke. The turban seems to have been removed by the same blow, after which the now shaven monk cast both hair and turban into the air, where they were seized by the deities of the Trayastrimśa Heaven, who bore them off to their own abode as objects of worship. It is the royal turban, worshipped of the gods, which appears on stone 163.

11.—FAREWELLS OF KANTHAKA AND CHANDAKA.

(See Sculpture No. 354.)

Among the Seven Jewels which are naturally possessed by all Universal Monarchs and therefore by all Buddhas, three are especially important, to wit the "Jewel of Women," the "Jewel of Horses," and the "Jewel of Parinayakas." In the case of a Universal Monarch this word *parinayaka* is interpreted to mean "leader of an army." In the Buddha story, however, it means nothing more than leader of the horse aforementioned. The three jewels in the case of Gautama, therefore, are: Yaśodharā his wife, Kanthaka his horse, and Chandaka his groom; and the fact that the two latter at least were born simultaneously with Siddhārtha himself is quaintly called to mind by a sculpture of

the infant colt and the infant groom, now in the Calcutta Museum. The touching closeness of relation between Siddhārtha and his horse is thus established, and it is not surprising that even the latter was deeply moved when the moment came for Chandaka to lead him back to the city, leaving the young prince to wander on alone as a humble mendicant. The incident, which is perhaps as human and touching as any in eastern story, is depicted in sculpture No. 354, which put poorly, nevertheless portrays the charm of it. According to the Buddhacharita, the grief-stricken horse is kissing his master's feet and bathing them in his tears. The sorrowing groom stands near by, holding the princely jewels which Siddhārtha has just entrusted to him.

12.—THE SIX YEARS OF AUSTERITIES.

(See Sculpture No. 799.)

The Peshawar Museum is fortunate in having even one sculpture representing this period of Siddhārtha's life, as, apart from bas-reliefs, only one other image of the emaciated Buddha is known. The story implied by this sculpture (799) has been told already (pages 3 and 4) and is repeated in the body of the text.

13.—HYMN OF THE NĀGA KĀLIKA.

(See Sculpture No. 792.)

Having subjected his flesh for six years to all the austerities prescribed by Hindu asceticism, the Bodhisattva lost faith in these methods, and to the disgust of the five disciples who had attached themselves to him, partook of food and proceeded to enter on a more rational course of contemplation. Having refreshed

himself and recovered in some measure from the rigours of his previous penances, he is said to have removed from that place toward a certain pipal tree, the tree under which the Truth was destined to be manifested to him. For this reason the tree is now known as the Bodhi-tree, and what is said to be a descendant of it is still worshipped at Budh-gaya. In his progress toward this spot it so chanced that he passed the abode of Kālīka, the king of the Nāgas.* Perceiving the effulgence of the Master's body, Kālīka and his wife Suvarṇaprabhāsā issued forth, and after uttering a hymn of praise, pronounced the prophecy of his approaching Enlightenment. As is usual in the representation of these serpent deities, the Nāga and his wife are shown in the sculpture with the lower portion of their bodies concealed by a railing, which is understood to surround the tank in which they lived. They are further distinguished from ordinary mortals by the cobra's hood or hoods which rise from behind the neck and arch over, sometimes quite covering the head. The other couple shown in sculpture 792 appear in this composition for the first time in this fragment, and are evidently divinities from the Śuddhāvāsa Heaven, of whom numbers are said to have witnessed the adoration of Kālīka.

14.—APPROACH TO THE BODHI-SEAT.

(See Sculpture No. 787, upper panel.)

The uppermost panel of fragment 787 depicts the scene immediately following the incident of Kālīka's hymn and prophecy, namely the approach to the Seat of Wisdom. The seat itself is shown to be already

* The Nāgas are serpent deities.

strewn with grass. It is therefore now prepared. The expectant Earth-goddess is depicted on the front face of the seat, with merely her head and shoulders rising from the ground—which is another Greek touch, while the small figure in the back-ground is the Spirit of the Bodhi-tree. Unfortunately, the right hand side of the stone is lost, but the left shows a divine couple, now for the first time recognizable in the light of sculpture 792 discussed in the preceding paragraph. It had previously been supposed that the apparently amorous couple in this scene represented Kālīka and his wife, but the unmistakable presence of the Nāga and the Nāgī in 792, where this couple also appear, proves the incorrectness of this view, and the amorous couple are seen to be gods of the Śuddhāvāsa Heaven in both compositions.

15.—THE TEMPTATION (OR THE ENLIGHTENMENT).

(See *Sculptures* Nos. 128, 343 (?) 352, 355, 1232.)

The attainment of Supreme Enlightenment on the part of a Buddha is manifestly a psychological experience whose sculptural representation is impossible. The importance of the event to the whole Buddhist world, however, is such that sculptures, which should at least call it to mind, were imperatively demanded, and the artists of course had to comply. To do so, they had recourse to that incident which was most closely associated with the Enlightenment in time, namely the Temptation of Gautama by the Evil Spirit, Māra. For just before the supreme moment, as the Bodhi-sattva sat there beneath the Bodhi-tree, Māra the Satan of Buddhism, fearful lest he might accomplish his ends and thus not only save himself but

open up the path of salvation for countless others, approached him and tried to persuade him to give up the quest. He is said to have tempted him with the lust of power, and with the lust of pleasure, commanding his own daughters to disport themselves before him; but the Bodhisattva rose superior to his wiles. Thereupon Māra summoned his demons and made a furious and appalling assault upon Gautama, seeking to dislodge him from the seat. But Gautama merely touched his right hand to the ground and called upon the Earth-goddess to bear witness to his right to remain where he was, and ultimately the hosts of Māra the Evil One were forced to retire discomfited. It was in the course of the succeeding night that the moment of Supreme Enlightenment ensued, and Siddhārtha passed from the state of being a Bodhisattva to the full and perfect Buddhahood.

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16.—THE OFFERING OF THE FOUR BOWLS.

(With reference to Sculptures Nos. 208, 1163.)

Some time after the Enlightenment, the Buddha—we may now call him so for the first time—arose from the Bodhi-seat and betook himself to a neighbouring grove, where he again sat down and fell into an ecstatic trance which lasted for seven weeks, while he “enjoyed the beatitude of Deliverance.” At the end of this period the Guardians of the Four Quarters, realizing that his trance was at an end and that he would be in sore need of food after his prolonged fast, approached his seat, each with a golden bowl. For they knew that, having no begging bowl, he could not receive the food that the gods were contriving for him. But the Buddha, of course, refused to accept the golden bowls,

as they were of precious material and unsuited for a monk. The guardians then offered a whole series of other bowls of less and less valuable materials, all of which were refused, until they offered four bowls of stone. These he could accept. And in order that no one of the Guardians of the Quarters should be honoured by the acceptance of his bowl to the sorrow and chagrin of the remaining three, he was pleased to accept all four, which were straightway moulded into one by his miraculous power. The incident itself is not represented among the sculptures in the Peshawar Museum,* although there are several specimens in Lahore, but the grooving along the edge of the begging bowl in sculpture No. 208, as well as that of the standing Buddha to the left in the entrance hall, indicates the four bowls referred to in this story, and it is accordingly given here. It is of interest to note, furthermore, that the Begging Bowl of the Buddha, whose worship is represented on sculpture No. 171-A at the bottom of Case VII, is supposed to have been preserved in Peshawar, at what was called the Pātrachaitya or Hall of the Bowl. This, as M. Foucher has shown, stood originally at the place now known as Panjtirath, where are the modern Hindu burning grounds. At present, the Bowl itself is said to be in a village near Kandahar, Mr. Marshall tells me, and is covered with Persian inscriptions. Nor is this altogether a modern tradition, for so long ago as the seventh century Yüan Chwang tells us of this Pātra that "In traversing different countries it has come now to Persia," from which country to Kandahar is no great distance.

* A small steatite plaque depicting this scene has been acquired since the above was written.

17.—THE OFFERING OF THE TWO MERCHANTS.

(See the pedestal of Sculpture No. 799.)

The bas relief on the pedestal of the Emaciated Gautama from Takht-i-Bāhī, No. 799, is the first representation so far found in Gandhāra of the story of the Two Merchants, and is therefore of special interest and value. The story is that, when in due course the time arrived for the Buddha to wake from his seven weeks' trance after the enlightenment, a caravan of merchants happened to approach the grove wherein he sat. This was the caravan of the merchants Tripusha and Bhallika of Orissa, who being cautious men had placed two bullocks at the head of the caravan who should go on before and give warning of approaching danger. On nearing the grove it is said that these bullocks all at once showed signs of fear, and refused to move forward. Nay, they even lay down, while the other bullocks also stopped and paid no heed to the blows of their drivers. It was even found that the wheels of the wagons had become mysteriously fixed, so that the further progress of the caravan was definitely stopped. At this juncture a stranger appeared before the terrified merchants (he was really the Genius of the grove in bodily form), and told them of the Buddha's presence and his need for food. Thereupon they approached his seat under the guidance of this spirit, and made him offerings of honeycomb and wheat, which he received in the four-fold bowl he had just accepted from the Guardians of the Heavenly Quarters. The accuracy with which the story is told on this pedestal is remarkable. Every detail of the legend is faithfully and most cleverly depicted.

18.—THE FIRST SERMON.

(See *Sculptures Nos. 129, 145 (?)*, 349, 455, 760, 762, 767, 773, 786, 1250, 1252.)

The time had now come for the Buddha to enter actively on his ministry. Mention has already been made of the five disciples who had attached themselves to him during his asceticism as a Hindu, and who deserted him in disgust when he abandoned his austerities and struck out a path for himself. These erstwhile disciples, on leaving him, had betaken themselves to the famous Mṛigadāva or Deer Park at Sārnath, near Benares. The Buddha, therefore, having decided to address himself first to them, himself proceeded to Benares, and it was here in the Deer Park that he preached the First Sermon, or for the first time "Turned the Wheel of the Law," as the event is described by Buddhists. In the older school of Indian sculpture, where the figure of the Buddha is never depicted, the incident can only be represented symbolically, and the symbol chosen is naturally the wheel. Such symbolical representations also occur in Gandhāra, but usually the Buddha is himself shown in the sculptures of this school, seated in the midst of the famous "Monks of the Band of Five," as they are called. The symbolism has not disappeared, however, for in almost all cases the sacred wheel is shown, usually on the front of the Teacher's Seat, and sometimes in connection with the trident or *triśūla* representing the three Jewels of Buddhism, namely the Buddha, the Doctrine, and the Community of Monks. For it was on this occasion that the third jewel, the monastic order, came into being. The deer reclining

on either side of these symbols serve to remind the spectator of the place where the sermon was delivered, the Mrigādāva mentioned above.

19.—CONVERSION OF KĀSYAPA.

(See *Sculptures Nos. 136, 769.*)

Kāśyapa of Uruvilvā was the eldest of three brothers, all famous Hindu ascetics, who dwelt with a vast multitude of disciples on the bank of a river near the place where the Buddha had himself practised austerities. Having begun his ministry at Benares he not long afterwards betook himself to Kāśyapa's hermitage, intending to convert him and with him all his followers. But this proved no easy task, and the Buddha was obliged to have recourse to some 500 miracles to effect his purpose. One of these was the Victory over the Serpent, which is represented in the sculptures mentioned at the head of this paragraph. In one corner of the hermitage, so the story runs, was a fire temple in which dwelt a particularly venomous serpent. The Brahmans were so terrified of this monster, that they had abandoned the temple altogether and no one dared to approach it. To impress them with his transcendental powers, therefore, the Buddha craved permission to occupy this building. Kāśyapa, of course, refused, thinking that he would certainly lose his life, but he was forced to yield finally to the Buddha, although he warned him that it meant certain death. The Buddha, however, calmly entered the place and took his seat. The details of the legend vary slightly, but for our purposes it suffices to say that, as soon as the Buddha had seated himself, his body began to emit so dazzling an effulgence that the terrible serpent was over-awed, until, laying aside his

anger, he crept meekly into the Buddha's begging bowl. The Brahmans, meanwhile, having seen the extraordinary light issuing from the temple, concluded that the place was on fire, and hastened thither with jars of water to extinguish the supposed conflagration. Sculpture No. 136 shows them mounting on ladders for this purpose.

It is satisfactory to observe that in the end the Buddha's heroic efforts were crowned with success, and the whole community of the Kāśyapas joined the newly founded church.

20.—THE ATTEMPTED ESCAPE OF NANDA.

(See Sculpture No. 152.)

One of the most extraordinary legends in Buddhist story is that of the conversion of Nanda, a half-brother of the Buddha's. The Buddha is said to have led him away from his well-beloved wife by the device of giving him his bowl to carry and refusing to take it from him until they reached the monastery, where the young man was promptly shaved and ordained as a monk, despite all his protestations. Thereafter he was to all intents and purposes a prisoner, and various attempts of his to escape are recounted by the texts. One of these, and one not hitherto known in Gandhāra, is illustrated by sculpture No. 152, which is believed to be unique.

Once while the Buddha was abroad, Nanda contrived to steal out of the monastery and began to make his way stealthily through the surrounding grove of trees. But the Buddha, although at a great distance from the spot, perceived what was taking place, and flying rapidly through the air, alighted some little distance in front of the fugitive. Seeing the Master

approach, the wretched youth hid quickly behind a tree, but lo ! as the Buddha drew near, the tree was suddenly raised bodily into the air, disclosing the unfortunate Nanda to his Master's gaze. Needless to say, he was straightway marched back to the monastery.

One *hopes* that there is a moral to this story somewhere, but it must be acknowledged that if there is, it is somewhat obscure. Is it being too charitable to imagine that the legend is meant to portray the almost overweening love and pity of the Buddha, who to save humanity was willing even to be cruel to be kind ? This interpretation would be easier, though, could we see in Nanda any special need for the salvation forced upon him. But no such need is apparent, and, as the story stands, it must be owned that he figures rather as a martyr to the cause.

21.—VISIT OF INDRA.

(See Sculpture No. 787, central panel.)

Once while the Buddha was meditating in a solitary grotto on a hilltop in Magadha, the desire arose in Indra to visit him, and he accordingly despatched his harpist, Panchaśikha, to announce his arrival. The sculpture from Takht-i-Bāhī representing this scene, No. 787, shows the Buddha seated within this cave. The little lions beneath the seat, as well as the other animals in the background, indicate both the wildness of the site and the peace which the presence of the Buddha caused to fall upon all creatures. The harpist is shown at the (proper) right of the grotto, while the kneeling figure at the Buddha's left is Indra himself, who is distinguished in Gandhāra sculpture by his peculiarly high headdress.

22.—CONVERSION OF THE YAKSHA ATAVIKA.

(See Sculpture No. 471.)

The story goes that a certain king of Ātavi, in order to save his own life, had promised the Yaksha Ātavika, who lived in a neighbouring forest, to give him one of his subjects daily. The pact had been duly kept, and one by one the wretched inhabitants had been handed over to the ogre, until there was no one left to sacrifice except the young son of the king himself, and orders were accordingly issued to have him led away to the monster. But at this juncture the Buddha, whose sympathy appears to have been somewhat tardy in this case, betook himself to the ogre's abode, and finding him absent, forced his way in and seated himself on his throne. The Yaksha's fury on discovering him there can be imagined, but of course it was utterly futile, and the conclusion of the whole matter was the conversion of the demon. Thus when the attendants, who for some curious reason seem to have been spared, arrived with the young prince, the Yaksha, instead of devouring him, lifted him up in his arms before the Buddha and made obeisance. This is the moment depicted in sculpture No. 471.

23.—THE OFFERING OF THE HANDFUL OF DUST.

(See Sculptures Nos. 150, 344, 433.)

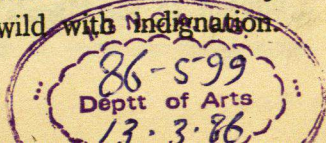
It was a daily custom of the Buddha, who enjoined the same upon all his monks, to wander abroad at a certain hour in quest of food. For the whole Order were dependent for their sustenance upon the voluntary offerings of the pious. Once, as the Buddha was going along in this way with his begging bowl held

out before him, he came across two little boys playing in the road. One of these was suddenly moved to make an offering himself, but having nought else to offer, he reached up to the bowl and dropped into it a generous handful of dust. The Buddha was of course much touched by this childish act of piety, and some authorities assert that he prophesied then and there that the boy would become a mighty Buddhist monarch in some future life. In this way it is sought to identify the child in this legend with the great Aśoka, which probably explains the frequency with which the scene was sculptured. His companion is said to have become a Minister during Aśoka's reign.

24.—THE WHITE DOG WHO BARKED AT THE BUDDHA.

(See *Sculpture* No. 794.)

Once, while in the country of Śrāvastī (the modern Saheth-Maheth in the United Provinces), the Buddha went to visit a certain man named Śuka, but Śuka was not at home when the Buddha arrived. Now it so happened that Śuka had a white dog, who, at the moment of the Buddha's entrance, was eating out of a dish on the top of a couch. For some reason or other the sight of the Buddha enraged the dog mightily, and he barked and barked in fury. The Buddha, of course, remonstrated, and told him that it was because he had been so rich that he had fallen into that estate. Thereupon the dog was deeply mortified, and crept away to a far corner covered with shame. When Śuka returned and found the dog in this abject condition, he asked what had happened, and when he heard the story he rushed off to the Buddha wild with indignation.



But the Buddha suavely informed him that the dog was his own departed father come back to life in canine form, and bade him, as a test, demand of the dog where he had buried his treasure previous to his death. The bewildered Śuka did as he was told, when to his astonishment the dog crawled under the couch and began to dig. When the place was opened up, the treasure was disclosed to view, and the truth of the Buddha's words thus demonstrated.

25.—SUBJUGATION OF THE ELEPHANT.

(See *Sculptures Nos. 145, 774.*)

The Judas of Buddhist story is the wicked cousin of the Buddha, Devadatta. This cousin could never endure the fame and success of his kinsman, and is said to have done his utmost to ruin him at all stages of his career. He is even credited with having thrice attempted his life, once by hired assassins, once by hurling a huge rock down upon him, and once by letting loose a furious elephant. This last attempt took place in Rājagṛiha, and the elephant is shown in most of the sculptures just entering the city gate. The attempt of course failed. The Buddha simply laid his hand on the elephant's forehead and all his fury left him.

26.—SUBMISSION OF THE NĀGA APALĀLA.

(See *Sculptures Nos. 336, 428.*)

Apalāla was a Nāga-rāja, who inhabited the source of the Swāt River, north of the modern Peshawar District. Periodically he used to flood the country for his own ends and the inhabitants were caused endless suffering. The compassionate Buddha therefore betook himself to the Nāga's abode. His attendant, Vajra-

pāṇi, smote the mountain side with his mighty *vajra* (here understood to be a club of diamond), and so terrified the Naga-*raja*, that he issued forth from his pool and submitted himself to the Buddha. The Buddha preached the Good Law to him, and he was converted and promised to desist from ruining the country. But he pointed out to the Buddha that his own nourishment depended upon these floods, as without them he could not get the grain upon which he lived, and the Buddha was led to consent to his flooding the land once every twelve years. That is why floods occur in the Valley of the Swāt at intervals of just twelve years.

27.—DEATH OF THE BUDDHA.

(See *Sculptures Nos. 130, 775, 1319.*)

The general meaning of the sculptures representing the Death, or the Mahāparinirvāṇa, is sufficiently clear. The event is said to have taken place at Kuśinagara, which some would identify with Kasia in the United Provinces, on the 13th of October 483 B. C.—for the determination of which exact date we are indebted to Dr. Fleet. Buddhist books of course relate the story in great detail, but it is unnecessary to enter into these details here. Suffice it to say that the immediate cause is stated to have been over-indulgence in an indigestible dish, which a certain pious layman had set before him. His illness was a short one: and he died surrounded by his followers, as the sculptures indicate. The number of these vary in the various sculptures, and only one need be mentioned here, namely the fainting figure before the couch, who is Ānanda, the Beloved Disciple, whose grief is said to have over-

powered him. Where royal figures are introduced, they represent the nobles of Kuśinagara, the so-called Malla chieftains.

28.—CREMATION OF THE BUDDHA.

(See *Sculptures Nos. 484, 1319.*)

Ananda is said to have asked the Buddha what his wishes were in regard to the disposal of his body, and to have been instructed to leave the whole matter to the discretion of the leading laymen of the neighbourhood. Thus it came about that the noble Mallas were charged with the conduct of the funeral. The same ceremonies were observed, which are performed on the death of a Universal Monarch. The body was enveloped in 500 pieces of cloth, and placed in a coffin. This is variously described, but the most accepted tradition, according to M. Foucher, is that it consisted of two large iron receptacles used for holding oil, and called in Sanskrit *taila-droni*. This preserved the ashes and saved them from becoming mixed with the remains of the fire itself. For the body was of course cremated. Sculptures 484 and 1319 represent the blazing pyre, the attendants who appear in the latter being engaged in pouring water on the flames to extinguish them. Some texts, however, declare that this was accomplished by a miraculous downpour of rain combined with a welling-up of springs.

29.—DISTRIBUTION AND GUARDING OF THE RELICS.

(See *Sculptures Nos. 484, 1319.*)

After the cremation the Relics were taken in charge by the Mallas, and subsequently divided into eight portions under the supervision of the Brahman Drona, and

distributed among the eight communities whose claims the Mallas respected, and who built stūpas to enshrine them. • Sculpture 484 represents the division into eight parts, while the guarding of the Relics previous to this subdivision is portrayed by 1319.

It may be added that no one of these eight original deposits has ever been found, nor is it known where they were placed. It is believed, however, that the original deposits were collected by the Emperor Aśoka in the 3rd century B. C., who re-divided them into a multitude of small divisions and distributed them in stūpas throughout his dominions. It was probably from one of these later deposits of Aśoka that king Kanishka, in the first century of our era, obtained those fragments which he enshrined in Peshawar, and which were recovered by excavation in March, 1909.

30.—THE CULT OF THE RELICS.

(See Sculptures Nos. 165, 449.)

That the Relics so carefully collected and protected became objects of worship, is nothing strange and calls for no explanation. The cult is represented by Nos. 165 and 449.

31.—THE CULT OF THE BUDDHA.

(See Sculpture No. 1319.)

Only one sculpture in the Museum seems to have reference to the introduction of the actual cult of Buddha, and that is the fourth scene on fragment 1319, where Indra and Brahma are shown worshipping the Buddha, whose death and cremation have just taken place. The subject is exceedingly rare.

THE SCULPTURES.

Sculptures in the Entrance Hall.

The sculptures at present exhibited in the entrance hall are only temporarily placed, but brief reference may be made to the more valuable among them.

The standing Buddha with the begging bowl, No. 1163, on the left, was found the same year as the larger figure beside it, No. 1164, at Takht-i-Bāhī. The bowl of the former is worthy of inspection, as the edge bears delicate grooving which has reference to the story told in paragraph 16 of the Introduction.

The headless Bodhisattva from Sahribahlol, No. 242, now in the left hand passage, is interesting not only for general excellence but more especially for its drapery. The way in which this is brought over the armlet on the left arm, covering it, but at the same time allowing it to show through, is particularly good.

The rather unpleasing Bodhisattva, No. 1152, with the full fleshy face, is badly worn away in places, but valuable for the head, which is an interesting type of decadencé. The figure certainly dates from the decline of the Gandhāra School.

Among those on the right it is hardly necessary to call attention to the large and striking figure, No. 1157, from Takht-i-Bāhī. The elaborate coiffure, with the long curly locks bound with ropes of pearl, seems to be a form of Maitreya's head-dress, and Maitreya, the coming Buddha, is probably the divinity intended. The modelling of the face is good, and the image must

belong to the earlier period of the School, possibly to the beginning of our era, though it is impossible to speak with certainty.

The large Buddha torso, No. 240, and the still larger standing Buddha beside it, No. 239, both from Sahribahlol, are among the best sculptures in the Museum. The drapery is excellent in both cases; so too the naturalistic treatment of the hair. The quietude and abstraction of the expression are in marked contrast to the idiotic vacancy or smug satisfaction which characterise some of the later images.

But the headless goddess by the stairs on the right hand side surpasses them both in interest. It was presented by Capt. Anson, the Assistant Commissioner, Chārsadda, and is remarkable not only for its non-Indian costume, but more particularly for the fact that the figure shows four arms, in which respect it differs with one exception from all the statues hitherto found in Gandhara. The identity of the goddess has not yet been established, and it seems doubtful if the sculpture represents a Buddhist divinity at all. It may well be a specimen of a purely Hindu School of Gandhāra.

But in many respects the finest single piece of sculpture in the Museum is the large piece 241, temporarily placed in the room to the right of the entrance. This is a large group found at Sahribahlol in 1907, and represents Kubera, the lord of wealth and guardian of the Northern Quarter, and Hāriti. Hāriti was a demoness of the Yaksha class, of which Kubera was chief, and she is said to have had the unpleasant habit of devouring human infants in her earlier years. To impress her with the enormity of this proceeding, the Buddha hid away one of her own offspring, and when

the mother's heart was grieved, pointed out to her the sorrow she caused among men by depriving them of their all, when the loss of one of her many caused her such pain. She was thereupon persuaded, and converted to the Good Law, the Buddha promising that offerings should be made to her in all temples of the faith, to compensate her for her abstinence from infant flesh. That this promise was fulfilled, is proved at every excavation, for images of Hārītī are very common. Childless women especially are said to have favoured her cult, owing doubtless to her own great fertility, which explains the association with her of the delightful little Cupids which one sees in the animated frieze along the base of the sculpture. Of all the many images representing this subject which are known, this one from Sahribahlol is acknowledged to be the best.

THE SAHRIBAHLLOL COLLECTION.

(In the right hand gallery.)

The little village of Sahribahlol is situated on a high mound some 7 miles to the north-west of Mardan. The place seems to have been an important centre of Buddhism in ancient times, for the central mound on which the modern village is perched is surrounded by many lesser mounds which bear evidence of having been stūpa* sites. It was from one of the least of these that the sculptures in cases I to XI were obtained by the Archæological Superintendent in 1907 in excavations which have been fully described elsewhere.†

* A *stūpa* was usually a solid dome-like mass of masonry, erected to contain relics or to mark some sacred spot. It was surmounted by a *hti* as are Far-Eastern pagodas to-day, and was often elaborately decorated with sculptures in stone or stucco.

† See the Annual Report of the Archæological Survey, Frontier Circle, for 1906-07, and also the illustrated Annual of the Archæological Department for the same year.

CASE No. I.

The sculptures are arranged systematically, according to the nature of the fragments. Thus case No. I contains a miscellaneous assortment of stucco fragments from Sahribahlol. The majority are heads, either of Buddhas or Bodhisattvas. Of these Nos. 15 and 17 are especially noteworthy for the delicacy of their modelling and their apparent closeness to the Hellenistic prototype. But of even larger interest than these 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' heads, etc., originally formed part of the ornamentation on little stūpas or other religious buildings, where the friezes with which these were adorned are often found to terminate with such figures, serving as a kind of corner gargoyle and separating the friezes on adjacent sides of the building.

THE FIRST CENTRAL CASE.

Other stucco fragments and small pieces of stone sculpture from Sahribahlol are placed in the first of the central cases in this gallery, together with a few of the heavy nails with which the larger stone sculptures were originally held in position. Of the other miscellaneous objects contained in this case the most interesting are the two spoons found in the monastic quadrangle, and the small fragment of a halo, consisting of a thin stucco facing on a stone back, which still preserves traces of its original brilliant colouring—a design of radiating rays in gold on a bright red background. The plaster cast in this case was taken from the principal one of the stucco friezes on the sides of a little stupa

recovered at this site. The cast was taken as a precautionary measure, lest some accident might happen to the original; and it is fortunate, indeed, that we have this copy, for the ignorant and intolerant peasantry of the neighbourhood subsequently demolished every particle of ornamentation on this monument.

CASES Nos. II AND III.

The school of art which arose and flourished in Gandhāra, as the present Peshawar District with some adjoining territories was called in ancient times, was not the first school to arise on Indian soil. Long before the Gandhāra school we have the art of the Mauryan empire and the more truly Indian art of the Śungas, and that even this is not primitive everyone will recognize who sees it. It was only at a later date that the peculiar form of art found in Gandhāra came into favour, and this appears to have arisen through the influence of those later Greek princes of Bactria who came into touch with Buddhism. The most probable date to assign to this movement in the present state of our knowledge is the first century or possibly the latter half of the second century, B. C., but it is impossible at present to speak with certainty. At all events, the art represented by the Gandhāra sculptures is the result of the union of the older Indian or Perso-Indian art, and Hellenistic art as it was known in Bactria. It is thus not a new departure but merely a new development. Many of the old motifs were retained practically unchanged. Others were modified, others almost transformed. While in addition to all these, many entirely new ideas were introduced by the Graeco-Bactrian artists. In order to appreciate the historical position of the school and to ascertain

precisely what it has contributed to Indian art, it thus 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 of the Museum, but it is obvious that such an attempt can be only partially successful. The majority of the sculptures are highly complex, and partake of the characteristics, or at least show elements appertaining to, both the new and the older periods. Sculptures of this kind which cannot be said to illustrate chiefly either the one or the other, but which on the other hand do directly illustrate either 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 of course been collected into homogenous 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 Nos. II and III. The modillion cornice represented by fragments 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 saw-tooth 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 com-

monly built around stūpas in India proper and very highly decorated, as those will remember who have seen the beautiful rails from Amarāvati, but in Gandhāra, curiously enough, they have so far only been found as a decorative motif. Nos. 45, 46 and 47 are good examples of the Assyrian honeysuckle. 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. The fruit which the parrot in the latter sculpture is represented as eating might from its appearance be taken to be a custard-apple, but, as this fruit is declared to be a modern importation from America, the resemblance is apparently accidental and the actual intention of the artist remains unknown. Fragment 56 shows an exceedingly common decorative device, kneeling figures under ogee arches separated by pilasters of the Persepolitan type, where the capital is formed by animals reclining back to back supporting the architrave. The elephants in case III, Nos. 79, 80 and 81, represented as kneeling down and facing, with upraised trunks, were probably placed originally in the same way as the lions' heads described in case I. A good idea of the ornamental effect of this device can be gathered from the plaster cast of the little stūpa frieze in the first of the central cases, but here the elephants are portrayed picking up sheaves of grain instead of with trunks uplifted. No. 97 is an inferior example of a full blown lotus frieze, a device 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*, a very perfect example of which is preserved in the Guides' Mess in Mardān.

CASE No. IV.

Of all the new additions to Indian art which resulted from the union of the Hellenistic genius with Buddhist piety, by far the most important is the figure of the Buddha himself (No. 121). The older Indian monuments never show any representation of the Master, his presence in any given composition being indicated by some sacred symbol. It is as though the figure of the Buddha himself had been deemed too holy for representation until the Hellenistic artists of Gandhāra, familiar with the comprehensive pantheon of Greek art, came to the assistance of the Indian Buddhist and tutored his first attempts at portraying the divine. That the ideals thus inculcated from abroad failed ultimately to satisfy the Indian heart, Mr. Havell has well shown, but this is no reason why full credit for the first attempt should not be given to these Graeco-Buddhist artists. For, whatever we may think of the later development of the Buddha figure in India proper, there is no doubt but that it originated here in the Peshawar valley, and that the Buddha figures of Gandhāra are not only the oldest in the world, but also the direct source from which the artists of central Asia and the farther East drew their inspiration. All of which of course invests them with very great historical interest and importance. Closely connected with the figure of Buddha are the various Bodhi-

sattvas, and two specimens have been included in this case (Nos. 108 and 114) 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 in 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 included in case I, but here both the modillions themselves and their little Corinthian capitals are of Greek origin and new to the schools of this country. 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 115 and very commonly found at all sites of this period. The elaborate stone No. 116, which originally showed a scene either legendary or devotional in the centre, but which it is now impossible to identify owing to the damaged condition of the fragment, 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 tapering corners of these lunulate spaces 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. Fragment No. 117, showing the Buddhist rail, is of course as archaic as No. 56 mentioned in case No. I, 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 pointed out.

CASE No. V.

The general position in the Buddha legend of several of the scenes depicted in this section will be clear from a reference to the brief sketch of the Buddha's life given in the Introduction. The various legends themselves are also given there in detail.

The first four bas-reliefs in this section, Nos. 127 to 130, depict the four chief events in the Buddha's life, namely his Birth, No. 127 (Intro. para. 4, p. 8), his Temptation, representing the Enlightenment, No. 128, (Intro. para. 15, p. 16), his First Sermon, No. 129 (Intro. para. 18, p. 20), and his Death, the Mahāparinirvāṇa, No. 130 (Intro. para. 27, p. 27). 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 the trisūla, which 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. Stone No. 131 represents the Horoscope of Asita (Intro. para. 5, p. 8), the Rishi being seated at the spectator's left holding the infant Buddha on his lap. The broken bit to the left of this scene appears to be a unique composition, representative of the adolescence and youthful training of Siddhārtha. The Writing Lesson (Intro. para. 6, p. 9), is clearly intended by the figure in the extreme upper left-hand corner, but the ram in the apparent Riding Lesson on the right is a figure whose meaning is not yet known.

The late Dr. Bloch suggested that it might have some chronological significance, but the point has not been established. The three scenes on the beautiful stone No. 133 have not yet been identified. No. 134 represents the Departure from Kapilavastu, when the young prince abandoned his home to seek the way of salvation (Introd. para. 9, p. 11). Two of the three scenes on No. 135 are unknown, but the one at the spectator's right is the Dīpankara jātaka, one of the famous Birth Stories, recounting the adventures of the Buddha in an incarnation prior to his historical life as Siddhārtha (Introd. para. 1, p. 5). No. 136 is a fragment from the legend of Kāśyapa. The scene is amusingly drawn, showing the young Brahmans mounting on ladders, with jars of water to extinguish the supposed conflagration. The interesting story is given in full in paragraph 19 of the Introduction, p. 21. No. 138 represents Queen Māyā's dream, typifying the conception of the Bodhisattva, who is shown under the form of an elephant (Introd. para. 2, p. 6). No. 142 is the slaying of the Elephant of State by the Buddha's wicked cousin Devadatta (Introd. para. 8, p. 10). The Wrestling Match, one of the contests arranged in connection with Siddhārtha's betrothal to Yaśodharā is represented by fragment 143 (Introd. para. 7, p. 10). Of the four scenes on No. 145 only one is recognizable with certainty, namely the subjugation by the Buddha of the furious elephant which Devadatta launched against him (Introd. para. 25, p. 26). The scene at the extreme right may possibly depict the First Sermon, but the absence of the usual symbolism makes this doubtful.

CASE No. VI.

The majority of the stones in this case are fragments of false niches, which were built out on the dome of a stūpa. The form of the complete stone was 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 vertical panels of smaller abbreviated legendary scenes at the sides. But the very abbreviated 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. para. 23, p. 24). The small fragment 147 shows a Rishi seated at the right of a composition now lost; but such evidence as there is, points to the whole having been originally identical with sculpture No. 131, except that in No. 147 the Rishi does not hold the child. This, therefore, appears to represent the Interpretation of Queen Māyā's Dream, for the presence or absence of the child is usually the only means of differentiating these two closely-related scenes (Introd. para. 3, p. 7). No. 151 is another representation of the First Writing Lesson of the boy Siddhārtha (Introd. para. 6, p. 9), 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 and his abandonment of the same and departure from his home in Kapilavastu; in other words, the cycle of the Great Renunciation (Introd. para. 9, p. 11).

But of the sculptures in this case, No. 152 is the most interesting and valuable, as it depicts a legend hitherto unknown in Gandhāra. The story referred to is the attempted escape from the convent of Nanda, a half-brother of the Buddha's, whom he had converted "malgré lui" (Introd. para. 20, p. 22). Other scenes from the story of Nanda's abduction, ordination, etc., have long been known, but this particular attempt at escape, when the tree, behind which the runaway had hidden, was lifted bodily out of the ground, is a new addition to the number of legends represented sculpturally in Gandhāra.

CASE No. VII.

This section of the Sahribahlol collection contains those sculptures which are neither single Buddha or Bodhisattva figures and yet are connected with the cult of Buddhism rather than with the story of the Teacher's life. Thus, fragments 162-167 are portions of a frieze depicting the worship of the Buddha's turban, No. 163, the cult of the Relics, No. 165, and the cult of the Bowl, No. 171-A (at the bottom of the case). The elaborate and ornamental nature of the turban shown on fragment 163 is explained by the fact that it represents the headdress of the Prince Siddhārtha, which article of his attire was snatched up to heaven by the gods as recounted in paragraph 10 of the Introd. p. 12. 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 158 and 171, representing in both cases a seated Buddha figure with a Bodhisattva* standing on either side.

It was for a long time supposed 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 long ago proved that Bodhisattvas were known to the artists of Gandhāra, and the more the Gandhāra 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 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 divinities of the Bodhisattva class are distinguished one from another by attributes, but in the earlier school of Gandhāra these attributes 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

* The term *Bodhisattva* is the designation of any person, human or divine, who has reached that stage of development which assures his becoming a Buddha. In history only one Bodhisattva is known, namely Gautama himself, who ceased to be a Bodhisattva on attaining Buddhahood. But the Buddhists have evolved the theory of countless others.

Avalokiteśvara respectively, and it is safe to assume, therefore, that these are the Bodhisattvas intended here as well as in the precisely similar sculpture No. 158. And it is of interest to note that in both cases Avalokiteśvara wears a high headdress while Maitreya has merely an elaborate coiffure. For this distinction is of importance in considering the sculptures in the next section.

CASES NOS. VIII AND IX.

These cases contain only fragments of single Bodhisattva figures. The peculiar coiffure noticeable in No. 184 points to the figure's representing Maitreya. The absence of the flask here is immaterial, for this is an attribute especially of the standing figure, whereas in Tibetan art the seated Maitreya regularly has his hands in the position here shown. The importance of the headdress is thus made evident; indeed it is especially emphasized in one of the later Buddhist texts, and from the analogy of Sculptures 158 and 184 it seems probable Maitreya is represented by Nos. 175, 180 and 181 as well; whereas the hand No. 185 is marked as belonging to some Maitreya figure by the alabastron or unguent flask which it holds. Similarly, fragments 172, 182 and 183 appear to be hands from figures of Avalokiteśvara, on the analogy of the left hand of the figure of this Bodhisattva in Sculpture No. 158. As was noticed in connection with this figure and the one in 171, Avalokiteśvara is depicted as wearing a high headdress. These sculptures are too small to permit of much detail, but in general the agreement is sufficiently close with the headdresses in fragments 176, 179, 188 and 200. These are all larger heads and all show as a common feature a circular disc or medallion with a tapering

columnar projection in the centre. The purpose of this disc is explained by the small sculptured medallions 221 and 222 in Case XI, which are pierced to receive such a shaft. The fact, furthermore, that these medallions show a small seated Buddha with his hands in the attitude of meditation or *dhyāna*, confirms the proposed identification of these Bodhisattvas with Avalokiteśvara, for in later art he regularly wears in his headdress a small seated figure of the Dhyāni Buddha Amitābha. This would make it appear, therefore, that the tiny Buddha figures on the medallions are representations 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 Avalokiteśvara and Maitreya are the only ones identified in Gandhāra up to the present moment.* But the little head No. 192 in Case IX has so distinctive a pose and so individual a headdress, that it seems probable that some other particular Bodhisattva is intended; and the striking similarity between this and the one numbered 950 in the Takht-i-Bāhī collection is strong confirmation of this hypothesis. But in our present ignorance of the emblems and attributes associated with this type, as no complete figure has been found, it is impossible to determine its identity.† Of the other

* Unless we identify the Bodhisattva in No. 280 with Manjuśrī.

† In this connection it must be acknowledged that even so great an authority as M. Foucher is very sceptical about the occurrence of particular Bodhisattvas in the Gandhāra School. According to this scholar such sculptures as Nos. 158 and 171 represent the Miracle of Srāvastī, the attendants being Indra and Brahma. A close inspection, however, shows that Indra and Brahma are represented by the small figures leaning out of the background between the Buddha and the Bodhisattvas. Cf. especially No. 374.

fragments in Case IX the only one calling for mention is the large and shapely hand, No. 190, with well defined webbing between the fingers, which is one of the physical peculiarities of a Buddha, and consequently of a Bodhisattva also. That this is the hand of a Bodhisattva and not of a Buddha, is shown by the bracelet, as the Buddha himself, being a monk, wears no jewels of any kind, with a few very rare exceptions.

CASES Nos. X AND XI.

It is, of course, true that as Buddhism developed, the theory of there having been other Buddhas in past ages of the world and others still to come in future ages advanced hand-in-hand with the doctrine of the various Bodhisattvas. But for a number of reasons the figure of 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 for some peculiar reason there are grounds for supposing that some other Buddha is intended (*cf.* the remarks made above, p. 45, about the figures on the medallions 221 and 222, and also the Dīpankara-jātaka story, *Introd.* para 1, p. 5). 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" (English edition),* 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.

* *Cf.* also pp. 181 and 188, *ib.*

It is not strange, therefore, that there should be a certain similarity between the images, 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 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 in Nos. 220, 227 and 234; but again it may be draped as in 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 210 and 234; the latter arrangement being more in keeping with the canon, where this peculiarity of the Buddha is mentioned. While, as for the subtleties of facial modelling and expression, the variety is infinite, if one takes the trouble to study the different heads carefully. Compare for instance Nos. 207, 209, 226 and 233 in the Sahribahlol collection alone; while between such extreme periods as are represented by heads 207 and 226 on the one hand and 398 or 403 on the other, still greater divergences can be noticed. Indeed, the more one studies the figures in detail, the more the differences strike one, while what is common to all tends to fade away into relative insignificance.

Of the fragments in the Sahribahlol collection in particular, little remains to be said. The begging bowl in the hand of the graceful figure 208 is interesting as showing the grooving along the edge, explained in paragraph 16 of the Introduction, page 17. The

webbing between the fingers is again noticeable in the case of the damaged hand No. 211, while the unusual similarity between the heads 212 and 235 makes one wonder if they are not perhaps both by the same artist, which is of course very possible. 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 the most nearly perfect sculpture in the Museum, as it is quite uninjured save for the right knee, while, for other reasons as well, it may be classed among the best pieces in the collection. The colouring 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. 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 background of brilliant red, like the little fragment in the first of the central cases. Their early worshippers would hardly recognize them in their present sombre garb.

CASE No. XII.

THE RAWLINSON COLLECTION.

The sculptures in Case XII are a miscellaneous and unclassified collection presented to the Museum by Major C. B. Rawlinson, C.I.E., formerly Deputy Commissioner of Peshawar. 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

Dīpankara-jātaka (Intro. para. 1, p. 5), 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, but rather depicts a whole 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 representations of the Dīpankara legend may have become stereotyped before the Gandhāra school arose. Another peculiarly interesting, and it is believed unique, composition, is that of fragment 251, representing the Dream of Queen Māyā, the mother of Gautama. No 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 paragraph 2 of the Introduction, p. 6. What has been said above about the chronological sequence running regularly from right to left helps us very often to determine the meaning of a fragment. Thus the broken bit 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 this scene, we can, despite its fragmentary condition, identify it with entire confidence

as the Interpretation of the Dream, (Introd. para. 3, p. 7). 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 portrait head No. 268. Portraiture is extremely rare in Gandhāra, but there can be no doubt that we have portraiture here, of considerable strength and power. The incipient *krobulo*s on the top of the head, however, is difficult to explain.

CASE No. XIII.

Case XIII contains a miscellaneous collection presented by Mr. Pipon and others. The first fragment in the case, No. 269, was presented by the late Sir Harold Deane, K.C.S.I., and shows an unusually animated Nāga figure rising *à mi-corps* from out the water, which is not only suggested, as in most compositions, but even indicated along the edge of the sculpture. Other attempts at a similar representation occur on Nos. 171 and 374, but as a rule the artists of Gandhāra avoided this subject. Other interesting stones in this case are the two decorative panels 292 and 297, presented by Mr. Pipon. It is more or less doubtful whether sculptures such as these represent portraiture or not. Others, which we shall meet with later, almost certainly do, but it seems less probable in the present case. The most valuable sculpture in this section is the central one, No. 280, presented by Mr. Wilson Johnston, as it is the only inscribed piece in the Museum, with the exception of one very small fragment. The inscription, which is in the Kharoshthī character, read from right to left, is slightly damaged

toward the left, and has not been read in its entirety, but its general purport is that the sculpture in question was the gift of certain persons (to the monastery?) "in this village," but the village seems unfortunately not to be named. The language of the inscription is a local form of Prākṛit.

CASE No. XIV.

THE PIPON COLLECTION.

The seven cases XIV to XX, inclusive, contain the valuable collection of sculptures presented to the Museum by P. J. G. Pison, Esq., I.C.S., formerly Assistant Commissioner, Mardan, and Deputy Commissioner, Peshawar. They have been classified on the same principles as the Sahribahlol collection, being divided into groups according to the subject of the sculpture. Case XIV contains the first group, comprising 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 309, and the remarkable seated figure 322, which was evidently winged. Figures of this general type are called generically "Atlantes" in Gandhāra art, from their having been used as such to support columns or cornices. The application of such figures to this use was current in the oldest known school of Indian art, and for this reason the present sculpture has been included in this section. But it must be acknowledged that it is one of the most distinctly non-Indian sculptures in the Museum, and it might perhaps have been included with equal propriety among the newer foreign elements in section 2. 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 favorably with any other in the Museum. Not only are they 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 of which shows a grasp of the principles of plastic art 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 305 and 319, which are portions of an elephant frieze. Almost every other object drawn in this school is drawn with greater fidelity to nature, but the elephant, whether because of his rarity in this part of India or for whatever reason it may be, 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 in the Takht-i-Bāhī collection of 1908, where the *Bauhinia* is drawn with great fidelity to nature.

CASE No. XV.

Of the stones in this section, illustrating newly imported foreign elements in Gandhāra art, there is little to say, since almost all the elements here represented 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. As regards the main principles of its composition it is closely similar to No. 116 already discussed; but in excellence of execution, perfection of preservation, and indeed in every way, the present stone is superior to the former. The legend represented in the largest and lowest of the central scenes, namely the Submission and Conversion of the Nāga Apalāla, is given in paragraph 26 of the Introduction, page 26. Fragment 330 is interesting as having formed part apparently of a frieze of winged sphinxes; but it is too badly damaged to permit of accurate judgment. Fragment 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 almost startlingly out of place amidst such purely Buddhist surroundings. It is much to be regretted that no explanation of it is known; but 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 the draped angel here. All that can at present be said is that as in the case of the little figure among the foliage of the capital in fragment 326, its presence here and in later European art can only be due to their both having sprung in part from a common source, which is 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 No. XVI.

As usual, the legendary scenes in this section are of larger general interest than the fragments in the two sections preceding, but unfortunately a number of the scenes here have not yet been identified. Among those already met with may be mentioned the Queen's Dream, No. 350, which shows the usual form of the composition (*cf.* *Introd.* para. 2, p. 6); the Birth, No. 359 (*Introd.* para. 4, p. 8); the First Writing Lesson, No. 347, which has an added interest in that the writing board in this sculpture shows a few Kharoshthī characters, which the infant genius is supposed to have written (*Introd.* para. 6, p. 9). No. 345 seems to depict Siddhārtha's Departure from his home in Kapilavastu (*Introd.* para. 9, p. 11), but certain of the features which usually distinguish that scene are here wanting. No. 354 represents the farewells of the prince's horse Kāṇṭhaka at the moment when the Bodhisattva dismounted after his flight from Kapilavastu. The figure at the extreme right is the grief-stricken groom Chandaka (*cf.* *Introd.* para. 11, p. 13). The Temptation (*Introd.* para. 15, p. 16) is rather sketchily represented by sculpture 355, and with more detail in 352. Whether 343 formed part of a large composition on this same subject is not certain. The warlike host in the background makes it at least possible, but the Temptation of Lust, which the remainder of the fragment would then refer to, is seldom represented in Gandhāra art, although an integral

part of the legend. Fragment 349 represents the First Sermon at Benares (Intro. para. 18, p. 20) and 344 possibly the offering of the Handful of Dust (Intro. para. 23, p. 24), but the condition of the stone makes a certain identification almost impossible.

CASE No. XVII.

Of the Devotional Sculptures in this case the only one calling for special mention is the large fragment No. 374, showing a Buddha figure seated on a high lotus with his hands in the posture of preaching.* A much smaller Bodhisattva stands on his proper left, the corresponding figure on the right having been lost. The low relief along the base, however, and the very deeply cut mass of divine flowers over the Buddha's head are the most interesting features of the stone. This intricate mass of flowers, with little figures in their midst, as well as the flying spirits holding a wreath immediately over the head of the Buddha, are sufficiently common motifs (*cf.* Nos. 170 and 171), but the present sculpture shows the design on an unusually large scale. The identity of the flower represented has not as yet been determined. It is possible that it is altogether imaginary and meant to be divine.

CASE No. XVIII.

The sculptures here call for no special mention, 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

* This is another of the stones which M. Foucher claims represent the Miracle of Śrāvastī.

representing it as physically larger than its surroundings is a device familiar to early art in various parts of the world.

CASE No. XIX.

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 is apparently a transitional form between the original and essentially foreign ideal of this school and the later idealized type of Indian art proper, whose excellencies Mr. Havell so insists upon. But that either figure 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 No. XX.

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. 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, which is as far removed from the meditative, almost divine, quietism of the best pieces as can be imagined. 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, which is of course 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 effect is due in large measure to the damaged condition of the nose.

CASE No. XXI.

The sculptures in this and the two following cases were purchased in 1903 from a local dealer by the Director-General of Archæology in India, before the trade in antiquities was prohibited, and include a number of most admirable pieces. The very deeply and clearly cut fragments 420, 421, 422 and 442, 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. para. 26, p. 26), 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. para. 23, p. 24), and No. 439 an admirably clear example of the Dipankara-jātaka (Introd. para. 1, p. 5). The miraculous suspension of the lotuses about Dipankara'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 the Rawlinson Collection.

CASE No. XXII.

The well cut stone No. 457 is perhaps the most interesting in this case, showing as it does a very unusual form of the story of the young Prince Siddhar-

tha's life in the palace at Kapilavastu (Introd. para. 9, p. 11). 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 455 depicts the First Sermon (Introd. para. 18, p. 20) and No. 449 the worship of the Relics of Buddha subsequent to his cremation (Introd. para. 30, p. 29).

CASE No. XXIII.

The Cremation itself is represented by the small fragment 484 which is here followed on the left by the Distribution of the Relics, as is natural. (Introd. paragraphs 28 and 29, p. 28.) In the latter scene the figure seated behind the table is the Brahman Droṇa. No. 471 is apparently the story of the demon Aṭavika, who having just been converted by the Buddha abstains from devouring the child in his arms, who is understood to be the king's son according to the legend given in paragraph 22 of the Introduction, page 24. 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 in the stone being due to the manifest portraiture which the two heads show, portraiture even superior to that of the remarkable head in the Rawlinson Collection. Are we to see in these figures the likenesses of two of the donors of the stūpa which this lost *hti* once surmounted? This would certainly seem the most probable explanation.

CASE No. XXIV.

The sculptures in this case are from a variety of sources. The two excellent Buddha figures 489 and 490, to ether with the more debased Buddha type No. 488

and the admirable standing image of Maitreya Bodhisattva No. 495, were found by a peasant in the Swābi tahsil and purchased by Government. The interesting winged Atlas, 496, was recovered at Jamālgarhi, as also the well preserved little group No. 497. This represents Garuḍa, the king of the Birds, snatching up a snake deity or Nāga. The snake hood which usually distinguishes these figures is not clearly marked in this instance, but there is no doubt as to the identification, as the composition is a fairly common one, and elsewhere this attribute is distinct. Even here Garuḍa seems to bear a serpent's coil in his beak. The particular interest of the group, however, is due to the theory supported by Professor Grūnwedel (*cf.* *Bud. Art in India*, p. 108) 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 491, 493, 494, 498, 499, 500 and 502 were recovered at Rustam by J. G. Hennessy, Esq., and presented by him to the Museum. The peculiar greenness of the stone is noticeable. Fragment 499 is a particularly striking piece, and really a very clever bit of composition. It represents, in all, seven figures of 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, the unpleasant snaky terminal of the body being in this way concealed. 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 must obviously be due to the legend which the whole was meant to portray, is very striking, and reflects considerable credit on the ingenuity of the artist. The small inscribed fragment No. 501 was purchased from a peasant at Jamālgarhi. The inscription, which is in cursive Kharoshthi, is very incomplete, and has not as yet been made out with any finality. Sculpture 503, showing a central Buddha figure with a Bodhisattva on either side, was presented by J. A. O. Fitzpatrick, Esq., and is remarkable for showing Avalokiteśvara on the left of the Buddha in the place of honour usually reserved for Maitreya, who here stands on the proper right. That the sculpture is decadent and late is perfectly obvious, and together with No. 848 in the Takht-i-Bāhi collection of 1908, it suggests that, even within the limits of Gandhāra, the cult of the Bodhisattvas underwent a long course of development, long enough to admit of Avalokiteśvara coming to precede the older Maitreya in popular estimation. But there is not sufficient evidence available as yet for a final determination of the question, important as it is for the history of Buddhism. The very large hand at the bottom of the case was found built into the barn-yard wall of a peasant near Sahribahlol, who kindly consented to its removal.

CASES Nos. XXV—XXIX,

THE CHARSADDA COLLECTION.

The excavations at Chārsadda and Rajjar carried out by Mr. Marshall, the Director-General of Archaeology, and Dr. Vogel, in 1903, have been fully described in the illustrated Annual Report of the Archaeological Survey for 1902-03, and reference may be made to that publication for an exact account of the sculptures and other antiquities then recovered. The sculptural fragments in Cases XXV to XXVIII are from the site known as Palaṭu Dheri, and those in Case XXIX from Ghaz Dheri, both near Rajjar, which itself is just beyond Chārsadda. 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 XXVI, to the interesting fragment of the Great Renunciation, 572, where the disconsolate goddess of the city, the Nagara-devata, is particularly well drawn (Introd. para. 9, p. 11), and to the interesting stone No. 602. This shows merely an empty seat or throne with a worshipping 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 Buddha figure in gold or silver, the same probably having been stolen and melted down ages ago. In Case XXVIII attention may be drawn to the admirable heads numbered 629, 631, 635 and 636; and in Case XXIX to the

unusually delicate scroll in low relief on fragment 657. Fragment 675 again is an excellently sculptured bit showing two royal figures seated (possibly a fragment of the Horoscope), while 677 is a large head belonging evidently to the earlier period of Gandhāra art.

The pottery shown in one of the central cases in this gallery, some of which is inscribed in Kharoshthi letters, as noted on the labels, as well as the terracotta figurines, the stucco figures, beads, etc., etc., in another case, are also from the excavations near Charsadda in 1903, but these central cases are not as yet finally arranged and for this reason a detailed account of these antiquities here is premature. They are all minutely described in the Report mentioned above.

CASE No. XXX.

THE TAKHT-I-BAHI COLLECTION OF 1908.

Cases XXX to XLIV inclusive 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 stupa and the monastic quadrangle, and was described in the Annual Report of the Archæological Survey, Frontier Circle, for 1907-08. A more detailed account appeared in the illustrated annual of the Archæological Survey for the same year, where certain of the sculptures were reproduced. 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 certainly a very important centre of the Buddhist cult, and certainly occupied for centuries, apparently

throughout the greater portion of the entire 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 falls in 47 A. D., according to Professor Grünwedel, this being the equivalent of the date occurring on the only important inscription from Takht-i-Bāhī, namely an edict of the Parthian prince Gondophares, to whose court the Apostle St. Thomas is reported to have gone by divine command.* Takht-i-Bāhī was excavated many years ago 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 should have yielded so richly.

Like the other collections in the Museum, the Takht-i-Bāhī sculptures have been classified and are exhibited in the order of this classification, the first case, No. XXX, containing fragments illustrating chiefly archaic elements in Gandhāra art. The most conspicuous piece in the group is the remarkably fine Atlas No. 694. Like the larger figure of the same class in the Pipon Collection, this is meant to be winged, the wings being in very low relief in the background of the composition. The strong and forceful head is noteworthy, with the curiously oblique eyes. Indeed, the whole figure conveys the impression of strength most admirably, and must be acknowledged a very clever and successful piece of work. Another stone worth noticing is No. 685, with its graceful foliage in low relief—a very uncommon if not unique pattern.

* For the lege. d, cf. Smith's "Early History of India," page 204.

The Assyrian honeysuckle motif is shown on No. 687, but the specimen in the Sahribahlol collection is much superior. The little stone stūpa No. 712 is particularly interesting, for it gives one such an excellent idea of what an ancient stūpa was like. We must restore the *hti* 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 shown on the model was replaced by bas-reliefs and other sculptures.

CASE No. XXXI.

Among the fragments showing newly introduced elements, No. 721 is perhaps the most interesting as a perfectly preserved specimen of considerable excellence of the so-called Ichthyocentaur, a marine monster not known originally to Indian mythology. The delicately carved fragment 736 showing the familiar motif of the garland-bearing Erotes represents the second or upper dome of a double-domed chapel, such as we find still standing in one or two cases at Takht-i-Bāhī. It originally formed the upper portion of fragment 735, where it was in position directly above the Buddha's head, the whole composition having originally been a model of such a chapel with the image in position.

CASE No. XXXII.

With Case XXXII begin the Legendary Scenes, but unfortunately a number are in a very fragmentary condition. The Dīpankara-jātaka (Introd. para. 1, p. 5) is represented by No. 783 and the smaller fragment 78. Several pieces of the First Sermon occur, 760, 762, 767, 773; but the only complete sculpture of this

legend is in the next case, No. 786 (Introd. para. 18, p. 20). No. 774, which is from the right central portion of a false niche, shows scant portions of four legendary scenes, but the only one recognizable is the third from the bottom, portraying the subjugation of the elephant which Devadatta hoped would kill the Buddha (Introd. para. 25, p. 26). No. 775 is a very stiff and ugly representation of the Death of the Buddha, the Mahāparinirvāṇa (Introd. para. 27, p. 27), which is remarkable chiefly for the absence of the peculiar tripod in front of the couch, which is usually called a water-cooler. 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, which is the right hand side of a very large pedestal originally supporting a standing Buddha figure, as may be inferred from the unsaddled foot partly preserved. The fragment shows two scenes, separated by a broad square pilaster with Corinthian capital. The scene on the right is the well-known subject of the Miracle of the Fire Temple in the Kāśyapa series of legends (*cf.* No. 136 in the Sahribahlol Collection and Introd. para. 19, p. 21), but the interpretation of the left hand scene is doubtful. We seem to have the same fire temple now empty, with a figure standing beside it half turned to the left in an expectant attitude. It seems probable, therefore, that this is merely an earlier scene in the legend, depicting the Buddha's approach to the temple, the one on the right being the final episode. If this be correct, we must imagine the pedestal as a whole to have represented a number of scenes (there must have been room for at least four of this size, if not five) which were probably all connected

with the legend of Kāśyapa. But one has only to glance at the other pedestals in the Museum to realize how unusual decoration of this kind is. The sequence of events, furthermore, is the reverse of what is customary.

CASE No. XXXIII.

The **Legendary** scenes in Case XXXIII are much better preserved, and present us with a number of subjects not met with hitherto in the Peshawar Collections. The first one in the case, No. 784, is the Departure from Kapilavastu (Introd. para. 9, p. 11). No. 786 is the First Sermon (Introd. para. 18, p. 20). No. 787 shows three scenes, all new in this Museum. Of these the uppermost is the Buddha's Approach to the Seat beneath the Bo-tree in Budhgaya (Introd. para. 14, p. 15). The central one is Indra's Visit to the Buddha, the kneeling figure on the right wearing the high headdress being Indra (Introd. para. 21, p. 23). The lowest scene of all is doubtful. It may possibly represent the Descent from the Trayastrimśa heaven, but the usual characteristics of this scene are mostly lacking. Nos. 789 and 790 are both unidentified as yet, but 792 is clearly another version of the Approach to the Seat of Wisdom, showing the Nāga Kālīka and his wife Suvarṇaprabhāsā singing the hymn of praise in honour of the Buddha (Introd. para. 13, p. 14). It should be added that this particular composition for this scene is unique and of peculiar value, in that it has made an identification of the two divine figures occurring both here and in the upper scene of 787 for the first time possible, it being now

evident that they are the deities from the Śuddhāvāsa heaven mentioned in the legend as having been present on this occasion. The scene to the right on fragment 794 is the story of the white dog which barked at the Buddha (Introd. para. 24, p. 25), the fragment on the left being a merely decorative composition showing the eight Buddhas (*cf.* Grünwedel and Burgess's "Buddhist Art in India," pages 181 and 188). 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; it may possibly be the marriage cortege of Yaśodharā, the bride of Prince Siddhartha, but this identification is merely tentative. One of the most valuable stones in the whole Museum is No. 799, an image of the Ascetic Gautama. Only one other statue of this sort is known, that, namely, which was discovered by Sir Harold Deane at Sikri, and which is now in the Lahore Museum, but the same subject is occasionally represented on bas-reliefs. The emaciated figure is meant to recall the six years of fasting and austerities which Gautama underwent as a Hindu ascetic in the period of his life just subsequent to the Great Renunciation, and prior to the attainment of Enlightenment. (See Introd. para. 12, p. 14.) Originally a Hindu himself, when he started 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 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 attainment of Enlightenment. The story so graphically represented is that of the two merchants Trapusha and Bhallika of Orissa, and will be found in detail in the Introd. para. 17, page 19.

CASE No. XXXIV.

The Legendary Scenes in this case are badly damaged and call for little mention. No. 816, *A* and *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 sculptures with which this slab is decorated are in a deplorable condition, but the main scene is recognizable as the Dīpankara-jātaka (Introd. para. 1, p. 5). The little circular medallion No. 810, it may be noticed, originally formed part of another Dīpankara-jātaka scene, and shows the youth Megha or Sumati worshipping Dīpankara in the air.

CASES Nos. XXXV AND XXXVI.

These cases contain the Devotional Sculptures of the Takht-i-Bāhī Collection. A number of the fragments, especially in Case XXXVI, seem to have belonged together originally in one large composition (*cf.* Nos. 842, 844, 847, 850, 858, 859, 881, etc.), but it is now impossible to restore the whole. The most interesting of the group are Nos. 858 and 835. Both these 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 let in at an angle on

either side, while a noticeable feature of both is the crescent moon above the central Buddha's head. As was mentioned in connection with the Buddha figures from Sahribahlol there is seldom reason in the Gandhāra school of art to doubt the identity of all Buddha figures with the historic Gautama. But the fact that both here and in the medallion 222 from Sahribahlol we have an identical composition, would certainly seem to imply similar identity of subject. And as the medallion was almost certainly placed in the headdress of Avalokiteśvara, where the Dhyāni-buddha Amitābha occurs in later art, there is reason for supposing that there is some close connection between the three Buddhas in the *dhyāna-mudrā* on Nos. 222, 835 and 858, with Amitābha. In the present state of our knowledge it seems hardly possible that the Dhyāni-buddha Amitābha should have existed in Gandhāra as he is known to-day; but the definite association of this figure with Avalokiteśvara in the Sahribahlol Collection and the presence of the crescent moon* on both the sculptures from Takht-i-Bāhī would certainly seem to indicate that the Buddha represented is not Gautama himself, but at least the prototype of the divinity now known as Amitābha. And it is perhaps not without significance that the only independent sculpture of this personage, No. 835, is manifestly very late and decadent.† Fragment 848 is another very valuable and suggestive stone for the student, for

* The crescent moon is associated with Avalokita in later art.

† According to M. Foucher, this sculpture is merely another form of the Miracle of Śrāvastī; cf. his "‘Grand Miracle’ du Buddha à Crāvastī," page 29, note 1.

like No. 503 mentioned above, it shows Avalokiteśvara on the left of the Buddha, whereas in older compositions this, the place of honour, is usually given to the older 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 Avalokita, but, as has already been stated, it is impossible to determine the question at present. The fragment, however, is a good illustration of how very valuable archæologically a sculpture may be, which in point of beauty or execution is distinctly inferior.

CASES Nos. XXXVII to XXXIX.

The Bodhisattva fragments from Takht-i-Bāhī show a remarkable range and variety. Between the delicately carved head No. 886, with its extraordinary headdress adorned with double-tailed Tritons and such an uncouth figure as No. 909, for instance, or 925 in Case XXXVIII, must be a considerable interval of time, which points to the protracted period during which the monastery of Takht-i-Bāhī was occupied. But apart from such evidences of decadence as the ugly and meaningless arrangement of the drapery in figure 920, or the grotesque lack of proportion in 911, the collection presents few features calling for remark.

The pose of the seated Bodhisattva 938, with the right knee raised, is relatively uncommon, but not unknown. The majority of the images lack their attributes, unfortunately (*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, and indeed the general facial type, make it highly probable that Avalokiteśvara is the divinity represented by Nos. 886, 896, 903, 938 and possibly 944, although it cannot be definitely affirmed. That 958 represents Maitreya is practically certain despite the absence of the alabastron; while the similarity of head No. 950 to the one numbered 192 in the Sahribahlol Collection has already been mentioned, together with the possibility that both represent some particular Bodhisattva not yet identified.

CASES Nos. XL to XLIII.

That the excavations at Takht-i-Bāhī yielded a surprisingly large number of Buddha heads is shown by the rich collection in Cases XL to XLIII inclusive, where the range is perhaps greater even than in the case of the Bodhisattvas. The image 986 is certainly among the most chaste and beautiful of all the sculptures in the Museum, while none is more feeble and insipid than the head No. 1030, or coarser than 1074. Perhaps the best of the heads are those in Case XLI, but Nos. 963, 966, 1049, 1053, and the beautiful large mask 1068 are all interesting, and, one can say with assurance, definitely older than Nos. 970, 1030, 1045 and 1074. Another certainly late production is No. 1043, the only terracotta figure in the collection, but the material may explain in some measure the deviation from the normal type. And, finally, the interesting head 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, so that it is impossible to say with certainty which serpent we have here. The position of the bowl in the hand, however, may point to its being the serpent of Rājagriha.

CASE No. XLIV.

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 together in such numbers. No. 1093, the first fragment in the case, represents the well-known group of Kubera and Hāriti, already discussed above (page 31). Hāriti, 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 we notice in No. 1096. But she is usually distinguished, not by this exotic symbol, but by the presence of some of her very numerous offsprings, little gnomes or spirits of the Yaksha class, of which Kubera was over-lord. This more typical form is illustrated by Nos. 1093 and 1101. Another classical element of interest is shown by No. 1099, which, like the smaller fragment 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, as mentioned in connection with No. 497 from Jamālgarhi. Other interesting fragments in the collection are No. 1115, with its possible attempt at portraiture; the medallion 1122, which probably represents the elevation and worship of the boy Sumedha in the Dīpankara-jātaka, and the very curiously bowed figure 1132, which is

probably meant to be worshipping. But the most valuable piece in this group, and indeed one of the finest examples of Gandhāra sculpture in the Museum, is the large composition in three fragments numbered 1151-A, B and C. The general size and shape of this sculpture are clear from the portion 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 all sorts of birds and beasts as his sole companions.

A few divine personages may have been present, if such is the nature of the seated figure in the upper right hand corner, but about this it is impossible to be sure. Other small fragments of the whole are Nos. 1133, 1134, 1147 and 1148, but it is impossible to restore them to their proper positions. That the sculpture, as a whole, was one of the most elaborate and most beautiful of the Gandhāra school, 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 representation of plant forms. The astonishingly true drawing of the *bauhinia* above the ascetics on the extreme right is especially noteworthy. It is most unfortunate that the other fragments of the sculpture were not recovered, but in view of the long exploitation to which Takht-i-Bāhi has been subjected, it is remarkable that even so much was recoverable at this date.

CASE No. XLV.

The stucco fragments from Takht-i-Bāhī are singularly well preserved and in many instances of exceptional delicacy and beauty. The great variety shown is very noticeable, too, when the heads are so grouped together as in Case XLV. That the majority represent Buddhas and Bodhisattvas is obvious, but that all do not do so, is clear from the extraordinary bearded head, No. 1190, and the heavily moustached head beside it, No. 1189. These may possibly be fragments from some very large legendary compositions now broken up and lost, but it is impossible to identify the figures with certainty. Nor are any Bodhisattvas definitely recognizable, with the exception of Nos. 1173 and 1178, which may perhaps represent Maitreya. But by far the greater number are Buddha heads, among which special mention may be made of Nos. 1168, 1172, 1203, 1209, 1211 and also 1177 as a good example of what Professor Grünwedel calls the Hindu type, this head being curiously similar to one in the Berlin Museum published by him on page 166 of his "Buddhist Art in India," fig. 144.

CASE No. XLVI.

But of even larger interest than the heads are the other stucco fragments from Takht-i-Bāhī shown in Case XLVI. 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 rarely, if ever, been recovered. Here, however, we have definite fragments of specific

legendary scenes executed on a fairly large scale in the medium of *chūna*, and as such they are believed to be unique in our Museums. They originally formed part of the ornamentation on the little stūpas in the central court of the monastery. The two large pieces 1265 and 1267 at the bottom of the case both depict the youthful Siddhārtha's voluptuous life in the palace before his Great Renunciation (Intro. para. 9, p. 11). Below, we see the female musicians, the careful modelling of the apparently nude figure in No. 1265 being especially noteworthy. 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 legendary scenes are the First Sermon represented by fragments 1250 and 1252 (Intro. para. 18, p. 20), the Birth by the very interesting Sculptures 1241 and 1242 (Intro. para. 4, p. 8), and the Temptation (Intro. para. 15, p. 16), 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 bit is No. 1249, representing 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 same composition of which No. 1232 is a fragment.

CASE No. XLVII.

THE TAKHT-I-BAHI COLLECTION OF 1909.

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 the outer face of the main wall on the south, which work was in charge of the Public Works Department. Fragment 1270 is the third instance in this Museum of a group showing the Buddha and two Bodhisattvas, where Avalokiteśvara occupies the position of honour on the left, and in point of execution is by far the best of the three, though the coarseness of the features points to a relatively late date. The curving stone 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-Bāhi*. Another instance of the same design is shown by No. 1282. The apparently uninteresting fragment 1283 is really one of the most valuable bits in the Museum, as the back is definitely sculptured with the folds of the drapery, showing that unlike every other sculpture in the Museum this figure was truly in the round. And, finally, the unusual pose of the Bodhisattva No. 1284, a Maitreya, may be mentioned, as images having the feet crossed at the ankle are very rare in Gandhāra.

CASE No. XLVIII.

Among the *Takht-i-Bāhi* fragments of 1909, included in this case, special attention may be drawn to the excellent little Buddha No. 1298 and the group representing Kubera and Hāriti, No. 1299, where again Kubera 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, which is altogether unusual in the early art of Gandhāra, though a

regular feature of the later images from Shāh-jī-kī Dherī. The badly damaged fragment 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 perfect 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. This fragment, which is of a greenish stone reminding one of the temple near Uri in Kashmir, is square in form and was originally in position at the top of a stūpa, intermediate between the top of the dome and the superimposed *hti*. On each side one scene is sculptured, enclosed at either side by a wide Corinthian pilaster with square shaft, the whole being bordered above by a line of rounded pipal-leaves with points turned upwards. The scenes represented are those of the cycle of the Mahāparinirvāṇa, but the order, curiously enough, is the exact reverse of what is customary. The Death itself (Introd. para. 27, p. 27) 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. para. 28, p. 28) with two attendants pouring either oil or water upon the flames, probably the latter. This is followed on the right by the Guarding of the Relics, where the relics are shown in a high pile 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 Brahma standing in adoration to left and right respectively.

In other words, the sculpture, which is believed to be unique, represents the Apotheosis of the Buddha and his worship by the heavenly host ; which makes it a peculiarly appropriate fragment with which to close this brief description of the Peshawar collections.



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