

ANCIENT PAKISTAN
PRELIMINARY REPORT OF EXCAVATIONS AT MARJANAI,
KABAL, SWAT
 BY
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EDITORIAL NOTE

The Department of Archaeology, University of Peshawar, in collaboration with the Department of Archaeology and Museums, Government of Pakistan, took the responsibility of conducting survey and exploration of archaeological and historical monuments in ancient Gandhara under the Gandhara Archaeological Project. The main objective of the survey was to identify potential sites for extensive scientific investigations. Fortunately, we have been successful in locating archaeological sites of great historic significance and immediate salvage operations are needed at several of these to save them from complete destruction. If we do not act promptly, even the few remaining vestiges of Gandharan Civilization, which have survived the depredations of illegal excavations, will disappear from the face of the earth.

The Department of Archaeology, along with its teaching's assignments, was able to survey both the Peshawar and Mardan divisions. The results of the Charsadda survey were published in Ancient Pakistan IX (1994). The present volume contains a survey of Swabi district (Mardan Division), and a preliminary report of the excavations at Marjanai, a Buddhist site in Swat.

Although attempts have been made to record every settlement, the Swabi catalogue should not be considered as exhaustive, since a large number of sites have already been ploughed away or robbed for building stone and antiquities. Nevertheless the work of Mr. Shah Nazar Khan will be instrumental in providing a glimpse of the ancient settlement patterns, as well as in highlighting sites of scientific potential. At the same time, the rich and diverse cultural heritage of Swabi, consisting of sacred sites, secular settlements, burial grounds, inscriptions and rock paintings and carvings - will also become evident to the reader. As for Marjanai, the wealth of sculptural remains recovered will throw additional light on the birth and evolution of Gandharan Art. Numerous sculptural panels depicting the life story of Buddha are among the finds, many in excellent condition of preservation.

It only remains for me to thank the author and his colleagues for bringing to the attention of the scholarly public such a wealth of data, so promptly. The results of the investigations here presented will undoubtedly be of interest not only to the scholarly community but also to the general public at large.

Prof. Dr. Taj Ali
*Chairman,
Department of Archaeology
University of Peshawar.*

Foreword

It is a source of great pleasure to me to see the results of the Marjanai excavations and of the Swabi Archaeological Survey in print. As the author remarks in his Introduction, the former work represents the first fruits of the **Gandhara Archaeological Project**, which it has taken many years of negotiations to get off the ground. As for the Swabi survey, it is the second of our regional surveys to be published recently, and continues the Department of Archaeology's efforts to documents our cultural heritage throughout the **NWFP**, as the first step towards a comprehensive policy of cultural resource management.

The splendid results of these projects should, more than ever, convince all concerned scholars and authorities of the need to expose, study and conserve our precious cultural heritage. It would not be out of place to mention here that the Marjanai excavations have added considerably to our Knowledge of the Buddhist art and architecture in ancient Gandhara. As for the Swabi survey, it has not only recorded over 100 archaeological sites of diverse character, but has exposed, for the first time, the unique heritage of rock carvings and paintings in the hilly regions of that district.

All these projects should amply demonstrate that Peshawar University has always played a leading role in documenting our national heritage and in saving it from destruction, both through field work and through the construction of a new archaeological Museum to house these precious relics of the past.

I would like to congratulate the author on the excellent results achieved and communicated to the scholarly and general public, as well as the Editor of the Journal for bringing the materiel to press. I look forward to seeing further results of the Department of Archaeology's scholarly activities in the near future.

Prof. Dr. F.A. Durrani
*Vice Chancellor,
University of Peshawar*

Message

It is a matter of great honour and prestige that volume 11 of *Ancient Pakistan* (Bulletin of the Department of Archaeology, University of Peshawar), is to be published, carrying one report on the archaeological survey of Swabi district and another one on excavations, at Marjanai Swat, both authored by Mr. Shahnazar Khan. Swabi has a glorious history and rich cultural heritage as evidenced by the presence of numerous Buddhist sites. Some of the latter have already been excavated, and the department of Archaeology, University of Peshawar documented several additional monuments during the survey to be reported here. The second report, on the excavations at Marjanai, will also be of great importance and interest for scholars and students, both in Pakistan and abroad, and will throw additional welcome light on the history of Swat.

The department of Archaeology has always remained busy in academic activities, the pursuit of knowledge, teaching and research. The Chairman and the staff, therefore, all deserve our appreciation for their laborious work. I wish them all the best in their future endeavors and look forward to further publication of similar high standard.

Professor Ghani Muhammad Khan.
Dean, Faculty of Arts,
University of Peshawar.

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Introduction:

The valley of Swat, formerly called Udyana (Garden) has a rich cultural heritage, of which the Buddhist sites are particularly important. According to the Chinese pilgrims, there were fourteen-hundred stupas and monasteries on either bank of the river Suvastu (Swat). This invaluable archaeological wealth was explored initially in 1926 and 1933 by Sir A. Stein, who was searching for the traces of Alexander's Indian campaigns. This was supplemented, although on a smaller scale, by E. Barger and P. H. Wright in 1938. Later, some of the most significant sites, such as Butkara I and Udigram, were systematically exposed and protected by the Italian archaeological mission from the 1950s onwards, under the direction of Giuseppe Tucci and Domenico Faccenna, working under the auspices of the Italian Institute for the Study of the Middle and Far East (IsMEO).

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The same mission, under the direction of G. Stacul and - later - P. Callieri also exposed several pre-historic and early historic sites, at Ghalegai (1967-8 and 1980), Loe Banr (1976 and 1979) and Bir Kor Ghundai (the Bazira of Alexander - 1968, 1977, 1978 & 1981), and Gandhara Grave Culture sites at Loe Banr I, Katelai, Butkara II (1961 & 1965) and Gogdara III, in addition to some sites at Bunair (1967) and Aligrama (1966 & 1972). Finally, Saidu Sharif Stupa and the wooden mosque of Kalam were also documented in 1959, 1980 and 1984.

For its part, the Department of Archaeology and Museums of the Government of Pakistan uncovered the important Buddhist site of Nimogram in the same valley. However, further progress was unfortunately obstructed by the merger of Swat, Dir and Chitral into the state of Pakistan, which led to a significant acceleration in the erosion of the cultural heritage of the valley, which was no longer protected by the strict discipline imposed by the Wali of Swat and the Nawabs of Dir. Thus, ironically, exposure to so-called democratic norms and values proved most injurious to the cultural and archaeological heritage of the area, and now even the forests are rapidly shrinking to the general detriment of the environment.

Under these adverse circumstances an awareness of the cultural heritage had to be created among government circles and foreign donors, so that adequate funds could be allocated for the study, documentation and protection of surviving monuments by professional archaeologists. Prof. F.A. Durrani, when chairman of the Department of Archaeology, was the first to convince the concerned authorities on the provincial and federal level of the urgency of this task. He chalked out a detailed programme for the safeguarding of cultural heritage, which resulted in the establishment of a joint programme with the federal Department of Archaeology and Museums, under the name of the **Gandhara Archaeological Project**. Further, at the ICOM conference held at Mexico city in November 1980, the delegation of Pakistan moved a resolution invoking the UNESCO charter for the protection of our cultural property against the illegal trade of art dealers. Also, Prof. Durrani launched another project in collaboration with the Department of Archaeology and Museums, Government of Pakistan and secured Rs. 4 million for **Gandhara**

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Archaeological Project. The joint field projects of the two departments thus funded are still in progress, aimed at exposing the ancient culture of Gandhara.

The first season of the **Gandhara Archaeological Project** was initiated with the modest funding provided by the Ministry of Education of the Government of N.W.F.P (thanks to the patronage of Captain Aftab Khan, the then education Secretary). It included exploratory surveys in Bunair, Dir and Swat under the direction of Dr. Abdur Rehman (1981-2) and Mr. Farid Khan. During this initial phase more than fifty potential sites were located in Bunair, Dir, Swat and Bajaur and the sites of Mat Kani, Parai, Baghrajai and Churgatai (M.K.A.) were selected for excavations (1982), yielding hundreds of valuable sculptures, relic caskets and other artefacts. These were further augmented by the excavations at Butkara III and Shinaisha, conducted by Dr. Abdur Rehman in 1982-1990, which have uncovered the first complete examples of Gandharan stupas and have been declared national monuments. Later, the author himself excavated the sites of Gumbatai and Guligram in tehsil Charbagh (in 1985) and Pataka Khindara in tehsil Kabal Swat (1986), while Dr. Abdur Rehman also conducted excavations at Khan Mai (1991), whose report is presently under preparation. All the objects from these excavations are now on display in the museum of the Department of Archaeology, University of Peshawar, which, as the architect of fieldwork in the said area is their rightful custodian.

It was in the context of the Gandhara Archaeological Project, during the excavation of Butkara III, that Dr. Rehman heard about the rich site of Marianai, and subsequently started excavations there in 1982. He, however, was not able to complete the project, and assigned the author to the task under the supervision of Prof. Farid Khan, then Chairman of the Department of Archaeology, University of Peshawar. It is the results of this project that the present report aims to bring to the attention of the scholarly public.

However, before presenting the report of fieldwork, it would be highly ungrateful not to thank the efforts of Prof. Durrani, who accomplished the toughest task of raising funds from the provincial and national agencies. I am also very

task of raising funds from the provincial and national agencies. I am also very grateful to Prof. Farid Khan for his practical guidance in the field which played an enormous role in the accomplishment of the task. I am also bound to show my gratitude to Dr. Abdur Rehman who scrutinized the work at various stages and offered many useful suggestions and to Dr. Taj Ali, the present Chairman of the Department of Archaeology, University of Peshawar for his help and co-operation, especially during the preparation of this report. Dr Muhammad Usman Erdosy also was kind enough to check the manuscript and provide valuable advice on its publication. Finally, it is also my pleasure to thank Mr. Asad Ali, and Mr. M. Daud Kamal, the photographer and draftman of this department for the photos and the drawings for this report, as well as Mr. M. Naeem, draftsman, of the Archaeology department, University of Peshawar.

The environs of Marjanai - a historical and etymological sketch

The site of Marjanai is situated in the tehsil of Kabal. Although the available literature does not offer any hint about the origin of the name of Kabal, it appears to date from the Mughal period, when Kabal was mentioned as an important city, although this is not confirmed. Some local Pushto writers like the late Abdul Haleem Asar, Pervaish Shaheen and others, associate Kabal with Kapilavastu but this is surely without foundation as the latter is well known to everyone as a great ancient city in Eastern India. When Hakeem Zian-ul-Abideen, a local writer and a famous personality of Kabal, was contacted about Chindakhwara (the ancient name of Kabal), he narrated the following story:

"Before the establishment of the reign of Mian Gul Abdul Wadood (Badshah Sahib: the founder of Swat state) the area of Nekpi Khel (in which Kabal is located) was under the control of the Nawab of Dir. Chandakhwara was the headquarters of this area, and was administered by a Naib (Viceroy). At that time my father was accused of killing a man of the Nawab and we were exiled, as a result of which our lands became deserted and natural grass (Kabal- in Pushto) grew abundantly on it. When Mian Gul Abdul Wadood defeated the Nawab of Dir at Sambat, the ceremony of his coronation as ruler of Swat was performed on this grassy ground and

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Although Chandhakwara is not mentioned in the autobiography of Mian Abdul Wadood, * we are presented with the following information:

"The names of a number of towns and villages in Swat proper and its dependencies were crude and ill-sounding. I changed some of them so that Madyan, Bahrain, Fatehpur, Murghazar and Aqba are newly given, but those which had any bearing on past history were retained as such. Hence, names like Guligram, Panjigram, Dangram, and Udigram still survive in Swat and the historical ruins at these places have also been properly looked after". *

Within the tehsil, Marjanai is more specifically located in the valley of Swegali, noted for being the Wali's hunting ground. There are numerous theories regarding the etymology of the word Swegali. One suggests that "Swegali" is a combination of two Pushto words Swea ('rabbit') and Gali (street), which is supported by its use as a hunting ground. Because there were forests, the word may also mean a 'narrow passage'. Another theory maintains that the word is derived from the Sanskrit word asva and may have been Asvagali horse's street because it is said that Alexander and Babur have crossed this passage. Finally, the word could also be derived from 'Swat-gali' as the valley is situated on the right bank of the river Swat.

Be that as it may, Sewagali, according to Pathan history, was divided by Malik Ahmed Khan and Shiekh Meli, two great leaders of the Pathans, and is presently occupied by eight subtribes: Mulan, Kotwal, Ghuersei, Bahadar Khill, Gujer, Swatyan, Ajer and Pathan. Among them, the Gujer and the Ajer are dairy man and agriculturists and they dwell mostly in the hills. They are bilingual, speaking Pushto and a local variety of Hindku and Gujree. In Swegali village itself, the inhabitants mainly depend upon agriculture and cattle grazing, and rely for their water supply on nearby springs. Unfortunately, however, since the incorporation of the state into Pakistan in 1969, much of its natural beauty and forest cover have been destroyed, not to mention its cultural heritage.

* *The Story of Swat as told by the founder Main Gul Abdul Wadood Badshah Sahib to Mohd Asif Khan, translated by Ashruf Altaf Husain, 1992, p.125.*

Marjanai

The site of Marjanai is situated about 21 km northwest of Mingora city (ancient Mangchali) in Tehsil Kabal, District Swat. It lies at the foot of the hills which separate Parai Shmuzai and Barikot (Alexander's Bazira) from the Kabal valley, in the Amluk Tangi area of the Swagali valley. It is watered by seasonal streams coming from west and east Tangi, which flow during rainy days in front of the site, and join the nearby Swat river downstream. On the surrounding hills the remains of ancient buildings are still visible; the style of their masonry indicates that they belong to the Hindu Shahi period and they follow a more or less uniform plan. (Plates 4a and 7b)

Like other Buddhist sites, Marjanai has an ideal setting. The site stands in a beautiful valley and is surrounded by a defensive wall. Right by the bed of a seasonal Khwar the terraces rise upwards to the foot of the hills (Plate 1). The site today itself stands on a terraced field, whose supporting walls were constructed from the dressed stone blocks of the ancient remains (Plate 7a). It was under cultivation for many years and some sculptures are reported to have been found by the owner of the land.

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This accidental discovery attracted robbers, and at the time of our visit the site had already been disturbed.

Method Of Excavation:

The site was divided into a grid of squares, each measuring 6x6m [SEE PLAN]. The northern axis was marked by the letters A to G and the western axis by the numbers 0 to 5. Work was started in Trench B-1 and was later on extended towards the south and east sides. Most of the site was robbed by treasure hunters and only the bases of 18 stupas were exposed.

Among the remains only Votive Stupa #3, built inside a small room (plates 3b and 4b), was in a good state of preservation. Almost all the sculptures, terracotta objects and relic caskets (totalling three) were found in this stupa. One relic casket was, however, also found in a small stupa (#2 - Reg. #63) and one in the main stupa (Reg. ##62, 62a & 62b).

Stratigraphy:

A total of three layers have been exposed below the ploughed soil, associated with the structures. The top layer (#1) was about 40 cm thick, comprised of loose, dark, sandy clay of brown colour. Layer #(2) yielded reddish brown soil while layer (3) contained compact, dark grey soil. The structures themselves can be assigned to two distinct phases, i.e. I & II, although the style of building is uniform, employing partly diaper and partly semi-ashlar masonry, with only a few rubble masonry structures as late additions and repairs. Phase I is represented by the main stupa and by stupa #3. Phase II is represented by stupas #1, #2 and ##4-18, by a pillar of rubble masonry in area B/4 and by fortification wall made of rubble.

Structural Remains:

Stupa courts along with other rooms were arranged in a rectangular area in B/1 to B-4, measuring 14 x 8.60m. Between the rooms and the stupas in courts was a fairly well preserved wall of diaper masonry erected in order to make an enclosure for the western establishment.

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Room #1 in trench B/2 was facing to the south, where an entrance measuring 1.20m in width was provided (Plate 6b). In its North West corner a large storage jar containing ash and mud was found. This jar (Plate 5b) has two applique bands around the body and was badly damaged, as a result of which it was not exposed down to the base; presumably, however, it has a typically Kushan pointed base. A square niche for keeping an oil lamp was built into the western wall (plate 5b).

Attached to the entrance of Room #1 was a rectangular niche, probably for the installation of an image. In front of this niche, 1.70 m away, a square pillar base constructed of rubble masonry was found, measuring 70 x 90 cm (plates 2 and 3a). In addition to this structure, a wall running in a north-south direction was uncovered with two entrances, probably connecting the courtyard with the rest of the establishment (Plate 5a).

To the extreme south west of the main stupa were two rooms with a connecting passage, backing onto stupa #3 and facing the main stupa; they measured 5 * 5m each. Both rooms contained small, circular stupas (Plate 6a), only the traces of which are still discernible. As these have been levelled to the ground, one can only surmise that the stupas and sculptures were either washed away by the rain water (debris in the area yielded flood deposits), or were never completed or perhaps were dismantled by robbers. Attached to the north of the room, another small room (#4) was found with two entrances (pl # 6b) on the east and another on the west side, the latter connecting the main stupa with the rest of the complex.

Votive Stupa #3

The most rewarding trench was #C-4, in which votive stupa #3 (Plates 3b and 4b) was found in a court, yielding all the sculptures to be described below. This votive stupa was built inside a square chamber, itself part of a rectangular complex with a porch in the front and the square chamber at the back. It was virtually intact, and on its round base a few patches of white plaster were still present. The pavements were reached at 2.80m below the surface and were also plastered. The

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walls of the square chambers enclosing the stupa were preserved to a considerable height; the western wall standing to a height of 2.35m also has a square hole serving as a ventilator and as a source of light. The roof of the chamber was probably spanned by a corbelled dome, because the corners were spread by a stone slab providing a round base for the construction of a dome. The debris lying on the floor around the stupa contained several sculptures and fragmentary reliefs, which, judging by their curvature, have formed part of a frieze decorating the round base of the stupa. One sculpture (Reg. #29, Plate 22b) contained on iron nail with which the relief was originally fastened to the stupa. The stupa is constructed out of Kushan diaper masonry in which small and thin stones have been well arranged.

As regards the votive stupa itself, it is circular in plan and rests on a magnificent base which is 2.5m in diameter and 1.30m high. Moulding and projection are both provided for the base, above which rises a double drum. The base and plinth are divided by three mouldings. The drums are also delineated by a bold cornice bearing no brackets support. The lower drum is larger and on its cornice four stucco sculptures were found evenly spaced and still in situ (plate 8). The drums were constructed of diaper masonry and traces of lime plaster were noticed. The entire structure rises to a maximum height of 2.30m above its slab-paved floor. A small piece of stucco moulding was found in the debris of the stupa, and must have once surrounded it completely. The southern side of the dome was damaged. Two relic caskets (plates 28 and 31b) in relic chambers were recovered in different levels inside the stupa and another small one, made of soap stone (plate 26a), was found in the debris nearby.

The Main Stupa:

Only the square base of the main stupa was found during the excavation, everything else had been completely destroyed. The surviving structure measures 6m on each side with a height of 1.80m. Above the level of the paved floor, the stupa is constructed of semi-ashlar blocks and two series of mouldings are seen above the slab paved floor, 92 cm wide all around the base. Steps from the northern side provided for the stupa have also disappeared almost without trace. Two relic chambers were

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found inside the stupa (Plate 9), one was found empty, but the other yielded a relic casket (Plates 21 and 31a). Two umbrellas found 5m to east of the main stupa can be associated with it. Details of measurements of the main stupa are as under:

The main stupa is square in outline (6 x 6 m) with a 1.8 m in height. The relic chamber of the said Stupa is 31 X 31 X 75 cm while steps to the Stupa are 19 X 88 cm.

Its western wall blocks carries the following noted measurement.

49x10 cm	69x11 cm
26x 10 cm	69x10 cm
37x10 cm	64x10 cm
39x10 cm	49x 8 cm
51x10 cm	21x 4 cm
	39x 9 cm

VOTIVE STUPAS ##1, 2, 4-18

In all, 4-18 votive stupas were exposed during excavations. Except for #3, discussed above, which was found intact, none of the votive stupas were rich in finds or particularly informative regarding their method of construction. Only their bases were found and to the west of the main stupa, in area B, they are circular and constructed out of diaper masonry, while to the east, in areas "E" and "F" they are square in plan and show semi-ashlar masonry. On the whole, the entire eastern side and most of the western side of the site have been systematically robbed over the years. All the same, the measurements and other pertinent details of the votive stupa bases may be summarised as follows:

Stupa #1	1.30m square and plastered, with relic chamber
Stupa #2	3m in diameter
Stupa #4	4m square; one pillar one each side provided
Stupa #5	4m square; steps are seen to the northern side and relic casket was found in its relic chamber.

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Stupa #6	5m square; three mouldings provided.
Stupa #7	4m square; two mouldings provided.
Stupa #8	4m square
Stupa #9	3m square.
Stupa #10	3m square.
Stupas #11-15	4m square
Stupas #16-18	3m square

Fortification Wall:

The fortification wall at Marjanai is built on a massive scale from rubble and mud. These undressed but carefully laid stones (in rough diaper fashion) rise to a height of 11 metres, approximately, and enclose a rectangular area of 440x260 metres, extensive enough to house the entire establishment. According to the local people, there was a gate on the eastern side, probably for obtaining drinking water (the spring which flows at the foot of the hills to the east of the site is still used by the local people). The foundation on the south side is on bedrock, and the wall has been breached from place to place partly by robbers and partly by the owner of the land, searching for sculptures and building stones. The farmers, for their part, have terraced the site for easy cultivation. It is clear that at one time the southwest corner was also attacked; however, the mass and solidity of the masonry defeated the efforts of the treasure seekers, and it is in this area that our sculptures and the complete votive stupa were brought to light.

SMALL FINDS

1.) COINS:

Only three coins were discovered during the excavation. Of these one belongs to Kushan times and is in best state of preservation. The second coin is datable to the late-Kushan period, while the third is Khushano-Sassanian. All the coins were found in trench B-4, stupa III, layer 3. Their details are as follows:

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1. Kushan: made of copper, round and 22x3 mm in size, Obverse side depicts king Kanishka, holding a spear in his raised left hand. Right hand extendin over small fire altar.
Legend on obverse could be BACI EVC BACI EWN KANHPKOY
Reverse side shows the left hand of the god Haios (Greek) at the waist and the right hand raised in the air, a typically Kushan four pronged symbol is given.
Legend on reverse is HA..IOS.
2. Khushano-Sasanian, copper, originally round but now shapeless, being 10x3x2 mm in size.
Observe side shows bust of king facing right.
Legend on observe is KABOO.. (Kabod)
Reverse side carries a fire altar.
3. Late Kushan, copper, shapeless and 10x10x2 mm in size it is rusted and corored, and presently illegible, but might possibly be as follows.
Observe shows standing figure.
Reverse shows Siva and Bull.

2) Sculptures:

All of our sculptures came from Votive Stupa #3 in Trench B-4. They are mostly carved out of green phyllite, with the exception of a few pieces moulded in stucco. Among the stucco pieces is a head of Buddha (plate 18) but the other stucco sculptures are in a much damaged condition.

The stone sculptures include two sacred images (Reg. # 1 & 2) and 43 panels and reliefs depicting important incidents from the life of the Buddha. All the stone sculptures were collected from the fallen debris and are complete and beautifully carved. They may be briefly listed as under:

PANELS

Reg. # 1 (Plate XIVa)

Material: green phyllite.

Size: 23.5 x 15 cm.

Seated Buddha in abhayamudra, with ushnisha and mustache. His left hand is holding an edge of the drapery. His eyes are slightly open. The piece has simple decoration on the halo and pedestal.

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Reg. # 2 (Plate XIVb)

Material: green phyllite

Size: 15x16 cm.

Bust of a standing Boddhisattva, wearing earrings, necklaces and a diadem. His eyes are half closed and his nose is flat. His ushnisha has been broken but repaired by the sculptor or by a devotee with lime plaster.

Reg. # 5 (Plate XVIb)

Material: green phyllite

Size: 19.5 x 16 cm.

Panel showing a seated Buddha in abhaya mudra under a tree, with Indra and Brahma attending to him in a worshipping pose, entreating him to preach.

Reg. # 6 (Plate XIIa)

Material: green phyllite

Size: 30 x 6.5 cm.

Panel, whose upper portion is badly damaged. In the lower portion Siddhartha is shown in a wrestling match.

Reg. #. 7 (Plate XVIIb)

Material: green phyllite

Size: 25 x 17 cm.

Panel showing the Mallaraja coming out from the gate of Kusinagara city. The right side of the panel shows two Mallarajas carrying the relics of Buddha. The balcony also has three human figures.

Reg. # 8 (not illustrated)

Material: green phyllite

Size: 34 x 8.3 cm

Fragment of a cornice depicting three naked Erotes flying towards the right and holding a leather bag.

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Reg. # 11 (Plate Xb)

Material: green phyllite

Size: 30 x 18 cm

Panel depicting the bath scene of the baby Siddharta. Indra and Brahma pour water from two small globular flasks on him. Siddharta is supported by two figures on either side. To the right of them is another standing figure, to the left is another figure, perhaps a god, enclosed in a rectangular panel. The panel is badly damaged and all the figures are defaced.

Reg. # 12 (Plate Xa)

Material: green phyllite

Size: 25 x 18 cm

This rectangular panel shows two events related to the life of Siddharta. First, Siddharta is issuing out of the side of Queen Maya, being recieved by Indra holding a piece of cloth. To the left of Maya are standing two female figures: one may be Prajapati supporting Maya and the second one holds a spouted flask (lota). Below between Maya and Indra, Siddharta is taking seven steps. All the figures are dressed in Indian style, wearing anklets and other ornaments. The panel is damaged, and all the figures are headless, except for Sidharta and Indra.

Reg. # 13 (Plate XIb)

Material: green phyllite

Size: 26 x 18 cm.

The right side of this panel depicts prince Siddharta riding on a ram to school. He is then shown in the middle writing on a wooden plank with his teacher, while on the left he is shown standing before his teacher.

Reg. # 14 (Plate XVb)

Material: green phyllite

Size: 2 x 14.5 cm

This panel shows a turban on throne between two pillars

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Reg # 15 (Plate XVIIa)

Material: green phyllite

Size: 36 x 17 cm

The panel shows on the right hand side the Mahaparinirvana scene. The Budhha is lying on a couch with a richly decorated blanket covering the mattress. The two figures in front of the couch may be Indra and Brahma, and are shown expressing a sense of grievous loss. At the back of the couch five figures (three monks and two princely persons) are shown in an attitude of grief. On the left side of the panel is shown the cremation of the Budhha. Two men in princely costumes are pouring oil, or holy milk, on the blazing dhoni (fire) from small vessels tied to the ends of long poles.

Reg # 16 (Plate XVa)

Material: black schist

Size: 45 x 27 cm

The relief shows the offering of the four bowls to Buddha by the four lokapalas (guardians of the four heavenly quarters). The Budhha is shown in abhayamudra pose in the centre, holding a bowl in his left hand.

Reg # 33 (Plate XIIIa)

Material: green phyllite

Size: 19 x 17 cm

The relief shows grass cutters offering grass to Siddharta for his seat of enlightenment. A worshipper with folded hands is also shown at the back of the grass cutters.

Reg # 34 (Plate XIIIb)

Material: green phyllite

Size: 20 x 17 cm

The panel depicts Naga Kalika (King of the Nagas) in a water tank, prophesying in a hymn. He is with his wife and a serpent's hood is shown behind his head. The two standing gods are shown behind him in worshipping pose.

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Reg # 36 (Plate XIIb)

Material: green phyllite

Size: 26 x 17 cm

The panel depicts Siddharta's marriage feast. A bearded man in the centre is probably the chief guest. In front of him is the holy fire and a water pot is shown on either side. A man is sitting beside the fire while a lady is pouring water from a pitcher. In the background three figures are shown in eating.

Reg # 37 (Plate XIa)

Material: green phyllite

Size: 30 x 18 cm

The panel shows the newly born Siddharta in the lap of Prajapati who has a flywisk in her left hand. Queen Maya is looking at the baby. They are all seated in a royal palanquin, carried by four men, which is proceeding from Lumbini garden to Kapilavastu led, probably, by King Sadudana himself (shown as a rider). A guard with a spear is shown to the right, while to the left is a standing male figure with a bowl in his left hand. He is shown in a narrow case.

Reg # 21: CAITYA ARCH

The arches shown in this panel are three-tiered, pointed arches which are very common in Buddhist art and architecture. They rest on a decorative dentate frieze and curl up in loops at the lower ends; from these loops issue bunches of grapes, while within the arch stand two human figures, one male and one female. One arch has a Bodhi tree instead of a human figure.

Similar pointed arches have been found at Andan Dheri, Ramura and the Ajanta caves. In these examples, the inner form either shows floral, wavy lines or beaded patterns. By the side of the arch there is invariably a Persepolitan pillar, tapering upward, resting on an upright vase and with the capital consisting of a double bell or double vase upside down, one on the top of the other. The details of the figures within the arch are as follows:

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Reg # 17 (Plate XXIb)

Material: green phyllite

Size: 30 x 14 cm

Panel depicting two standing human figures under two arches. The one on the left is naked save for a turban, and is holding some object. The face of the figure on the right is damaged. The two arches are separated from one another by Persepolitan pillar. This piece has a sculptor mark.

Reg # 18 (Plate XIXa)

Material: schist

Size: 24 x 15 cm

Panel showing two standing human figures. It has two Persepolitan pillars on either side of the figure on the left.

Reg # 19 (Plate XXIIa)

Material: green phyllite

Size: 28 x 15 cm

Panel with two human figures, on the left Buddha and on the right is a naked female figure. Only the bases of the Persepolitan pillars can be seen now. The piece has a sculptor's mark.

Reg # 20 (Not illustrated)

Material: schist

Size: 24 x 16 cm

Damaged panel showing a human figure and two Persepolitan pillars; it has a sculptor's mark.

Reg # 21 (Plate XIXb)

Material: schist

Size: 27 x 15 cm

Damaged panel showing a standing Buddha under a caitya arch, with the left side of the arch having a Bodhi tree. The arch is flanked by Persepolitan pillars.

ANCIENT PAKISTAN

Reg # 22 (Plate XXa)

Material: schist

Size: 23 x 14 cm

Panel showing two human figures (one male and one female), under a pair of arches separated by a Persepolitan pillar. The female figure is damaged. This piece has two Kharoshti signs or, perhaps, sculptor's marks.

Reg # 23 (Plate XXb)

Material: green phyllite

Size: 20 x 15 cm

Damaged panel showing a standing figure holding something in the hand. It has a Persepolitan pillar and a sculptor's mark.

Reg # 24 (Not illustrated)

Material: green phyllite

Size: 19 x 16 cm

Panel showing a standing female figure, to whose right stands a Persepolitan pillar. The panel is damaged.

Reg # 25 (Plate XXIIIa)

Material: green phyllite

Size: 12 x 14 cm

Panel depicting a female figure under an arch with a drum. To the right of the arch is a damaged Persepolitan pillar.

Reg # 26 (Plate XXIa)

Material: schist

Size: 31 x 15 cm

Panel showing one male and one female figure. The male holds a pot with flowers. Before the arch is a Persepolitan pillar. The panel is damaged and has a sculptor's mark.

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Reg # 27 (Plate XXIIIb)

Material: soapstone

Size: 24 x 14 cm

Panel showing one male and one female figure standing under a decorative arch. This panel is damaged and has a sculptor's mark.

Reg # 28 (Plate XVIa)

Material: green phyllite

Size: 20.5 x 10.5 cm

Panel showing a seated Buddha in reassuring pose under a caitya arch flanked by two Persepolitan pillars. The panel has traces of gold wash.

Reg # 29 (Plate XXIIb)

Material: green phyllite

Size: 16 x 15 cm

Panel depicting a standing figure which is damaged; it has a sculptor's mark.

PILLARS

During the excavation two types of pillars were found, one square, the other round, with either Corinthian or Persepolitan capitals. The square pillars are usually placed at the corners, and two of their sides are concealed within the walls; the remaining two sides generally depict human figures. In some reliefs, these pillars divide one scene from the other; in such cases only one pillar face is visible, and is usually decorated with a human figure.

In the other type, one scene is separated from another by a Persepolitan pillar, whose shaft is tapering and base is in the form of an upright vase. Its capital rests on a double bell or inverted vase and is topped by adorsed bulls and acanthus leaves. All in all, 30 fragments of pillars have recovered during the excavation, and twelve of them were of the second variety.

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The Panel Pilasters

Panel pillasters with Yaksha figures are four in number (reg # 30 -32). Their details are as under:

Reg # 30 (Plate XXXIIa)

Material: green phyllite

Size: 16 x 5 cm

Pilaster showing a yaksha in kneeling pose on a lotus, holding a lotus flower over his head.

Reg # 31 (not illustrated)

Material: green phyllite

Size 16 x 5 cm

Pilaster depicting a nude, kneeling yaksha on a lotus holding a lotus flower.

Reg # 32 (Plate XXXIIIa)

Material: green phyllite

Size: 16 x 5 cm

This pilaster shows a bearded yaksha in a kneeling pose on lotus flower, holding a flower basket on his head.

Reg # 32 a (Plate XXXIIIb)

Material: green phyllite

Size: 16 x 5 cm

Pilaster showing a kneeling yaksha holding a basket of flowers over his head.

RELIC CASKETS

Along with the sculptures, five relic caskets were recovered during the excavation. Their details are as follows

Reg # 39 (Plate XXVI a and b)

Material: soapstone

Size: 2.5 x 2.8 cm.

From stupa III.

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Reg # 40 (Plate XXXIb)

Material: green phyllite Size 3.5 x 6 cm.

Comes from stupa #3, very simple and contains ashes.

Reg # 40 and 41 a (Plate XXVIIIa and b)

Material: talc stone Size 4.5 x 13 cm

Two relic caskets were found one inside the other, made from the same stone, and decorated with lotus flowers. One terracotta bead was deposited in them by way of relics.

Reg # 62 (Plates XXIX and XXX)

Material: green phyllite Size is 5 x 4 cm

From the main stupa. Within this relic casket were found a tiny gold box containing four beads of ivory, as well as a piece of bone and ashes.

Reg # 63

Material: green phyllite Size 10 x 10 cm

From stupa # 2. It is highly decorated and is larger than the others.

3) *Minor Antiquities*

Small finds recovered during the excavation are few in number, and come principally from votive stupa #3 with a few items coming from votive stupa #4, and the main stupa. The finds consist of stone, terracotta and iron objects and their details are as below:

Reg # 6 (Plate XXIVa)

Material: talc stone Size: 13 x 19 cm

From votive stupa #3. Leaf shaped oil lamp, with broken handle and rim decorated with incised lines; shows traces of burning.

Reg #10 (Plate XXIVb)

Material: limestone

Size 14 x 18 cm, trench 4

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From votive stupa #3. Heart shaped oil lamp broken in half, with the handle decorated with a carved Swastika; also shows signs of burning.

Reg # 45-46, 57-58 (Plate XXXIVb)

Material: terracotta

Size: 5x5x2 cm.

From Trench-4, votive stupa #3, trench D-4 and main stupa. Four triangular oil lamps.

Reg # 47 (Plate XXXIVb)

Material: terracotta

Size: 5x5x2 cm.

From trench 4, votive stupa 3. Broken head of a figurine with applique eyes, pinched nose and headdress in the shape of a stupa.

Reg # 61 (Plate XXXIVb)

Material: terracotta

Size: 11x2 cm

From trench D-4, main stupa. Typically Kushan sprinkler, wheelmade from well levigated clay, having a highly burnished red slip, and painted decoration consisting of three parallel black bands near the base and two more near the rim.

Reg # 42 (Plate XXXIVb)

Material: terracotta

Size: 6x5.3 cm

From trench 4, votive stupa #3. Ladle made of coarse clay. Hand made and rough in shape.

Reg # 49 (Plate XXXIVb)

Material: copper

From trench 4 stupa 3. Seven copper rings, badly rusted, probably from a neckless.

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Reg # 50 (Plate XXXIVb)

Material: copper

From trench 4 votive stupa 3. Unidentified object.

Reg # 51 (Plate XXXIVb)

Material: iron

From trench 4, votive stupa #3. Broken blade of an axe, heavily rusted.

Reg # 52-53 (Plate XXXIVb)

Material: terracotta

From trench 4, votive stupa #3. Two broken heads of horse (?) figurines.

Reg # 48-49 (Plate XXXIVb)

Material: terracotta

From trench 4, votive stupa #3, and from trench D-4, main stupa. Two spherical beads.

Reg # 54 (Plate XXXIVb)

Material: terracotta

From trench 4 votive stupa #3. Tiny sealing with traces of red paint on the upper side. Impression unidentified.

Reg # 34 (Plate XXXIVb)

Material: terracotta

From trench 4, stupa #3. Flat dish, wheel made and medium-fine in texture, possibly a lid or toilet tray.

Reg # 36 (Plate XXXIVb)

Material: terracotta

From trench 4, votive stupa 3. Small pot with everted rim, containing a polished stone ball. Handmade, of coarse clay with a gritty admixture, with grey exterior and probably traces of burning.

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Reg #44 (Plate XXXIVb)

Material: terracotta

From trench 4, votive stupa 3. Carinated cup with a narrow mouth and flattish base. Handmade.

Chronology

There is numismatic evidence for phase I, which can be associated with the coins of the Kushans and late Kushans. On the basis of a coin of Kushano-Sasanian period, phase II may also be dated, although the structural remains suggest late Kushan elements also in this period. Overall, the structural remains of all periods show a close resemblance to that of Chatpat period I (A.H. Dani Ancient Pakistan Vol, IV, 1969, P.P.65-102), which is basically Late Kushan. On the whole, therefore, the chronological span of this site is rather narrow.

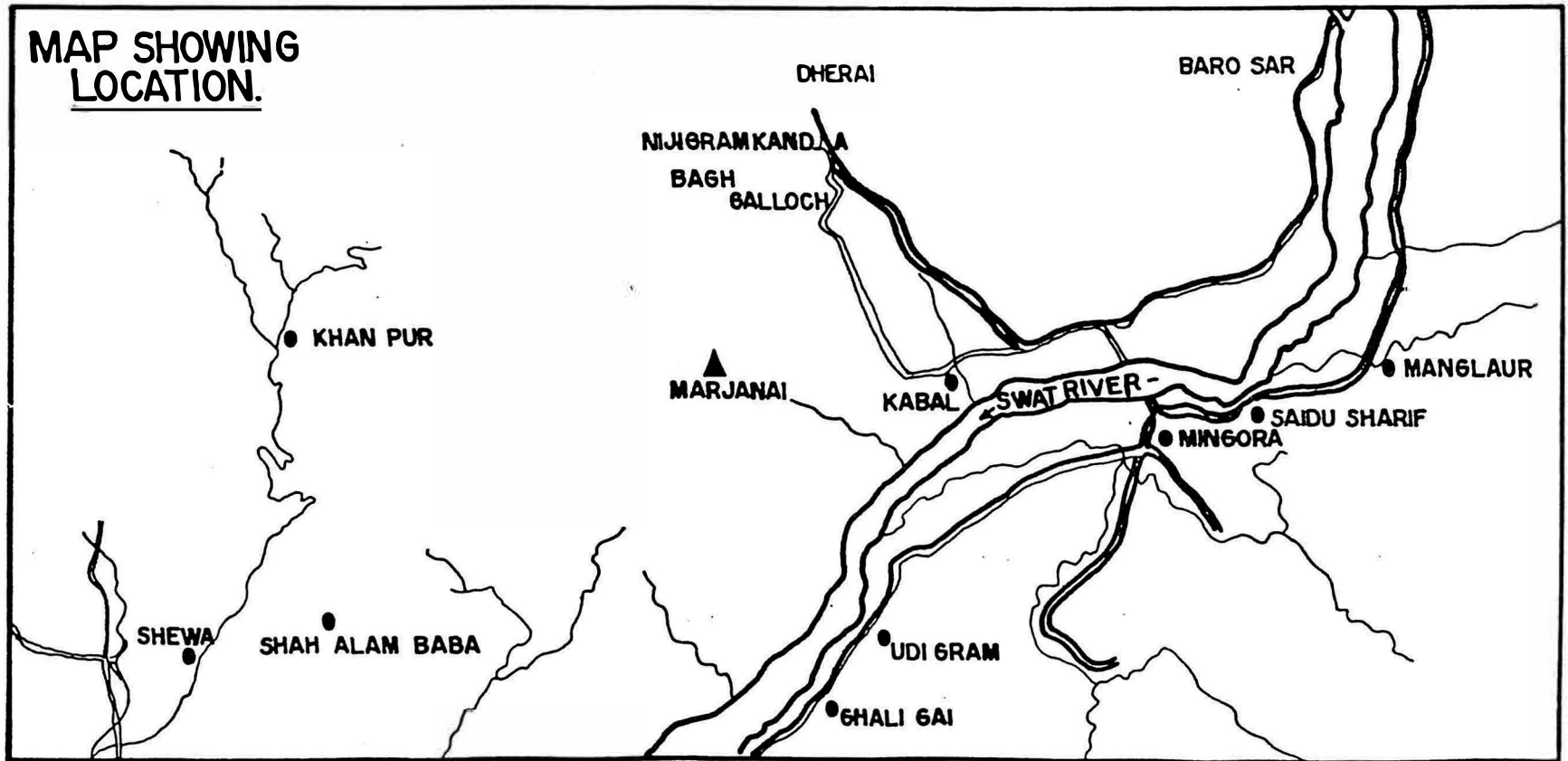


FIG:1



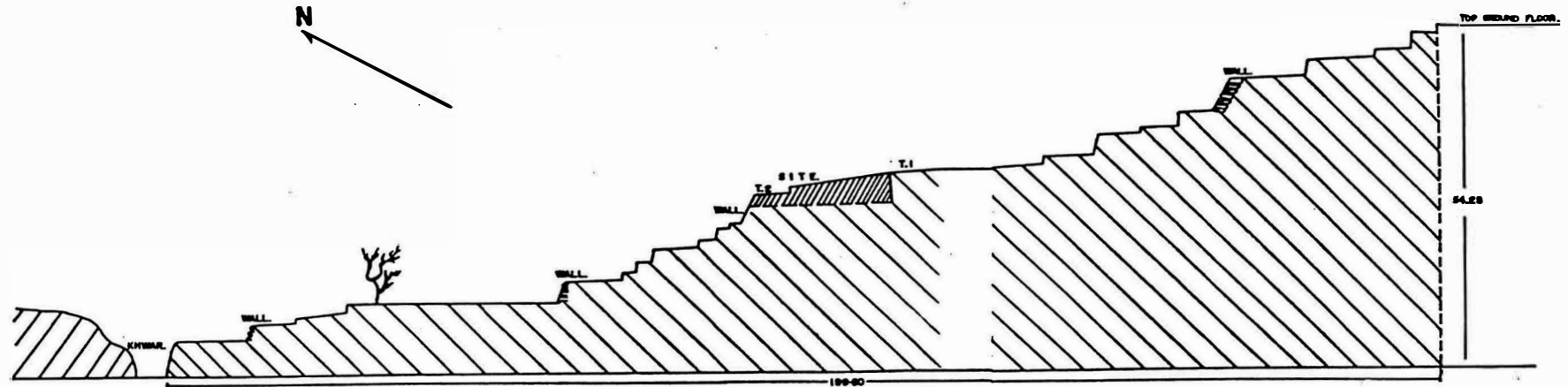
**MARJANE:
CONTOUR MAP.**



SCALE.

FIG. II

Cross Section of the Site.

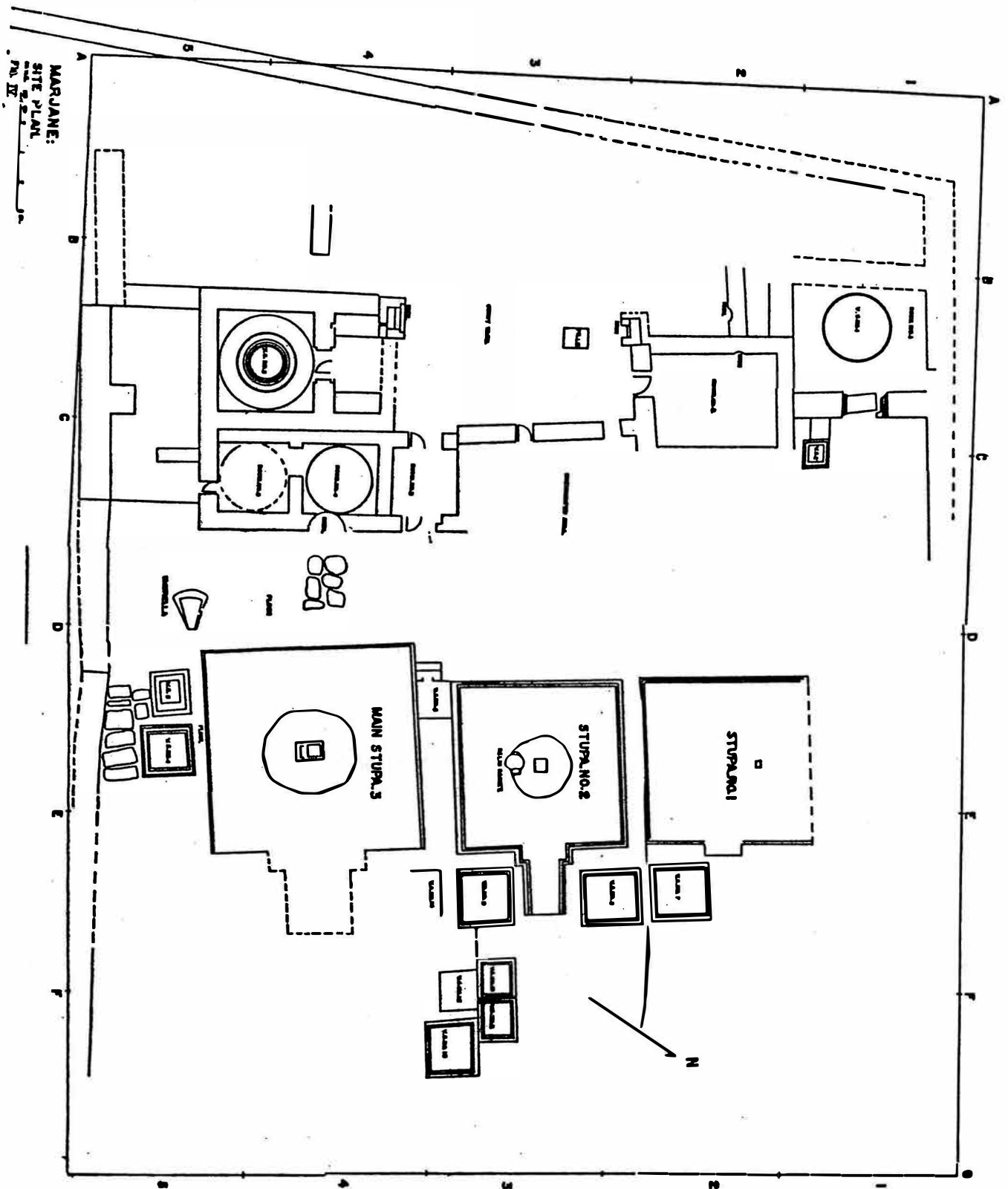


**MARJANE:
CROSS SECTION
OF THE SITE.**

SCALE 0 5 10 20m.
FIG. III

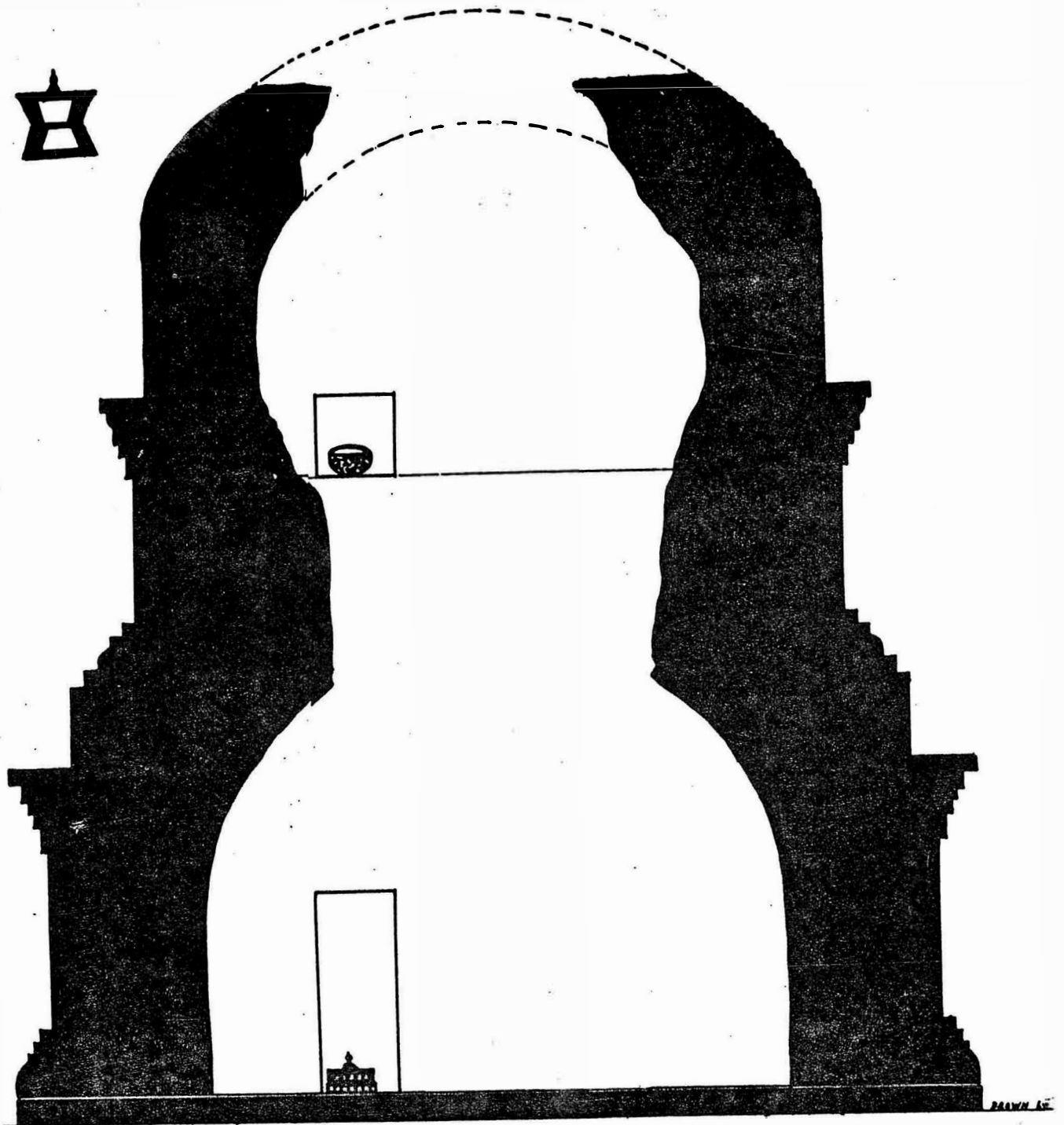
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Stupa Section.



MARJANAI:
STUPA SECTION.

Fig. V

Scale.



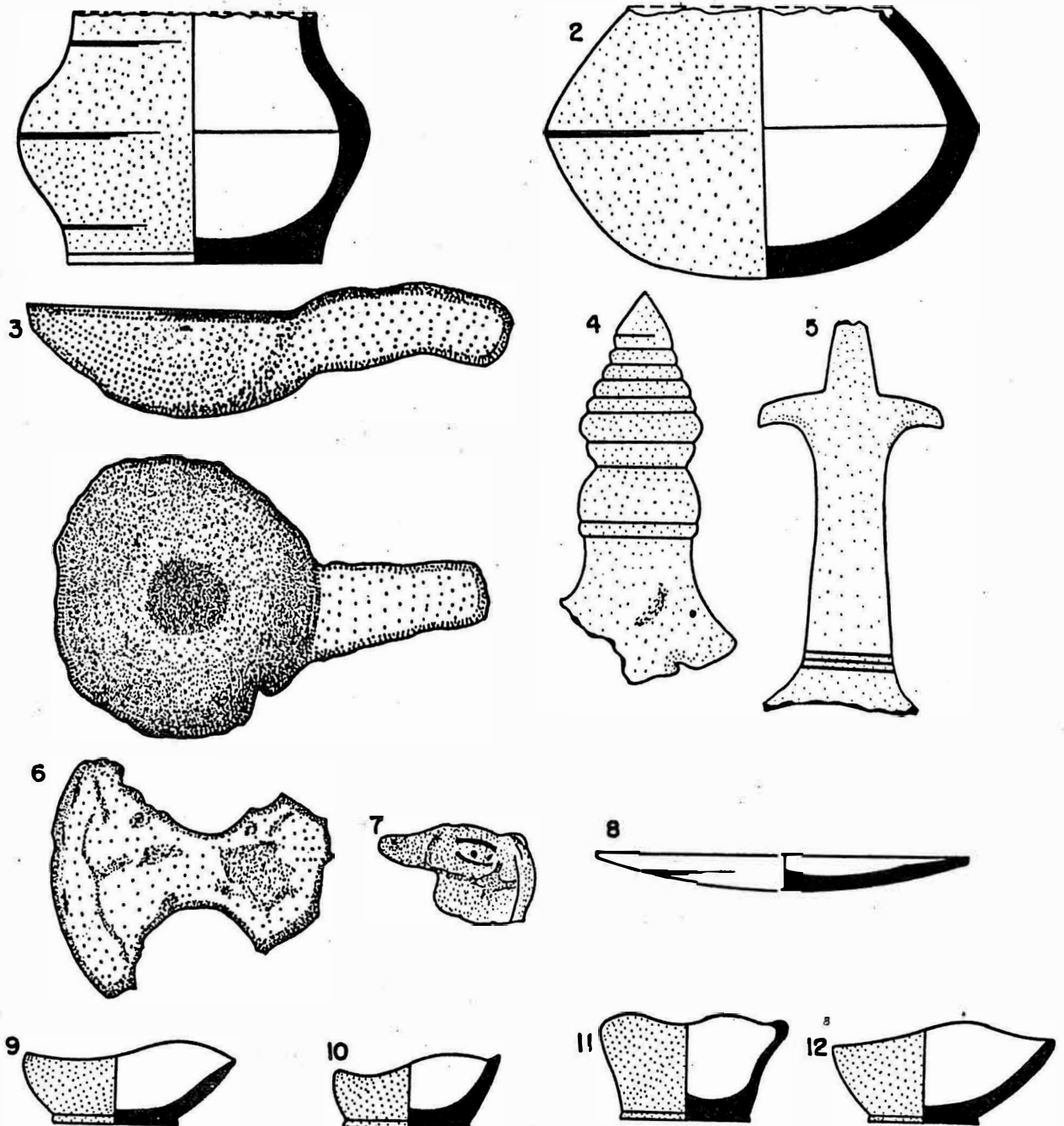


FIG. VI

SCALE. 3 0 9

Drawing of small finds.

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1. Marjanai: General views of the site, showing terraced fields.

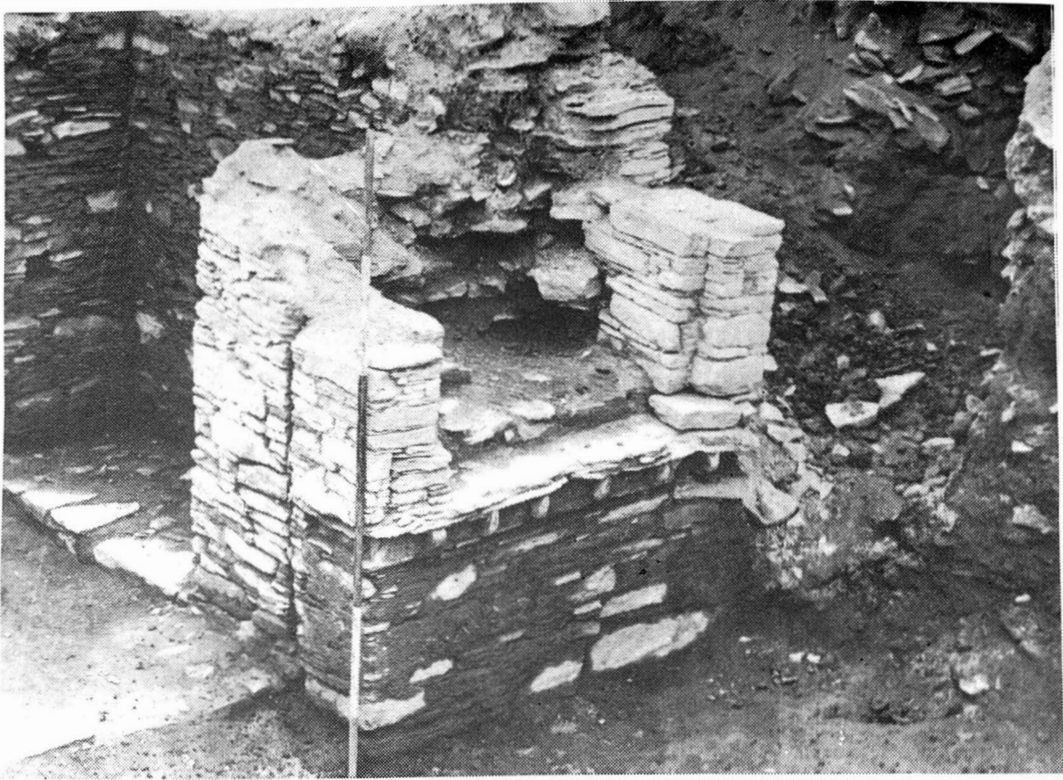




Marjanai: Details of excavated pillars in Trench C-4



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a. Marjanai: Niche in front of Stupa #3



b. Marjanai: General view of Stupa #3

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a. Marjanai: Remains of Hindu Shahi Period near the stupa site



b. Marjanai: Detail of Stupa #3: stucco sculptures in situ

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a. Marjanai: Detail of excavated remains in Trench C-4



b. Marjanai: Storage jar and niche (for lamp?) in Trench C-4

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a. Marjanai: Base of Stupa in Trench B-3



b. Marjanai: Excavated gateway in Trench B-3

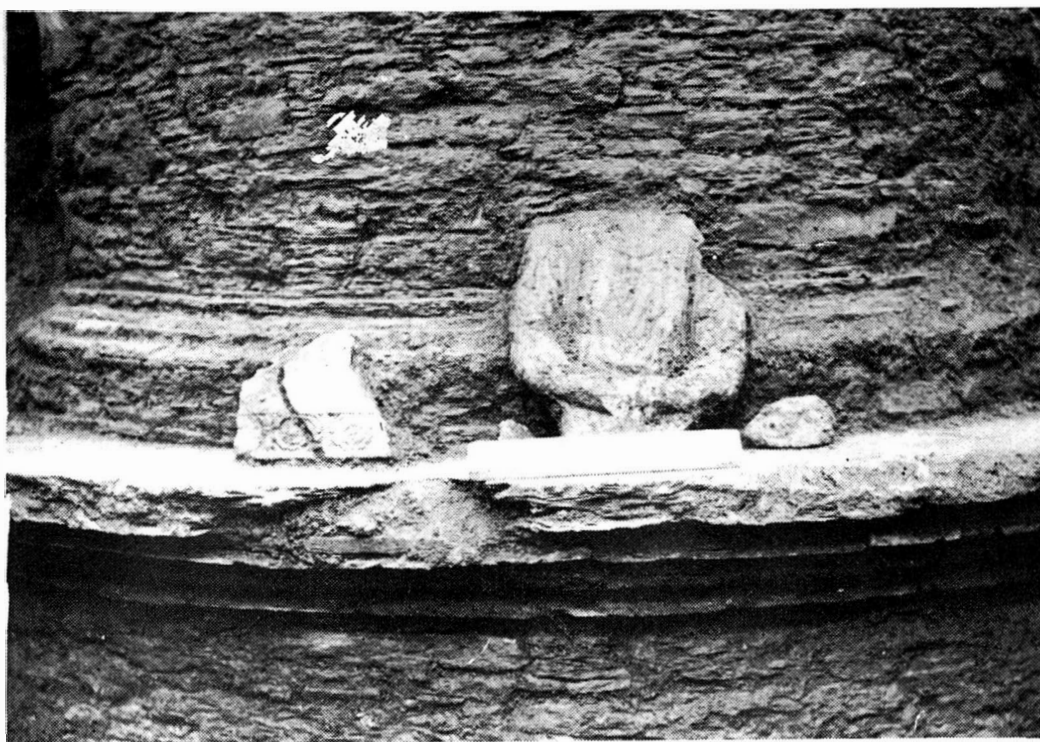
ANCIENT PAKISTAN



a. Marjanai: Reuse of ancient stones in modern terraces



b. Marjanai: Structures of Hindu Shahi period near Marjanai



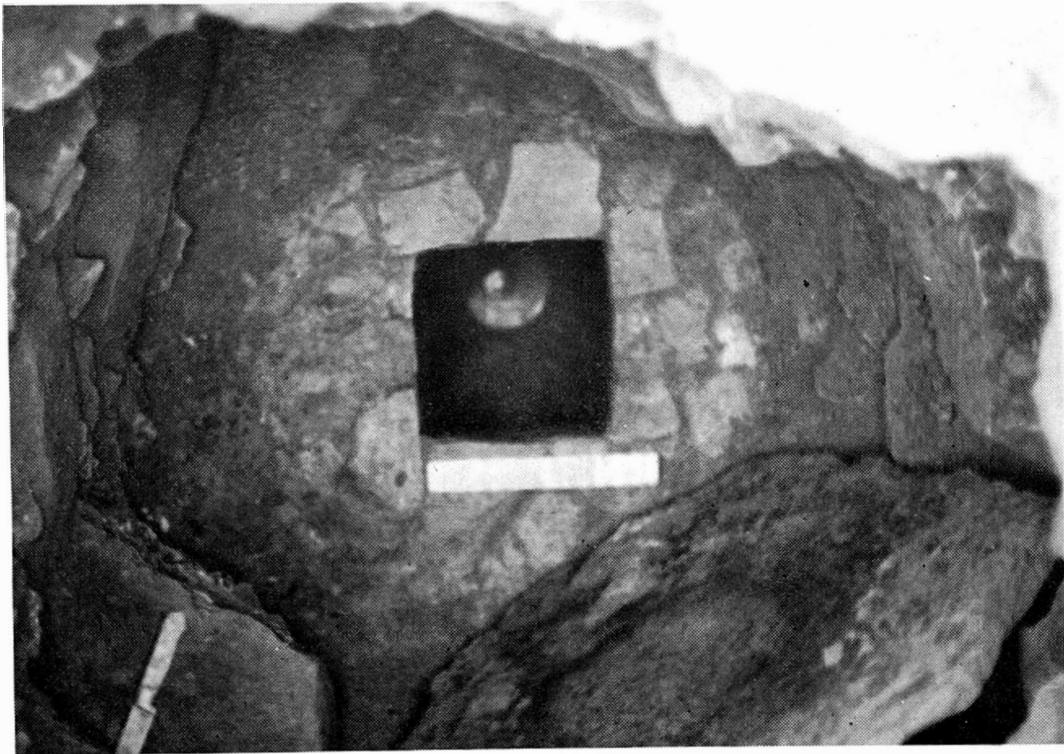
a. Marjanai: Sculpture in situ in front of Stupa #3, Trench C-4



b. Marjanai: Two images of Buddha in the court of Stupa #3, Trench C-4



Marjanai: Relic chamber in Main Stupa, showing relic casket in situ



ANCIENT PAKISTAN



a. Marjanai: Birth scene of Siddharta



b. Marjanai: Bath scene of young Siddharta



a. Marjanai: Procession from Lumbini Garden to Kapilavastu



b. Marjanai: Siddharta attending school



a. Marjanai: Wrestling scene



b. Marjanai: Feast scene



a. Marjanai: Grass offering to Buddha



b. Marjanai: Nagakalika

a. Marjanai: Buddha in Abhayamudra



b. Marjanai: Bust of Siddharta

ANCIENT PAKISTAN



a. Marjanai: The offering of the four bowls to Buddha



b. Marjanai: Turban on throne, representing Buddha



a. Buddha in Abhayamudra, under a caitya arch



b. Marjanai: Buddha in Abhayamudra, under Bodhi tree, with Indra and Brahma



a. Marjanai: Mahaparinirvana and cremation of the Buddha



b. Marjanai: Distribution of the Buddha's relics at the city gate of Kusinagara



a. Marjanai: Stucco head of the Buddha in situ



b. Marjanai: Broken panel showing Maitreya with water flask.



a. Marjanai: Human figures under Caitya arches, separated by Persepolitan pillars



b. Marjanai: Human figure and Bodhi tree under Caitya arches separated by Persepolitan pillars



a. Marjanai: Human figures under Caitya arches



b. Marjanai: Human figure under Caitya arch.

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a. Marjanai: Same as 20a



b. Marjanai: Same as 20a

ANCIENT PAKISTAN



a. Marjanai: Same as 20a



b. Marjanai: Same as 20a

ANCIENT PAKISTAN

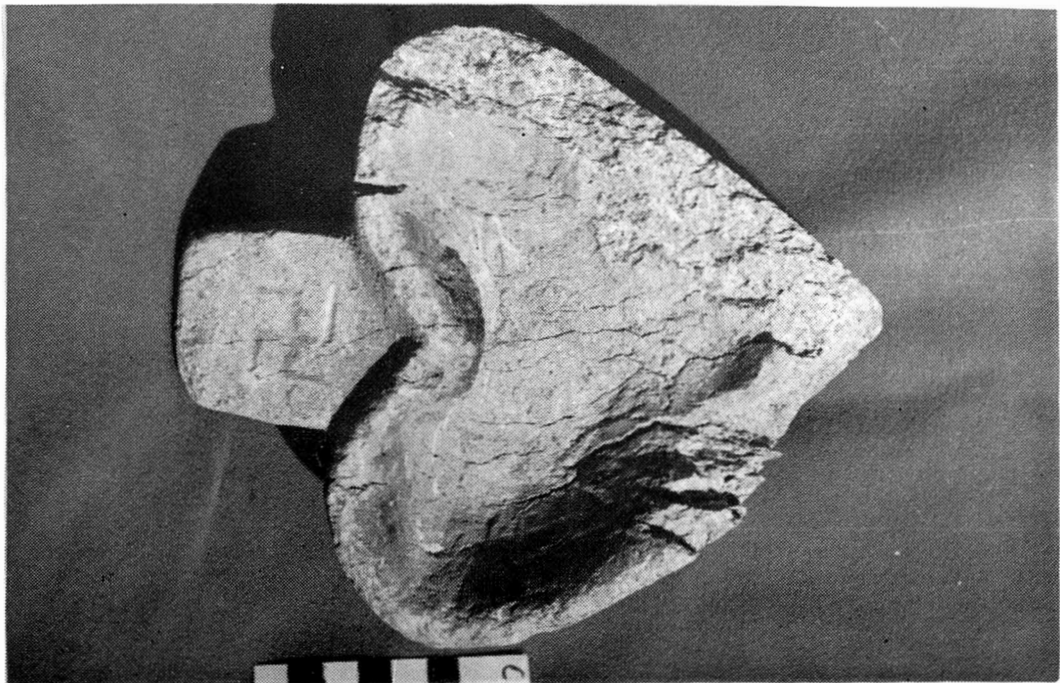
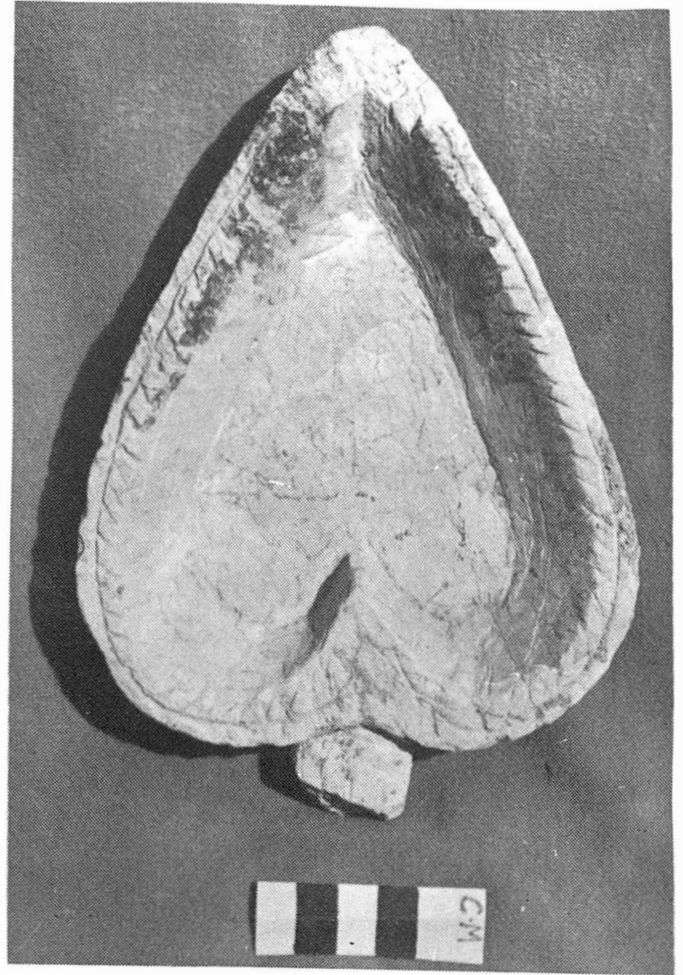


a. Marjanai: Human figure under arch with Persepolitan pillar



b. Marjanai: same as 21a

a. Marjanai: Leaf-shaped steatite lamp with traces of burning inside



b. Marjanai: Leaf-shaped lamp with swastika carved on the handle.

Marjanai: Corinthian pillars



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Marjanai: Relic caskets from Stupa #3.





Marjanai: Relic caskets from Main Stupa.



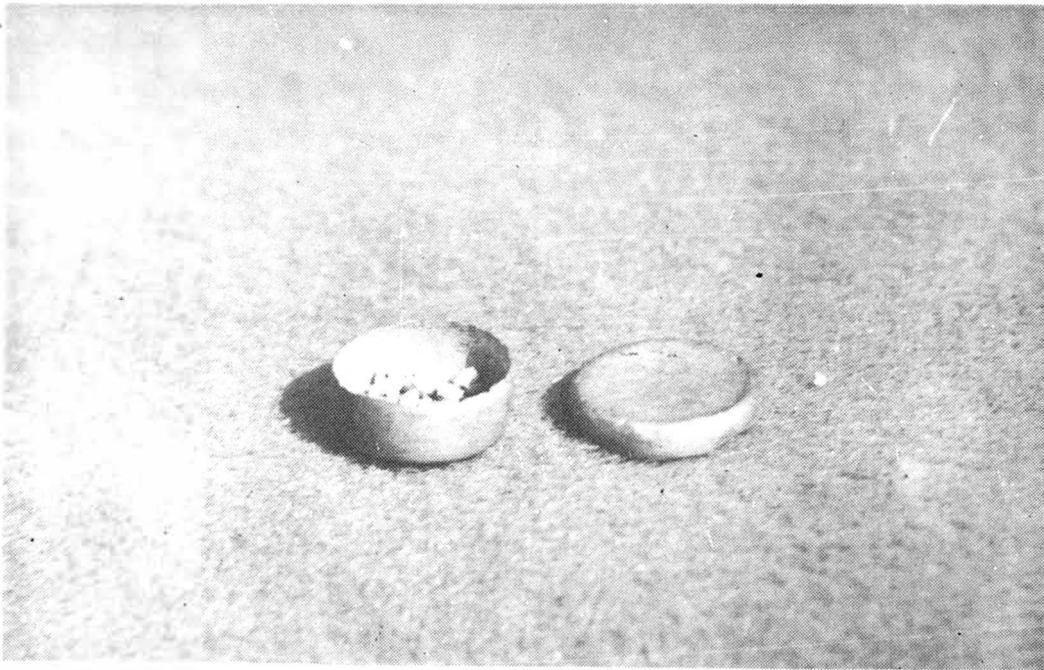
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Marjanai: Relic caskets from Stupa #3.



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Marjanai: Relic casket from Main Stupa, with miniature bronze and gold relic caskets found inside.





Marjanai: Details of copper and bronze relic caskets shown in Figure 29.



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a. Marjanai: Lid of relic casket shown in Figure 27



b. Marjanai: Relic casket from Stupa #3.



a. Marjanai: Yaksha holding up lotus flower, from Stupa #3.



b. Marjanai: 2 Yakshas and - on the left - one Yakshini, holding up lotus flowers.

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Marjanai: Yakshinis holding up baskets.





Marjanai: Architectural fragment showing lotus flower decoration with Corinthian pillar.



b. Marjanai: Miniature pots, lamps and other minor antiquities, found mainly in Stupa #3.

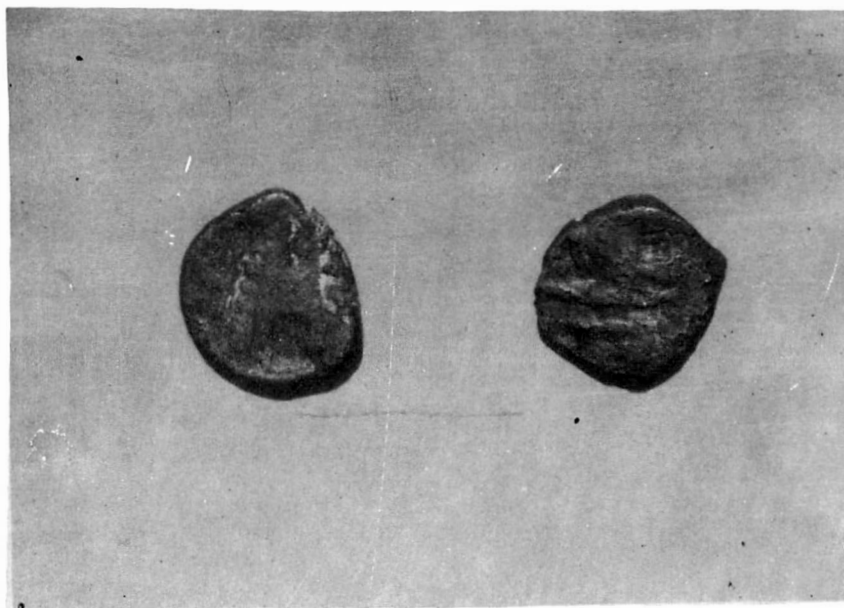
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a. Marjanai: Kanishka coin: obv.



b. Marjanai Rev. of "a"



a. Marjanai: Kushano sasanian obv and Rev.



b. Marjanai: Late Kushan obv and Rev.