

SECTION—II

EXCAVATION AT ANDANDHERI

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Several stupas and monasteries have been dug in the past with the main purpose of recovering the Gandhara art materials and of reconstructing the main forms of the Buddhist architecture. By now these materials have accumulated in large number. Some monastic sites, like Takht-i-Bahi and Jamalgarhi, have also been exposed completely so that a good perspective of monastic establishments can be had. There was therefore no excuse in opening another monastic area in this old fashion. However, there was one question that still posed before the scholars of the world. Even after nearly hundred years of excavation the chronology of Gandhara art and architecture was far from being established. In order to open the way for coming round to answering this question from a new angle, an attempt was made at Andandheri to apply the stratigraphic method of excavation and recover the materials on the basis of sound stratigraphy. As the work was much vitiated by the earlier treasure hunters, we have tried to make the best use of the available evidence and present it to the scholars in the hope that the materials may prove to bring a new approach to the solution of the vexed problem of chronology.

INTRODUCTION:—In 1966 Mr. Rahatullah Jaral, the then Political Agent, Dir, offered to help us with financial assistance if we could change our programme of work and concentrate on the excavation of the Gandhara Art materials. Earlier in 1965 I had deputed Mr. Sardar Muhammad Khan and Mr. W.K. Bhatti to explore the sites in the Adinzai plain and Talash Valley. On their recommendation I examined Andandheri, which had for a century been robbed of its art treasures. Even on the day, when I went to see the site, a local contractor was busy in removing the sculptures for sale in the open market. I was fortunate enough to get a few of them, which could be directly related to a votive stupa and thus could be of immense importance for the purpose of dating. They are recorded here as Nos. 5, 6, 7, 16, 27, 28, 29, 30, 31 etc. Though the site was to a great extent spoiled by the earlier diggers, I decided to save the remaining materials and make a beginning towards establishing a firm stratigraphy with regard to a stupa site. The absence of stratigraphic sequence has so far stood in the way of getting a true chronology for the evolution of the Gandhara Art. Fortunately Mr. Rahatullah agreed to my proposal of exca-

vating the site in a scientific manner. Accordingly the site was surveyed in 1966 and trenches laid in a grid fashion (See plan Fig. 2) across the high mound, which covered the main stupa and in the monastic area. The excavation was conducted under my direction first under the supervision of Mr. F.A. Durrani with assistance from Mr. Sardar Muhammad Khan and the students of the Department of Archaeology. Later Mr. Sardar Muhammad Khan alone continued the excavation alongwith the students. The registration of the antiquities was done by Mr. Fidaullah Sehrai while the sculptures were cleaned by Mr. Mohammad Kamal. Mr. Mohammad Sabir acted as a photographer and Mr. Mohammad Daud prepared the drawings.

LOCALE AND SITE:- Andandheri, the Round (*And*) Mound, a name by which the local people remember the site, stands in the heart of the Adinzai plain, about four miles north of Chakdara, one mile south of the important village of Uchh, and about two furlongs east of the main road that goes from Chakdara to Dir. As it is the important stupa ruins near Uchh, it has long been known as the Uchh stupa. This second name may help in identifying the many sculptures that have been sold away and may have found home in some of the museums in the Western countries. The mound stands in the open plain just by the side of a dried up *Khwar* on a *Kachcha* road that takes off from the main Chakdara-Dir road and goes towards Uchh. The importance of the site lay in being the main centre probably on an ancient route across the plain and it derived its main support from the neighbouring town on the north, the ruins of which are now called Badshah Dheri.

Before excavation the site stood up like a high prominence in the open plain with the towering stupa mound on the east and a low-lying flat area on the west, the western part being given to agriculture. It was almost a parallelogram, measuring 350' by 125', the eastern mound rising to a height of 29½ feet. The high mound was used in the last century as a watch-tower and a small picket was built over it for this purpose. It is learnt that a British Captain from the neighbouring fort at Chakdara occasionally visited the site in the last century and removed large-sized sculptures. It is difficult to say where they are kept now. Loose stones were fallen all over the area, particularly near the high mound, suggesting that these stones were left at the site after the removal of the sculptures. A few heads of smaller size were discovered by us while removing the stone debris. Of the western low-lying mound the local diggers had learnt that the sculptures lay on its eastern end and they had removed quite a lot. The western portion of this mound was intact.

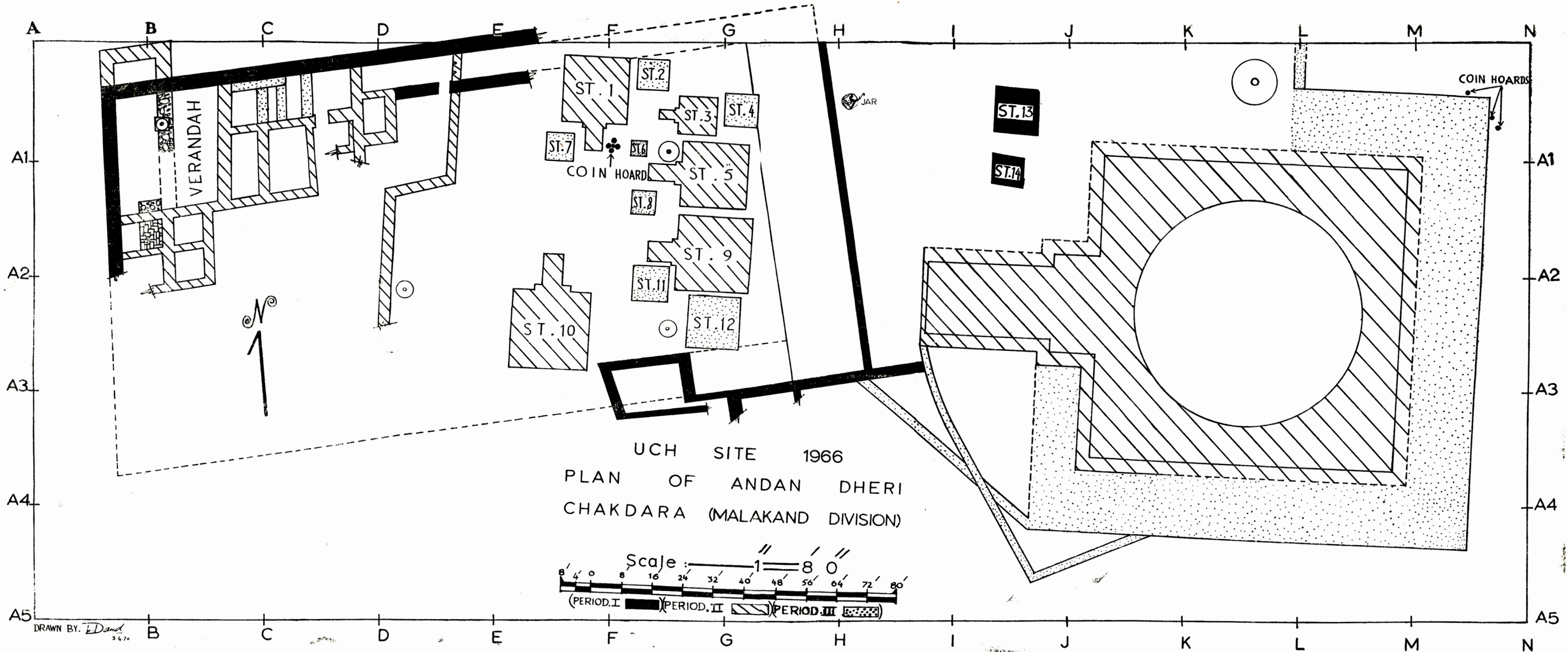
METHOD OF EXCAVATION:- The entire site area was divided into a grid pattern of small squares, each measuring 25 feet square. The longer side was numbered A to N and the shorter side from O to 5. The high stupa mound fell in trenches I, J, K, L, M and N. Two teams of excavators started work — one at the high stupa mound and the other at the far end of the low-lying mound, presumed to be monastic ruins. At the stupa mound a long trench, ten feet wide, was laid in the middle of the northern side with a view to cut across a section right into the heart of the main stupa and show the different periods of reconstruction if there was any. But stone robbing had been so complete that the dressed facing of the stupa could not be found in this trench even though it was taken deep inside. However, it was discovered that the core of the stupa was a filling of river-rolled pebbles and big stones, rammed in with hard clay. Another attempt was made from the southern side by laying a similar trench in order to discover a workable point at the stupa. This trench bore fruit and we hit at the diaper facing wall of the later platform. It is across this trench that the main section (Fig. 3) has been drawn. With this discovery the whole stupa area was divided into four quadrants and opposite quadrants were taken up one by one, which enabled us to establish stratigraphic sequence in each sector (quadrant) of the main stupa. In the supposed monastic area the excavation was taken up in trench A O with the usual method and it was extended into other trenches. Deep digging was done in two places in trench F 3 across the southern wall and in trench H1 across the eastern boundary wall of the monastery. These deep diggings were carried to the virgin soil. It was clear that the occupation rested directly on an eroded plain full of river pebbles mixed with clay.

CHRONOLOGY:- The chronology of the site was established by stratification, by the discovery of coins and by architectural comparisons. Three main periods of construction were noted in the excavation, as is shown in the plan (Fig. 2). Of the earliest period the ruined walls of the oldest monastic settlement were discovered. The main stupa of this period was not found by us. Probably it is incorporated within the main high stupa, enlarged and reconstructed at a later period. On the top of these ruined monastic walls stood the votive stupas Nos. 1, 3, 5, 9 and 10, which have all off-set projections for the steps as we find one in the main stupa. There is great similarity in the method of construction, in the architectural features and in the fact that both of them either cut the walls of the earlier period or lie above them. This correlation is very well established.

The section (Fig. 3) across the main stupa gave further evidence for determining the stratigraphic sequence. In all four layers were found. Three of them were fallen debris. Layer (4) was the lowest debris layer, over the remains of which was built the later platform, faced with diaper masonry and the inside filling was done with compact clay, called here layer (3). We did not go down below layer (4) as it was considered unnecessary and particularly because we had reached the virgin soil in other trenches in the neighbourhood. This later platform stood against the main berm of the stupa drum, which was faced with ashlar stone masonry, and further coated with lime plaster, $\frac{1}{2}$ " thick. The association of this platform with this stupa drum was quite obvious. However, in the northwestern quadrant this platform was missing. (See below). This absence indicated that the platform must be a later addition. Accordingly we decided to remove the filling layer (3) and dig down the platform. After three and half feet an earlier paved platform was discovered. It ran all round the stupa and was associated with an earlier plinth of the stupa. We also noticed that in between this earlier plinth and the later stupa drum there was a thin filling of clay, about 1" thick all over. Obviously there were two periods of construction in the main stupa with the same plan, the only change being the addition of a later platform and further elaboration of the plinth moulding above this platform as is seen in the section. The period of constructing this later platform must be determined by the discovery of three coin hoards B, C and D. Obviously the platform was built before the burial of these hoards. Layer (2) was the debris layer after the stupa was left desolate and layer (1) was the recent accumulation made by the removal of sculptures and building stones within the last century.

In the north-west quadrant, as is shown in the plan (Fig. 2) the later platform is not continued. On the northern side, where a big umbrella stone had fallen down, the platform wall addition turns northward and is probably connected with the main boundary wall coming from the west. As this area fell outside our excavation plan, it was left out. However, it was clear that the presence of the fallen umbrella stone led to the change in the construction of the later platform. Obviously the fallen umbrella stone belonged to the earlier stupa. What about the votive stupas, Nos. 13 and 14. They lie on the same ground level as the fallen umbrella stone and the lower paved platform of the earlier stupa. But strangely enough only these two stupas are not in line with the main stupa, though other votive stupas are all in line with them. On the other hand they are in line with the earliest wall of the first period. For these two reasons it appears that they belong to the first period and are coeval

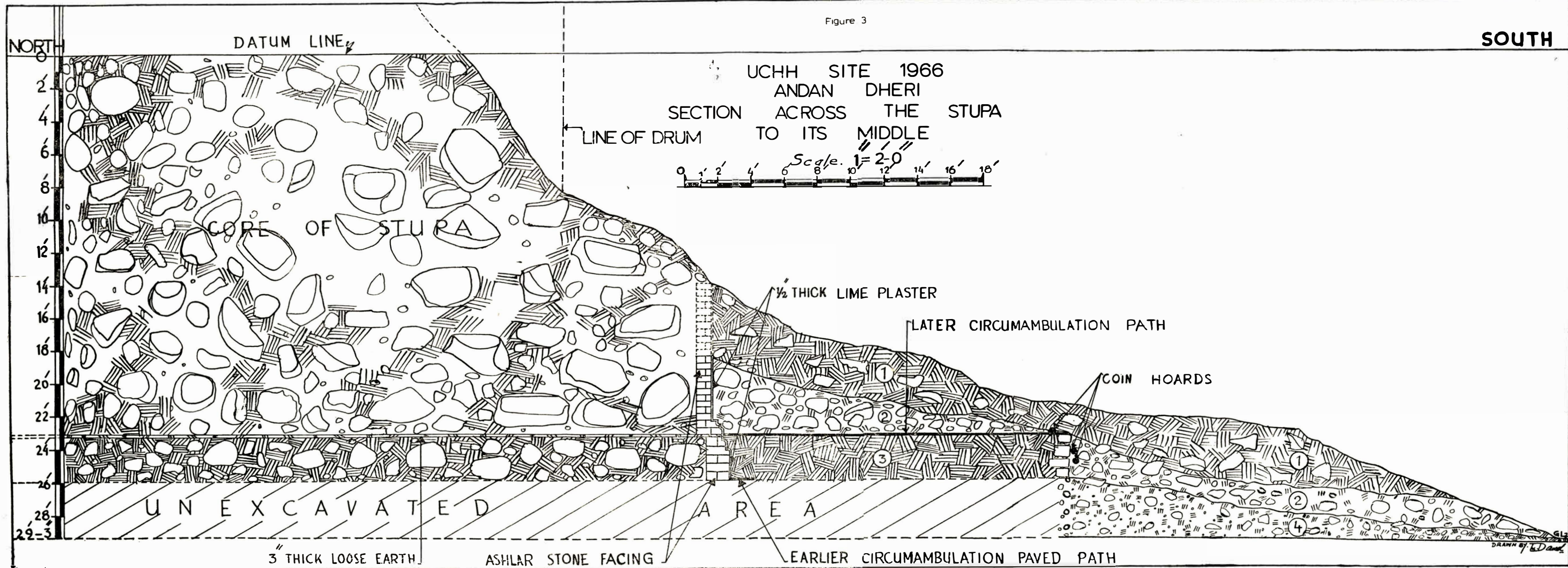
Figure. 2



UCHH SITE 1966
ANDAN DHERI
SECTION ACROSS THE STUPA
TO ITS MIDDLE
LINE OF DRUM

0 1' 2' 4' 6 8 10 12 14 16 18'

Sc 1/e. 1 = 2-0



with the earliest main stupa, which is most probably incorporated in the main stupa and which we have not been able to excavate.

When we look at the plan of the monastery, it will be seen that the original monastery was much bigger in size, with the monastic cells excavated by us only on the southern side. Later in the second period it was reduced and limited only to its western half. The eastern portion was reserved for the votive stupas of two different varieties: (a) those which have off-set projections and (b) those which have no off-set projections but were obviously built later. Thus the votive stupas of (a) variety could be associated with the first enlargement of the main stupa but later than stupas Nos. 13 and 14. The votive stupas of (b) variety may be associated with the last reconstruction of the main stupa and the later platform. With this third period of reconstruction are to be associated a few walls built on the highest spot of the monastic area.

The three periods, I, II and III remain now to be dated absolutely. The earliest coins were those of Wima Kadphises and Soter Megas, found in the monastic area. It is reasonable therefore to assume that period I may be dated soon afterwards, most probably to the time of the Great Kushanas, i.e. end of the 1st century A.D. or beginning of the second century A.D. Period II is reasonably dated by the find of hoard A coins, which have been attributed to Kanishka III and Vasudeva II i.e. 3rd century A.D. Period III is dated by the hoards B, C and D to the time of the *Shaka* dynasty, i.e., end of the 3rd and beginning of the 4th century A.D. **BUILDING REMAINS:-** The building remains are described here in three parts: (a) the main stupa (b) the votive stupas, and (c) the monastic area.

From the main Chakdara-Dir road the high stupa (pl. 3 a) stands out in great prominence against the background of the hills. The square base of the stupa with some remains of its domical superstructure makes an elegant effect. From the top of this main stupa we can look around and have a general view of the plain surrounded by the hills. Looking west, immediately at the foot, we have a view of the votive stupas (pl. 2 b), bounded by a wall on the east and another wall on the west. Beyond the western wall lie the remains of the monastic cells of the last period just behind the two standing men. In pl. 2 a, on the left, can be seen two walls of the earliest monastic complex just by the side of the votive stupas. Beyond this monastic area spread out agricultural fields with a road marked by a line of trees, and far in the distance, where the hills

from the north and the west comes closer, a gap opens out and leaves a pass, called Katkela, beyond which lies Talash valley, not seen in the photograph.

(a) *THE MAIN STUPA*

The main stupa (Fig. 2) stands on a square plinth, measuring 120 feet each side with an off-set projection 33 feet long by 17 feet 4 inches wide for steps on the west. The projection is in two stages, the first stage is 13 feet long and 26 feet wide and the next stage is 20 feet long and 17 feet 4 inches wide. A later platform covered the projection of the first stage. This projection was originally faced with ashlar stones (pl. 4 b) just as the main stupa was, and the plinth moulding of the stupa was also carried around it. But the steps with their stone flagging (Pl. 4 a) have now totally disappeared, leaving behind a gradual slope with stones jutting here and there.

The steps actually lead to a higher platform, ten feet wide, which provided circumambulatory passage around the circular dome of the stupa. The stupa base, in the last two periods, was a perfect square rising to a height of 19 feet 6 inches from the first floor level. The first floor level had a paved floor (pl. 5 a.), 4 feet 6 inches wide all round the base, enabling the pilgrims to circumambulate the stupa on this ground level. Above the paved floor the stupa base wall was faced with ashlar stones and plastered with lime, $\frac{1}{2}$ inches thick. At a height of $2\frac{1}{2}$ feet of the plinth half-round mouldings start, and then there is a gap. The second series of mouldings are seen above this gap. On the south-western side the facing ashlar stones are standing to the greatest height, ten feet high. A number of holes (pl. 4 b) for iron dowels to hold the sculptures are seen at the south-western corner. At the corners of the plinth schist pillars with brackets once strengthened the points and there were possibly more in between for fixing panels but they are all now gone. At a later period this whole plinth area was filled up with rammed earth to a height of $3\frac{1}{2}$ feet with diaper stone facing for providing a circumambulatory passage on a higher level. In the south-western corner this platform was repaired twice by filling the whole corner with rammed earth and backed by diaper walls (Fig. 2). On the northern side this later platform stops just before the fallen umbrella stone and takes a northern turn. This change was made probably to keep open this corner, where stood two original votive stupas. The second circumambulatory passage is $17\frac{1}{2}$ feet wide and the dome has a diameter of 56 feet. When complete, the stupas

must have given a monumental effect against the background of the hills.

(b) *THE VOTIVE STUPAS*

In all there are fourteen votive stupas. Two of them, Nos. 13 and 14, are removed from the others and are placed at the north-west corner of the main stupa, not in consonance with the usual alignment. These are the remains of the earliest votive stupas. Both of them are square in shape. Only three stone courses of the plinth (See pl. 3 b) are preserved. Both of them have a stone footing and are faced with ashlar stones. Stupa No. 13 is 11½ feet square and No. 14 is 8 feet square.

The remaining twelve votive stupas lie in an irregular enclosure and occupy the eastern part of the original monastic area, thus reducing the monastic space in the second period.

These stupas are of two varieties: (a) those which have off-set projection for the steps and (b) those which are just square without any projection. The second variety of the votive stupas is definitely later than those of variety (a), as their placement at the corners adjoining some of the off-set projections of the earlier stupas clearly suggests. This second variety had no sculptures affixed to the sides nor could we observe any arrangement for fixing the sculptures. There are seven votive stupas of this variety. Their measurements are given below:—

- Stupa No. 2 is 8 feet square
- Stupa No. 4 is 8 feet square
- Stupa No. 6 is 4 feet 2 inches square
- Stupa No. 7 is 7½ feet square
- Stupa No. 8 is 6 feet 2 inches square
- Stupa No. 11 is 9 feet 8 inches square
- Stupa No. 12 is 13 feet 9 inches square

To the west of the stupa No. 12 lay an umbrella stone, as is marked in the plan.

There are five stupas of variety (a). They can be more or less dated by the discovery of the coin hoard No. (A). All these votive stupas were elaborately made with the square base and the step projection fitted with schist stone pillars and brackets, evenly leaving space for fixing sculptures. At the votive stupa No. 10 one stair-raiser type of sculpture was fixed to the step (pl. No. 5c). At the votive stupa No. 1 several sculptures were re-

moved by an earlier digger. Some of them were recovered by us. The measurements are given below:

Stupa No. 1 is 17 feet square with an off-set projection 9 feet 4 inches long and 4 feet 2 inches wide.

Stupa No. 3 is 10 feet 3 inches square with an off-set projection 6 feet long and 2 feet 11 inches wide.

Stupa No. 5 is 17 feet square with an off-set projection 9 feet 4 inches long and 4 feet 2 inches wide. Near its off-set an umbrella stone was found.

Stupa No. 9 is 20 feet 9 inches square with an off-set projection 9 feet 7 inches long and 5 feet 3 inches wide.

Stupa No. 10 is 21 feet 9 inches square with an off-set projection 9 feet 4 inches long and 5 feet wide.

COMMENTS

The stupas with off-set projections for the steps only on one side is not very common although this feature is known from various places in Gandhara. No attempt has been made to fix the chronology of its evolution. Sir John Marshall in his monumental work on *Taxila* mentions several of this variety found in the different localities at Taxila. We would take up five examples found at the site of Dharmarajika stupa, where we find constructions from the earliest period dating back to the time of Asoka right up to the destruction of the site possibly at the hands of the Huns, as Sir John Marshall believes. The Stupa No. P. 1, has two colossal figures of Buddha on its north face, dated by Marshall to 4th-5th century A.D. but the stupa is placed two centuries earlier (*Marshall* P. 259). The stupa No. M 6 is dated to second century A.D. though the coin deposits go right up to 4th century A.D. (*Marshall* P. 291). The stupa No. 7 was reconstructed in 4th-5th century A.D. (*Marshall*, P. 245). In court G there are two stupas, Nos. 1 and 4, which show later additions for the steps.

This analysis of this variety of the stupas at the Dharmarajika site suggests that this type was evolved later than the usual square or round varieties, sometimes with steps on four sides. This conclusion is fully confirmed by the evidence available from the site of Andan Dheri. According

to the evidence of the coins here they should be dated to the beginning of the 3rd century A.D., soon after the time of the Great Kushanas.

(C) *THE MONASTIC AREA*

The earliest monastic area was a rectangle 192' by 97' with thick boundary walls on the north and west, measuring 3' 9" wide, built of diaper stone masonry. The boundary wall has been traced in a few places but the earliest monastic cells have all vanished except a few remnants on the southern line. This monastic area was reduced in the second period by almost half the size by a zigzag wall that separates the space from the votive stupas. In this period a buttress was added to its northwest corner. It is in the north-western side of the monastic area that our excavation was mainly concentrated. Here there was a covered verandah 29 feet long by 12 feet wide, with one pillar base (pl. 5d.) still preserved. On two sides there are rooms. The masonry is rather poor. At a later stage, probably in the third period, the pillar base was incorporated in a wall that closed the verandah and gave an additional room. In this period on the topmost part, behind the northern wall, a few more walls were erected probably to give shelter to a reduced number of monks.

COINS

Four hoards of copper coins and two odd copper coins were recovered in the excavation. The two odd coins were found in the lowest stratum in trench CO. The first hoard of coins (hitherto named as hoard A) was obtained from trench F 1 near the votive stupa No. 1. This hoard was found in association with this stupa and the date of this hoard is likely to fix the chronology of this votive stupa. The second hoard (hitherto named as hoard B) was found in a small pot on the top of the latest platform of the main stupa in its north-eastern quadrant in trench MO. Thus this hoard of coins will fix the latest date of the reconstruction of the main stupa. Two more hoards (hoards C and D) were found loose by the side of the latest platform, in trench MO, not far from hoard B. It is therefore clear that the hoards B, C and D were deposited at one and the same period and their age determination will go a long way in providing a definite absolute date for the last reconstruction at the site of Andan Dheri. Unfortunately all the coins are of copper and owing to wear and tear they have practically lost the legends that were once inscribed on them. The classification of the coins will depend mainly on typology. Leaving aside the two odd coins, all the remaining coins show two main types: (i) Standing King in the typical Kushana dress on the obverse and Siva standing in front of

the bull on the reverse, (ii) Standing King as in (i) on the obverse and goddess Ardokhsho seated with cornucopiae in the left hand on the reverse. From the types it is clear that these coins belong to the late Kushana period after the time of Huvishka. It remains now to determine the kings represented by them. The difficulty is increased by the fact that no detailed study of the copper coins of this period has so far been made. However, help has been taken from the published literature available to me here'. They have also been checked with the coins available in the Panjab Museum Cabinet at Lahore. First of all the selected coins are described below:

TWO ODD COINS

(1) Copper, round, obv: Burly figure of the Kushana emperor in the typical Kushana dress as given in the *Panjab Museum Catalogue* No. 36 with his left hand akimbo. Traces of legends in the margin. Rev:—Siva standing beside the bull. The legends are all obliterated (Not illustrated). The typology suggests that the coin belongs to Wima Kadphises.
(2) Copper, round, obv:—diademed bust of the king to right as in the coin type of Soter Megas, *Panjab Museum Catalogue* No. 100. Rev: King on horseback to right, holding *ankus* in the outstretched hand. Below the horse's mouth, monogram No. 9 of the Indo-Parthian series. Pl. 6, No. 1.

The typology suggests its attribution to Soter Megas ruler.

HOARD A

There are only twelve round coins of copper in this hoard. Only two of them have Siva and bull on the reverse. The rest show the goddess Ardokhsho seated with cornucopiae in the left hand. The two coins (pl. 6 Nos. 2 and 8) of the first series have the bull almost half depicted with their legs cut off by the marginal end but Siva with his two hands and other symbols are seen fully on the coins. On the obverse of these coins the king's head and legs are both missing. The legends are all gone. The hands are rather thick. The dress has its outlines well-

1. (i) Eir Alexander Cunningham, *Later Indo-Scythians* reprinted at Varanasi, 1962.
- (ii) E. Herzfeld, *Kushana-Sasanian Coins, Memoirs of the Archaeological Survey of India*, No. 38, Calcutta, 1930.
- (iii) R.B. Whitehead, *Catalogue of Coins in the Panjab Museum* Oxford, 1914.
- (iv) A.D.H. Bivar, *The Kushana-Sasanian Coin Series*, in *Journal of the Numismatic Society of India*, Vol. XVIII, 1956, pp. 13-42.
- (v) Dr. B. Chattopadhyay — *The Age of the Kushanas*, Calcutta, 1967.

drawn with the lower end of the coat slightly curving. Exact comparison is difficult to give. In the absence of any legend it is hard to attribute to any particular king. But their similarity in fabric and design with the next series suggests that they belong either to Kanishka III or to Vasudeva II.

In the second series we may distinguish two varieties on the basis of the king's figure on the obverse. (a) Those which have got rather burly figure with thick hands (Nos. 4, 6, 7, 11 and 12), and (b) those which have rather thinner hands (Nos. 3, 5, 9, 10 and 13). In variety (a) the goddess Ardokhsho on the reverse, seated within beaded border, has its legs rather in a squarish form, while in the other variety the leg portion is smaller in breadth. One or two *Brahmi* letters may be read on the coins but the king's name is completely missing. The king's uniform appears to be of the same type as given by Cunningham in his plate No. 1 of the *Later Indo-Scythians*. Mainly on this similarity they are attributed to Vasudeva II.

HOARD B

This hoard of coins, found in a pot, numbered 96 in all. Thirteen (13) of them depicted the goddess Ardokhsho on the reverse and eighty three (83) have Siva and bull on the reverse. Only 12 coins have been illustrated. Five of them are of the Ardokhsho type. The first three (Pl. 7 Nos. 1, 2, 7,) have on the obverse the upper portion of the king's figure with his legs gone, the head has a broad crown. No legends survive. On the reverse the goddess Ardokhsho is seated. Portion of the beaded border is visible. In the other two coins (Pl. 7 Nos. 8, 9,) the king's head is missing but the lower portion is complete. The lower end of the coat is slightly curved. No legends are traceable. The head of the goddess is also missing. On one coin (No. 8) the leg portion is very thick. Seven coins of the other variety are illustrated here. Only two (Nos. 10 and 11) have the king's head preserved. In these two examples the lower end of the coat is somewhat straight. Traces of Kushana symbols are partly visible. The reverse design shows fully Siva and bull with the usual symbols. The figure of Siva in the Middle divides the bull almost in two halves with a deliberate break in the middle—a style which we do not find in the coins of the Great Kushanas but is seen only after the time of the Scytho-Sassanians. In the remaining five coins the king's head is missing. The lower end of the coat is deeply curved, almost angular (See No. 3). Below the left hand traces of the Kushana symbols can be seen. Only one coin (No. 4) has preserved the *Brahmi* legend. To the right of the rod there are two letters, which I doubtfully read as *Shaka* and below the incense burner I read *Pa*. On the reverse side three coins (Nos. 3, 4 and 5) show

Siva and bull fully. One coin (No. 4) has the beaded border. No. 6 shows the hind portion of the bull and No. 12 has the front portion with Siva standing in the middle. If the reading of the *Brahmi* legends is correct the coins may be attributed to the *Shaka* Dynasty, who ruled in the beginning of the 4th Century A.D.

HOARD C

This hoard contained 134 coins in all. Only one coin was of the Ardokhsho type. The remainder showed Siva and bull on the reverse in the late style, i.e. the figure of the standing Siva dividing the bull into two halves. The king's coat on the obverse has its lower end deeply curved. A further distinction can be made in eleven of these coins. Here the lower end of the coat is forked asunder as we see in the coin (Pl. 11 No. 3 Cunningham— *Later indo-Scythians.*) Twelve coins have been illustrated (Pl. No. 8). The first eleven of them show forked ends of the coat. Unfortunately no legends are traceable. If the comparison cited above holds good, they may be attributed to the *Shaka* dynasty. Three coins (Nos. 2, 3 & 10) have their obverse and reverse die designs arranged slightly at a variance. The remaining coin (No. 12) has a *Brahmi* legend, *Va* below the arm of the king. The second letter is doubtfully read as *Sa*. This coin does not show forked end of the coat. It probably belongs to Kanishka III with the name of *Vasu* (standing for Vasudeva) below the left arm. Thus this is a mixed hoard.

HOARD D

This hoard contained 197 coins in all. Of these only seven were of the Ardokhsho type. The remainder had Siva and bull on the reverse. Twelve coins are illustrated here (Pl. 9). On these coins a few letters of *Brahmi* are very clearly readable.

Variety (i) Five coins of the Ardokhsho type are given here. In these coins the goddess is clearly seen. Coin No. 3. shows her in all details within beaded border. On the obverse the king stands with the lower end of the coat almost straight. The left hand holds the spear with the sword across it. The *Brahmi* legend on the right reads *hu*, between the legs it reads *gho* and on the left there are traces of the letter *ga*. This coin appears to be of Kanishka III. But the other four in this series are very crude. They appear to be of a later dynasty.

Variety (ii) Seven coins of Siva and bull variety are illustrated. Two of them (Nos. 4 and 10) show nicely the figure of the king on the obverse

but no legends. In one case the sword crosses the trident rod. The lower end of the king's coat is almost straight. The reverse of these coins show Siva and bull within beaded border. These two coins could be of Vasudeva II). The remaining coins are very crude in workmanship. They show *Brahmi* letters below the left arm and right hand but no letters between the legs. No sword crosses the trident rod. On this typological variation they are attributed to the *Shaka* dynasty. Coin No. 4, has the letter *Khai* below the right hand and *mi* below the left arm. Coin No. 12 shows a *Svastika* below the left arm. The legends in the remaining coins are not readable. On the reverse of these coins standing *Siva* bisects the figure of the bull.

DATING THE COINS:— With the exception of the two odd coins, which can be comparatively easily attributed, the remainder are hard to specify to particular kings. The two types, found here, continued from the time of Vasudeva I onwards to later Kushanas, Little Kushanas, Kidara Kushanas and even Huns. Among the later Kushanas I include Kanishka III and Vasudeva II, and the Little Kushanas cover the *Shaka* dynasty. Dr. A.S. Altekar¹ points out, "The coins of the rulers of the *Shaka* family so closely resemble those of Kanishka III and Vasudeva II that we may safely presume that it immediately succeeded Vasudeva II." It is, however, possible to make typological differences in the coins.

(i) The coins of Vasudeva I do not have *Brahmi* letters at all. The names are written in Greek. The lower end of the king's coat is horizontal. The sword of the king either touches the rod of the trident or cuts across it. Siva on the reverse puts on the Indian *dhoti* and stands in front and the bull is behind.

(ii) The coins of Kanishka III and Vasudeva II have *Brahmi* letters besides the Greek legend. The *Brahmi* letters appear below the left arm of the king, between his feet and outside the right foot. Generally the lower end of the king's coat is curved and his sword touches the rod. The reverse on the copper coins is very stylised.

(iii) The coins of the *Shaka* dynasty have also *Brahmi* letters and hardly show the Greek legends on the margin. The *Brahmi* letters are outside the trident rod, below the left arm and outside the right foot. No *Brahmi* letters are found between the feet. The lower end of the king's coat is invariably curved or angular and in some cases it is forked. Even the sides are curved. The king's sword is generally missing.

1. *The Vakataka—Gupta Age*, P. 18.

These are the basic principles on which the coins found in these four hoards have been classified. It appears that there are no coins of the Great Kushanas in these hoards. What has been doubtfully attributed to Vasudeva, may really belong to the Later Kushana rulers. The hoards may be classified broadly into two groups.

Group (i), which includes hoard A, has mainly Ardokhsho variety. Only two are of Siva and bull variety.

Group (ii), which includes hoards B, C, D., has mainly Siva and bull variety. Only 21 coins were of Ardokhsho variety in a total of 427 coins.

Group (i) has some uniformity in its contents and appears to belong to one ruler. On the above principles they may be attributed either to Kanishka III or Vasudeva II, i.e., to the 3rd century A.D.

Group (ii) is a mixed collection. In two of them, hoards C and D, we have been able to sort out some coins of the Later Kushanas as distinguished from those of the Little Kushanas, but the date of burial must fall during the reign of this last dynasty. We can place them in the 4th century A.D. at the latest.

On the evidence of the coins the occupation of Andandheri site can not be placed earlier than the time of Wima Kadphises and the last reconstruction was done not later than the time of the Little Kushanas.

STONE SCULPTURES

As many as 534 pieces of stone sculptures were recovered by us during the course of the excavation at Andandheri. The dating of the sculptures has been a great problem in the Gandhara art. With the meticulous stratigraphic excavation conducted by us, it was hoped that the dating will become easier. But the answer is not so simple. There were two difficulties. The earlier sculpture-robbers had removed many of the beautiful sculptures and left behind little for us to make up the evidence. The destruction caused by them and the left-overs were in such a confusion that in many cases it was difficult to attribute them to one or the other layer. However, as the stratigraphy had clearly distinguished the votive stupas from the remains of the main stupa as well as from those that were buried along with the walls of the first period, it was fairly clear that the sculptures fall in three distinct chronological groups: (a) those buried with the walls of the first period (b) those associated with the votive stupas and (c) those which fell from the top of the main stupa or lay below the first layer to the north-west of the main stupa in the areas HO and H1. This broad classifica-

tion, though acceptable from the chronological point of view, is again vitiated by the fact that the sculptures survived from one period to the other. Some of them are likely to have been reused in the later period. It is therefore not possible to assert definitely that the many heads (Pl. 23) which fell from the top of the main stupa and hence belong to group (c), were actually made in the third period. Leaving aside this particular difficulty of overlap, it is possible to understand the evolution of the sculptural art from period to period. In any case it is well to describe them under these three groups and pave the way for the better analysis of the Gandhara art material so as to evolve a scheme of chronology from the local evidence.

In the excavation of a stupa conducted so far, stratigraphy has never been taken into consideration and the dating of the sculptures was left to stylistic comparison. Usually the sculptures were described subject-wise and their chronology was left to the skill of the art critic. In the following description this method has been given up. Though we do not want to sacrifice the subject-matter for bare chronology, we do feel that chronological classification on the basis of stratigraphy is the need of the hour. Even if we like to describe the subject-matter in detail, it would not be possible for us to give a complete picture of the Buddhist themes represented here because many of the sculptures had been removed before we undertook excavation. However, in order to satisfy old-type workers we list below the materials on the basis of the subject and later give complete description under the three chronological groups.

We begin with the architectural parts recovered in the excavation and describe the decorative motifs found on them. The architectural parts may be divided under the following heads: (a) Pillars, pillar bases and pillar capitals, (b) Triangles and brackets, (c) Pointed arch carved on the slabs, (d) Decorated motifs carved on slabs, (e) Stupa or its parts, (f) rectangular panels set between the pillars.

(a) *PILLARS, PILLAR BASES AND PILLAR CAPITALS*

Two types of pillars have been found in the excavation: (i) Square or round pillars with Corinthian capitals. When the square pillars are fixed at the corners, two of their sides are concealed within the walls and the other two sides generally depict human figures. Similarly the capitals show some figures seated within the acanthus leaves. Sometimes these pillars divide one scene from the other. In such cases only one face is visible. This face may have the figure of the Buddha or the Bodhisattva.

(ii) Very often one scene is separated from the other by a Persepolitan type of round pillar. The shaft of this pillar is tapering and its base consists of an upright vase. Its capital rests on double bell or inverted vase and sometimes the capital is topped over by two bulls back to back.

In all sixty pieces of the pillars were recovered. Five of them were of variety (ii) with bulls back to back on the capital. They bear register Nos. 43, 46, 396, 479 and 497. The Corinthian capitals, numbering eleven, have seated figures on the sides. No. 21 has *Bodhisattva*, Nos. 47 and 350 are seated figures holding some offering in hand, Nos. 27, 447 and 50 have seated figures with flower in right hand. Nos. 25 and 106 have seated devotees. Nos. 23, 49, 79 have seated ladies. No. 11 shows the base of a square pillar having seated Buddha on all the four sides in *abhaya* pose. The figures are flanked by a devotee. No 465 shows two lions on the capital. The remaining pieces are broken pillars, capitals or bases of pillars.

(b) TRIANGLES AND BRACKETS

Triangular stone slabs have been found in good number. They have a triangular frame and within the frame serpent-tailed winged figures, derived from Western classical art, are depicted. As many as 26 examples have been found. They are all found near the votive stupas of the second period, except Nos. 386 and 432. Obviously they were fixed on to them. The figures represented are winged dragon, Nos. 4 and 127; winged griffin, Nos. 151, 30 and 519; winged man (Ichthyocentaur), Nos. 6, 149, 231 and 397, winged ram Nos. 7 and 9; sea-bird or sea-monster, Nos. 8 and 386; marine bull, No. 10; winged horse, Nos. 13, 16 and 32, winged lion, No. 144 and winged cock, No. 432. The others are broken parts.

The brackets have either a single figure carved at the corner as in No. 14, or a double companion as in No. 35. Besides, we have also winged Atlant, No. 331 and No. 477.

(c) POINTED ARCH CARVED ON THE SLABS

A very common device in the sculptural representation is to have a pointed arch applied over a simple curved arch. Underneath the lower arch five dentil couplets decorate the sides. These arches curl up in a loop at the lower ends with a boss in the middle and from these loops hangs down a pine cone. Within the arch stands a figure, again within a tall arched frame carved on the stone. The pointed arch at once reminds us of a similar rock-cut arch in the Ajanta caves. Here it is found from the earliest level (pl. 11

a). This panel shows two devotees wearing Indian *dhoti* with a turban on the head. The turban has a fan-shaped crest behind a conical tenon. The arch continues in the second period, as shown in pl. 19 a. which depicts a nude Herakles within it. In the third period the inner architectural frame gets more elaborate. Pl. 26b shows two arches with its inner frame decorated with a series of rosettes. At Ramora several examples (pl. 27) have been found in greenish phyllite stone. In these examples the inner frame shows either a dead wavy line with conventional flowers or just a curved foliated branch of a tree. By the side of the arch there is invariably a Persepolitan pillar, tapering upward, resting on an upright vase and the capital having double bell, or double vase upside down, one on the top of the other. The detail of the figures within the arch is given below:

No. 68 measuring 11" by 4" from V.S. No. 3 has damaged figures.

No. 71 measuring 8½" x 4½" from V.S. No. 3 has two figures and two pillars.

No. 72, measuring 6" by 4½" from V.S. No. 3, has a princely figure with a turbaned head.

No. 73; measuring 5½" by 5" from V.S. No. 3, has a figure seated cross-legged with folded hands, probably a Bodhisattva.

No. 76, measuring 10" by 6" from V. S. No. 3, shows a single figure.

No. 84, measuring 3" by 4½" is a broken example from the same votive stupa No. 3.

No. 85, measuring 5½" by 5" from V.S. No. 3, has a devotee with folded hands.

No. 130, measuring 11" by 11", from V.S. No. 7, shows a standing Herakles in *tribhanga* pose, completely nude except for the tiger's skin on the left shoulder, with his right hand resting on the looped end of the arch. Face is damaged. Before the arch is a Persepolitan pillar. The carving shows the muscular limbs of the body (pl. 19 a.) It belongs to period II.

No. 139, measuring 8½" by 4½" from V.S. No. 9, shows a long-robed standing figure with a Persepolitan pillar in front.

No. 147, measuring 7" by 7½" from V.S. No. 10, has a lady with her legs lost.

No. 171, measuring 7" by 6" from KO (2), has a lady with an object in her bangled left hand.

No. 219 is a broken arch.

No. 268, measuring 3½" by 4½", from the neighbourhood of votive stupa 14, shows a man.

No. 328, measuring 11½" by 8", unstratified, shows a man wearing a long robe.

No. 341, measuring 7" by 3½", from the neighbourhood of votive stupa 14, shows a broken head.

No. 305 measuring 11" by 4", unstratified, shows two damaged men in two arches.

No. 409, measuring 12" by 6" from the neighbourhood of votive stupa 14, has a broken head.

No. 433, measuring 9" by 9" from south east quadrant of the main stupa, has a damaged standing man.

No. 444, measuring 23" by 11", from HO (2), shows three devotees within arches.

No. 446, measuring 11½" by 12", unstratified, shows a standing man, wearing a *dhoti*, left hand at the waist and right raised up holding an unidentified object.

No. 447, measuring 11" by 12", unstratified, shows a damaged standing man.

No. 482, measuring 4" by 5½", from EO (1), has a man within the arch.

No. 491, measuring 4.7" by 5.3", from Votive stupa No. 3, has a damaged standing man.

No. 495, measuring 4.3" by 4.5", unstratified, has a damaged child.

(d) DECORATED MOTIFS CARVED ON SLABS

As many as 71 pieces of stones decorated with flower and other designs have been recovered. Several varieties of floral decoration are found carved on the base of a pillar, on capitals and on stone slabs. The capitals generally show acanthus leaf but other varieties are seen in nos. 271, 347 393 and 504. Pipal leaf is seen in Nos. 212 and 487. Acanthus is depicted in Nos. 118 and 200. Grape fruit leaf is noted in No. 163, Sun flowers, as in Nos. 105 and 135, and lotus in Nos. 196 and 324 are great favourites. We can also distinguish four-petalled flower in Nos. 472, 486 and 411; five-petalled flower in No. 518; six-petalled flower in Nos. 245, 249, 351, 352, 357, 473, 485, 488 and 510, and eight-petalled flower in 522.

(e) *STUPA OR ITS PARTS*

We did not recover any complete miniature stupa in the excavation but several umbrella stones with central hole for the handle were recovered. One big-size umbrella stone found in the north-west quadrant of the main stupa, as noted before, was the chief cause of changing the plan of the last-period platform that was added when the main stupa was finally rebuilt. Other umbrella stones number 213, 214, 359, 515 and 516. No. 434 is a damaged dome of a miniature stupa, holed at the top for the fixing of the rod for the umbrellas. Around the dome is a band of decoration consisting of a series of four-petalled flowers.

(f) *RECTANGULAR PANELS*

The panels are the main decorative elements round the square base of the stupas. Between the columns they are fixed and held together by a further series of stone bases and architrave. These panels may broadly be divided into two themes: (a) secular scenes depicting erotic subject, drinking scene, dancing or singing groups, soldiers or musicians; and (b) scenes depicting Buddhas, Bodhisattvas or stories related with them. The details of these panels are given in the chronological account below.

SCULPTURES IN THE CHRONOLOGICAL ORDER

Two varieties of stones have been used for making sculptures. In the first two periods bluish colour of slightly harder stone (schist) has been invariably used. This kind of stone is available locally. In the last period greenish colour of phyllite with a softer texture was introduced. Side by side with this greenish phyllite the older variety also continued. This greenish stone is also found locally.

Period I

1. Reg. No. 3, unstratified, 21" by 11". pl. 10. a. It is a rectangular panel showing six figures in a row — four soldiers and two ladies with musical instruments. The faces of all of them, except that of one soldier are chipped off. The left leg of one soldier is also broken. Two male soldiers, one on the left and the other on the right, are facing slightly to the front and are exactly in the same pose. They are putting on a tight fitting tunic with a short coat. Their left hand is at the hilt of the sword that is slung at the waist, the right hand is raised up to the shoulder as if in some dancing pose. Four other figures stand between them — two soldiers to the left

and two ladies to the right. The soldiers are putting on the same dress but are turned to left with their legs in rhythmic movements. The ladies, who are fully dressed with an upper and lower garment and have anklets, also show activity in their graceful posture of the body and legs. They are holding long stringed instruments in their left hand and twirling the strings with the right fingers. The balance and the steps are remarkably appealing. The panel is of the stair riser relief type and can be compared with similar examples found earlier. This panel has been placed in the first period as it is supposed to have been found at the same place where the following three have been recovered.

2. Reg. No. 534 from trench HO (3), 21" x 11" (Pl. 10. b.). This panel is exactly of the same size, same variety of stone and same make-up and thus supports the view that both the panels belong to the same period. The panel shows six figures in a row. Four of them are ladies and two are men, all in a romantic mood. The two men are in the act of wooing the women. One of them on the right side of the panel has succeeded in winning the amorous favour of a woman standing at the right end of the panel. The man is helping her to drink from a goblet while he is actually looking with sneer at the other woman by his right side. This woman shows surprise by putting one of his fingers in the mouth. The other man in the middle, who is also holding a goblet by his left hand, has not yet succeeded in winning the favour of the two women standing on the left side of the panel, though one of the women is just listening to his entreaties. The other woman, whose breasts are peeping out from the upper shawl, has turned her face away. Both the men are bearded, moustached, have short tunic upto the knees and a belt slung across their left shoulder and right side — a dress usually put on by Vajrapani in the Gandhara art. All the women are wearing bangles, ear-drops, have a stylish hair-do with broad knots overhead and bun at the back. Two of them in the middle have long robes covering from shoulder to ankles. The lady on the right has a short frock and a long loose robe underneath (*gharara*-type). The effect is noble and the theme extremely human. The figures can be compared with Marshall, *Buddhist Art of Gandhara*, pl. 27 No. 41.

3. Reg. No. 444, from trench HO (3) 23"x11" (pl. 11, a.) This panel is also of the same height as the earlier two but it is slightly longer. It appears to have been used in the same stupa. The panel shows three Persepolitan pillars separated one from the other by two standing human figures within Ajanta type arch. The pillars are typical. Only the left hand one has its capital and base broken. The Ajanta-type arch is also usual at this site.

The men are standing to the front in *tri-bhanga* pose, the left one bending to the right and the right one to the left. They are putting on Indian type of dhoti with an upper scarf falling loosely from their left shoulder to the right side — a dress common in the *Bodhisattva* figures. They have also a necklace and ear-pendants and on their head they have an elaborate turban, showing a fan-shaped hood behind a conical tenon fastened to the middle of the turban right over the forehead. The left-hand man has his two hands raised to the chest and joined together in a worshipful pose. The right hand man has an offering held in the two hands. Both of them are no doubt devotees.

4. Reg. No. 443 from trench HO (3), 18"x11½" (pl. 11. b.). This panel has an extra height as it is topped by a frieze of acanthus leaves, as is also known from other sculptures (see Ingholt — *Gandharan Art of Pakistan*, Nos. 15 and 119). The panel shows five standing figures in a row — three of them with short tunic in the middle have their hair cut but also have top knot. The two monks on the right have turned their face to right and hold a water flask in one hand but the other hand is pointing to right. The extreme right hand man is in Indian dress but the second monk on this side is putting on the short tunic. The man on his right is looking at him with his right hand up and his back facing almost to the front. The second man from right is looking at the monk at the extreme left. The water flask of this monk is defaced. His right hand is also up in the act of gesture. The execution is very fine and expression very suggestive.

NOTE

It is unfortunate that in this first period we get only these four panels and a few other broken examples. The execution of all these four pieces is extremely fine. The influence of the western classical art is evident but panel No. 3 clearly shows Indian influence. The design is a happy blend of the Ajanta pointed arch and Persepolitan pillar with human figures in typical Indian dress. This type of panels may be compared with those included by Sir John Marshall in his chapter 5 "Childhood of Gandhara Art" (*Buddhist Art of Gandhara*, pp. 33 ff) but the art really belongs to the period termed by Sir John Marshall as that of "maturity".

PERIOD II

5. Reg. No. 1., unstratified but possibly from votive stupa No. 1., 23"x17½". pl. 12. Bluish schist stone. The slab depicts a seated Buddha in *abhaya* pose. The Buddha is seated in adamantine posture with feet rest-

ing on the lap but soles are not visible. They are concealed by the upper garment that covers both the shoulders and makes a twisted triangle at the chest. Below this point the folds curve in large and broad loops. The raised right hand pops up from within the fold and shows an auspicious mark on the palm. The left hand holds the hem of the garment. The head shows a stubby face, broad forehead, open eyes, drooping moustache, fleshy cheeks and retarded chin. The auspicious circle (*Urna*) is at the forehead. The hair is parted and combed sideways with a broad *ushnisha* overhead, tied by strings. Behind the head is a round halo, the margin is bordered by triangles, signifying flame. This type of halo can be compared with Nos. 225 and 301 in Ingholt, *Gandharan Art of Pakistan*. Marshall has it in his No. 142. The lateness of such figures has been noted by earlier writers. Here the stratigraphic evidence clearly places it in the second period.

6. Reg. No. 5, unstratified but possibly from the votive stupa No. 1, 8"x5½" (pl. 13 a.), Bluish schist stone. This is only the head of the Buddha, lower part is broken away. The head is surrounded by a plain halo with only a marginal incised line. Overhead is the arborcal canopy, the leaves of which hang down from the branches on either side of the halo. The canopy consists of probably *pipal* leaves. The facial type of the head is exactly the same as given in No. 5 above. It is most certainly the work of the same hand.

Many other broken heads were recovered in the excavation, as for example Reg. Nos. 2 a and 230. They are all of similar style and hence they have not been illustrated here.

7. Reg. No. 12, unstratified but possibly from votive stupa No. 1, 12"x11". Bluish schist stone. (Pl. 13 b.). It is almost a rectangular slab of stone with figures carved on high relief. The figures are slightly damaged. In the middle sits the Buddha under an arborcal grove of pipal branches on a seat, now defaced. His hands are also chipped off. The mouth is also broken but the face keeps up the same style as seen in Nos. 5 and 6. The eyes are wide open, the *Ushnisha* broad, tied up with a (probably) ribbon. Three figures stand on his either side. While the main figure of the Buddha is seated to the front, two figures on either side are shown in profile. One on each side, which tops over has a halo behind the head and shown almost to the front. One of them has its face chipped off. A comparison with similar scenes (See Ingholt, *op. Cit*, Nos. 71-73), suggests that the subject represents God's entreatment of the Buddha to preach. On this identification the left-hand figure close to the Buddha may be taken for Brahma. He is bearded and his hair falls from a top knot loose behind. Indra is on the right with a high turban round the head.

8. Reg. No. 156, from votive stupa No. 10, 12"x5", (Pl. 14 a.), bluish schist stone. It is a broken panel representing two scenes, the right-hand one is broken. The scenes are separated by a round Corinthian pilaster within a rectangular frame. The left scene is in tact but the heads of the figures are broken off. In the middle is a tree. Immediately to the left of the tree stands Buddha in his usual covered attire, halo behind and his two hands holding the ends of some object. The other end is held by man in short tunic on the other side of the tree. Behind the Buddha stands Vajrapani in Indian *dhoti*. Both the Buddha and Vajrapani are tree-fourth to the front while the other two figures are shown in profile. The fourth man, whose hands are clasped, is in Indian *dhoti*.

9. Reg. No. 155, from votive stupa No. 19, 9"x5", (pl. 14 b.) bluish schist. The panel is broken on the top and the left side. The preserved portion shows three persons—two ladies at the two ends and one soldier standing beside a grape tree. The stem of the tree is gracefully twisted and the grape creeper clasps the stem in romantic curves with full-blown leaves symmetrically arranged. Both the ladies are robed in the flowing western dress of nobility. The left hand lady, whose upper part is broken holds a basket in left hand and was probably in the act of plucking the grape fruit. The right-hand lady is holding a drinking mug in her right hand while the man is probably looking at her. The figures are almost in frontal position.

10. Reg. No. 269, from the neighbourhood of votive stupa No. 14, layer (2), 9"x5", (pl. 15 a) bluish schist. This panel is of the same size as No. 9 and appears to be a continuation of the earlier scene though this was recovered at a distance. It is also a broken panel. The heads of one soldier and one lady are missing while the remaining two have damaged faces. Here one soldier alternates with a lady. They put on the same dress as in No. 9. The left-hand soldier has both of his hands at the sword hung by his left side while the lady immediately to his left is holding before him a basket (probably of fruits). The other soldier has his back to the front and holds a shield in his left hand and a long spear in his right hand. The lady by his right side is facing front with a long broken object in her left hand.

11. Reg. No. 448, from the vicinity of votive stupa No. 14, 8"x46", bluish schist, pl. 15 b. It is a broken panel but seems to have been of the same width as the earlier two. The panel depicts worship of the stupa. In the middle stands the stupa on a square base. The dome of the stupa has a chequer design in its lower half and is topped over by an umbrella. On its either side is a standing devotee with folded hands. They are facing almost to the front.

12. Reg. No. 298 from the neighbourhood of votive stupa No. 14, layer (2), 9"x8¹/₂", bluish schist, pl. 16 a. Buddha standing with his head, feet and hands broken. He is putting on a long robe covering both the shoulders with pleats falling in angular points in front. The folds of the drapery are not very deeply cut. But his left leg is slightly bent and right arm raised up, probably in the pose of reassurance. The type is rather conventional.

13. Reg. No. 184, from votive stupa No. 1, 5"x3.4", bluish schist pl. 16 b. Female head broken away from the body. The facial expression is more Central Asian than local. She has a broad full-blooded face with long eyes but nose, is broken. The front hair drops in short curls over the forehead while overhead it is tied in rows of plaits. Ear pendant hangs from the ears. The head is probably of a nobility.

14. Reg. No. 128, from votive stupa No. 7, measurements 6"x5¹/₂", bluish schist, pl. 17 a. The slab depicts worship of *tri-ratna* (Three Jewels) by three monks. The remaining portion of the slab is broken. The *tri-ratna* consists of three spoked wheels mounted on three-pronged jewel, each prong having volutes on either side. The jewel is further carried on a wheeled seat resting on a square base. Out of the three shaven-headed monks one is kneeling. All of them have open eyes, clasped hands and a long robe leaving the right shoulder bare. They are all looking at the jewel but their bodies are slightly frontal.

15. Reg. No. 15, unstratified but probably found from votive stupa No. 1, measurements 14"x9¹/₂", bluish schist, pl. 17 b. The panel is partly broken. It probably represents the last phase in the scene of *Mara's* attack on the Buddha, when he felt dejected owing to failure in his attempt to woo the Buddha. The main figure of the Buddha, clearly recognisable by his *ushni-sha*, halo and the dress covering both the shoulders, is seated in adamant pose with his right hand probably in *abhaya-mudra* and the left holding one end of the garment. To his right and left, in the upper part, a man with a long weapon is seated in a disdainful challenging mood. A third person on the left is kneeling down with his dejected head resting on his right palm. A fourth man is standing with clasped hands.

16. Reg. No. 197, from trench J4 layer (2), measurements 5"x4", pl. 18a. It is a broken slab, showing only two persons with their heads missing. Both of them turned to their right. They are both putting on the Indian dhoti, with their upper part bare. One of them has his left hand on the hilt of a sword that hangs down from his side and the other hand is raised to the shoulder. The second man has his left hand at the waist and right hand is holding something at the shoulder level. It is probably a part of *Mara's* attack.

17. Reg. No. 319, unstratified, 10"x4½", pl. 18b. A single human figure broken away from a panel. Head, one hand and feet are missing. He holds an indistinct object probably an offering in his left hand, raised to the level of the chest. He is putting on a *dhoti* while a tight-fitting jacket covers the body. A long falling *chadar* drops from the left shoulder to the right side. The lower end of the *dhoti* shows classical pleats.

18. Reg. No. 130, from votive stupa No.7, measurements 11"x11", bluish schist, pl. 19a. It is a broken panel showing, by the side of a Persepolitan column, an Ajanta-type arch ending in curls and a pine cone hanging from either end. Within the arch stands a naked figure of Herakles with a lion's skin, loosely hung over the left side. His right hand is resting at one end of the arch. The muscular body is very well depicted and it boldly comes out of the long arch behind him. The face is damaged.

19. Reg. No. 533, fixed at the step of the votive stupa No. 10, measurements 28.6"x6", pl. 18c. It is a stair-raiser type of slab showing three square Corinthian pilasters, each within a rectangular frame and separating four tritons, one from the other. The tritons have double ending snake tail legs and are in the act of dancing or playing music. The right-hand one has his one hand raised up. The second from right is playing on tambourine. The third is using flutes and the fourth is beating time with his two hands. They are all looking at different directions.

20. Reg. 157 from votive stupa No. 10, measurements 15"x8", pl. 19 b. The slab, partly broken, shows a single winged triton seated on his snake tailed legs. The body is naked, except for the acanthus leaf that covers the private part. His left hand is at the waist and right hand is across the body in front. The face is damaged.

21. Reg. No. 508 from trench B1 layer (2), measurements 13"x9", bluish schist, pl. 20a. This is one of the many examples of decorated motifs found here. On this slab there are three types of designs in three rows. One row depicts the chequer motif. The middle one has a scroll of grape branch with grape leaf within circles. The third shows a series of lotus flowers within squares. The carving is not very deep. The designs are in low relief.

22. Reg. No. 83 from votive stupa No. 3, measurements 8"x5", pl. 20b. It is a broken panel of bluish schist depicting a scene in the life of Prince Siddhartha. On the left is a round Corinthian pilaster within a frame. On the right halfstands the Prince, facing front, in an Indian fress, with his left

hand at the waist and his right hand lifting an elephant, represented by part of the body, forelegs and dangling trunk from the head. The Prince is in a victorious mood. His face is broken. The story relates to the challenge of his cousin Devadatta for winning the bride. (Compare Ingholt, *Op. Cit.* No. 30).

23. Reg. No. 18 from the votive stupa No. 1, measurements $7\frac{1}{2}'' \times 4''$, bluish schist, not illustrated. It is a broken panel depicting Maya's dream. The queen Maya, the Buddha's mother, is lying straight on bed, her head resting on one hand and another overhead. By her side stands an attendant. Other portion is missing.

24. Reg. No. 24, from votive stupa No. 1. measurements $12'' \times 5''$, bluish schist. Not illustrated. The panel represents the well-known *jataka* story of the Six-tusked Elephant. Two parts of the story are preserved. On the left stands a lady fully robed in the act of disdainful surprise indicated by her left hand's finger at the lips. A Corinthian pillar separates the other part, where man in Indian *dhoti* is ready to extract the tusk of the elephant who kneels down gracefully.

25. Reg. No. 132, from votive stupa No. 9, measurements $6'' \times 3''$, bluish schist pl. 21 a. It is the head of a nobleman with nose and mouth slightly broken, a bejewelled turban having a conical tenon in front and a fan-shaped crest behind. The eyes are wide open and almond-shaped.

26. Reg. No. 149 from votive stupa No. 10, measurements $10'' \times 7\frac{1}{2}''$ pl. 21 b. Within a triangular panel stands the so-called Ichthyocentaur with hands clasped in worshipful pose. He has a shaven round human face with open eyes, up-raised wings, horse's legs and the tail of a demon.

27. Reg. No. 10, unstratified but probably from votive stupa No. 1, measurements $11'' \times 6''$ bluish schist. pl. 22 a. Within a triangular panel a marine bull is represented, having up-raised wings, and the coiled tail of a demon.

28. Reg. No. 13, unstratified but probably from votive stupa No. 1, measurements $11'' \times 8''$, bluish schist, pl. 22 b. within a rectangular panel we have a marine horse with upraised wings and the tail of a demon.

29. Reg. No. 4, unstratified but probably from votive stupa No. 1, measurements $13\frac{1}{2}'' \times 6\frac{1}{2}''$, bluish schist, pl. 22 c. Within a triangular panel a winged monster is depicted with crocodile's mouth, up-raised wings, horse's legs and the coiled tail of a demon.

30. Reg. No. 9, unstratified but probably from votive stupa No. 1, measurements 11"x6", bluish schist, pl. 23 a. Within a triangular panel another monster with the head of a ram, upraised wings, horse's legs and the coiled tail of a demon, is shown.

31. Reg. No. 8, unstratified but probably from votive stupa No. 1, measurements 11"x6", bluish schist pl. 23 b. Within a triangular panel another monster with the head of a duck, upraised wings, horse's legs and the coiled tail of a demon is depicted.

32. Reg. No. 23 from votive stupa No. 1, measurements 15"x12" bluish schist, pl. 23 c. It is a Corinthian capital showing a man seated within acanthus leaves. His face is turned to the left. One hand is coming out of the covered robe and touching a dish held by another hand. The other side of the capital also shows a lady but much damaged.

NOTE

The sculptures described above show a definite decline in art. Older themes and styles, no doubt, continued but the handling of the materials is not superb. The execution on stone is shallow. Frontality is the dominant character. Figures in profile are rare. There is an over-emphasis on decorative elements. Final complexions show greater variety. Portrayal of the drapery folds becomes conventional. The subject remains completely permeated with Buddhist themes though western classical motifs and designs are seen incorporated here and there.

PERIOD III.

First of all we describe the following heads that were recovered in the last period of the main stupa. It is, however, possible that these heads were re-used in this last period. If so, they actually belong to period II. They are all made of bluish schist stone.

33. Reg. No. 464 from the south-west quadrant of the main stupa, 3¾"x 2½". pl. 24 c. The head is comparable with that of the Buddha seen in No. 6 above. But the present head is that of a nobleman who has drooping moustache, half-closed eyes, nose broken, ear-pendants (not clear in the photograph), a high turban with a conical tenon (now broken) in front, the height of the turban being reduced by a flat top. There is no difference between this and the heads of the second period.

34. Reg. No. 527 from the north-west quadrant of the main stupa, mea-

surements $3\frac{1}{2}'' \times 2''$ pl. 24 a. The head shows a face, which is slightly twisted to the right. It is of a nobleman having moustache, ear-pendants, almond-shaped open eyes, bejewelled turban with the usual tenon and fan-shaped crest.

35. Reg. No. 461 from the south-west quadrant of the main stupa, measurements $4'' \times 4\frac{3}{4}''$, pl. 24 b. This is a small head of the same type as the earlier example with the difference that the face is slightly twisted to the left. The head is attached to a slab which is decorated with a number of seven-petalled sunflowers.

36. Reg. No. 241 from the north-west quadrant of the main stupa, measurements $3'' \times 3\frac{3}{4}''$, pl. 24 d. It is a broken part of a bracket retaining only the head of a lady, who has full-blooded face, tuft of hair over the forehead and a classical wreath tied over the head. She wears ear-pendants.

37. Reg. No. 462 from the south-west quadrant of the main stupa, measurements $3\frac{1}{2}'' \times 2\frac{1}{2}''$ pl. 24 e. It is also a broken part of a bracket showing only the head with moustached face, wide open eyes and curly hair.

The following sculptures are all made in greenish phyllite a kind of stone which is very soft and hence easy to work but apt to be broken. This kind of stone is found locally but its use was reserved to this last period.

38. Reg. No. 449 from the vicinity of stupa No. 14, layer (1), measurements $15'' \times 5''$ pl. 25 a. It is a long slab showing two scenes separated by a square Corinthian pilaster within a rectangular frame. In both the scenes Buddha is seated in the middle in the pose of meditation (the left-hand Buddha is partly broken.). His both shoulders are covered but the folds of the drapery are shown by scratches, one end of which falls in semi-circular loop below the hands and above the seat. The eyes are half closed. Around the halo leaves overhang. On either side of the Buddha is a standing figure with hands clasped in worshipful pose. The two standing figures preserved are putting on the Indian *dhoti* and have the usual bejewelled turban.

39. Reg. No. 454 from the same place as No. 37, measurements $6\frac{3}{4}'' \times 6''$ of the same greenish schist stone, not illustrated. This shows seated Buddha, with his head missing, in the pose of reassurance, the left hand holding the hem of the upper garment. The folds of the drapery are incised in the same fashion and one end falls in semi-circular loop above the seat.

40. Reg. No. 455 from the same place as the above two, measurements $18'' \times 5''$ of the same greenish phyllite stone pl. 25 b. It is a continuation of the panel No. 38 and repeats two more similar seated Buddhas with devotees separated by Corinthian pilasters.

41. Reg. No. 297 from the same place as the above three, measurements 8"x5" of the same greenish phyllite stone. This is also a repetition of the same Dhyani Buddha and devotees.
42. Reg. No. 453 from the same place as the above four, measurements 8½"x5" of the same greenish phyllite stone, not illustrated. Here the only difference is that the right hand of the Buddha is raised in the pose of reassurance while the left is resting on the lap. The two devotees are in the Indian dress. A third devotee stands to the left of the Corinthian pilaster.
43. Reg. No. 183 from trench HO layer (1), measurements 4.5"x3.4" of greenish phyllite stone. pl. 26 a. It shows an Ajanta type arch with curled up ends from which hangs down a pine cone (now broken). Within this high arch there is a long double line of arch with a series of dots. In the middle stands a devotee (with his face broken) in Indian *dhoti* and garland held in the two hands to front.

APPENDIX A

RAMORA SCULPTURES

The following sculptures were found while clearing the debris of a robbed stupa at this site. All these sculptures are in greenish phyllite stone and hence relate to the materials of the last period at Andandheri where a limited number of sculptures in this material were found. The reason for the change of material seems to be the fact that this greenish stone is easier to work. If these sculptures are any indication to the time of the erection of this stupa, it must fall in the last period of Andandheri.

Pl. 27 a. (No. 45). A small rectangular block of stone showing in high relief a Persepolitan column on the right and a lay-worshipper standing within an arch on the left. The column stands on a base formed of a squat carinated jar, and is itself round and tapering. There are three tiers of the abacus underneath the capital. The lowest is an inverted bell, the middle one is a bulging pot and the uppermost a wide-mouthed vase. The capital, instead of having bulls back to back, has triple wavy lines surmounted by a top flat. The lay-worshipper appears to be nude, turned to his right, having typically fat limbs, and holds a bowl in both the hands in front. The arch, which is too crude, ends in volutes having a bunch of pine cone. But within this arch is a poorly represented doorway consisting of a conventional leafy branch. The carving is very shallow.

Pl. 27 b. (No. 46). Similar stone plaque as above No. 45, showing

the Persepolitan column on the right and a man standing within an arch on the left. The column is exactly the same except for the new design of a single wavy line at the capital. The arch is also of the same type but the doorway has a very crude copy of a vine creeper. The man within the arch is standing to front in *tribhanga* pose with his left hand akimbo and the right raised up in the *abhaya* pose. He has wide open eyes, is putting on the Indian *dhoti* and an upper scarf that leaves the right shoulder bare, has ornaments like the necklace and ear-pendant and an elaborate turban of a nobleman. It may be a Bodhisattva.

Pl. 28 a. (No. 47). Stone plaque depicting Maya's dream. On the left side is a square column within a rectangle. The middle of its shaft has a long but narrow panel and the capital shows acanthus leaves with Ionian volutes shooting sideways. The queen Maya is asleep sideways on a sheet-covered cot with a stepping stool underneath. The queen, whose head is resting on her left arm, is wearing ornaments. Her *Sari* leaves the upper part and also a part of the hip bare. She is guarded on either side by two armed *Yavanis* (Greek ladies) while two other ladies look on. The small elephant, which is broken, has left a trace with a trend to enter the queen's womb, suggesting her conception.

Pl. 28 b. (No. 48): Stone plaque depicting the scene of "Gods entreat the Buddha." On the left side of the scene is a damaged stone column. The Buddha is seated under an arboreal tree in a meditation pose with both his shoulders covered by the upper garment. The folds of the garment are very poorly indicated. On the left is the bearded Brahma seated on his folded right leg. His hands are folded. On the right is the seated Indra having the usual nobleman's turban. His hands are broken. Above on right and left two persons are scattering flowers. It is important to note for chronology that the Buddha has his *Ushnisha* of a large size, his eyes wide open and is also moustached.

Pl. 29 a. (No. 49). Broken stone plaque showing a couple seated on an armless chair and an attendant standing behind. The feet of the seated persons are resting on two separate stools. Both of them are putting on ornaments. But the man has an Indian *dhoti* with a scarf slung across the body as the Budhisattvas do. His head and right hand are broken. The lady has her hair styled in top coils above the head, her right hand is in the *abhaya* pose and left resting on the lap. She is dressed in the Indian *Sari* and an upper garment that covers the entire body. The folds of the garment are very poorly scratched on the stone.

APPENDIX B *BAMBOLAI*

The remains at this site have been described above (see p. 10). Here only one stone sculpture was found in the debris of the main stupa and several stucco heads from the niches. A few examples of terracotta heads were also recovered. As the lower portion of the body was completely decayed owing to water action it was not clear whether the whole of the seated Buddha was of terracotta or not. However, it is pertinent to note that terracotta figures, obviously made in mould before firing, in such a large size is rare indeed. I have seen only very few examples in the Gandhara art. From the stylistic point these heads compare very well with the stucco head found in situ at the Chatpat site (see below under the *Excavation of Chatpat*). If this comparison is any indication, these heads belong to the last period of the occupation of Chatpat. But the stone sculpture appears to have been reused from an older building. The high excellence achieved in the stone carving in comparison to those described under Ramora as well as the blue schist stone used here suggest an earlier date.

Pl. 29 b. (No. 50). A blue schist stone slab depicting the scene of *Dipankara Jataka* in between two square columns. Here the Buddha is standing at the right side in abhaya pose with both his shoulders covered by the upper garment, which exhibits the folds by double parallel lines. The large halo of the Buddha has five lotus flowers which were earlier thrown by Sumati who is shown in three different poses. In the middle he is standing facing the Buddha with a purse in one hand and the other hand (broken) in the act of throwing the flowers. Down below he is prostrate before the Buddha with his hair spread out. On them Buddha has placed his foot. Above he is in a worshipful pose and kneeling. In between the Buddha and the figures of Sumati is Vajrapani holding the thunderbolt and is in typical western head-gear. The young girl, with five lotuses in the right hand and a water pitcher in the other, stands barefooted to the left. Above her is a worshipper.

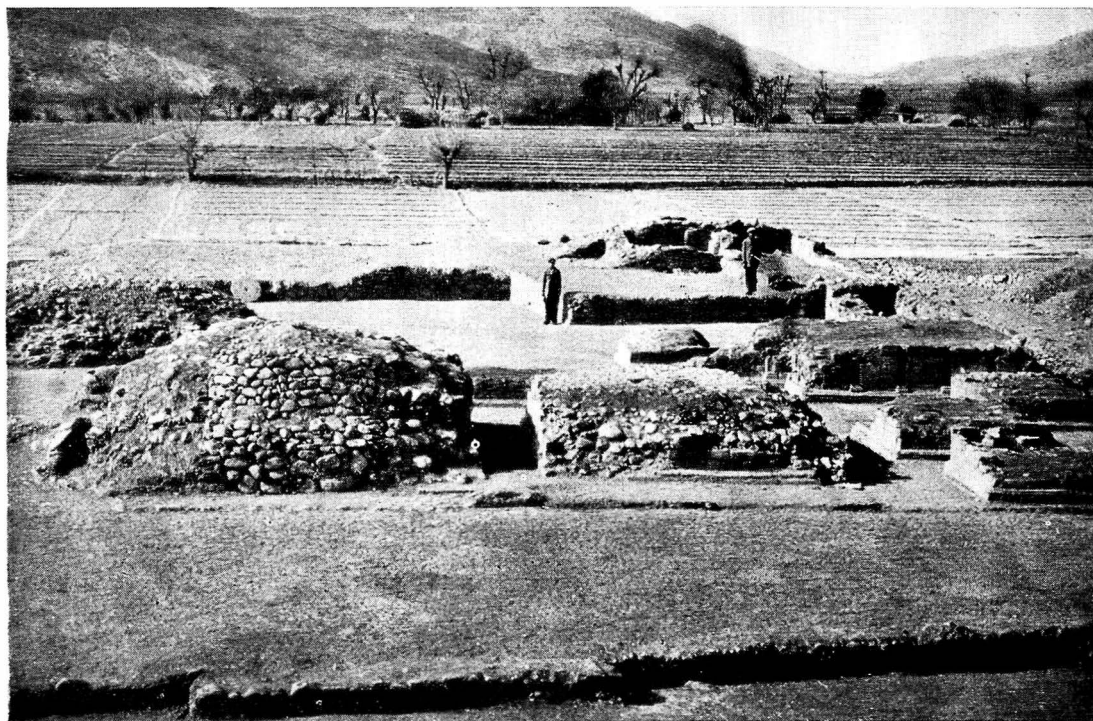
Pl. 30 a. (No. 51). This is a very fine head of the Buddha in terracotta about ten inches high. His smooth face, half closed eyes, straight nose and fleshy cheeks speak of the moulded technique that must have produced this form. The wavy hair overhead is also very stylistic. The inside of the head was hollow. It was full of loose clay.

Pl. 30 b. (No. 52). Three stucco heads produced for mass consumption. Two side ones are of the Buddha and the central one, which is turbaned, appears to be of a nobleman. The Buddha heads are of two different

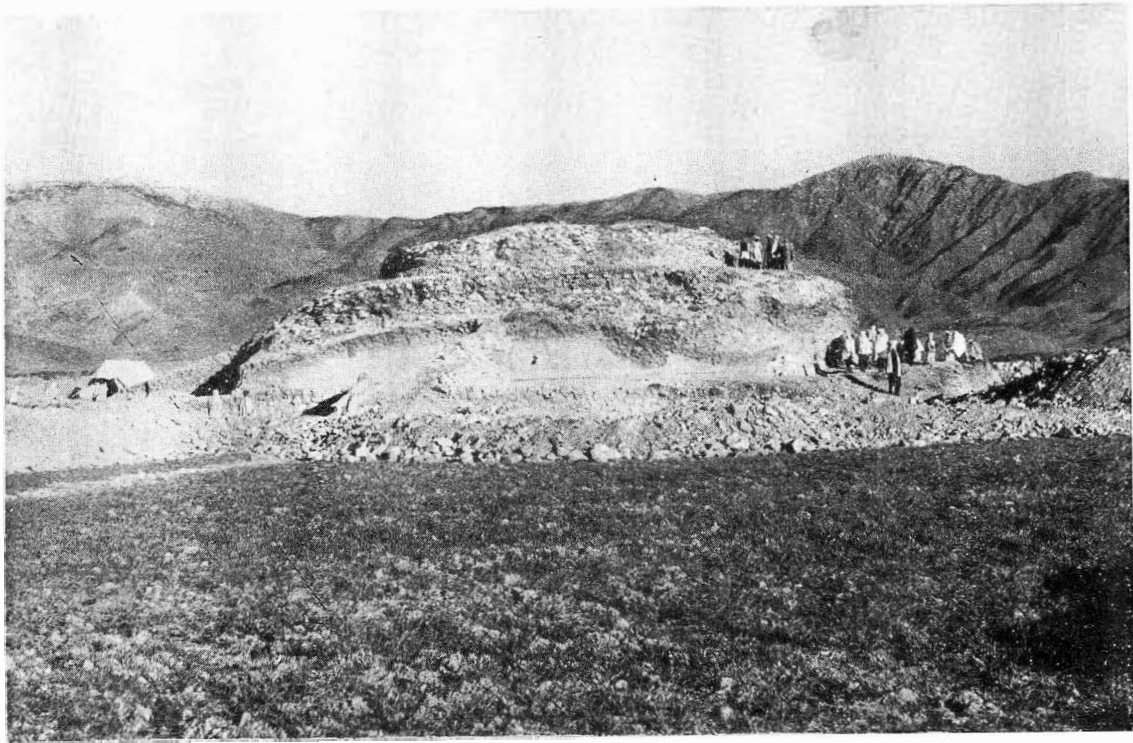
varieties as far as the facial expression and the eyes are concerned but their hair style is of the same conventionalised type. The left hand Buddha has his half closed eyes almost horizontally drawn but the right hand one has the almond-shaped eyes askant. The turban of the central figure has a tall standing hood.



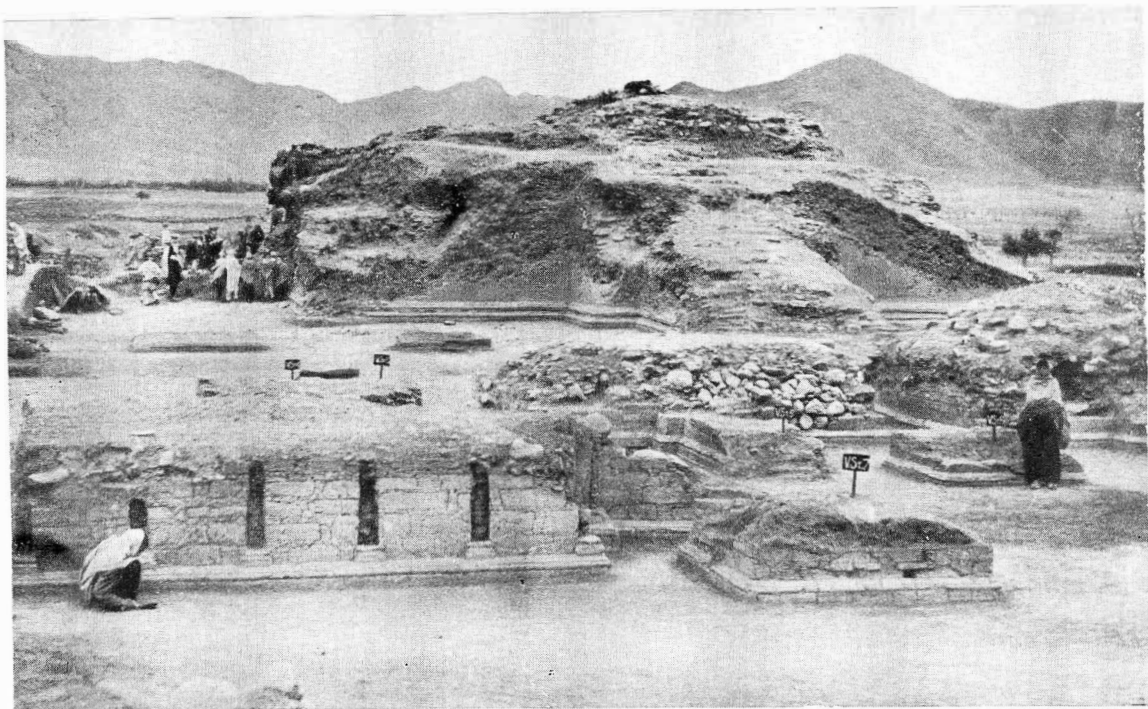
a. Andandheri — Looking down from the main stupa towards Katkela Pass. The votive stupas in the foreground.



b. Andandheri — Detail of the votive stupa and the monastic area.



a. Andandheri — The main stupa from a distance.



b. Andandheri — The main stupa and the votive stupas from the north-west.



a. Andandheri — The main stupa from the west.



b. Andandheri — The main stupa from the south.



a. Andandheri — Main stupa — paved path of the first period.



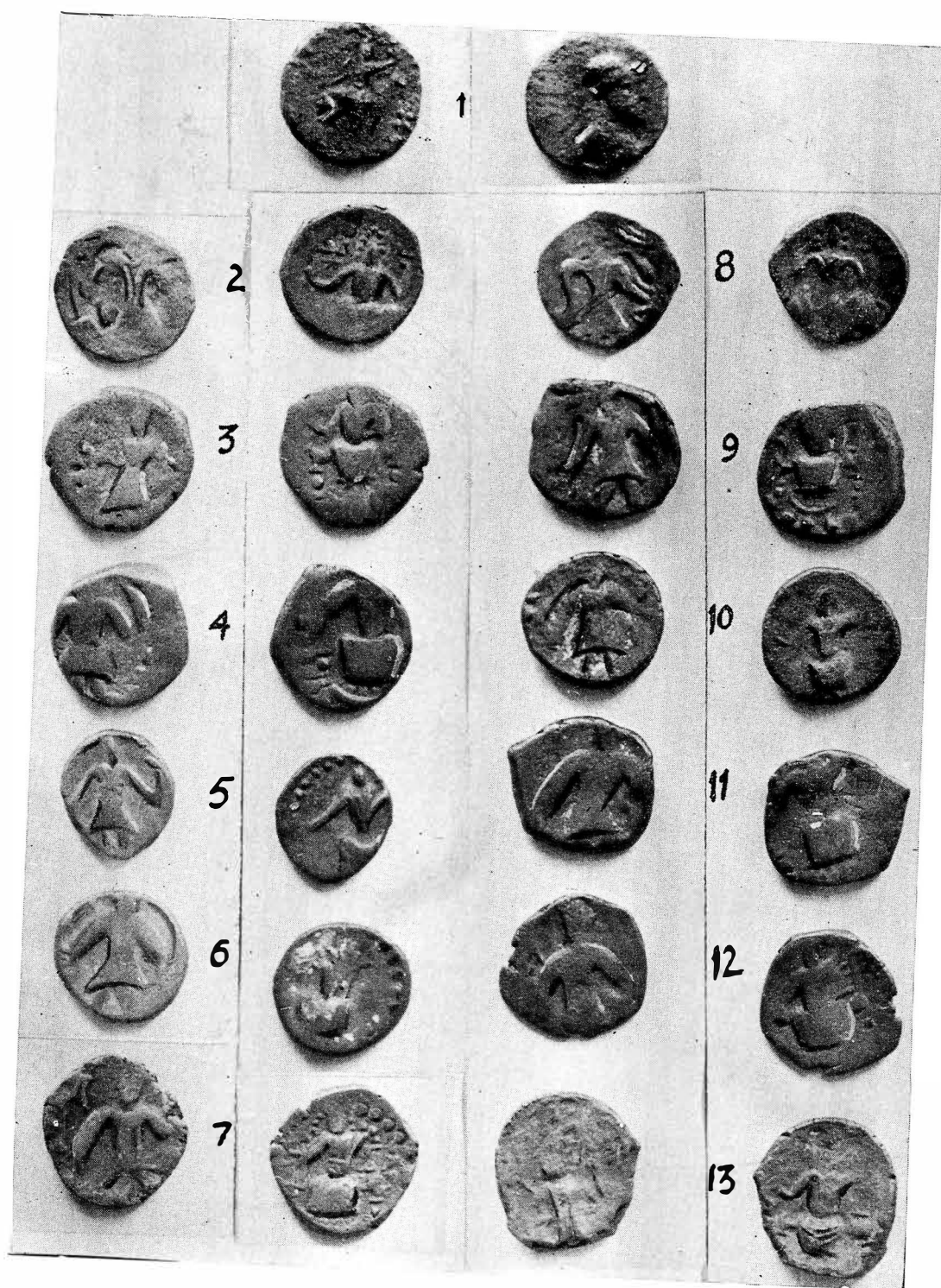
b. Andandheri — Votive stupa No. 1, side-view.



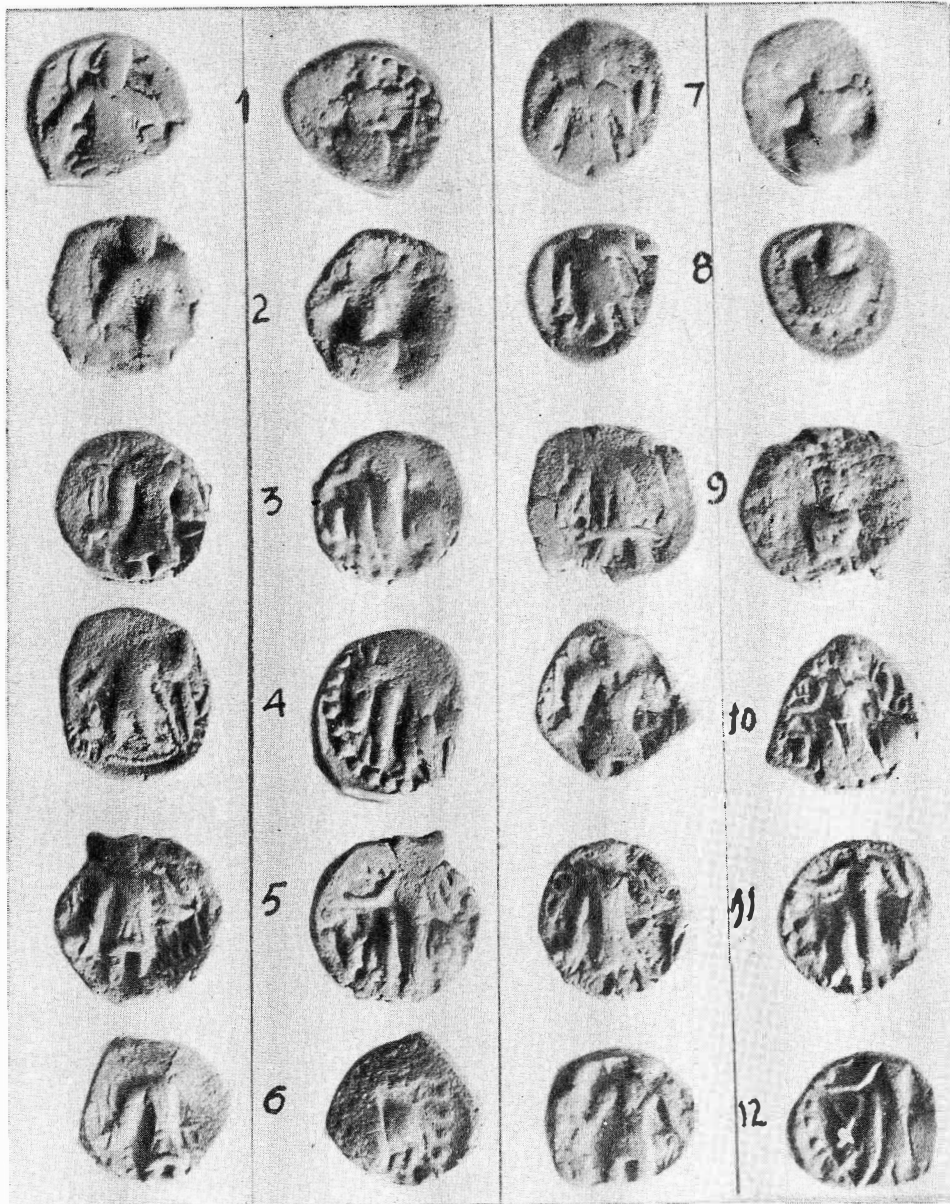
c. Andandheri — Votive stupa No. 10 with a panel at the step.



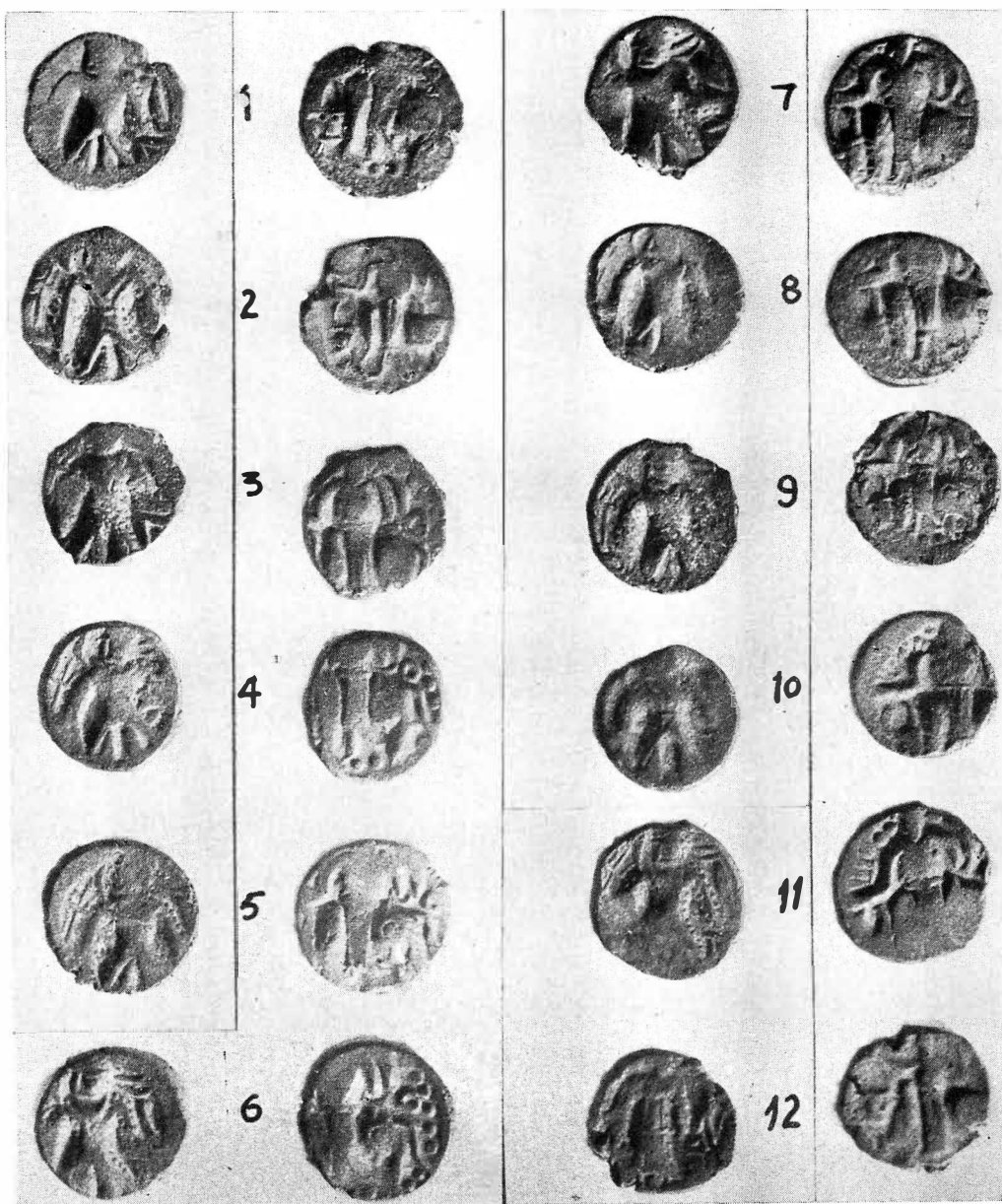
d. Andandheri — Monastic area.



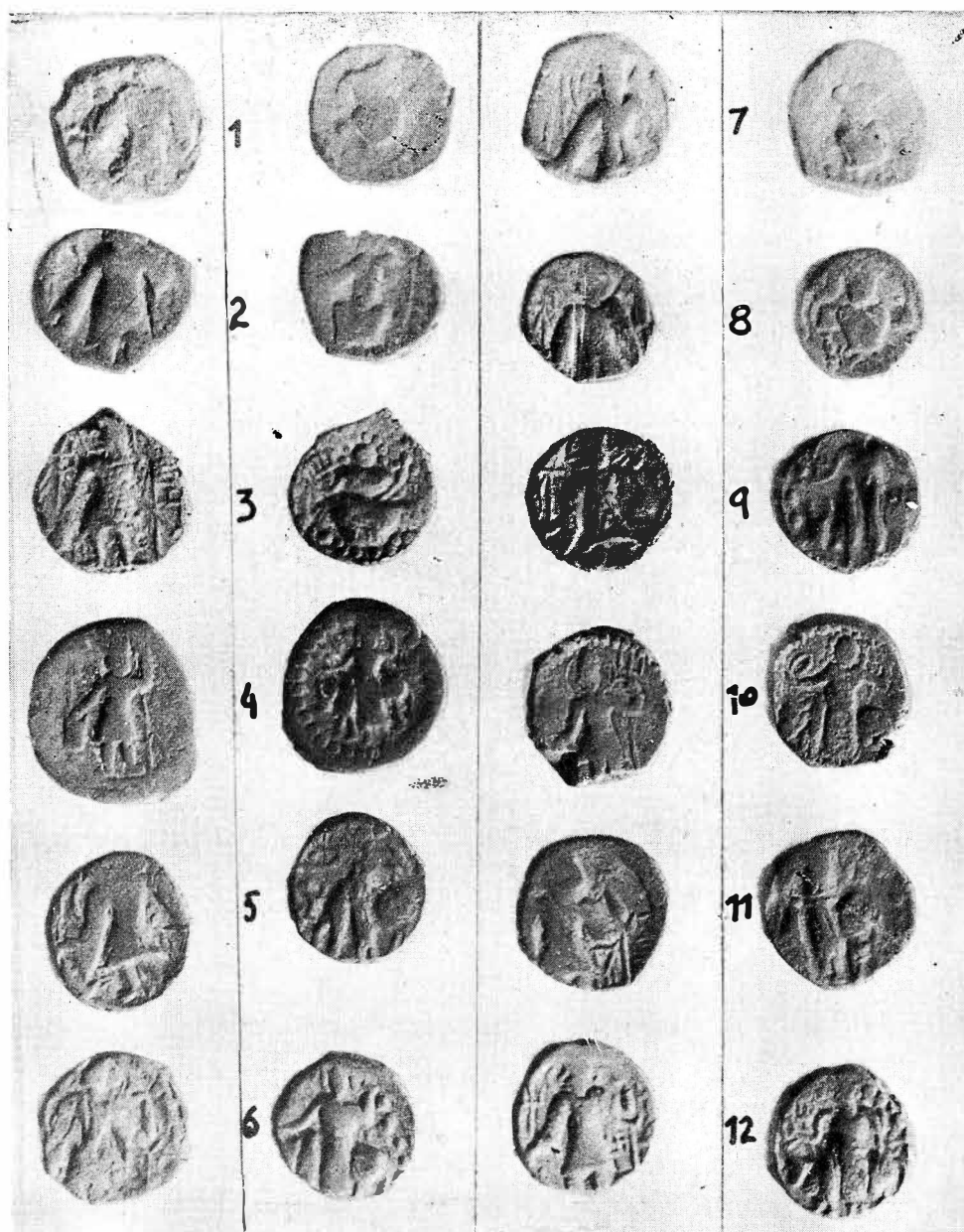
No. 1 — Soter Megas. Nos. 2-13 — Later Kushana Coins



Andandheri — Little Kushana Coins from hoard B



Andandheri — Little Kushana Coins from hoard C



Andandheri — Little Kushana Coins from hoard D.



a. Andandheri — No. 1 Soldiers and lady Musicians.



b. Andandheri — No. 2. A drinking scene.



a. Andandheri — No. 3. Two devotees.



b. Andandheri — No. 4. Five Monks.



Andandheri — No. 5. Buddha in the pose of reassurance



a. Andandheri — No. 6. Buddha head.



b. Andandheri — No. 7. Gods entreating Buddha.



a. Andandheri — No. 12. Buddha.



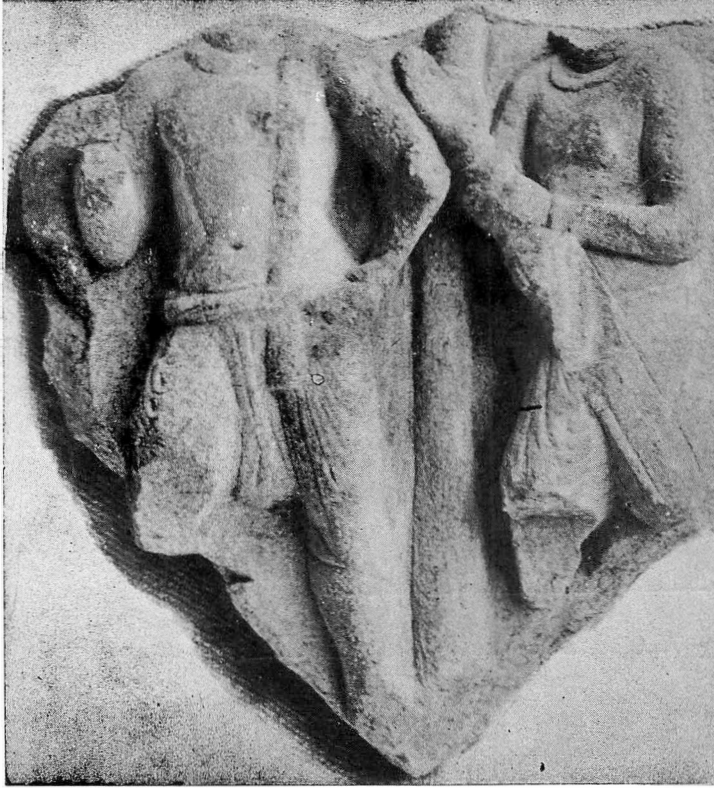
b. Andandheri — No. 13. Head of a lady.



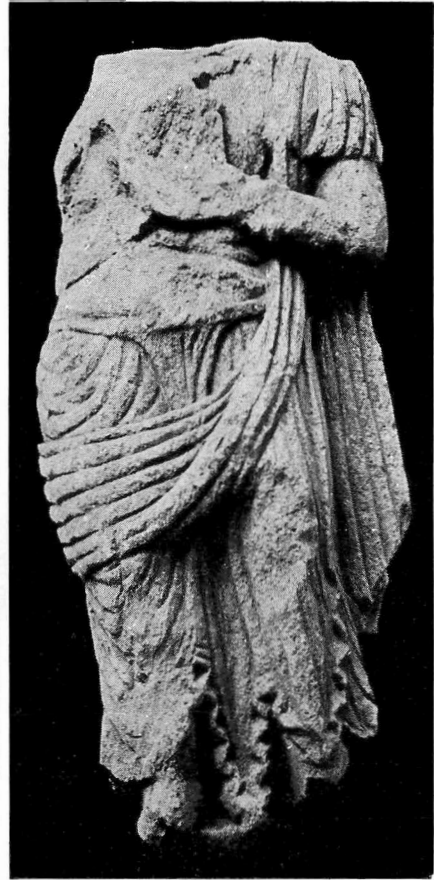
a. Andandheri — No. 14. Worship of the three jewels



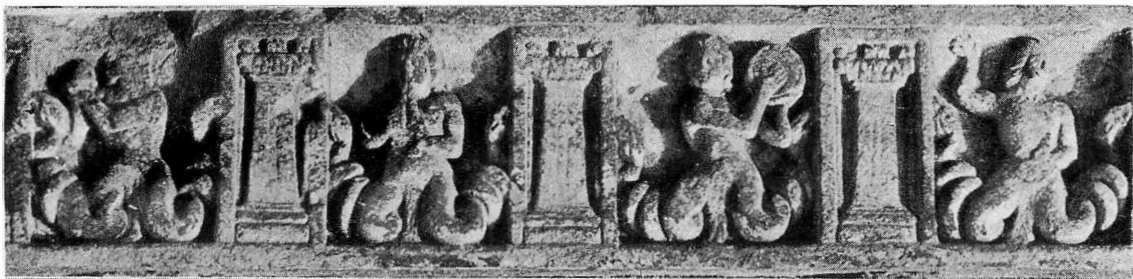
b. Andandheri — No. 15. A scene in Mara's attack.



a. Andandheri — No. 16. Two damaged figures.



b. Andandheri — No. 17. A devotee with an offering.



c. Andandheri — No. 19. Four tritons.



a. Andandheri — No. 18. Herakles within an arch.



b. Andandheri — No. 20. A winged triton.



a. Andandheri — No. 21. A decorated slab.



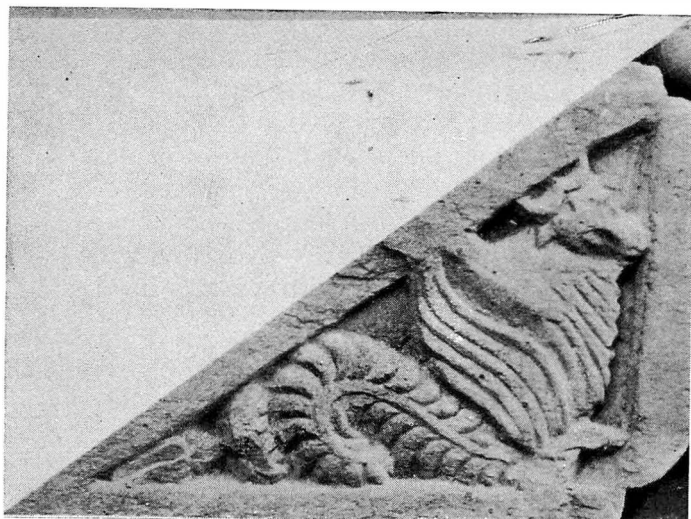
b. Andandheri — No. 22. Prince Siddhartha lifting up an elephant.



a. Andandheri — No. 25. Head of a noble man



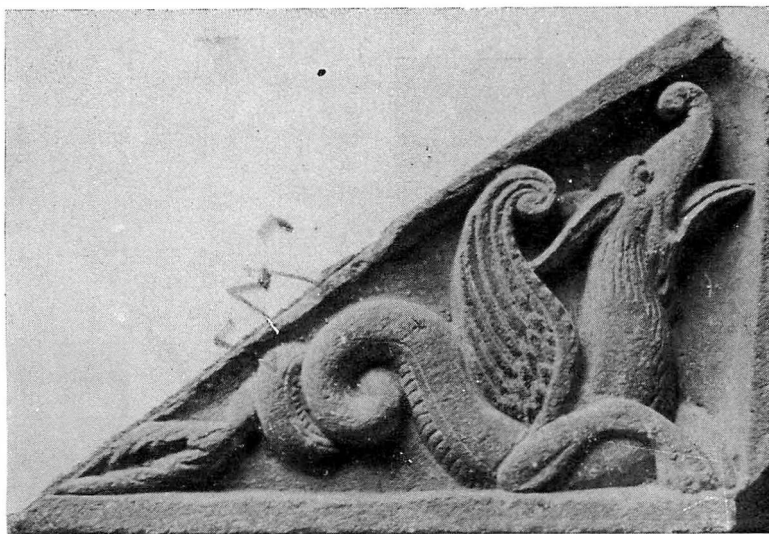
b. Andandheri — No. 26. Ichthyocentaur.



a. Andandheri — No. 27.
A marine bull.



b. Andandheri — No. 28.
A marine horse.



c. Andandheri — No. 28.
A winged monster with
crocodile mouth.



a. Andandheri — No. 30. A winged monster with a ram's head.



b. Andandheri — No. 31. A winged monster with a duck's head.



c. Andandheri — No. 32. A man within acanthus leaves.

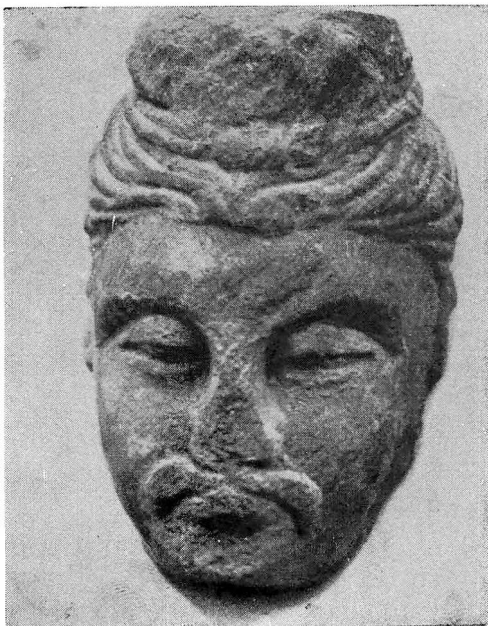


a. Andandheri — No. 34.
A male head



b. Andandheri No. 35. A male head.

e. Andandheri — No. 37.
A male head.



c. Andandheri — No. 33.
Buddha head.



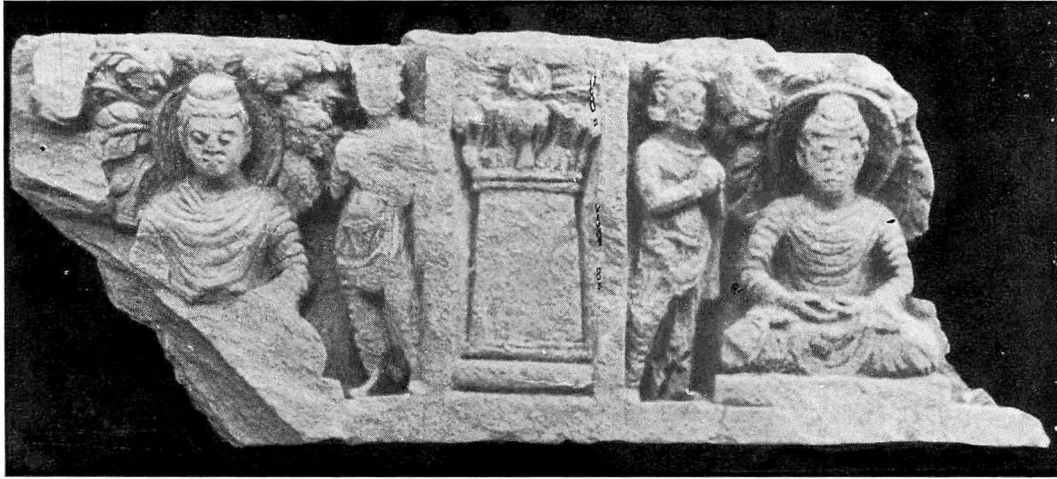
d. Andandheri — No. 36.
A female head.



a. Andandheri — No. 43. A garland bearer.



b. Andandheri — No. 44. Two human figures.



a. Andandheri — No. 38. Seated Buddha with devotees.



b. Andandheri — No. 40. Seated Buddha with devotees.



a. No. 45. Ramora — A worshipper with a bowl in hands.



b. No. 46. Ramora — Bodhisattva.



a. No. 47. Ramora — Maya's dream.



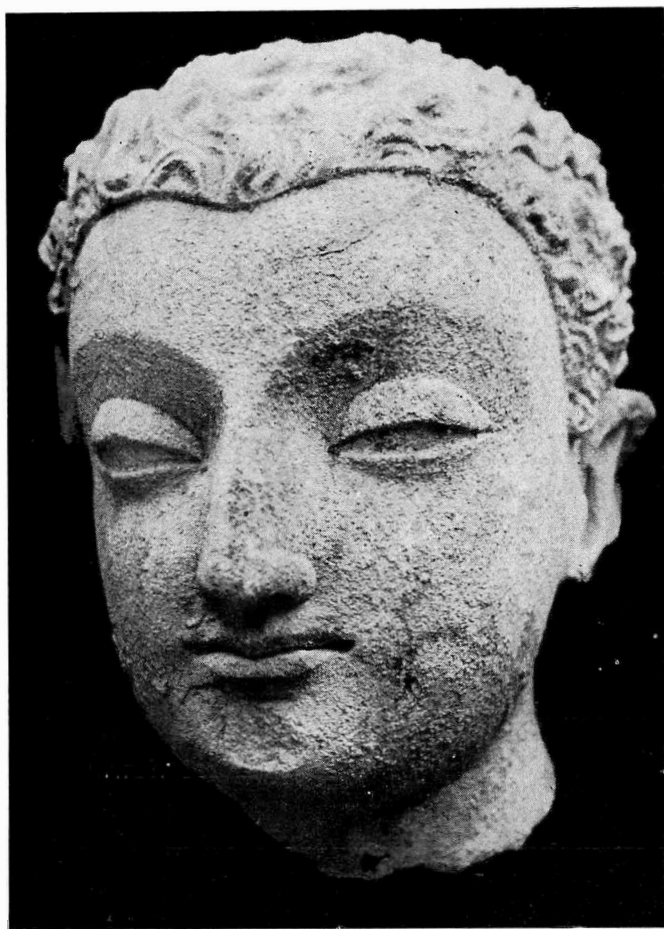
b. No. 48. Ramora — Gods entreat Buddha to preach



a. No. 49. Ramora — A couple seated on a chair



b. No. 50. Bambolai — Dipankara Jataka.



a. No. 51. Bambolai — Head of the Buddha
in terracotta.



b. No. 52. Bambolai — Three heads.