

SECTION III.

EXCAVATION AT CHATPAT

By PROF. AHMAD HASAN DANI

The excavation of the small Buddhist site at Chatpat was undertaken to illustrate the occupation of many such hill bends, corners and secluded areas during the hey-day of the Kushanas. Away from the common rut of life but still within a visible distance of the gay life of the world, steeped as it is in the terrestrial greenery and enlivened by the perennial flow of the splashing water, these Buddhist settlements served as peaceful rendezvous for the seekers of happiness. The laymen and women dedicated their prized treasures to these places and kept them on for centuries. It is the quiet leisure that helped in the creation of the beautiful sculptures of the Gandhara Art. The development of the art depended as much on the patronage of the people as on the availability of the monk—artists who continued to manufacture the art specimens in the traditional style with only rare examples of new varieties. The main aim of the excavation was to gather more and more in-situ materials and search a way towards the reconstruction of a chronological scheme. Mr. Sardar Mohammad Khan the Field Superintendent of the Department of Archaeology was primarily responsible for the excavation. The materials are presented here in the words of Professor Dani.

INTRODUCTION: Mr. Rahatullah Jaral, the then Political Agent of Dir, placed at our disposal the services of an archaeological Inspector, Mr. Mohammad Shirin. His main duties were to go about in the State, detect the treasure hunters and find out the places where they stealthily robbed the art materials in the darkness of the night. One such place was located near Chatpat, literally meaning the place of huge stone blocks. Such stones lay plentifully scattered in the fields and some had been removed by the villagers right to the ends of the fields. On examination these stones were found to be the sealing stones of the Bronze and Iron Age graves. Chatpat is a small village lying at a distance of five furlongs from the main Chakdara-Dir road and about a mile and a half from Chakdara. The village came into existence about hundred years ago and was peopled by the labourers sent by the landowners of Uchh and Chakdara. The village huts are seen from the main road amidst green trees, perched on a slope of the hill that proceeds northward. At this point the hill makes a sharp bend and sends out a

spur eastward, thus creating a glen (Pl. 31 a.) that gradually descends down and allows the over-flow of a water spring. It is the water of this spring that makes a *khwar* and further helps in the living of the villagers. We can cross over the eastern spur and go to the other side known as Shamalai. On that side there is another water spring which led to Buddhist settlements. Near the water spring there are two caves, both of which were occupied by the Buddhists and also by the people who have left behind two good examples of stone axe, now preserved in the Dir Museum at Chakhara. The Chatpat Buddhist site (Pl. 31 b.) is located two furlongs west of the village on the northern slope of the glen and comes right down to the very edge of the Khwar. From the height of this sequestered corner we can have a picturesque view of the Swat river and of the greenery that it spreads around. The panoramic view at once reminds us of the high sense of beauty that the Buddhist monks possessed and of the particular care that they took in the selection of the site. Removed from the pleasures of the world but in full view of the wondrous beauty of nature, the Buddhists exemplify in their life the belief of looking at the flittering pleasures from the aloofness of calm meditation. The secluded corner at Chatpat no doubt gave to the Buddhists the needed repose and tranquility of life.

The actual site had been turned into terraced fields by the local villagers and the stones from the stupas had been removed to build the supporting walls for the fields. Right from the level of the Khwar the terraces went up to a height of some fifty feet along the slope of the hill and all over the ruins were scattered. The architectural pieces and broken sculptures were scattered here and there. In late March 1968 Prof. Dani detailed Mr. Sardar Mohammad Khan and Mr. Fidaullah Sehrai to save the remaining materials and lay trenches in the preserved portion. Mr. Aurangzeb Khan was deputed by the Dir authorities to look after the financial commitments. While Mr. Mohammad Sabir took the photographs, Mr. Mohammad Daud Kamal drew up the plan and section.

Method of Excavation: As the occupation site was a hill slope and the area had been given to terrace cultivation and later to treasure hunting, it was useless to have the trenches in the grid fashion. What was necessary was to salvage the materials in a scientific way. It was therefore decided to lay five longitudinal trenches from the edge of the Khwar right up to the top occupation of the hill particularly in those areas where least disturbance was suspected. These trenches were aligned north to south, each fifteen feet wide. Soon after the removal of the top soil the stumps of the stupas were exposed. As all the trenches gave evidence of identical stratification

it was finally resolved to preserve and draw only one main section (see Fig. 5) across the occupation so that a complete sequence is built up. This section has enabled us to reconstruct the history of the site from the earliest time to the last erection of the stupas.

Chronology: Three main periods have been noted in the construction of the buildings at Chatpat.

Period I. The first period starts with the making up of the paved floor in front of the original stupas. The make-up material, consisting of potsherds, gives to us the initial bracketing date for the start of the occupation at Chatpat. As the pottery belongs to the Scytho-Parthian and the early Kushana period, it is clear that the foundation of the Chatpat Buddhist site was laid in the late first century A.D. at the earliest. There is also another confirmatory evidence. A Kharoshthi inscription, found in the first period, belongs to the earliest phase of the Kushana writing and hence places the early constructions to the first century A.D.

Period II: A number of square shaped votive stupas were erected in this period. Four of them were aligned in one direction with a short platform in front. There is no internal evidence to give an absolute date to these constructions.

Period III: To this period falls the last building phase of the stupa No. 12 and a row of niches behind the line of the main stupas and also several other votive stupas. It is this time that a step was added to the stupa No. 12. There is no internal evidence to provide for the absolute date of this building phase. But the style of construction is identical with the stepped stupa built at Damkot, the last phase of the stepped stupa at Andan Dheri, and a series of niches built in the last phase at Bam-bolai. If these comparisons are valid, this last phase should not have been built before fourth century A.D.

As the cross-section (Fig 5) clearly shows, there are two distinct periods of the construction of V.S. 12, in between which comes layer (2) consisting of loose earth, stones, ashes and charcoal, The paved floor, which underlines layer (3) must have been built along with the first period of V.S. 12. Underneath this floor was its make up, layer (4) consisting of loose earth with pottery and sand. The pot sherds are described below (Fig. 6).

No. 1:- It is an incense burner of red ware, having hollow inturned

stand. The upper bowl has an out-turned lip, slightly straightened at the upper part and the lower portion gradually curves down to the stand. Several varieties of incense burners were found at Shaikhan Dheri in the early Kushana level, (see *Ancient Pakistan*, Vol 11, fig. 52, No. 5, 6, 7, and Fig. 53 No. 8) Out of these No. 6 has a similar stem though the cup resembles that of No. 5. From the Scytho-Parthian level of Shaikhan Dheri (Fig. 31 No. 11) a similar example has been found. The Chatpat variety continued in this area and is found in Damkot in a slightly modified form.

No. 2:- Is a neck of a redware pitcher and has a broad neck with squarish rim. It is comparable with No. 2. fig. 35 from Shaikhan Dheri (*Ancient Pakistan* Vol. 11). The latter comes from the Scytho-Parthian level.

No. 3. is a neck of a red-ware pitcher, It has a long neck and clubbed rim. Such rims are known in the early Kushana period.

Nos. 4 & 5 are small sherds of grey ware of rounded bowls and are comparable with the Shaikhan Dheri fig. 46 No. 7.

No. 6. is a red ware sherd of a bowl.

No. 7. is a piece of bowl of grey ware and is comparable with Shaikhan Dheri fig. 23 Nos. 4 and 6, coming from the Scytho-Parthian level.

No. 8. is another red ware piece of bowl having incurved rim.

No. 9. is a piece of grey-ware bowl with a thick rim.

No. 10. is a flat-topped rim of a big basin, common in the early Kushana period.

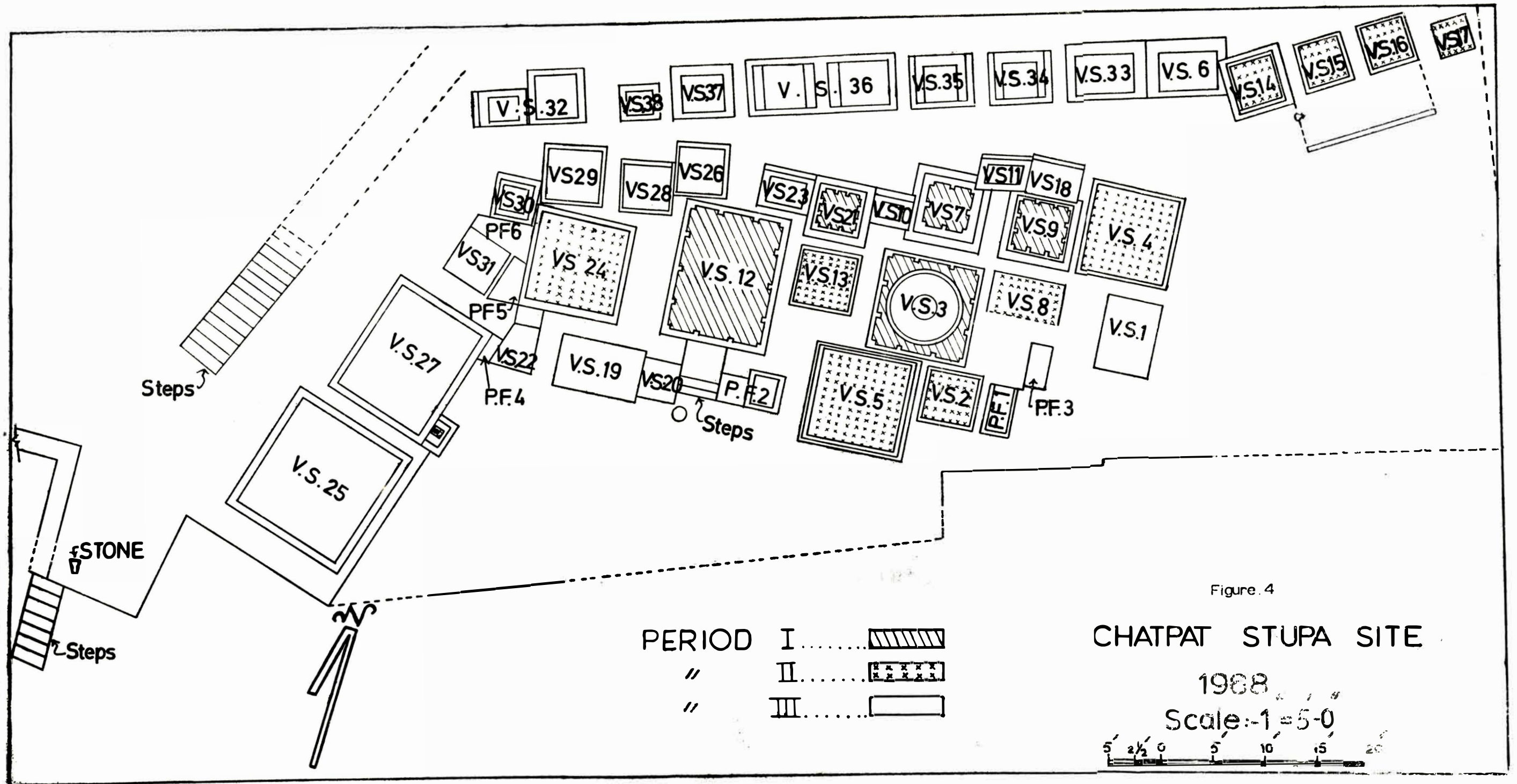
No. 11 is an oil lamp with pinched mouth and flat base.

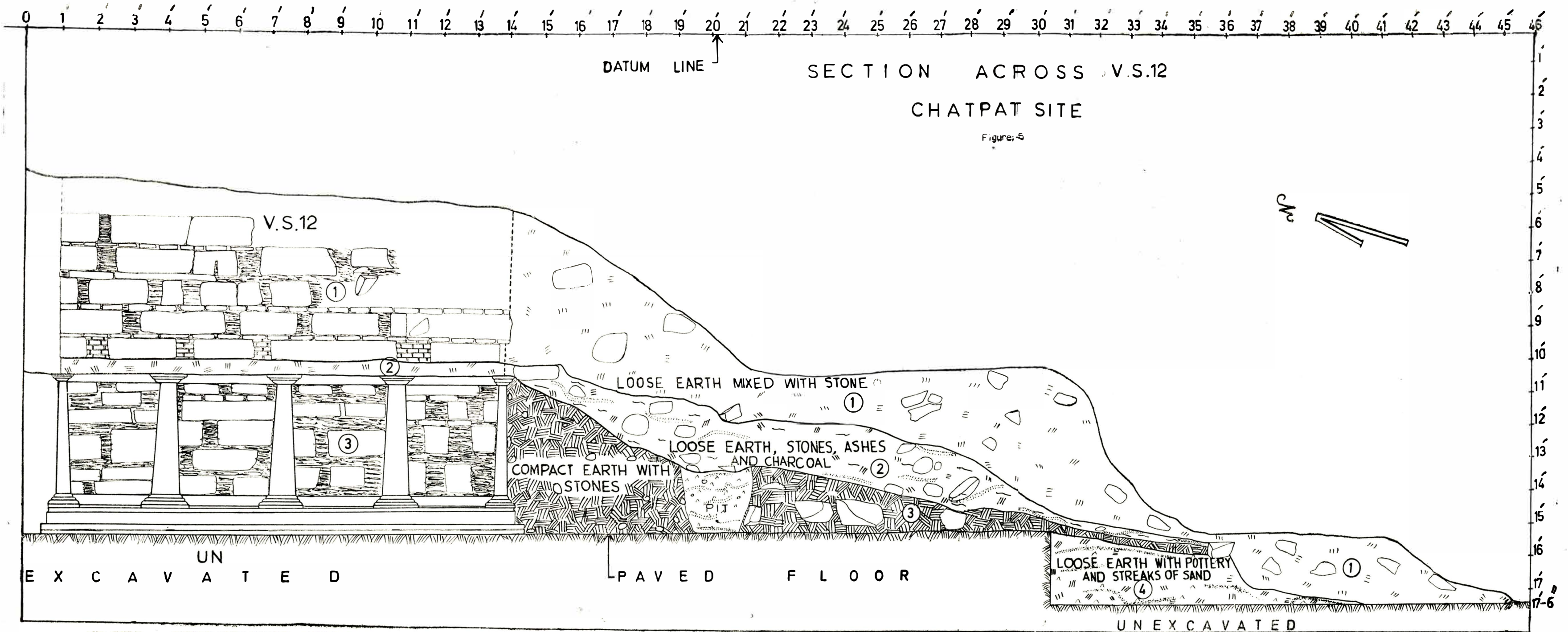
The above comparisons suggest that the floor must have been very early in the Kushana period. We are thus enabled to arrive at the initial date of the construction at Chatpat.

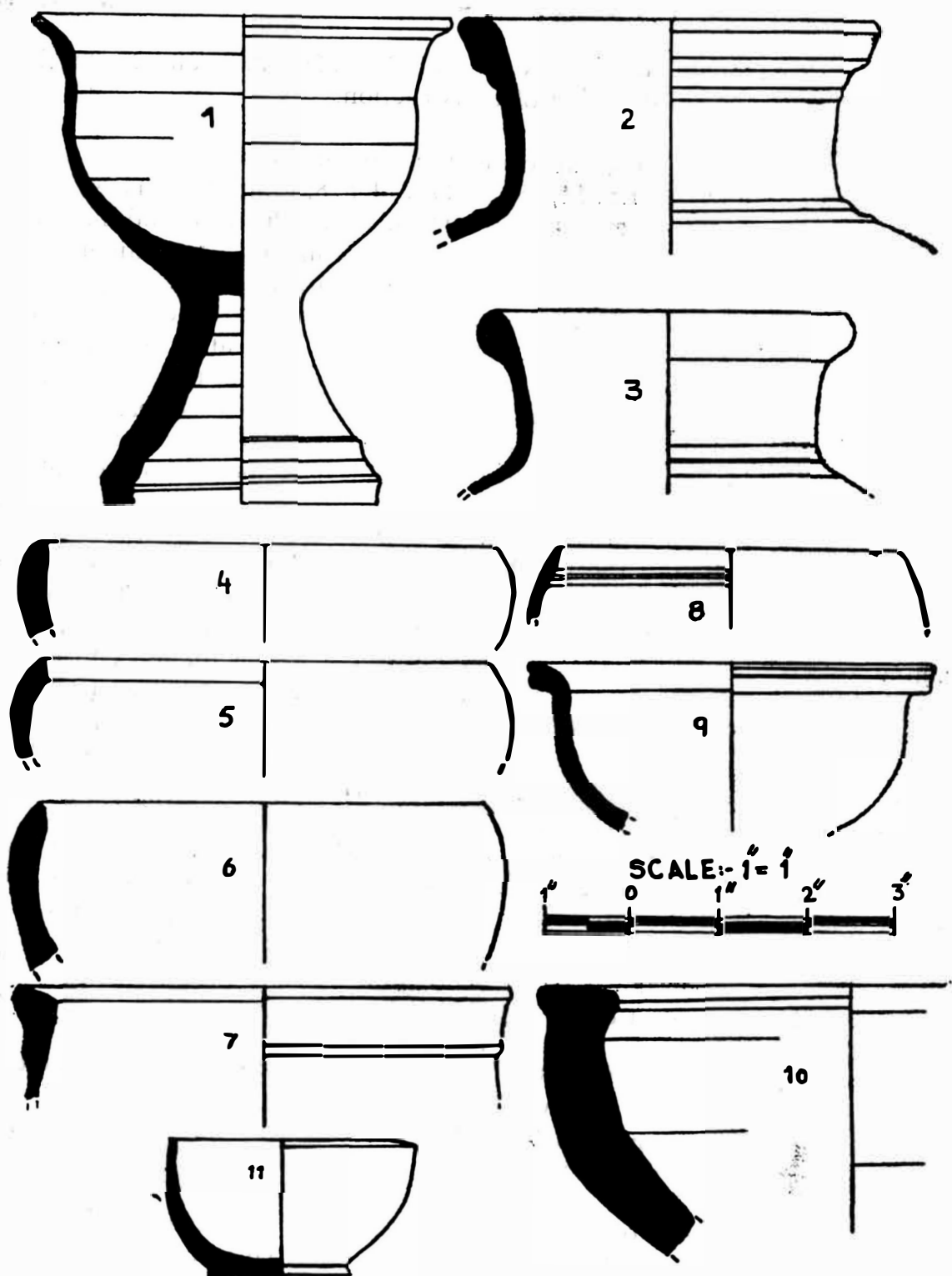
A close study of the first period of V.S. 12 stupa reveals a system of architectural construction that is noted only in the cases of V.S. Nos. 3, 7, 9 and 21. This identical fashion of construction suggests that all these stupas must have been built in the first phase.

Period III: On the other hand the second phase of the construction of V.S.

12 shows the incorporation of a niche on the top of the base of the stupa. Such niches have also been found at Nimogram in Swat. Here at Chatpat a series of such niches was built in a row, numbering V.S. 6, 33, 34, 35, 36, 37, 38 and 32 and a few more behind the stupas, numbering V.S. 11, 18, 26, 28, 29, 30, Pf. 5, Pf. 6 and 31. Some were built as







CHATPAT
POTTERY FROM THE PRE-FLOOR LEVEL

Fig. 6

an afterthought like V.S. Nos. 1, Pf. 3, 19, 20, 22, 25 and 27. All these belong to the third period of construction.

Period II: In between these two come the votive stupas of the second period numbering V.S. 14, 15, 16, 17, 2, 4, 5, 8, 13, and 24. These votive stupas fall into two groups:- (a) Those which cluster round the stupas of the first period and (b) those which are in a different alignment in a row, numbering 14, 15, 16, and 17. In the drawing (fig. 4) by mistake V.S. 14 is shown cutting V.S. 6. It is actually the other way round. Thus, after correcting this mistake, we get the stratigraphic evidence to show this group of the stupas to be earlier than the niches in the back row. Similarly the plan itself shows the votive stupas of group (a) to be earlier than the additions made in the third period. The last period additions all lie in odd places and have mostly niches above the basement.

Buildings: Before the buildings were erected the corner of these hills was smoothly flattened and three different tiers were prepared. The *Khwar* (hill torrent) was to remain at the lowest level undisturbed in order to supply water. Stone-flagged steps were built (Fig. 4) at the left end to go down to the water. The second terrace, was deliberately prepared for the sacred stupas. It measures 142'x57'6" at the widest. The floor was made ready by ramming the earth and sand and it was held firm by erecting rough wall of stone (Pl. 32 a.) on the southern side. This wall, as the plan shows, did not go straight. On the left half it had to be further widened to accommodate the stupas of period III. The floor was flagged with flat stones all over. In order to reach the third terrace a second staircase (pl. 32 b) was added at the left end. These steps led up to the top where the remains of a few surviving monastic cells were found. Unfortunately most of the walls had fallen down and it was difficult to trace the size of the monastery. In any case it could not have been a big one.

The stupa remains (Pl. 32 a) in the second terrace stand out boldly in the background of the hill. As we climb from the bottom terrace of the *Khwar* along the steps on the left, we come up to the stone flagged floor and have a view of the stupas V.S. 25, 27, a niche in front of 27 containing a meditating Buddha (Pl. 34 a and b) in stucco, and then three rows of stupas all at an angle from the first two mentioned above, In the last row comes the line of niches (Pl. 33 a) and at the right hand side is a group of the four stupas. Today we go in the reverse order as we approach from the neighbouring village. The *Khwar* has cut down deeper bed and hence the steps on the left side are hardly of any use. We climb up the new ramp at

the right hand side and first see the group of the stupas numbering 14, 15, 16 & 17, then pass on to the back row of the niches, turn about and see the votive stupas on this side. As we turn to stupa No. 12 we see a badly preserved Buddha (Pl. 34 c) *in-situ* and understand the style of the last period. Finally we come to the front and see the remaining stupas.

From the architectural point of view there are five stupas numbering 3, 7, 9, and 21 — all belonging to period 1 — showing the same characteristic. Of these V.S. 3 appears to have preserved the original features. It is square in plan, measuring 10 feet each side having Corinthian pillars of schist stone at the four corners and two additional ones in between on each side. While the square base of the stupa is built of diaper masonry and the walls are plastered, the Corinthian pillars, which support the projecting cornice, have Buddha seated within leaves. Above this base there is a circular drum. Under the base there is a plinth 8" high. The cornice projects 4" outside.

V.S. 12 is rectangular in plan, measuring 13'6" by 10'2". The base is 2'5" high. At the four corners there are Corinthian pillars of schist stone and three additional ones on the longer arm while two on the shorter. The masonry is again diaper but plastered. In the later stage (mark the debris 9" thick on the stupa in Pl. 34 d) a niche was erected at the top of this stupa. In order to approach the niche steps, 4 feet wide, were added on the southern side.

V.S. 7 is also a square stupa of similar design. Its plinth measures 5 feet square and is 8 inches high. Above this stands the base to a height of 1'9". It is also built of diaper masonry and is plastered. At the four corners are schist pillars and one additional pillar in the middle of each side. The remains on the top of this stupa suggest that there was also a later period construction over it.

V.S. 9 is another stupa of the same type, is built of diaper masonry and the side walls are plastered. The plinth, which is 7 feet square, is ten inches high, and the base, which is 5'4" each side rises upto 1'10". At the four corners there are schist stone pillars and in between there are two more.

V.S. 21 is the last stupa of this group and is the smallest of them all. Its plinth measures 7'2" each side and is 10 inches high. The base is 5'6" square and rises to a height of 2'8". The corner pillars and two more on each face have Persepolitan capitals (Pl. 33 b) on their top.

In all these five examples the style is uniform, the masonry is diaper and the sides are plastered. They are all topped originally by a round drum although at a later stage some of them were crowned by niches. Internal arrangement suggests that all these stupas were not built at one and the same time. But they surely belong to one stylistic phase.

The votive stupas of period II have already been divided into two groups. We will first take up those of group (a) which cluster round those of the first period.

V.S. 5 and V.S. 2 lie to the south of the main stupa No. V.S. 3. Both these votive stupas are made of diaper masonry and their walls are plastered. They have no pillars at the corners. V.S. 5 is 12 feet 9 inches square and its plinth extends 4 inches further on each side. It is 2'5" high. V.S. 2 is 5'6" on each side with a further extension of 4" for the plinth and the height is 2'8".

V.S. 13 and V.S. 8 lie on the west and east of V.S. 3 respectively. No. 13 is built of ashlar masonry and is 6'10" square. The walls are plastered. V.S. 8 is preserved half. The remaining portion is now missing. Originally it must have been 7' square. The masonry is diaper and the walls are plastered.

V.S. 24 has two periods in its construction. The plinth and the base of the second period still stand. The plinth is 9½ feet square each side and is 8" high. The base is 8'9" square and stands to a height of 2'4". The walls are built of diaper masonry and are plastered. On the top of this a niche, facing the south, was built in the third period. Its walls still stand to a height of 4'3".

Out of the remaining four stupas, falling in group (b), three of them, numbering V.S. 15 and 16 form one unit. They stand on a platform, 5'6" in width still standing in front of V.S. 15 and 16 but it is broken in front of V.S. 14. It is possible that all these three votive stupas belonged to a single family. V.S. 14 and 15 are built of diaper masonry and their walls are plastered. V.S. 16 is built of well-cut ashlar stones and is unplastered. V.S. 14 is 4'10" square at the plinth which is 9" high. The base is 4'4" square and is 1'1" high. V.S. 15 has its plinth 4'9" square and the base 4'1" square and height 1½ feet. V.S. 16 has its plinth 4'9" square and the base 4'1" square. The height is 1'7". V.S. 17 is 3'4" square at the plinth. This stupa must have been built later.

In period III the architectural style completely changed. At this

time there was a greater demand for erecting niches so as to install the images of the Buddha in them. For this purpose new niches were added on the top of the old stupas, as we see in the case of V.S. 12 and V.S. 24. But generally new erections came up to accommodate the large number of the Buddhist divinities. V.S. 27 and V.S. 25 were added extraordinarily on the left hand side, both of which having niches on their base. In front of V.S. 27 a small niche was built, which has still preserved the stucco Buddha (Pl. 34 b), seated in meditation pose. A few odd spaces were filled in by square or rectangular platforms, like P.F. 5, P.F. 6, V.S. 22, V.S. 19, V.S. 20, P.F. 2, P.F. 1, P.F. 3, V.S. 1. All of them are built of diaper masonry and they do not have any niche on their top. Then again there is a series of niches (Pl. 33 a), two of them are couples as V.S. 6 and V.S. 33, and two in V.S. 36. It is possible that these coupled niches were erected by husband and wife in memory of their visits. The remainder are single niches. All these niches are built of diaper masonry and their walls show patches of plaster. The rock surface behind the back row of the niches has been chiselled smooth. The measurements of these niches are given below:

- V.S. 25:— Plinth is 13'5" by 12'9" and height 10". Base 12'9" by 12' and height 2'5".
- V.S. 27:— Plinth is 12'9" by 10'6" and height 8". Base is 12'12" by 10' and height 2'4". Above this the niche is preserved to a height of 3'4".
- V.S. 31:— Plinth is 5' square and height 8". Base is 4'9" square and height 1'4". The niche is 2' above the base.
- V.S. 30:— Plinth is 5' square and height 8". Base is 4'9" square and height 1'9". The niche is 2'8" above the base.
- V.S. 29:— The base is 5½'x4½' and height 2½'. The niche is 4'9" above the base.
- V.S. 28:— The base is 4'10" square and height 2½'. The niche is 4½' above the base.
- V.S. 26:— The base is 4'8"x3'6" and height 2'8". The niche is 6'3" above the base.
- V.S. 23:— The base is 4'10"x4' and height 2'4". The niche above the base is 3' high.
- V.S. 10:— Plinth is 3'10"x3'3" and height 9". Base is 3'9"x3'2" and height 1'10". The niche is 2' above the base.
- V.S. 11:— Base is 5'x3' and height 2'. The niche is only 10" preserved above the base.

- V.S. 18:- The base is 5' square and height 1'10". The niche is 1½' above the base.
- V.S. 6:- and V.S. 33: are both on a single base measuring 15'6" by 5'6" and the height is 2'. The niche of V.S. 6 is preserved to a height of 3'6" above the base and that of V.S. 33 to a height of 5'.
- V.S. 34:- Plinth is 5'10"x5'7" and height 8". Base is 5'7"x5'4" and height 2'3". The niche is 6'6" above the base.
- V.S. 35:- Plinth is 6'x5'10" and height 8". Base is 5'9"x5'4" and height 2'. The niche is 3' high above the base.
- V.S. 36:- The base is 14'4"x5'3" and height upto the cornice is 2'11". Two niches above are 2'6".
- V.S. 37:- Plinth is 6'x5'6" and height 8". Base is 5'10"x5' and height 2'4". The niche is 6' high above the base.
- V.S. 38:- The plinth is 4'x3'9" and height 8". The base is 3'9"x3'8" and height 2'2". The niche is 3' above the base.
- V.S. 32:- The base is 10'9"x3'3" and the height upto the cornice is 2'9". The niche is 4'5" above.

The description of the buildings at Chatpat site now gives an impression of a jumble of stupas, votive stupas, platforms and niches of different periods all standing on a single stone-flagged floor. We have attempted to subdivide the buildings into three classes and shown how they fall in three different periods. The architectural features of the three periods are also different. The three classes are:—

- i) Stupas with schist stone pillars at the base,
- ii) Square votive stupas,
- iii) Niche-type constructions. It is in this last phase that steps were added to V.S. No. 12.

SCULPTURES

If there had been no disturbance by the treasure hunters and all the sculptures had been found in situ, the problem of dating them would have been easier. Although it was possible for us to get the true stratigraphy of the site, it was not possible for us to relate all the sculptures to different layers because of disturbance. As a result the chronology of some of them is not above doubt. However, a few were found in the lowest level near the first phase of the stupa construction. These have been placed in the first period. Others, found in the disturbed condition but on comparative technique, have been relegated to this period.

FIRST PERIOD

None of the sculptures has been found in situ. The way in which the stones are carved, suggests that they were all fixed at the base of the stupas. Long panels were arranged in the middle, each separated from the other by either Persepolitan or Corinthian pillars. These pillars were framed in rectangular panels. At the corners were four faceted pillars with two sides bearing figures in high relief. In between were brackets showing realistic figures occupying the front part — men, animals and atlantis. Good quality of deep blue schist stone has been quarried locally and used for the sculptures. All the rectangular panels show extremely deep cut and very fine workmanship. All the figures are in low relief. The depth of the carving varies from 1½ inch to 2 inches. Such a perfection in art has not been seen at Andandheri at all. The brackets with humans show them realistically in different poses. Similarly the atlantis figures are shown vigorously in different actions. But the animals are in conventional style. These sculptures fall into the following groups: (a) rectangular panels bearing register Nos. 43, 98, 99, 150, 198, 233 and 234 (b) seated atlantis bearing register Nos. 17, 18, 19, 47, 69, 71, 77, 83, 84, 85, 86, 121, 146, 151, 152, 153 and 155; (c) corner pillars with Corinthian capitals bearing register Nos. 8, 24, 63, 138 and 199 and two Persepolitan pillars, Nos. 57, and 94 and five side pillars within rectangular frame, Nos. 4, 46, 56, 62 and 91; (d) Dhyani Buddhas, Nos. 82 and 109 (e) brackets with elephants, Nos. 108, and 113, and lions, Nos. 35, 116 and 117 and (f) brackets showing humans in different poses, Nos. 21, 22, 70, 72, 79, 80, 81, 114, 115, 161, 164, 177 = Total 55.

Group (a)

Pl. 35 a. Nos. 63 (Registered No. 98). This is a long panel measuring 24.3 inches long by 7.5 inches high. The left half, not shown in the photograph, has six devotees. The photographed portion shows, in between two tapering Corinthian pillars having meditating Buddha seated on lotus, a lively scene of caravan merchants. It presents a hooded bullock cart coming from the right but is suddenly stopped. The humped bulls with the yoke on their shoulders are standing erect. A muscular person is applying full force to ground one leg of the bull on the earth. The turbaned cart-driver is surprised and looks at the man in front who is turning towards him. Right in front is a turbaned nobleman on a caparisoned horse but the horse is also stopping. Behind him is another man. On the top of a tree a man is seated. The whole scene compares very well with the right half of fig. No. 67 in Ingholt's *Gandharan Art in Pakistan*. It may

be a part of the same story. The depiction is lively and the character of the individuals has been very well drawn.

Pl. 35 b. No. 64. (Registered No. 99):- This is also a long panel, measuring 26.4 inches by 10.6 inches and showing two scenes separated by a Corinthian pillar having Dhyani-Buddha on high relief seated on half lotus. The right hand scene (not shown in the photograph) shows seated Buddha with five devotees. The left hand shows vividly the Departure Scene with only a few damages of some figures. In the usual fashion the Master rides on a caparisoned horse, the hoofs of which are borne by two Yakshas. It is important to note that the Master, who has not yet become enlightened, is putting on a turban, ornaments and has his upper part of the body bare. Behind him stands Vajrapani. In front of him is a parasol-bearer. Next is Mara standing in a threatening pose. At the far end are Brahma and Indra in devotional attitude. There are two more devotees at the back. All the figures are drawn very lively but the horse is in a conventional style.

Pl. 36 a. No. 65. (Registered No. 234). This is a long panel measuring 18.2 inches by 7.8 inches. The carving is not very well preserved. Much of it has flaked off. The panel again depicts two scenes. The left one shows the well-known story of the offer of the black serpent by the Buddha to Kasyapa who is seated on a seat within his hut. The Buddha is standing, slightly turned to his right, in typical Gandharan monkish dress with both shoulders covered. His right hand holds the black serpent, recognisable by his hood. The bearded Kasyapa has raised up his right hand. Two devotees are in the upper part and another person, much damaged, stands behind the Buddha. The second scene makes the standing Buddha the dominant figure amidst men and women.

Pl. 36 b. No. 66. (Registered No. 233):- This is a long panel measuring 24.8 inches by 8 inches. It also depicts two scenes in between tapering Corinthian pillars having Dhyani Buddha seated on lotus. The stone is not very well preserved. The left scene shows the Buddha, in the Gandharan style of robe, seated in the *Abhaya Mudra* under an arched tree. Indra and Brahma are seated in devotional pose on his either side. A third person is also seated while two more show the upper part of their body. Here the gods entreat the Buddha to preach. The right hand is a dancing and drinking scene. The gentleman with a cup in hand is in a hilarious mood dancing with his one leg up. Behind him is the attendant holding a wine jug and a fruit vase. The lady has turned her face back and is looking to

the attendant on her knees. The lady is also holding a wine jug in hand and some other object in the left hand. She is cunningly bashful while the man is in the happy mood.

Group (b)

Among the numerous figures of the seated Atlantis only the following three are described. All these figures are shown in high relief on a simple and plain rectangular block of stone. They are all seated and have bulky body. As some of them are potbellied, they may be taken for Kubera or yaksha but they are no doubt playing the same role as the classical Atlantis figures do.

Pl. 37 a. No. 67 (Reg. No. 69):- The stone measures 6 inches by 4.8 inches. Here the bulky figure is seated on the ground with his right knee raised up. The upper part of the body is bare but has a girdle at the waist. He has fleshy round face, moustached, open round eyes, bald at the middle of the head but tufts of hair falling on sides. The left hand holds a bow and the right hand raised up as if to hold the arrow which is missing.

Pl. 37 b. No. 68 (Reg. No. 121): The figure who is putting on a *Chhanna-vira*, is seated cross-legged and holds a shield in the left hand and a ball in the right.

Pl. 37 c. No. 69 (Reg. No. 121): The stone measures 7.3 inches by 4.3 inches. Here the bulky figure seated almost nude with his male organ distinctly visible. His left knee is raised up. He holds a wine goblet in the right hand and pours wine from a leather bag held up in the left hand. The figure is in an intoxicated mood.

Group (c)

In the long panels we have seen several Corinthian pillars employed for separating the different scenes. All these pillars are square in section and tapering as they go up. They generally depict seated Buddha in high relief. We also have some side pillars enclosed in a rectangular frame. Three examples are illustrated here. The fourth example is of a corner pillar.

Pl. 38 a. No. 70 (Reg. No. 24):- This is a corner pillar having Corinthian capital and seated Buddha on two faces. The shaft is square in section and tapering. The Buddha in the Dhyani-Mudra is seated on a well-drawn lotus. Unfortunately the face of the Buddha is damaged.

Pl. 38 b. No. 71 (Reg. No. 4):- The whole frame is 7.8 inches by 3.4 inches. This pillar within frame gives an example of the early type of the standing Buddha in typical Gandharan robe covering both the shoulders and making a V-shaped design in front. The Buddha is in the *Abhaya-mudra*. The halo is shown by a simple orb around his head.

Pl. 38 c. No. 72 (Reg. No. 57):- The stone measures 16.8 inches by 4.6 inches. Here we have a Persepolitan pillar carved on two sides of a square corner pillar. The frame is made up of a reel and bead border. Above the Persepolitan capital two bulls are seated back to back. The Buddha in the Abhaya pose is standing on a double blown lotus and wears the typical Gandharan robe having V-shaped design in front. The halo consists of a simple orb around the head.

39 c. No. 75 (Reg. No. 199):- This is 9 inches high and 3.5 inches wide. It is a square corner pillar with Corinthian capital and a base moulding. Only two sides show moulding, the other sides are left plain to be inserted inside the wall. On these two sides two devotees are carved in high relief. Both of them are seated on their folded legs and clasped hands. One of them is a male and the other a female. They are both shown in profile and looking in the direction of the main Buddha friezes on the walls. It is possible that the figures represent husband and wife.

Group (d)

Dhyani-Buddhas are very common at Chatpat. They are seen as individual figures carved in high relief on the pillars and pilasters. They are also seen in groups of three, five or more in long panels. But this type of depiction became more common in the second and the third periods. There are a few examples where the Dhyani-Buddha is seated within a cave alone, occupying the front part of a long bracket that must have been inserted inside the wall. Only one example is illustrated.

Pl. 39 a, No. 73 (Reg. No. 82):- The cave stone measures 7.5 inches high and 4.2 inches broad. The facade of the cave assumes the shape of a trefoil arch. Inside the Buddha is seated in the meditating pose in typical Gandharan robe covering both the shoulders. The cross legs are completely hidden inside the robe, one end of which falls right below the joint hands over the feet. Deep grooves represent the folds of the garment. The face is round and fleshy and there is a blissful smile of reassurance at the lips. The eyes, which are broad and round, are half closed. The forehead shows the auspicious mark and the hair is combed back with an addi-

tional protruberance overhead. The halo behind the head is simple.

Group (e)

There are several other brackets used in the stupas. Some of them depict animals like lion and elephant. The art of animal carving is conventional. The style does not show any study from the nature. Only one example is illustrated.

Pl. 39 b, No. 74 (Reg. No. 117):- The bracket is 7 inches long. Its height is 6.2 inches. Only the front half of the lion is shown although a portion of the rear paw is also drawn. The front leg, which is broken at the tip, has an angular bend at the joint. The body of the lion tries to show the muscles and has the mane drawn over the neck. The mouth is wide open but the face is not very well delineated.

Group (f)

There are other long brackets which show humans in different postures and activities. In these cases the art is superior as the delineation reveals a meticulous study of the subject from actual life. The way in which the various actions are caught in stone is really marvellous but it must be noted that the figures are again idealised. Four examples are illustrated.

Pl. 40 a, No. 76 (Reg. No. 22):- The figure is 6.5 inches high and 3 inches wide. Here a drummer is shown in a realistic fashion. The man is putting on the Indian dhoti, has the drum slung over the left shoulder and held at the waist on the left side. Both the hands are up in the act of beating the drum. With the weight of the drum falling on one side, the hip is also tilted that way and the upper part of the body is swung to the other in order to balance the pose. The face is broad, the eyes almond-shaped, the ears have pendants and the hair is combed back and further held by a fore-ornament. Attempt has been made to draw the muscles of the belly. It is a very lively depiction.

Pl. 40 b, No. 77 (Reg. No. 114):- The bracket is 9.1 inches long. The height is 8.2 inches and the width 2.7 inches. The figure represents a fully robed person standing to front with his right knee bent, left hand resting on the stone but the right one is broken. The hair falls behind the back and overhead it is tied with an ornament. The most arresting feature is the pose of the head with a free and imposing facial expression,

very ably represented by the artist.

Pl. 41 a, No. 78 (Reg. No. 21):- This is 7 inches long by 2.9 inches wide. The figure represents a soldier with a long spear in the raised right hand. He is standing to front with his left arm at the waist, the body has an undergarment just above the ankles and a long Kushana tunic having double patterns — a chequer pattern above the girdle of the belt and a square pattern below it. The face is broad and of Central Asian type with drooping moustache and the head has a low turban. He appears to be standing on sentry duty.

Pl. 41 b. No. 79 (Reg. No. 70):- The bracket is 9.5 inches long and its height is 6.5 inches. The figure is again another soldier at arms but in this case the spear, the upper part of which is broken, is being held at the left hand. The right hand which rested at the waist is broken. The man is putting on the same type of tunic as No. 76 but in the present case the lower garment is a short above the knee. He is also putting on long boots. The head, which is covered by a twisted hair falling behind and is further protected by a halo at the rear, is of a different type. The face is longish with a well-trimmed moustache, the left eye fully open and the right half-closed, and gives the impression of a resolute guard on duty.

Second Period

In the second period the lavishness in decorating the stupas increased fast. There was a great demand for panel decoration. The life of the Buddha had the greatest attraction. As this period most probably coincided with the decline of the Great Kushanas, no new incentive from outside motivated the production of the art. There was, no doubt, some pressure from the Sassanians, but except for some examples of fire worship (not represented here), no new theme appears to have been introduced. As a result the art of the period shows an inward search for beauty. This looking within and seeking for new forms do not seem to have achieved the excellence that we saw in the first period. Many of the old motifs and themes continued. The seated Buddha on the Corinthian pillar makes a great contrast with the similar figure of period I. The scenes of Buddha's life are repeated again and again on the square base of the stupa and also on the lower portion of the drum. Several examples of the small square base, the domical drum and other architectural pieces have been found. Though there is grace in art and somewhat roundish features predominate, still we do not get any idea of originality or a sense of freedom. The reliefs are not so deep as in the first period. Little at-

tempt is made to go into the detail of the individual characters. All efforts are made to create an effect of beauty in the totality of the scene or of the figures. They all join together to give an impression of effective representation. However there is a definite deterioration of the art from the point of view of the technical achievement. It is in this period that we get for the first time tall standing figures of the Buddha and the Bodhisattva. It is possible that such figures also existed in the first period but no definite example was obtained in our excavation. The face in the examples found is varied. It is youthful, fleshy and verging on roundish features. The halo is simple or sometimes marginal decorations are found, or sometimes large lotus leaves decorate the halo. The base has usually simple floral pattern or geometric design. The figure stands to front, his weight being balanced on both legs. These sculptures will be discussed under group (a). They number 51, 74, 178, 213 and 237. Group (b) is the largest among the lot. These are rectangular or circular panels depicting the life of the Buddha or Bodhisattva and several other scenes. The style is narrative. A single event in the story is selected and is represented on stone. All these are carved in low relief. Each scene is separated from the other by the intervening Corinthian or Persepolitan pillars. They number 32, 44, 59, 65, 72, 73, 74, 90, 124, 127, 129, 130, 130a, 132, 133, 134, 137, 139, 168, 174, 180, 185, 193, 197, 201, 204, 221, 226, 235 and 240.

Group (c) includes square *harmika*, circular panels (already given under (a) above, domical drums etc. These are invariably decorated with Buddhist themes. Only one definite example is registered number 95. Group (d) has a number of winged Atlas Nos. 119, 141, 142, 143, 145, 154 and 183. At the back of these stones Kharosthi letters are engraved in a clear developed Kushana style. No. 141 has the letter *Sha* with its top umbrella making a semicircle No. 142 has also the same letter but the umbrella is angular in shape. No. 143 has the letter *Sa*. No. 145 has the letter *Ra*. No. 154 has the letter *La*. Group (e) includes a number of brackets with figures carved in front; No. 110, 161, 173. Group (f) includes garland bearers, numbering 75, 76 and 87. Total— 49.

Group (a)

This group includes examples which were reused in the later period.

Pl. 42a, No. 80 (Reg. No. 213):- It is made of blue schist stone, measuring 19.4 inches by 6 inches. The stone was found near the west wall of

V.S. 31 and obviously it had fallen down from the niche of this late stupa. It is a case of the re-use of the older material. The Buddha stands on a pedestal, which is carved with two squares and a zigzag line above at the cornice. The diagonals of the squares are joined and a triangle is scooped in each small space. The Buddha stands bare feet with the nails of the toes clearly drawn. The left knee is slightly marked below the garment. He puts on a long monkish robe in the Gandhara style covering both the shoulders. The under-garment has its folds vertically drawn and ends above the ankles in a loose easy fall. The upper garment has its folds in a sweep from left to right until at the neck the twisted folds make a V-shape. The left hand is extended down and holds the hem of the garment. The right hand pops out of the upper garment and is held up in the *Abhaya-mudra*. The youthful face is roundish with straight nose, blessedness at the lips, half-closed round eyes, auspicious mark at the forehead, distended ears, and the hair combed back in wavy curls over and around the *Ushnisha*. The halo is absolutely simple.

Pl. 42 b. No. 81 (Reg. No. 237):- This is made of greyish schist stone, measuring 35 inches high. It was found in the niche of V.S. 29, which actually belongs to the third period. But it is a case of the re-use of the older material. The Buddha stands to front on a pedestal having Corinthian pillar on the sides and a honeysuckle design in front. The cornice above it has a rope pattern. He is bare footed and stands erect with only the left knee slightly pressing the garment. The undergarment falls in vertical pleats with almost straight line at the end. The upper garment covers both the shoulders and the raised pleats of the folds swing from left to right in the order reverse from the usual manner of putting it on. The left hand, which extends down and holds the hem of the garment, is slightly bent. The right hand, which was in the *Abhaya Mudra*, is broken. The youthful fleshy face is slightly longish and has straight nose, blessed lips, half-closed round eyes, auspicious mark on the forehead, distended ears, and hair combed back over and around the *Ushnisha*. The halo has a marginal decoration of wavy lines.

Pl. 43 a No. 82. (Reg. No. 178):- This is made of blue schist stone measuring 20 inches by 7 inches. It was found near V.S. No. 12 but not attached to it. The Buddha stands on a pedestal which shows a devotee with folded hands looking up at the main figure. It is in a bad state of preservation with both the hands broken, the garment partly damaged and the halo also broken on the right side. The garments are worn in the same style as No. 80 above. But the face makes a great contrast. The broad squarish face narrows down towards the chin. The hair, as in the earlier

examples, is combed back over and around the *Ushnisha*.

Pl. 43 b. No. 83 (Reg. No. 74):- This is also made of blue schist stone measuring 23 inches by 8 inches. It was found near the south wall of V.S. 13. It is the robust figure of Maitreya standing on a pedestal carved with leafy design. Unfortunately the left hand and most of the halo are broken. The figure puts on a *chapel* and is wearing the usual ornaments. The under-garment ends in classical pleats and the upper garment is swung below the right arm and over the left shoulder in such a fashion that the folds incline towards his right. The belly is covered, only the chest above the necklace is bare. He holds a water vessel in the extended left hand. The face is squarish with eyes three-fourth open, auspicious mark on the forehead. The hair is combed up and tied with ornament decorated with beads of pearl. The preserved portion of the halo shows the fully blown lotus carved upon it.

Group (b)

In this group we include the life stories of the Buddha, the jataka stories and other related themes about the Bodhisattvas, all illustrated in rectangular panels to be fixed at the base of the stupa. Some of the stones are curved for use at the drum of the stupa. It has not been possible to illustrate all the themes. Selected examples, which are better preserved, are given below.

Pl. 44a, No. 84 (Reg. No. 90):- It is made of deep blue schist measuring 18 inches long by 6 inches high. It was found near the north-east corner of V.S. 10. This panel depicts two successive scenes in the life of the Buddha, the scenes being separated from each other by a tapering Corinthian pillar having seated *Dhyani-Buddha* in high relief. Unfortunately the stone is much corroded and damaged. Only the right hand pillar is well preserved. It shows the Buddha with halo around the head, seated on a full blown lotus, but in this case the depiction of the lotus is not as vivid as in the examples of the first period. The themes represent the Palace scene on the right and the Departure scene on the left. In the palace scene Yasodhara is fast asleep with her ornamented head on her left hand, itself resting on a pillow. The prince is in his usual princely dress and shaded by an umbrella over-head, which is held by two persons. One leg of the prince is on the stool and the other on the ground suggesting the moment of leaving the bed. But before leaving he holds his right hand up to a man who is in the act of presenting (probably) flowers. It may be that he is the charioteer Chhandaka. The second scene represents the

Master riding on the horse Kanthaka, the hoofs of which are held by the Yaksha. Vajrapani is standing behind him while an umbrella is overhead. In front of him stands Mara as if to block his way.

Pl. 44 b, No. 85 (Reg. No. 235):- This is made of dark grey schist stone, measuring 18.5 inches long by 6 inches high. It was found inside the niche of V.S. 24, which belongs to the second period. It is a long panel depicting two scenes, separated by a Corinthian pillar having *Dhyani-Buddha* seated on a full-blown lotus in the style of this period. The right hand scene depicts the theme of Indra's visit to the Indrasala cave. Here the Buddha is seated in the *Dhyani-mudra* inside the cave on a seat, somewhat turned to his left. The facade of the cave shows the rocky surface. The approach is from the left side. In front is the harpist. Then come Indra and Brahma, both having their hands clasped. The left hand scene depicts the *Maha-parinivvana* of the Buddha. The dead body of the Master is lying prostrate on the bed in the usual robe. Vajrapani is seated on his knees at the head of the cot while a disciple rests his head at the feet in mourning. There is a second mourner seated back to the front. Above are other mourners with hands stretched upwards.

Pl. 45 a, No. 86. (Reg. No. 204):- It is in blue schist stone measuring 14.3 inches by 6 inches. It was found in between V.S. 24 and V.S. 19. The panel depicts two scenes separated by a Corinthian pillar with Buddha seated in the *Dhyani-mudra* on a full blown lotus. The right hand scene depicts the acceptance by the Buddha of an offering. Here the Buddha is standing slightly turned to his left and facing the two naked children who are making the offering. The Buddha, who is putting on the typical Gandharan robe covering both the shoulders and having a large halo behind his head, is receiving the offer in a bowl from two nude children who are standing probably beside their mother with clasped hands. The mother is fully robed and has an ornamental head-gear. The child in front, who is actually in the act of offering, has bent his knees while the second is standing erect with folded hands. The hair style of the two children is different. Behind the Buddha Vajrapani is standing in his usual western robe with his right hand at the waist and left knee bent forward. Another old man, probably the father is between the Buddha and Vajrapani. The second scene on the left represents the story of the taming of the elephant. The Buddha's wicked cousin Devadatta sent out from within the fortress of the city a mad elephant to kill him. Here the elephant is coming out of the gate and the Buddha, whose figure is taller than that of the elephant, has placed his right hand on its head. Behind him stands Vajrapani in a restful mood with his right leg across the left.

A third person behind him is also in a resting attitude. Two other monks are standing behind.

P1. 45 b. No. 87 (Reg. No. 134):- This is made of blue schist stone measuring 18 inches by 5.8 inches and was found in the same place as No. 86. This is a long circular panel showing three scenes. Only the middle scene is illustrated here. The end ones are partly broken. Each scene is separated by a Persepolitan pillar with bulls back to back on the capital. The first scene (not photographed) shows two persons and a child in the attitude of surprise with his finger in the mouth. The third scene has a male and a female devotee, the first one with an offering in hand. The middle scene represents the story of the taming of the mad elephant. Here the Buddha is of the same height as the elephant, which is coming out of the gate. The Buddha is touching the forehead of the elephant with his right hand. Vajrapani is looking behind at the monk who is holding something in the beggar's bowl in his left hand. Over the gate probably a bird is seated.

P1. 46 a. No. 88 (Reg. No. 127):- This is made of blue schist stone measuring 16 inches by 5.8 inches and probably belongs to the same stupa as No. 87 above. This is also a long circular panel showing two scenes separated by a Persepolitan pillar. The first scene (not photographed) shows Buddha standing in *Abhaya-mudra* with his companion Vajrapani on the left and a devotee on the right. The Persepolitan pillar on the left side of the photograph shows winged horses back to back. The scene proper is a vivid representation of an offering made by two little nude children, standing under a tree, to the Buddha, who is receiving with a sense of blessed satisfaction. Behind him is Vajrapani in the pose of walking. He is putting on typical Indian dress. Next stands a monk with a begging bowl in left hand.

P. 46 b. No. 89 (Reg. No. 130):- This is made of blue schist stone, measuring 15.9 inches by 5.7 inches. It was found in between V.S. 12 and V.S. 20. It is also a long circular panel showing two scenes, the one described here and the other below under No. 90. The two scenes are separated by a Corinthian pillar, tapering and slender, and has a vertical slit in the middle instead of the usual Dhyanī Buddha. The scene is the nursing of the dead woman (for detail see Ingholt. *Gandharan Art of Pakistan* P. 85 fig. 121). Here the figures are fewer than given in the illustration of Ingholt. The tomb is also of a different type and above the rectangular opening there is a square window. Half of the body of the woman, whose hair is scattering away, is outside the tomb. Only her one breast is visible.

In this example the child is sitting cross-legged under a tree and keeping his right hand on the body of the mother. Behind him stands the Buddha in the *Abhaya mudra*. He is followed by Vajrapani in the western robe. Next is a tree very artistically depicted with its trunk bent.

P1. 47 a. No. 90 (Reg. No. 130 a):- This is the second scene in the above stone, representing the offering of the honey by the monkeys. It is similar to the top scene in fig. 164 of Ingholt but the latter example is broken. In the present example the Buddha is seated in the *Abhaya-mudra* with a bowl in his left hand held in the lap. All the monkeys are shown standing almost erect on two legs. One monkey approaches from the right and offers a bowl of honey. The second one on the left has raised his left leg and clasped his hands above the head. The third monkey is returning with the bowl in hand.

P1. 47 b. No. 91 (Reg. No. 44):- It is also made of blue schist stone measuring 13.3 inches by 6.7 inches and is a part of a circular panel found in between V.S. 3 and V.S. 5. On the left of the panel is a Persepolitan pillar but no animals on its capital. The scene seems to represent the preparations by the five disciples of the Buddha for the preaching of the First Sermon and may be compared with the Ingholt's No. 74 — the right hand fragment. Here the Buddha in typical Gandharan robe stands in the middle with his right hand broken and talking to one of the five disciples with folded hands. Behind him another disciple holds probably a seat. Three other disciples range themselves in order. It is pertinent to note that these disciple monks are putting on the robe in the Indian style leaving the shoulder bare. Behind the Buddha is Vajrapani in Indian dhoti. His right hand pops out of the upper garment and holds the thunderbolt. At the end is a nobleman with clasped hands.

P1. 48 a. No. 92 (Reg. No. 132). It is also made of blue schist stone and was found near V.S. 22. It is a broken panel, measuring 10 inches by 9.5 inches. The scene represents the story of the *Dipankara Jataka*. On the right the tall figure of the Buddha in the typical Gandharan robe stands in *Abhaya-mudra* (but the right hand is broken) His feet are resting on the hair of Sumati who has spread out his hair while himself bending down to the earth. On the left there is an earlier part of the story, in which Sumati is purchasing the flowers from the girl who is just coming out of the gate. Over the gate's frame are two broken figures. Sumati's round face is very well drawn and his hair is combed back and falling behind in locks. He is putting on only a short and holding a water flask in his left hand. The girl is dressed in the Indian Sari and upper bodice and has a very stylish hair-do. Her pose of standing is still more remarkable exhibi-

ting a smile of satisfaction. Her left arm is at the waist and the right holds flowers.

P1. 48 b. No. 93 (Reg. No. 221):- This is made of blue schist stone measuring 12 inches by 8.4 inches. The stone is partly broken. It was found near V.S. 21. The scene is unique in so far as it relates to a story centred round Maitreya, who is seated in the middle in arm-chair holding the usual flask in the left hand. He is seated cross-legged in the usual dress and ornaments of a Bodhisattva. The upper shawl leaves the whole body bare except the left shoulder and falls in a loop in front. The **right hand**, which is broken, was in *Abhaya-mudra*. The face of Maitreya has typically Mongolian features and he wears an ornamental head-gear. Behind the chair a man and a woman hold torches. On the left and right of the chair noblemen are sitting as if in the act of listening. At the top corners are further human figures with clasped hands. It is difficult to say what story the scene represents. The whole treatment is frontal and the figures have been arranged symmetrically. The carving is quite deep.

Group (c)

In this group fall several architectural pieces of the stupas. These pieces were invariably engraved with figures representing scenes from the Buddhist stories or from every day life. The figures are carved in low relief. They occupy the base, the lower part of the drum and the *harmika* of the stupas. Only one example is illustrated.

P1. 49 a, No. 94 (Reg. No. 95):- This is of blue schist stone measuring 9.5 inches by 6 inches. It was found near the east wall of V.S. 4. It is a beautiful *harmika* with Corinthian pillars at the four corners. These pillars have only a vertical cavity in the middle of the shaft instead of the *Dhyani Buddha*. They support a table, which is carved with a series of leaves at the cornice. Between the pillars the figures are carved on all the four sides. Three of them depict Maitreya seated in *Abhaya-mudra* attended by two standing devotees, a male and a female. The fourth side has the Buddha in *Dhyani-mudra* with an attendant devotee. Maitreya is holding a water flask in his left hand. The two devotees are putting on the Indian dhoti.

Group (d)

P1. 49 b, No. 95 (Reg. No. 141) This is also of blue schist stone measuring 8 inches by 6.8 inches. It was found on the top of V.S. 22. It is one of the many examples of winged Atlas found in the excavation. They are all iden-

tical. Atlantis is seated on a seat with his bent right leg on the floor but the left leg is raised up and folded. The right hand is resting by the side of the right knee and the left on the knee. The whole body is tilted to the left. The western touch is clearly visible in the delineation of the different parts of the body.

Group (e)

In the first period we have seen brackets of this type with sculptural figures in front. Such brackets are seen in all the periods. Two examples are illustrated.

P1. 50 a, No. 96 (Reg. 161) This is made of blue schist stone, measuring 7 inches by 7 inches. It was found near V.S. 19. In front of the bracket are seen two musicians — a male and a female. The male is clapping with his hands and the female is playing on a *rabab*. Both are putting on short tunics. Unfortunately the figures are damaged. But the depiction is very interesting.

P1. 50 b, No. 97 (Reg. No. 110) This is also made of blue schist stone. The bracket measures 8.5 inches and its height is 4.6 inches. It was also found near V.S. 19. The bracket has a standing elephant to front. The tusks of the elephant are broken. The trunk is down between the two front legs. On the body there are circular marks. The depiction is very simple and straight forward.

Group (f)

P1. 50, c, No. 98 (Reg. No. 75) This is a broken blue schist stone measuring 30 inches by 7 inches and found near V.S. 2. This is one of the several examples depicting garland bearers. A thick conventional garland is carried by four persons. The garland moves sinuously and has legs at the ends. The whole arrangement is symmetrical. The decoration on the garland also varies and follows a symmetrical pattern. The end part of the curve shows fish scales as also the central curve. The side curves are divided into several zones by crossed lines, between them is a diagonal pattern. From the lower end of these curves a group of three fruits hang down. The garland bearers are all robed in a long robe and they are grouped in twos — the figures in the left hand group look at each other and put on the same kind of dress. Similarly the figures on the right look at each other and hold a fruit in their hands. At the two corners two birds are sitting on the garland and in between the curves three winged figures stand. The middle one is holding a small garland. The left one has a

water-skin on the shoulder and a cup in hand. The right one has his hands popping out of the dress at the chest. This is a complete re-orientation of the classical garland-bearer motif.

Third Period

In this period we have included all the sculptures found in layer (I), in the niches of the last period and all those which were obtained on the surface or in the disturbed places. This classification is made mainly on the principle of excavation but it must be borne in mind that there is a great possibility of some of them surviving from an earlier period. Either some of them were reused in the later period, as has been the practice or they were found in such a disturbed condition that it was impossible for the excavator to relegate them to earlier periods. This is the main reason why there is such a large number of sculptures in this section. However the style of this period is very well defined. Two sculptures were found in situ and they bring out the general features of the style. Pl. 34 a. No. 59 shows in a small niche, a stucco figure of the seated Buddha in *Dhyani-mudra*. It is a product of mass manufacture by the help of a mould. At the back of the figure a rough stone, which is fixed to the niche, serves as a holder. On to it is attached the moulded figure. The head along with the halo was made separate from the body and at the neck joint the skin fold intelligently hides any sign of the joint likely to be seen. In this figure the crossed legs are concealed underneath the garment. The upper garment, which covers both the shoulders shows a series of curved ridges for the fold. The face is made extremely smooth and fine with half-closed eyes. The hair-do is rather very conventional. The whole arrangement is too mechanical with a series of vertical lines and dots in between. The top knot is also very mechanical. But the way in which the top knot shows itself suggests that it is a copy of the ridged style seen in Gandhara sculpture (compare Ingholt *Gandharan Art in Pakistan* Nos. 206 and 215). This is one of the style in stucco. Other styles may be seen on Pl. 30. We have another in-situ figure, Pl. 34 c, No. 61. This is of schist stone but it is badly decayed and its head is missing. It represents seated Buddha in preaching pose. The upper garment is in the Indian style, leaving the right shoulder bare. As the traces of the garment clearly show, the folds are depicted with paired parallel lines (see Ingholt, *Gandharan Art in Pakistan*, pp. 37-40). This does not mean that the garments in this period all show paired parallel lines. Later we will see all sorts of dresses in this period. We are also not sure whether this style of depicting the folds started in this period or before. In Charsadda this is seen in an earlier period (see *Ancient Pakistan*. Vol. II Pl. XXI No. 1). However, the main

characteristic is evident. The facial expression shows a definite tendency to wards local features although the earlier facial type is not completely given up. The garments have stiff ridged lines for the folds. The hair style also varies and the old style of combing back now lost favour. Several new conventions came into vogue. The halo is very rarely simple and undecorated. Generally it has leafy marginal decoration arranged in a fashion so as to give the appearance of a rayed halo (see Pl. 53 a. No. 103). One important point to note is the depiction of the Buddha in the preaching pose. Here the very principle of holding the two palms in front of the chest is such that it is difficult to have them so represented when the upper garment covers both the shoulders. We have a few examples of this type (see Ingholt No. 256 and No. 252). But such examples are rare. In this usually the Buddha puts on the upper garment in the Indian style of leaving the right shoulder bare. In the case of the Bodhisattvas the Indian style of the upper garment is very common as in pls. 54 a and 54 b. But this long curved sweep leaving the whole of the upper body bare is not seen in period II. There, as seen in pl. 34 b. No. 83 the upper body is covered more than half. On the other hand the lower garment ends in western classical pleats. The narrative style which recounts the stories of the Buddha, follows the old practice but in these examples the low relief is rather very shallow. The Corinthian pillars, which divide the scenes, do not have seated Buddha carved upon them. Sometimes we have scenes in two registers, giving different stories in the two rows. The most remarkable is the use of green phyllite stone for the sculpture as seen in pl. 53 a. No. 103. This is the one example in this stone found in Chatpat suggesting that either this stone was not popular here or that the last period of Chatpat is slightly earlier than the sculptures from Ramora. Another comparison with Ramora is provided by the inner arch decoration in pl. 56 b. No. 110. Here the wavy creeper pattern has a close resemblance with the similar motif from Ramora. The winged Atlas has also very simple type of wings carved in high relief (pl. 62 a and b). A new development is seen in the production of the stiff Dhyani — Buddhas (Pl. 61 b. No. 120). In the case of the seated Buddhas the upper garment falls in a semi-circular curve of folds over the legs right in front. This type of depicting the folds became common from this period onward. The last point to be noted is regarding the appearance of a pose for Padmapani (pl. 56 a), sitting on a high seat with one leg up on the seat and the other down on the floor. Generally the head is resting on the right hand. Group (a) includes the sculptures which depict standing or sitting Buddhas or Bodhisattvas. The need of this type of sculptures was great in this period as the construction of the niches demanded them for installation. They bear the register numbers 10, 26, 28, 52, 54, 55, 96, 101,

111, 179, 184, 194, 212, 214, 215, 216, 217, 162, 176, 181, 218, 219, 220, 231, 232, 236, 239, 245, 248 and 249. Group (b) includes rectangular or circular panels fixed at the base of the stupa or at the drum. Their number is the largest. They are 1, 3, 5, 6, 7, 9, 11, 12, 13, 14, 15, 16, 23, 25, 27, 29, 31, 33, 34, 40, 41, 45, 49, 50, 53, 58, 61, 64, 66, 67, 68, 93, 96, 97, 101, 109, 118, 123, 125, 126, 128, 135, 136, 160, 165, 166, 167, 169, 170, 171, 172, 186, 188, 189, 190, 195, 196, 200, 208, 209, 218, 224, 225, 228, 229, 230, 241, 245, 246, and 248. Group (c) includes square harmika, spherical drum and other sundries, numbering 48, 104, 105, 106, 107. Group (d) has a number of winged Atlas numbering 88, 102, 103, 144, 147, 148, 149, 153, 156, 222, 223 and 247. Group (e) includes a number of brackets, pillars, capitals and arches numbering 30, 36, 78, 112, 120, 122, 140, 157, 158, 159, 163, 175, 182, 187, 191, 192, 202, 203, 205. Group (f) includes garland bearers numbering 92 and 210. Group (g) has four examples of flowers numbering 37, 38, 39 and 227, = Total 141. A few broken examples have been omitted.

GROUP (a)

Pl. 51 a. No. 99 (Reg. No. 96) — This is made of blue schist stone measuring 31.5 inches by 9.6 inches. It was found near V.S. 25. It is a tall Buddha standing on a seat, which bears a leafy branch carved in its front and placed horizontally. The Buddha is standing to front with his weight falling more on his right leg, the left leg being slightly bent at the knee, just noticeable behind the garment. The feet are bare. The fingers of the right foot are broken off. And so is broken the right hand. The left hand, which extends down, holds the hem of the garment. The face is squarish with the bulging cheek flesh and the half-closed eyes slightly elongated. The ears are distended. The hair is arranged in a series of stair-like ridges and the *Ushnish* is also of the ridged type. The auspicious mark is seen on the forehead. The halo, which is partly damaged, has a marginal leafy decoration, giving the semblance of a rayed sun. The figure is a typical representative of this period.

Pl. 51 b. No. 100 (Reg. No. 215). It is made of blue schist stone, measuring 19. inches by 6 inches, and was found near the west wall of V.S. 31. The standing figure of the Buddha has its lower part from the knee downward broken. The right hand whose finger tips are slightly broken, is raised up in *Abhaya-mudra* while the left hand, which extends down and has the forefinger singled out, holds the hem of the garment. The upper robe, which is worn in the Gandharan style covering both the shoulders, shows the folds in sparse ridges and at the neck triple folds are seen making almost a

circle around it. The face is trapezoidal in cut, having a subdued cheek flesh. The eyes are half-closed and the ears are distented. The auspicious mark at the forehead is indicated by a small circular incision. The hair has a single row of ridges right in front but behind it is combed back. The *Ushnisha*, which is tied with a string, is of a ridged type. The halo is slightly ovalish in shape having a marginal leaf decoration. In this example we see another variety of the facial features of the Buddha.

Pl. 52 a. No. 101 (Reg. No. 179) — This is made of blue schist stone, measuring 19 inches by 7.7 inches and was found near V.S. 19. The standing figure of the Buddha is badly damaged with its halo half broken, both the hands missing and the lower part below the waist is gone. The upper garment and the halo in this case are exactly of the same type as is seen in No. 100 above. Even the facial feature is of the same type. But the hair style is different. In the present example the hair below the *Ushnisha* is arranged in two rows having a series of brackets which close right at the centre. The *Ushnisha*, which is tied with a string, has the hair combed back. This type of hair style is also common in this period.

Pl. 52 b. No. 102. (Reg. No. 245) — It is made of light grey schist mixed with mica bits, measuring 20 inches by 7.5 inches. It was found near the west wall of V.S. 25. This figure is also badly damaged with the hands, sides and the lower part completely broken off. The upper garment and the halo are of the same type as is seen in No. 101 above. The facial type and the hair-do are also of the same variety. It seems that both these examples must have been made by the same hand.

Pl. 53 a. No. 103 (Reg. No. 111) — This is made of greenish phyllite stone measuring 8.2 inches by 6 inches and was found near the west wall of V.S. 19. It is a seated figure of the Buddha. The Master is seated on a coiled seat, the front middle part of which shows the cover, divided by a vertical at the centre into two parts falling in triple curved folds. The Buddha is seated cross-legged. The feet are completely hidden behind the garment. The upper robe which covers both the shoulders and makes a circle round the neck and has V-shaped ridges below it upto the navel, falls in smooth semi-circular curves right over the legs and touches the seat. This type of semi-circular folds, falling over the seat, became common in the later period and is seen in almost all the seated figures. The right hand, whose finger tips are broken, is held up in *Abhaya-mudra*, and the left hand holds the hem of the garment at the thigh. The face is of a distinctive variety with rhomboid features having fleshy cheeks, half closed eyes of almond shape, distented ears. The hair-do is also unusual. In the middle it is slightly

combed back and then it is taken sideways while the *Ushnisha* has it in the vertical fashion as the modern Sikhs have it below the turban. The halo behind the head has a series of marginal grooves suggesting rayed sun. With the change of the material the style makes a new departure.

Pl. 53 b. No. 104 (Reg. No. 218) — This is made of blue schist stone, measuring 18.5 inches by 10.5 inches. It was found near the southern wall of V.S. 36. This seated figure of the Buddha is badly damaged with his halo and both the hands broken. He is seated on a seat which is plain in front and shows just the matted grass underneath. The upper garment, which covers both the shoulders and makes a rough triangle at the neck falls in semi-circular curves over the legs. The facial feature is of the same type as is seen in No. 102 above. The hair is also arranged in the same fashion but in this example there are five rows of brackets arranged beautifully to end in the conical top of the *Ushnisha*. The marginal leaf decoration of the halo now becomes stylised and takes the form of a series of triangles. This form of halo is also very common in this period.

Pl. 54 a. No. 105 (Reg. No. 216) — This is made of blue schist stone, measuring 25.5 inches by 8.2 inches. It was found near V.S. 27. This is a tall standing figure of the Bodhisattva Siddhartha. He is standing on a bench supported by two Corinthian pillars. In between two worshippers are sitting on either side of a bowl on a pedestal. This fashion of the worship of the Buddha's bowl was very common in this period. The Bodhisattva is putting on the local variety of *Chapal* at the feet, which has roundel at the top of the strap. He is wearing the Indian *dhoti*, which is tied at the waist with a girdle and which falls in front into three vertical folds, each one of them has its ends twisted into western classical pleats. The upper garment covers the back, the left shoulder and the left arm but leaves the right shoulder bare and falls in a great sweep underneath the girdle in such a fashion that the whole of the upper body is freely visible. He is heavily ornamented. Round the neck there is a necklet (*Hansli*), then there is a torque with an amulet in the middle. A garland goes round the left shoulder and over the right arm with a round pendant hanging below the amulet. And finally there is a series of amulets strung together across the left shoulder and under the right arm pit. At the arms there are armlets. The ears have pedants. The hands are broken. The face shows high cheek bones and floppy flesh, well-trimmed moustache and half-closed eyes. The hair arranged in two tiers, over which tops the broad *Ushnisha* decorated with pearls and tied with a beaded string. The *Ushinsha* is taller than the halo at the back of the head which has a double row of marginal decoration. The usual leaf design is at the end and separated from it by a line is another row of

beads. The figure has all the features of the Bodhisattva Siddhartha.

Pl. 54 b. No. 106 (Reg. No. 212) — This is made of blue schist stone, measuring 29.5 inches by 10.5 inches and was found near the south wall of V.S. 36. This is a beautiful tall standing figure of Maitreya but the hands and the halo are broken. He is standing on a lotus seat whose front is divided into three squares by vertical lines, each square having a four-petalled flower. At the feet are the usual chapals and the Indian *dhoti*, worn by the figure, ends in realistic pleats on the lower side. The upper garment is worn in the same style as No. 105 above. The upper part of the body, which is bare and shows the breast nipples, is tapering downward. There are four usual ornaments around the neck. The face is longish and has a smooth fleshy cheek with half-closed eyes, protruding *Urna* at the forehead. The hair is beautifully tied. Tufts of hair fall over the shoulders and brought down by combing backward overhead. An ornamented ribbon is tied at the head. And further two tufts of hair are tied at the top in a knot style that leaves two loops hanging in front. This type of hair style is common only in the figure of Maitreya.

Pl. 55 a. No. 107 (Reg. No. 217) — This is made of blue schist stone measuring 13.2 inches by 8.2 inches, and was found near the north wall of V.S. 18. This is a seated figure of Maitreya in *Abhaya-mudra*. The seat, which is partly broken, has the same frontal decoration as No. 103 above, although in this case the design is more angular. In front of the seat a stool is kept. The back of the seat is also decorated with floral patterns. The upper garment, which leaves the right shoulder bare, shows a series of ridged folds descending from the left shoulder over the right leg. Another end of the garment goes underneath the left arm pit and falls over the left leg showing the classical pleats. He is holding the water flask in the left hand, whose two fingers, the little finger and the forefinger, are extended. At the neck, ears and arms the usual ornaments are seen. The face has its forehead brought forward and chin pulled in and gives the impression of smallish size. Well-trimmed moustache, half-closed eyes, and embossed *urna* at the forehead are remarkably well depicted. The hair is parted at the middle and combed sideways. A few tufts are falling on the sides and some are coiled round over-head and are further tied with a string of pearls. Behind the head is the halo bearing the same marginal triangular design as seen in No. 104 above.

Pl. 55 b. No. 108 (Reg. No. 214):— This is made of blue schist stone, measuring 11.5 inches by 8.4 inches, and was found near the west wall of V.S. 31. This is a unique figure of the seated Maitreya but the stone is badly de-

cayed. The seat underneath is of the same type as is seen in No. 104 above but in the present example it is very poorly drawn. The seated figure is rather very burly and stunted. He holds a water flask in the left hand. The folds of the upper garment fall in semi-circular curves right in front over the legs. The face is oval with half-closed round eyes, trimmed moustache, circular incision on the forehead for the auspicious mark and roundel at the ears. The hair shows a series of curls in an arch-like fashion around the face and overhead a few tufts are tied possibly in the same fashion as is seen in No. 106 above. The halo behind the head is very simple with only a marginal line. The facial features are of the Central Asian type.

Pl. 56 a. No. 109 (Reg. No. 249): This is made of bluish schist stone with mica particles seen here and there. It was found near the steps when the top debris was being removed. This is a figure of Padmapani seated on a high seat decorated with a frieze of floral designs on its lower side. The left leg is placed on a stool while the right is pulled up and placed on the seat. He is bare-footed and puts on the Indian *dhoti*. The upper garment falls in a semi-circular curve from the left shoulder over the lap. The other end of the garment goes under the left arm pit and twisted over the left arm and let loose on the left side. The left hand is holding the lotus bud by its stalk and the right is folded and is raised up to the shoulder and is supporting the head, which is slightly tilted to his right. The body and the hands are slenderly shaped. Only two ornaments — a necklet and a torque — are seen at the chest. At the ears are pendants. The face is slim and long and the eyes are half-closed. On the head there is a turban having a string of pearls. This type of Padmapani is seen in large number at this period in this region. For No. 110 see under group (e).

GROUP (b)

Pl. 57 a. No. 111 (Reg. No. 230): This is a long circular panel of blue schist stone, measuring 23 inches by 6 inches, and was found near V.S. 21. It is divided into two registers, the lower one showing four scenes from the life of the Buddha, and the upper one showing a series of human couples in between Corinthian round pillars. The Central divide has a railing design in the middle, bricks laid on ends at either side and in between are hanging curtains. The human couples at the top register have only their busts depicted. The ladies have variety of hair styles. In the lower register the scenes start from the right-hand side. The first depicts the dream of Maya. The queen mother is lying on cot sideways while at each end of her bed an armed lady-guard is standing. A small elephant over the sleeping body appears to descend into the mother's womb — a symbol representing

pregnancy. The next scene represents the crowned king seated in the middle and talking to the bearded astrologer Asita on the left. He is explaining with his raised hand the meaning of the dream. In between them is an attendant. The queen is seated on the right. She is being held by another woman. The third scene represents the birth of the Buddha. The mother is standing under the *Sala* tree in Lumbini garden being supported by his sister Mahaprajapati. From mother's side the child is emerging. He is being received by the god Indra. Behind him is another god who has put his finger into the mouth in astonishment. A third woman is standing on the right side. The fourth scene represents the return of the queen along with the child to the capital city Kapilavastu. Here two horsemen riding on horses are leading an elephant on which the palanquin is kept. Each scene is separated from the other by a Corinthian round column enclosed within a frame. The stories are usual and the carving is not very deep. There are many chips broken away from the stone.

Pl. 57 b. No. 112 (Reg. No. 125): This is a long panel made of blue schist stone, measuring 13.7 inches by 4.8 inches. It was found in a disturbed condition near the south wall of V.S. 19 and hence has been doubtfully relegated to this period. There are two scenes separated by a square Corinthian pillar. Its front has a vertical cavity in place of the seated Buddha and this feature supports our relegating it to this period. But the engraving on the whole is very lively. The right scene depicts the birth of the Buddha. Here both the ladies are putting on tight-fitting *Pyjamas*, over which long frocs cover the body. The queen mother, who stands cross-legged under the *Sal* tree, is supported by her sister, and is giving birth to the child from her side. Indra in the dress of a nobleman holds the child in his hands. At the two ends are two other gods with folded hands. The second scene on the left represents the prediction about the future of the child by the astrologer. The king, with his ornamental turban, is seated in the middle and behind him is the queen. The bearded astrologer is taking the child in his hands. At the back are two attendants in gay mood. There is a marked contrast between this panel representation and No. 111 above described.

Pl. 58 a. No. 113 (Reg. No. 7): This is a part of a circular panel, made of blue schist stone, measuring 11.5 inches by 4.5 inches. It was a surface collection. Only two scenes are represented, separated by Corinthian round pillar enclosed within a rectangular frame. The right scene depicts the return of the queen mother after the child birth in a chariot drawn by two lions. The chariot with its one wheel is only partly shown. The charioteer holds the baby in front. The lions are vigorously drawn. In front of the lion is a bent tree probably representing the Lumbini garden. The left

scene depicts the prediction about the future of the child by the astrologer who is holding the child (now broken). The king is seated on a high chair and is in talking mood. Behind him is the queen also seated on a high seat. The feet of the king and queen are resting on stools. Behind them the attendants are dimly visible. The carving is much better than No. 111. Pl. 58 b. No. 114 (Reg. No. 64): This is a part of a long circular panel, made of blue schist stone, measuring 14.8 inches by 4 inches. It was found in the top soil. Actually there are three scenes represented, each separated by a Corinthian pillar in the same fashion as No. 113. Above the scenes there is a row of leaf decoration. The scenes on the sides are partly broken. The right scene depicted Buddha going to school and the left scene learning of archery. In the middle the Buddha is seated **alongwith his companion**. Both of them are holding wooden boards and holders in their right hands. The teacher is sitting in front. The classroom is probably in the open and hence the tree is shown behind the student in the middle. The stone is much decayed but the carving is well done.

Pl. 59 a. No. 115 (Reg. No. 11): This is made of blue schist stone, measuring 18 inches by 5.6 inches and was found on the surface. This is a part of a long circular panel showing scenes in two registers, separated by a horizontal band containing a design with alternate eye and circle motifs. At the top there is a series of leaf design. The top register shows a tree in the middle and on its either side six soldiers, the sixth soldier on the right side is broken off. It seems there is an individual contest between one soldier and another and hence they make groups of two. Four of them are clearly holding shields and the others are having either clubs or swords. In the bottom register there are four scenes, each separated from the other by a Corinthian round pillar enclosed within a rectangular frame. The left scene shows the Buddha seated on a high seat holding a pen in his right hand and trying to write on the wooden board. By his right stands the teacher in the act of explaining. By his left is probably a companion or an attendant. At either end stands a tree, suggesting that it was an open air school. The next scene is badly damaged. In the third scene two devotees are holding bowls in their hands. The last scene may depict horse-riding and elephant-riding contests.

Pl. 59 b. No. 116 (Reg. No. 169): This is made of blue schist stone measuring 15 inches by 6 inches. It was found near the east wall of V.S. 26. It is a part of a long circular panel divided into two registers by a decorated design consisting of bricks laid end to end in the middle and hanging curtains at the sides. The top register has four family couples talking to each other. Between them intervenes a Corinthian round pillar. The lower regis-

ter shows two scenes from the life of the Buddha, each separated by a Corinthian round pillar. The right hand scene presents two views of the wrestling contest. In between stands a wrestler with a long stick in left hand and the right hand up in the mouth in astonishment. Both the wrestling contests clearly depict the mastery in the local techniques — the left scene shows the skill in leg movement and the right hand one the skill in grappling with hands. The second scene on the left shows Buddha's cousin Devadatta sending out a mad elephant through the gate. The Buddha, who stands at the far end, pulls the elephant by the tail to the surprise of a third standing man. The action is represented in a very lively fashion but the way in which the stone is divided into two registers places it in the third period.

Pl. 60 a. No. 117 (Reg. No. 33): This is made of blue schist stone, measuring 15.5 inches by 5.6 inches. It was found near the north wall of V.S. 1. It is a part of a big circular panel but is badly damaged. In the centre the Buddha is seated probably in *Abhaya mudra* inside a rocky cave. On its either side top Vajrapani is seated. Down below at either end a worshipper bends low his head. Other figures on the left are broken. But on the right three monks are preserved. Two of them are bearded. The one in front holds a *Kamandalu* in the left hand. The middle one has something in both the hands. The young unbearded disciple has a bowl in the left hand and probably a book in the right. Apparently the scene seems to represent Indra's visit to Indrasala cave but there is neither Indra nor the harpist preserved. Does it represent approach of the monks? (see below).

Pl. 60 b. No. 118 (Reg. No. 41): This is made of blue schist stone, measuring 12 inches by 5.6 inches. Though it was found near V.S. 2, it seems to be a part of the same circular panel as No. 117 above and probably also of the same scene. Here are seen seven monks proceeding to one direction probably towards the Buddha. Every monk is shown in different posture and mood. All the monks are holding spouted water flask in their left hands. Two of them are unbearded. All of them are putting on short tunic, except the third from the right, who has a short *dhoti*. The matted hair of the bearded monks is clearly visible. The unbearded monks have their hair falling behind their head. The right hands of all of them are up in the act of putting questions. The whole arrangement is well-balanced.

Pl. 61 a. No. 119 (Reg. No. 126): This is made of blue schist stone, measuring 15.5 inches by 4.6 inches and was found near the south wall of V.S. 19. This is a part of a long panel, the upper right hand side is chipped off. It represents the scene of *Mahaparinirvana* of the Buddha in between two Co-

Corinthian square pillars. In the front side of the pillars there is a small tree motif in high relief. The Buddha is lying prostrate statue-like on his bed, his head resting on his right hand placed on the pillow. Below the bed is a tripod with a man seated cross-legged. On the right there are three monks, one of them has placed his head on the bed in the act of mourning. The second one is holding a torch, and the third, probably Mahakasyapa, a stick. At the head there are five figures, the second from the right is the bearded Vajrapani. Other figures are in the act of mourning or adoration. Overhead there are other persons in different acts of mourning or worshipping.

Pl. 61 b. No. 120 (Reg. No. 118): This is also made of blue schist stone measuring 19.7 inches by 4.7 inches. It was found near the west wall of V.S. 19. It is a part of a long circular panel showing *Dhyani-Buddhas* in a row. Here we have seven Buddhas, each separated by a conventional tree. All of them are robed in the typical Gandharan style covering both the shoulders. The folds of the drapery are sparsely shown. The faces are of one type, having trapezoidal features and fleshy cheek. On the head the hair is combed back and the *ushnisha* is of the ridged variety. The hands are concealed under the garment and so are the feet. The hem of the garment drops under the hands right in front. The seat has a floral decoration at the cornice and below it is plain surface. The Buddha type is earlier in date but the way of depiction in a very conventional style follows the practice of the third period.

GROUP (c)

As large number of votive stupas were erected in this period, we obtained several specimens of spherical drums, pillars, brackets and *harmikas* of schist stone scattered here and there. Only one example is illustrated below.

Pl. 63 a. No. 123 (Reg. No. 104): This is made of blue schist stone and it measures 6.5 inches square. Its height is 4 inches. It is carved on all its four sides. At the top is a row of leaves. At the sides are Corinthian square pillars with deep vertical cavity in the middle. In the centre is seated *Dhyani-Buddha* in the same style as given in No. 120 above. On his either side a devotee is standing with folded hands. One of them is a male and the other a female. The engraving is not very deep.

GROUP (d)

Pl. 62 a. No. 121 (Reg. No. 156): This is made of blue schist stone measur-

ing 7.7 inches by 3.5 inches. It was found near the eastern wall of V.S. 22. It represents a winged Atlas seated on his right folded legs flat on the seat while the left leg is up. He is putting on only loin cloth. His right hand is raised up in the act of supporting something. Triple wings are carved in somewhat high relief in a very conventional fashion. The face is very expressive and the hair is done in several curls. This type is the representative of this period.

Pl. 62 b. No. 122 (Reg. No. 102): This is made of blue schist stone measuring 13.5 inches by 5.5 inches. It was found near the south wall of V.S. 19. The stone is very much corroded. It represents another variety of winged Atlas seated on his right folded legs placed on the seat with his left leg up and brought forward. His right hand is placed on the seat and the left is on the knee. The wings are engraved with a noble curvature in high relief.

GROUP (e)

Pl. 56 b. No. 110 (Reg. No. 205): This is made of blue schist stone measuring 10 inches by 8.5 inches. It was found near the south wall of V.S. 19. It represents in its front a Chaitya arch. On its top two parrots are sitting facing in the opposite direction. Within the chaitya there is an arched frame having a continuous leafy design. It is of the same type as is seen at Ramora. In the middle the Buddha is standing to front in typical Gandharan robe. On his either side a devotee is standing in worshipful pose. Below is a design made up of bricks laid end to end. Above the Buddha is a crescentic ceiling showing a row of dots in front. The decoration of this chaitya provides a link with the sculpture from Ramora.

Pl. 63 b. No. 124 (Reg. No. 109): This is made of blue schist stone measuring 5.7 inches wide and 7.5 inches high. It is a bracket with the Buddha seated in an arched cave. The front of the cave shows the cinq-foil arch and the cave itself is indicated by rough and crude lines and incisions. The Buddha is seated in *Dhyani-mudra* in the typical Gandharan robe. The hair, which is combed back, is rather crudely represented. This type makes a great contrast with the similar brackets of the first period.

Pl. 64 a. No. 125 (Reg. No. 192): This is another piece of bracket stone measuring 6.7 inches by 5.6 inches. It was found near the southern wall of V.S. 20. It represents a headless figure seated in a high backed seat. The figure represents a noble warrior having a spear (broken) in the left hand. The right hand is placed on the knee. He is putting on a tight-fitting robe in the Iranian style and wears long boots.

Pl. 64 b. No. 126 (Reg. No. 78): This is also made of blue schist stone measuring 4 inches by 2.6 inches. It was found in the top soil. It represents a fierce-looking nude seated woman with the hands placed on the knees and the legs slightly raised up and doubled. The skin fold of the belly is distinctly marked. The navel is also clearly seen.

INSCRIBED STONE FROM CHATPAT

The inscribed stone was broken into two pieces by earlier diggers and thrown in the debris. These two pieces were recovered from two different places in the debris of the earliest period. Both of them fitted into a long rectangular block with its one end broken. On its flat top heart-shaped lamps (Pl. 65 a. No. 127) were scooped in the stone. Four of them are complete, one is broken, and it seems there was a sixth one, now completely missing.

On its side there is a single line of Kharoshthi inscription (Pl. 65 b. No. 128) almost complete only the last word so cryptly written that it is difficult to read. The inscription confirms the main object of the stone piece, which had originally six lamps in its flat side. These six lamps are referred to by the phrase *Shaa diaa*, which I take to stand for *Shad dipaka*. The vanishing of the cerebral letter *d*, occurring at the end of the word *Shaa* is not attested in the inscriptions published so far. But Konow in his grammatical sketch has given instances where the letter *Pa* is replaced by *a*, in the case of *Kua* for *Kupa*, and *Ka* is also replaced by *a* as in the case of *Kusulua* for *Kusuluka*. Thus the phrase *Shaa diaa* is a legitimate expression in the Gandharan Prakrit of the time. *Thubami* or correctly *Thubammi* occurs several times in the Kharoshthi inscriptions of this period. *Dhammavala* is a distinct Indian name but *Mediva* is possibly Scytho-Parthian.

The date of the inscription is possibly to be determined by the palaeographical peculiarities. The anusvara *m* added to the letter *dham* is expressed by a hook at the lower end, as we note in the inscriptions of the Scytho-Parthians and of later kings. The medial *u* in *thu* is shown by a loop known from the Kushana period. The umbrella-top of *Sha* is acutely angular but this feature is probably due to engraving on stone. The form of dental *Sa* is very decisive. In the two places, where it occurs, its head does not show the perfect open mouth as we see in most of the inscriptions of the Great Kushanas but a slanting upper stroke goes up the stem just to reduce the width of the open mouth. This style of writing is commonly seen in the inscriptions of the Scytho-Parthians, and the latest that I have seen is in the Peshawar Museum inscription, dated the year 168 (Konow, Pl. XV, P. 79). But oc-

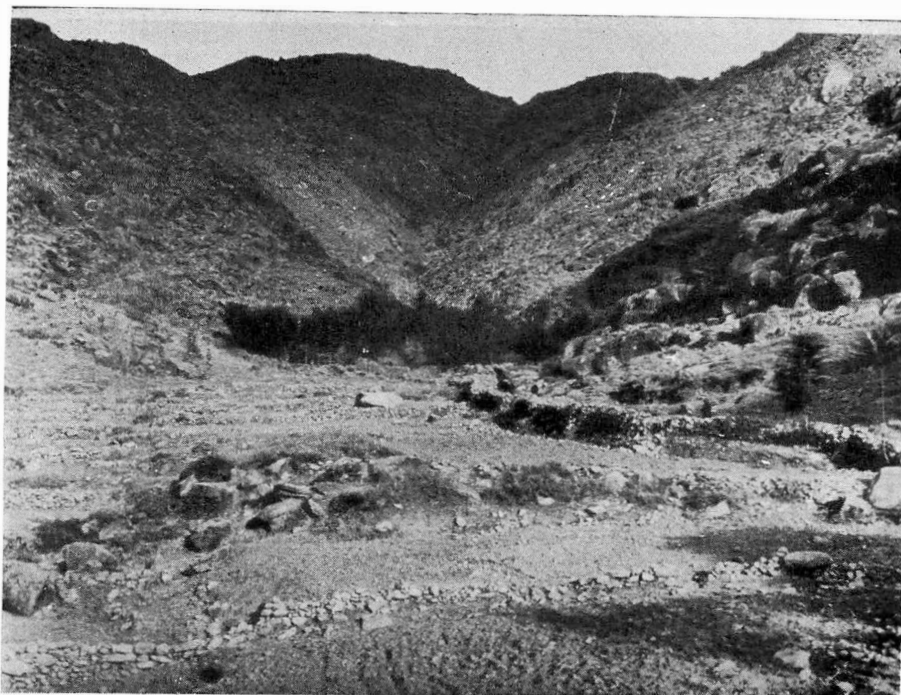
casionally the form is also known in the early Kushana inscriptions. It seems that the inscription should not be dated later than the second half of the 1st Century A.D. If this is accepted, the inscription can reasonably fix the beginning of the stupa building at the site of Chatpat in the latter half of the first century A.D. at the latest. The inscription also gives the name of one of the stupa, as that of *Dhammavala*. The reading and translation are given below:—

TEXT

Dhammavalasa thuba (m) mi Shaa diaa
Medivasa

TRANSLATION

At the stupa of Dharmabala six lamps,
(gift of) Mediva.



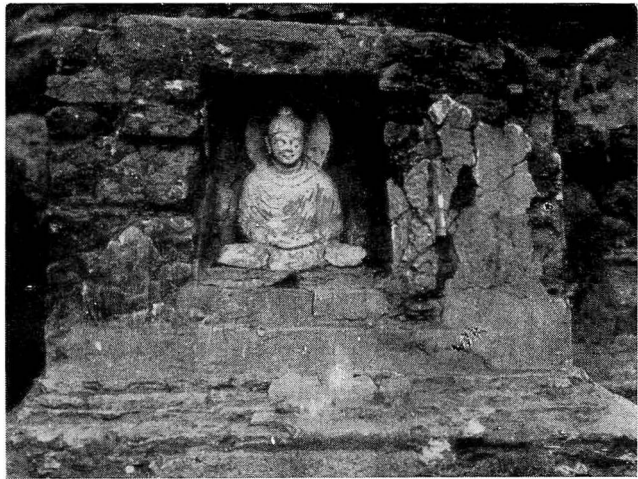
a. No. 53 Chatpat Valley general view.



b. No. 54 Chatpat site before excavation.



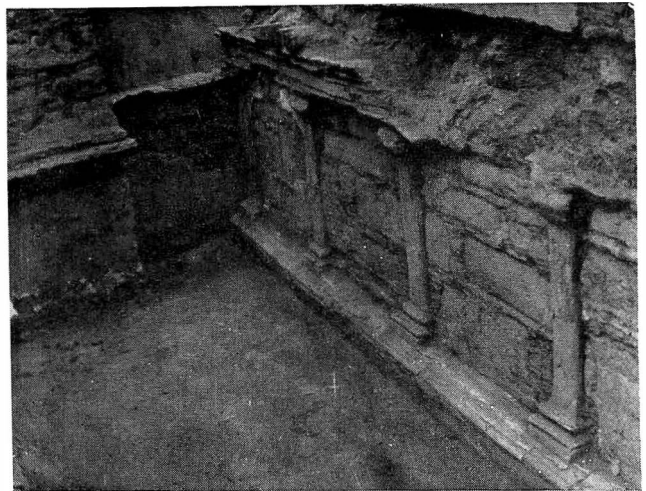
a. No. 59. Chatpat —
Stucco Buddha in situ.



b. No. 60. Chatpat. Stucco Buddha in situ.



c. No. 61 Chatpat — Buddha of the
last period in situ.



d. No. 62. Chatpat —
Debris over the stupa.



a. No. 63. Chatpat — Caravan Merchants (Period I).



b. No. 64. Chatpat — The Great Departure (Period I).



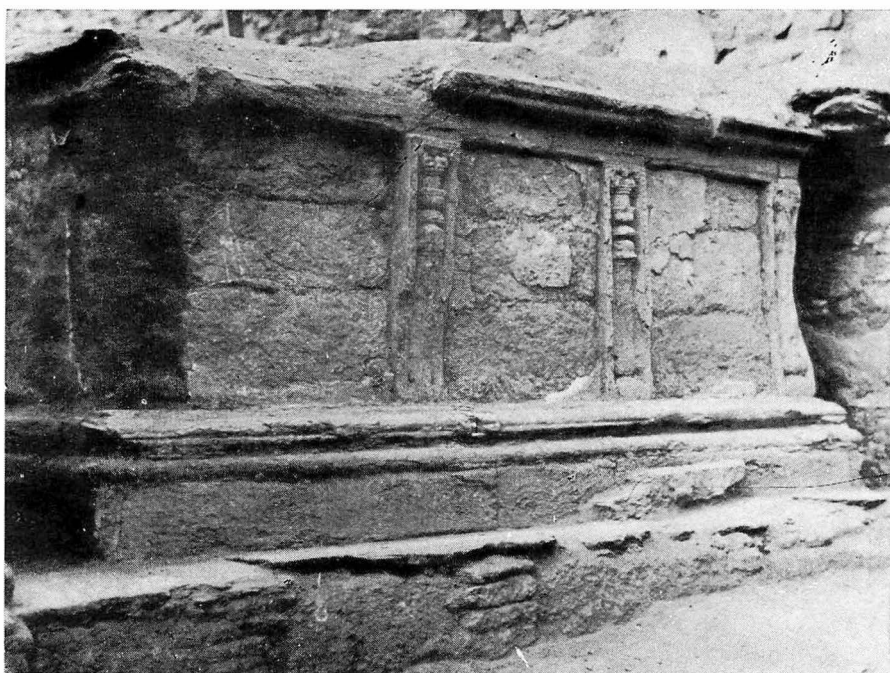
a. No. 55. Chatpat excavated remains (right side).



b. No. 56. Chatpat excavated remains (left side)



a. No. 57. Chatpat — a row of niches.



b. No. 58. Chatpat — Persepolitan column fixed at the stupa.



a. No. 65. Chatpat — Buddha and Kasyapa
(Period I)



b. No. 66. Chatpat — Left, Buddha with devotees;
Right, drinking scene (Period I).



a. No. 67. Chatpat — An archer (Period I).



b. No. 68. Chatpat — An Atlantis with shield in left hand (Period I).



c. No. 69. Chatpat — Atlantis with a cup (Period I).



a. No. 70. Chatpat — Seated Buddha on
Corinthian Pillar (Period I).



c. No. 72. Chatpat — Buddha on
Persepolitan pillar (Period I).



b. No. 71. Chatpat — Standing Buddha on
Corinthian pillar (Period I).



a. No. 73. Chatpat — Buddha in a cave (Period I).



b. No. 74. Chatpat — Lion bracket (Period I).



c. No. 75. Chatpat — Devotees on Corinthian pillar (Period I).



a. No. 76 Chatpat —
A drummer (Period I)



b. No. 77 Chatpat — A noble human (Period I)



a. No. 78. Chatpat — A soldier at arms (Period I)



b. No. 79. Chatpat — A soldier at arms (Period I).



a. No.80. Chatpat — Standing Buddha in Abhaya-mudra (Period II)



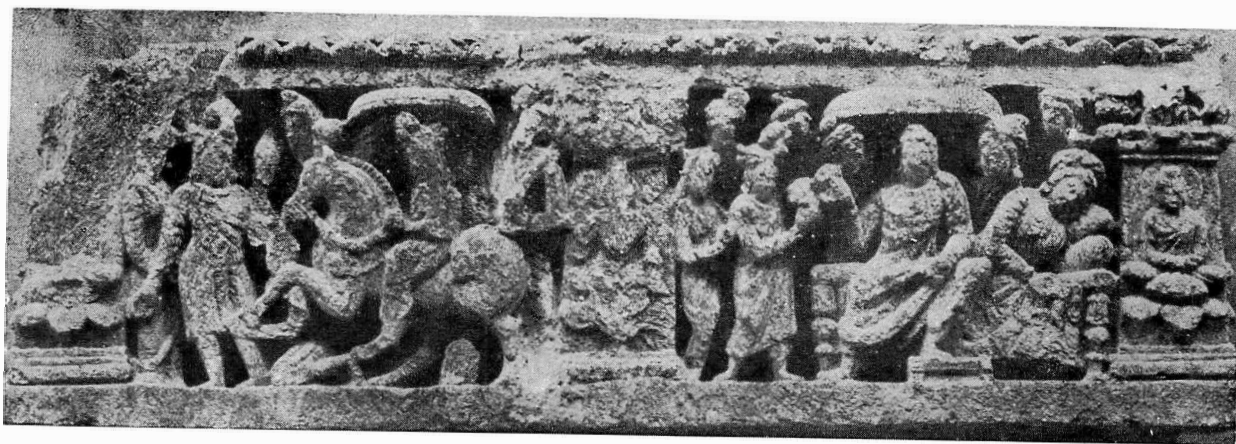
b. No. 81. Chatpat — Buddha with right hand broken (Period II)



a. No. 82 Chatpat — Buddha with hands broken (Period II)



b. No. 83 Chatpat — Maitreya with right hand broken (Period II)



a. No. 84. Chatpat. — (Left) Departure scene
(Right) Palace scene (Period II)



b. No. 85. Chatpat — (Left) Death scene,
(Right) Indra's visit (Period II).



a. No. 86. Chatpat — (Left) Taming the elephant,
(Right) Acceptance of the offer (Period II).



b. No. 87. Chatpat — Taming the elephant (Period II)



a. No.88. Chatpat — Acceptance of the children's offer (Period II)



b. No. 89. Chatpat — Nursing of the dead woman (Period II)



a. No. 90. Chatpat — Monkeys offer food (Period II)



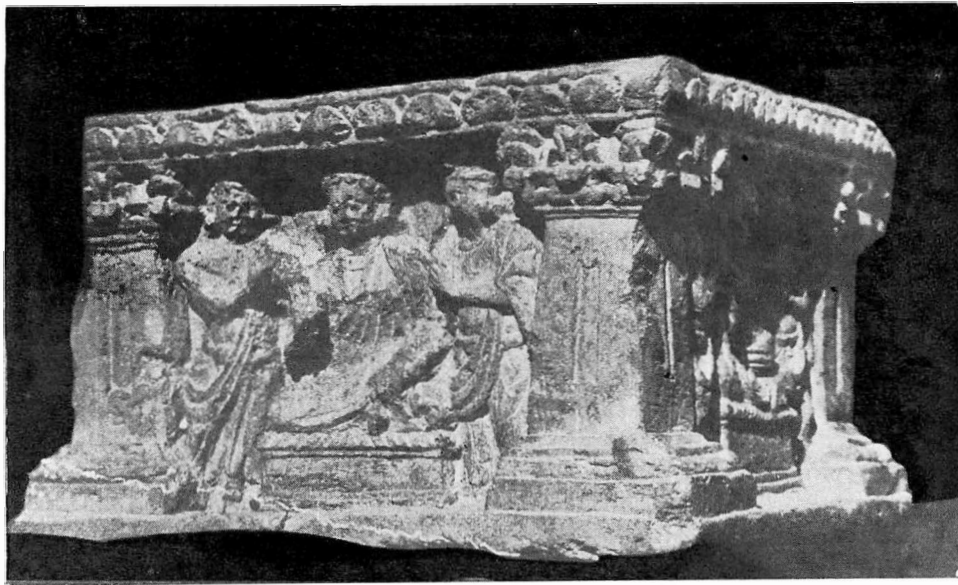
b. No. 91. Chatpat — Preparation of the seat
(Period II)



a. No. 92. Chatpat — Dipankara Jataka (Period II).



b. No. 93. Chatpat — Seated Maitreya (Period II).



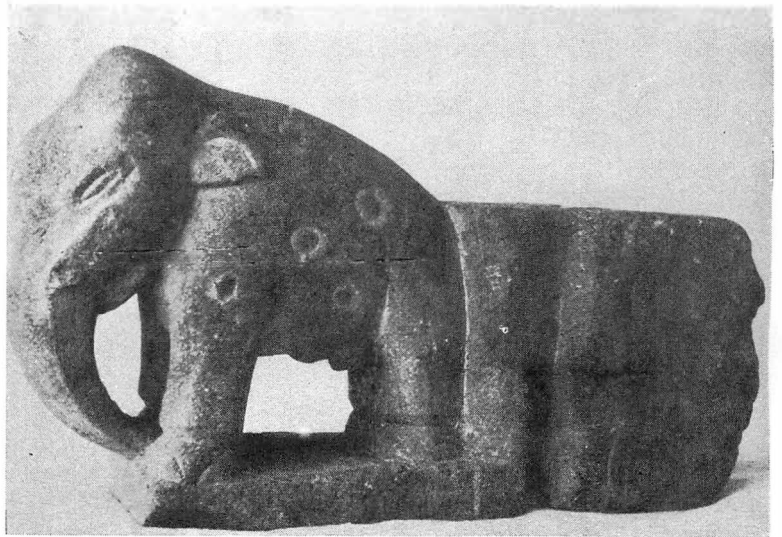
a. No. 94 Chatpat — Decorated Harmika (Period II)



b. No. 95 Chatpat — Winged Atlantis (Period II)



a. No. 96. Chatpat — Musicians (Period II).



b. No. 97. Chatpat — Elephant bracket (Period II).



c. No. 98. Chatpat — Garland bearers (Period II).



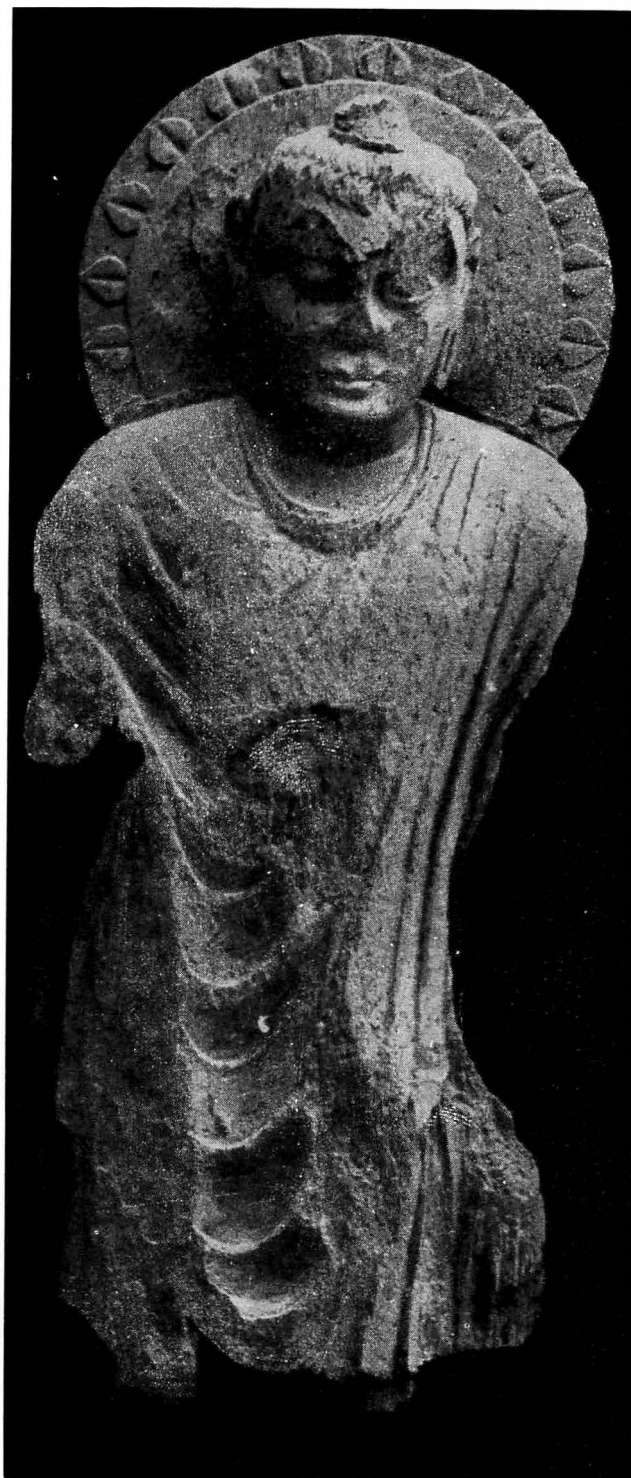
a. No. 99. Chatpat — Standing Buddha with right hand broken (Period III).



b. No. 100. Chatpat — Buddha with legs broken (Period III).



a. No. 101. Chatpat — Buddha with hands and lower part broken (Period III).



b. No. 102. Chatpat — Buddha with sides and lower part broken (Period III).

b. No. 104. Chatpat — Seated Buddha
with hands broken (Period III).



a. No. 103. Chatpat — Seated Buddha in
Abhaya-mudra (Period III).





a. No. 105. Chatpat — Bodhisattva Siddhartha
(Period III).



b. No. 106. Chatpat — Standing Maitreya
(Period III).



a. No. 107. Chatpat — Seated Maitreya
(Period III).

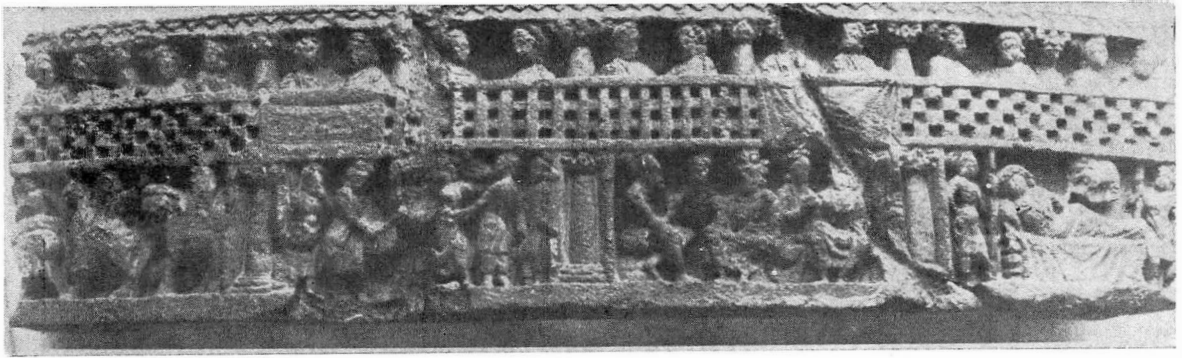


b. No. 108. Chatpat — Seated Maitreya with right
hand broken (Period III).

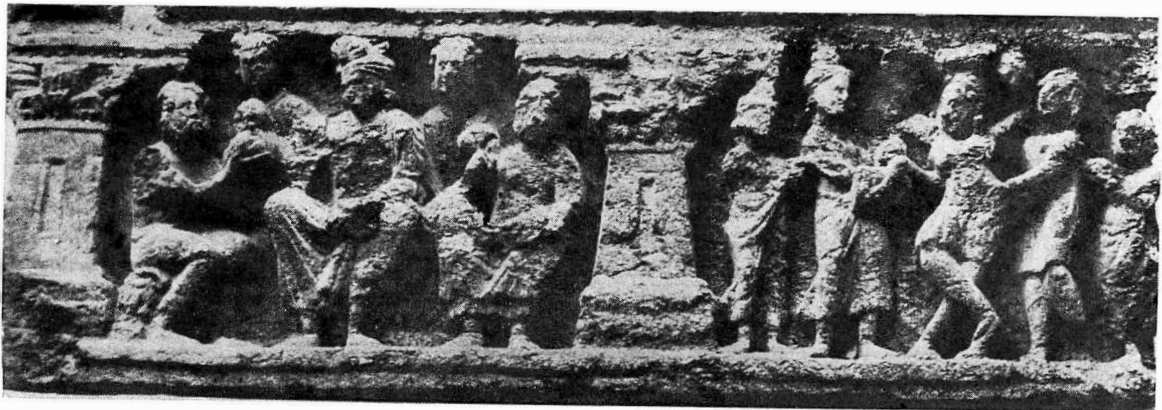
a. No. 109 Chatpat — Seated
Padmapani (Period III)



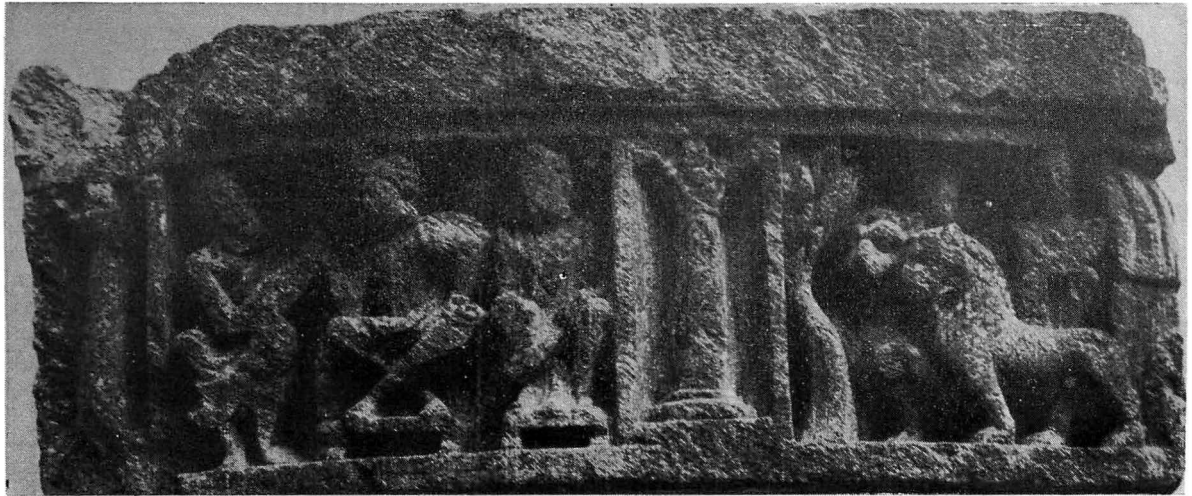
b. No. 110 Chatpat — Buddha and
devotees within an arch (Period III)



a. No. 111. Chatpat — (i) Maya's dream (ii) Interpretation of dream (iii) Birth of the Buddha (iv) Return to Kapilavastu. (Period III).



b. No. 112. Chatpat — (Right) Birth of the Buddha, (Left) Astrologer's prediction. (Period III).



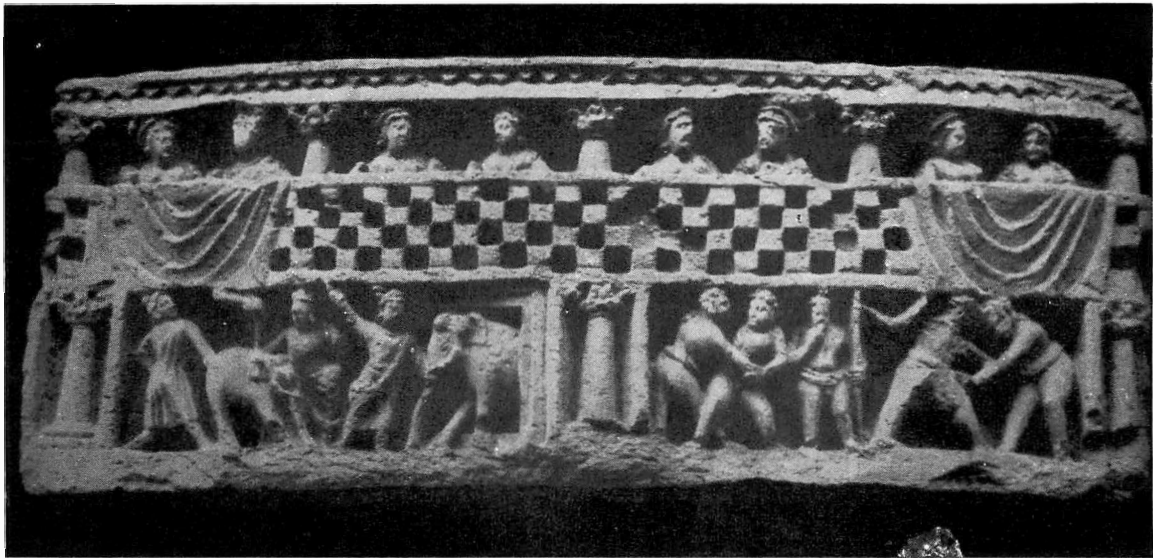
a. No. 113. Chatpat — (Right) Return to Kapilavastu, (Left) Astrologer's prediction.



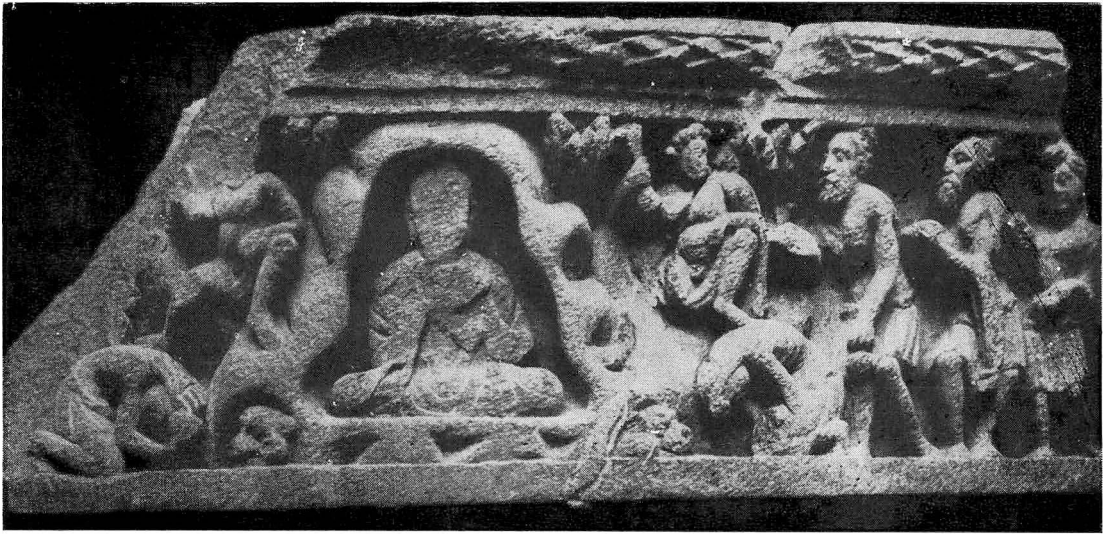
b. No. 114. Chatpat — (Middle). Buddha learning to write (Period III)



a. No. 115. Chatpat — Buddha learning to write (Period III).



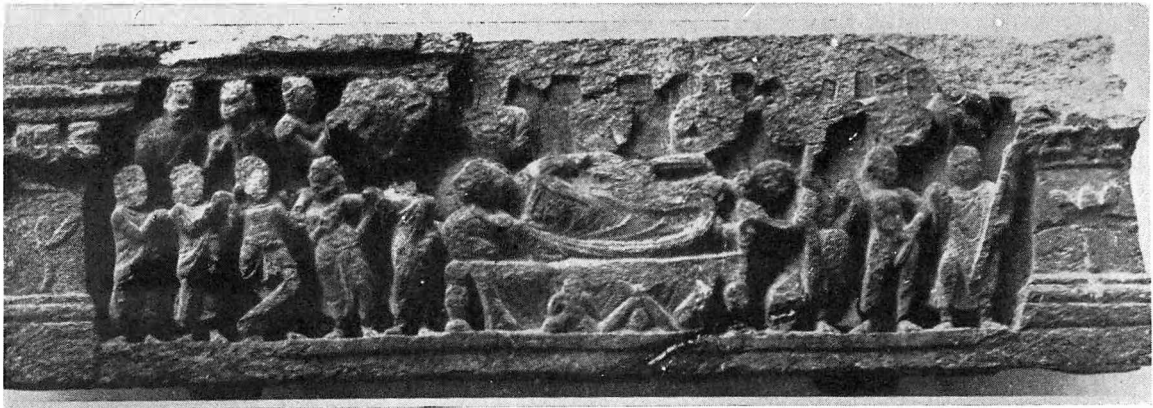
b. No. 116. Chatpat — (i) and (ii) Wrestling scenes,
(iii) Buddha throwing the elephant (Period III).



a. No. 117. Chatpat — Buddha seated in a cave
(Period III).



b. No. 118. Chatpat — Approach of monks (Period III).



a. No. 119. Chatpat — Death of the Buddha (Period III).



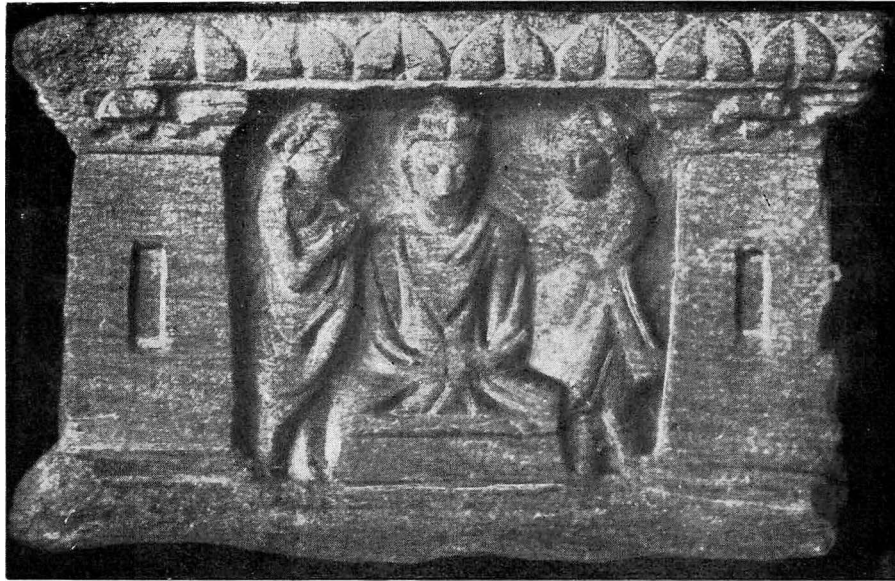
b. No. 120. Chatpat — Dhyani Buddhas (Period III)



a. No. 121. Chatpat — Winged Atlas (Period III).



b. No. 122. Chatpat — Winged Atlas (Period III).



a. No. 123. Chatpat — Harmika with Buddha and devotees (Period III)



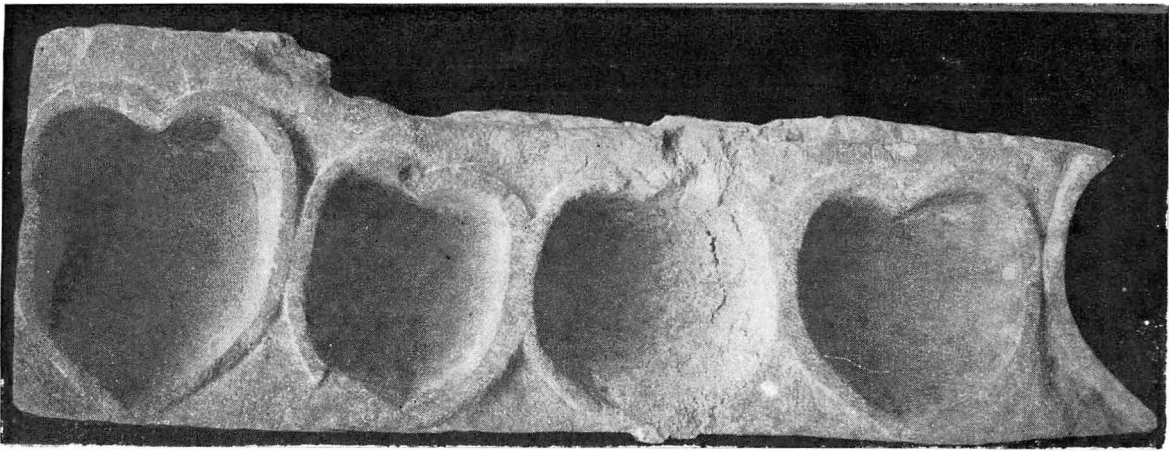
b. No. 124. Chatpat — Buddha in an arched cave (Period III)
Plate No. 63



a. No. 125. Chatpat — Headless man seated
in a chair (Period III).

b. No. 126. Chatpat — A nude woman
(Period III).





a. No. 127 Chatpat — A series of lamps (Period I)



b. No. 128. Chatpat — Kharoshthi Inscription
on the side of the lamps.