

Chapter 24. TERRA-COTTA AND CLAY OBJECTS

IN ancient India, as in most other countries, clay was used for the fashioning of manifold other objects besides household pottery. At Taxila, these objects included sacred and mundane figurines, ex-voto reliefs, toy carts and animals, rattles, whistles, playing-dice, personal and other ornaments, ritual tanks, and—most important of all—a number of remarkably fine groups of Buddhist figures, some of superhuman size. Many of these objects—particularly the smaller ones and those liable to rough handling—were baked in kilns and so converted into terra-cotta, but many others, and perhaps the majority, were merely dried in the sun and left in a crude state, though in that case their surfaces were generally finished off with a slip and coloured. This widespread use of unbaked clay is a fact that has generally escaped the notice of archaeologists for the simple reason that objects made of this material are very destructible, and only a minute fraction of them has survived the lapse of the centuries. It is a fact, however, that needs to be borne in mind by anyone attempting to reconstruct the history of Indian plastic art; for being, as it was, the cheapest, most readily accessible, and most perfect medium for modelling, clay inevitably exercised a strong influence on all classes of sculpture, whether the material employed was stone, wood, metal or stucco. This might no doubt have been inferred, by analogy, from the history of plastic art in other countries, but at Taxila it is now clearly demonstrated by the groups of clay figures brought to light in the Buddhist monasteries, which, at their best, show a freedom and freshness of modelling never quite equalled in other materials and leave us in no doubt as to the outstanding importance of work in clay.

The groups in question belong exclusively to the Indo-Afghan School, which flourished in the fourth and fifth centuries A.D., but there is evidence to show that figures of this kind were not restricted to that particular school. Thus, Cunningham records that in the great apsidal temple in Sirkap, which was built and destroyed in the first century A.D., he found a number of colossal seated images of burnt clay 'similar to those which are seen all over Burma'.¹ Such images could not, of course, have been baked in a kiln, and we may safely assume that the burning was done by the fire which destroyed the temple, just as it was in the case of many of the clay figures at Kālawān, Jauliāñ, etc. Even apart, however, from this positive evidence, it is obvious that the peculiar circumstances to which these clay figures owe their preservation, namely, a general conflagration followed by the abandonment of the burnt-out buildings in which they stood, are seldom

Figures of sun-dried clay

¹ C.S.R. II (1862-5), p. 127. See also *supra*, pp. 151-2.

Figures and
other objects
of terra-cotta

Terra-cottas
from Bhir
Mound

Terra-cottas
from Sirkap

likely to occur, and so far from expecting to find other examples of such figures, one can only marvel at the extraordinary luck of finding any at all.

With the exception of these Buddhist groups, which are partly of sun-dried clay and partly of terra-cotta, all the objects described below are of terra-cotta. Most of them come from the Bhir Mound and Sirkap cities, but it is a curious fact that none were found in the lowest (fourth) stratum of the Bhir Mound, and of the very few from the third stratum some are undoubtedly strays from the second, and the rest cannot be dated much earlier than the close of the fourth century B.C. This can hardly be other than a coincidence, since terra-cotta figurines and toys are frequent even in the prehistoric sites of the Indus, and they must have been fabricated at all periods when household pottery was in use. As will be seen from the stratigraphical chart below, the collection from the Bhir Mound comprises figurines of a primitive idol type as well as a few of a mundane character, votive reliefs representing various male and female deities, pot-bellied dwarfs (*kumbhāṇḍa*) animal and other toys, playing-dice, personal ornaments, including beads, a few specimens of ritual tanks, and an *āyāgapāṭa* plaque of substantially later date than the rest. Among all these pieces the only one of Hellenistic design is the medallion or bulla no. 137, with the relief of a lion killing a bull. No. 135 may be an Indian transcript of a Greek original, such as no. 136. Nos. 20 and 27 may also show some Western influence, and nos. 18 and 19 Egyptian influence. But, with these few exceptions, all the terra-cottas from the Bhir Mound are characteristically Indian and clearly indicate the direction from which the arts and crafts of Taxila drew their inspiration under the rule of the Mauryas.

The primitive-looking little idols nos. 1-5 probably represent a type of Nude Mother or Earth goddess which had been handed down from immemorial antiquity. Four of these idols come from the Bhir Mound—no. 1 from stratum III, nos. 3, 4 and 5 from stratum II. No. 2 comes from the lowest (pre-Greek) settlement on Sirkap, which may be as old or older than anything on the Bhir Mound. But we must beware of attributing a high antiquity to all these small idols. Some of them—particularly nos. 1, 2 and 3—may be, and probably are, relics of a remote past, which, like the neolithic celts described in chapter 25, nos. 1-5, were still regarded as objects of veneration or curiosity in the fourth and third centuries B.C. On the other hand, we know that idols of the same type and much the same primitive appearance were still being fashioned in the first century A.D. for use in ritual tanks (e.g. nos. 158 and 159 *infra*=Pl. 136, w, x), and it may be, therefore, that none of these specimens was older than the stratum in which it was found.

When we turn from the Bhir Mound to the Sirkap terra-cottas, we note some conspicuous differences between them. After the Bactrian Greek conquest (which marks the dividing line between the two sites) the influence of Maurya India fades out and is replaced by Hellenistic influence from the West. The characteristic ex-voto reliefs of the Maurya period now cease to be manufactured. A few rare specimens (nos. 15, 25, 36) occur here and there in Sirkap, in levels as late as the

Śaka-Parthian, but these are merely stray survivals from the Maurya period, picked up in all probability amid the Bhiṇ Mound ruins, where they are even now to be found in large numbers. We are not, of course, to imagine that Indian terra-cottas disappear altogether at this time. Whoever her foreign rulers might be—Maurya, Greek, Śaka or Parthian—Taxila had a fundamentally Indian culture, and the articles in daily use among her people were predominantly Indian. Thus, in the second century B.C. children continued to play with the same kinds of toy carts and toy animals that they had played with in the third, and grown-ups with the same kind of dice. But the toys were no longer quite so decorative as they had been. Nowhere among them do we find the pretty little stamped devices—rosettes, lozenges, squares and the like—of which the Maurya craftsman was so fond (e.g. Pl. 134, nos. 62 and 77). Indeed, with one small exception, the only terra-cottas from Sirkap that have any pretensions to artistic merit are the purely Hellenistic figurines such as nos. 30, 31 and 46–50. Some of these were probably produced from imported moulds, but Western influence is also apparent in locally made pieces like nos. 27, 34 and in the admirable orang-utan or gorilla, no. 53; and even in some of the later figurines of the ‘Nude goddess’ type, like nos. 6, 7 and 8. The exception referred to above is no. 42, which portrays a squatting *kumbhānda* holding an animal in his left arm. This is an effective piece of modelling in the style of the later Sāñchī School, and may in fact have been brought from Central India. Whatever its place of origin, it was not Taxila.

Other features of a minor kind in which the Sirkap terra-cottas differ from those from the Bhiṇ Mound are indicated in the catalogue below. Here we need notice only the following novelties: (a) whistles (nos. 119, 120) make their first appearance in the Greek strata of Sirkap, and coin-moulds (nos. 149–52) and small architectural pieces (nos. 126, 127) in the Śaka-Parthian strata. (b) The circular bowl type of ritual tank (nos. 153, 154), which is found only in the Bhiṇ Mound and in the Greek strata of Sirkap, is replaced later by a square type, to some of which a shrine and idol of the Mother or Earth goddess type are attached (nos. 155–63).

A few small terra-cottas have also been found at the Dharmarājikā and Jāṇḍiāl C and D sites, but they are of little interest, consisting mainly of toy animals and rattles. The following, however, are noteworthy: nos. 14 and 22, two votive rilievos in the Maurya style; nos. 45, 50 and 136, a figurine, diminutive head and medallion of Hellenistic origin; nos. 147 and 148, two moulds, one for a Buddha(?) mask, the other for a figure of Gaṅgā(?).

It remains to add a few more words about the unique groups of Buddhist terra-cottas and clay figures from the Dharmarājikā, Kālawān, Mohrā Morādu and Jauliāñ. The quality of these works of the Indo-Afghan School is variable, but the best of them take rank among the finest examples of Indian plastic art known to us, and along with their stucco counterparts¹ throw an entirely new light on one of the most important and vital developments in the history of Indian art. It is necessary to stress this the more, because it has been the fashion with several writers of

Terra-cottas
from Dharmarājikā and
Jāṇḍiāl C and
D

Buddhist clay
figures

¹ Cf. ch. 26, pp. 515 ff.

eminence on this subject to decry the work of the North-West from the Gandhāra period onwards, treating its productions as little more than pale and effete reflexions of classical prototypes, and claiming for Hindustān and Central India virtually the whole credit for the great outburst of formative art which distinguished the Gupta School. We know now from these remains at Taxila that, whatever Hellenistic tradition may have lingered on into the fifth century, the Indo-Afghān School was anything but a mimetic one. It was conservative to the extent that it perpetuated many of the orthodox forms of Buddhist imagery, but it was essentially a living art, instinct with new energy and creative power, and it made most valuable contributions to the later art of Hindustān and Central India.

The time when it may truly be said that art at Taxila was mainly an imitation of Hellenistic art was during the Parthian period, and we have only to turn to the stucco figures of that period from Sirkap to understand how degenerate Hellenistic art could become in the hands of Indian imitators who had no creative genius of their own. Three centuries later conditions had entirely changed: the sculptors of the Indo-Afghān School were still making use here and there of Hellenistic motifs and ideas, but only to assimilate them into the body of their own art, which in its own way was just as original, forceful and independent as the Gupta art of Hindustān and more so than contemporary Byzantine art in the West.

Some general remarks on the terra-cottas from the Bhir Mound will be found in vol. I at pp. 104-5, 108, 111; and on those from Sirkap at pp. 127-8, 133, 203, 208-9. Other references are given in the individual entries of the catalogue below.

CLASS I. 'Nude Mother' or 'Earth goddess' type (nos. 1-8)

Type a. *Primitive idol type.*

Single female figures

1. Bm. '20-717; sq. 47.72'; stratum III. Miniature female figure of terra-cotta with buff slip. Height 2.37 in. No arms; the legs end in a point immediately below the thighs, the division between them being shown by lightly incised lines. The nose is pinched, as in prehistoric figures, and round the neck is a series of bands or torques such as are also found on figures of the Chalcolithic Age. These, as well as a hip-girdle and cross-straps in front of the body, are shown by lightly incised lines. The hair, which falls down the back of the neck, is square-cut and indicated by crossed lines. Behind the head, in the middle of the hair, is a rosette, and three other rosettes on the top of the head. In the ears are rosette ear-rings. The idol is probably of prehistoric date, having found its way by chance into the later ruins of the Bhir Mound, but it is also possible that this and the four following figurines came from ritual tanks of the kind described below (nos. 153-63). Cf. the figures in Pl. 136, *w* and *x* (nos. 158, 159).¹ (Pl. 132, no. 1.)

2. Sk. '30-512; Block C'; sq. 49.88'; stratum VII. Standing female figure of fine terra-cotta adorned with incised lines and rosettes. Height 3 in. Much like no. 1, but the legs are longer, there are four rosettes on the chest, and the torque or necklace is modelled in relief. Head missing. For the rosettes, see my remarks on the red stone statuette of the Chalcolithic Age from Harappā (*M.I.C.* vol. I, p. 46 and Pl. x). The parallel lines around the legs in this and

¹ The idol shows no mark of attachment at the base, but this would be readily accounted for if it was set up in a socket-hole or if the tank was made of clay, as in modern Bengal.

nos. 1 and 3 probably represent a series of anklets, like those so commonly found on female figures at Sāñchī. (Pl. 132, no. 2.)

3. Bm. '30-290; sq. 51.117'; stratum II. Lower portion of a female figure. Height 4·5 in. Pointed legs ending at the ankles. Hip-girdle, anklets and sex organ represented by incised lines. Red clay. (Pl. 132, no. 3.)

4. Bm. '30-444; sq. 11.61'; stratum II. Crude female figure of red terra-cotta. Height 4·37 in. Legs missing from hips downwards; arms end in points above the elbows; eyes are formed of round pellets with a straight horizontal incision across them. Three plaits of hair fall down the back. Torques, necklaces and hip-girdle are represented by punctured dots. Crude workmanship. (Pl. 132, no. 4.)

5. Bm. '20-829; sq. 24.48'; stratum II. Crude female figure of red terra-cotta. Height 4·37 in. Legs missing; arms end in points above the elbows; eyes as in preceding example. Long hair indicated by lines down back; torque and hip-girdle by punctured dots. Crude workmanship. (Pl. 132, no. 5.)

Type b. *Later figures under Graeco-Parthian influence.* These come from the Parthian city of Sirkap. The modelling is influenced by Hellenistic work, but note that in no. 8 the arms end in points just below the shoulders, as they do in primitive Indian figures. On the other hand, the legs are well formed in all three specimens, and the thighs are strongly developed, as they frequently are in Indian figures, notably in the Mathurā School. No. 8 is in the round; the other two are votive plaques in relief.

6. Sk. '16-362; Block E'; sq. 75.76'; stratum II. Ex-voto relief with standing female figure, of muddy brown clay. Height 4 in. No wash or slip. Head, feet and hands missing. Arms hanging at full length on either side of body. Cf. p. 184 *supra*. (Pl. 132, no. 6.)

7. Sk. '16-594; Block 1; sq. 8.61'; stratum II. Ex-voto plaque with standing female figure, of greyish black terra-cotta. Height 4·25 in. Head and legs below knees missing. Right hand raised to waist. Left hand on hip. Cf. p. 142 *supra*. (Pl. 132, no. 7.)

8. Sk. '14-89; Block K; sq. 161.62'; stratum II. Standing female figure in the round of red terra-cotta. Height 3·62 in. Head and feet missing. Arms end in points below shoulders. Down the back is a plait of hair. (Pl. 132, no. 8.)

CLASS II. *Female deity standing, with full-flowing skirt (nos. 9-16)*

With the exception of no. 16, these figures are in relief on ex-voto plaques. That they represent divine figures there can be no doubt. In nos. 9 and 15 no folds are visible on the draperies; in the remainder the folds are finely delineated. The nature of the lower garment is not clear. In some it appears to be a *dhotī* or *sāri*; in others it is more like a skirt, while in one specimen it is seemingly a pair of trousers such as Pathān and Hazāra women generally wear at the present day.

In some specimens the arms are at full length, holding out the skirt or trousers on either side of the legs (e.g. nos. 9 and 10); in others the right or left hand rests on the hip, while the other hand hangs down (e.g. nos. 11-15). None of the figures are later than the second century B.C.

9. Bm. '21-1,487; sq. 49.126'; stratum II. Ex-voto plaque with standing figure of a female deity in relief. Height 4·75 in. Pinkish red terra-cotta. Figure wears wide trousers (?) and veil hanging from the top of the head down the back and to each side, as in no. 15. Both arms are at full length and symmetrical. (Pl. 132, no. 9.)

STRATIGRAPHICAL CHART OF TERRA-COTTA AND CLAY OBJECTS

Class	Bhir Mound strata				Sirkap strata				Other sites ¹	Class
	IV 5th to 6th century B.C.	III 4th century B.C.	II Maurya	I Surface	VII ?Pre- Greek	VI-V Greek	IV Early Saka	III-II Late Saka- Parthian		
I. Nude Mother or Earth goddess type (nos. 1-8)	-	1	3-5	-	2	-	-	6-8	-	I
II. Female deity standing with full-flowing skirt (nos. 9-16)	-	-	9, 10-12	-	-	-	-	15, 16	-	II
III. Female deity standing with bird in left hand and wearing tight skirt (nos. 17-19)	-	-	17-19	-	-	-	-	-	-	III
IV. Draped female deity seated, with bird in folded arms (nos. 20-2)	-	-	20, 21	-	-	-	-	-	22 from JI.	IV
V. Draped female deity standing, with child on left hip (nos. 23-5)	-	-	23, 24	-	-	25	-	-	-	V
VI. Standing male figure wearing <i>dhoti</i> , with or without scarf (nos. 26, 27)	-	-	26, 27	-	-	-	-	-	-	VI
VII. Standing male figure in full Indian dress (nos. 28, 29)	-	-	28, 29	-	-	-	-	-	-	VII
VIII. Standing male figure in Hellenistic (<i>Yavana</i>) dress (nos. 30, 31)	-	-	-	-	-	31	30	-	-	VIII
IX. Standing male figure, with goat at left side (no. 32)	-	-	32	-	-	-	-	-	-	IX
X. Seated male figure (nos. 32, a-34)	-	-	-	-	33	34	33	-	-	X

XI.	Male and female figure standing side by side (nos. 35-8)	—	35, 38	—	—	—	—	—	—	—	—	—	XI
XII.	Pot-bellied dwarfs (nos. 39-44, ^a)	—	—	39, <i>a</i> -41,	43	—	—	—	42, 42, <i>a</i>	—	—	39, <i>b</i> from Dh.	XII
XIII.	Greek and quasi-Greek figurines (nos. 45-53)	—	—	44	—	—	49, 52	53	46-8, 51	—	—	45 from Jl. 50 from Dh.	XIII
XIV.	Miscellaneous (nos. 54-7)	—	—	55, 57	—	—	—	—	54	—	—	—	XIV
XV.	Toy carts (nos. 58-60, <i>a</i>)	—	—	58, 59	—	—	—	—	60	—	—	—	XV
XVI.	Toy animals running on wheels (nos. 61-71)	—	—	61, 62,	—	—	70, 71	—	63	—	—	—	XVI
XVII.	Toy animals without carts or wheels (nos. 72-107)	—	77, 80	64-9	72-4,	78,	98	103, 104	88, 105	75, 76, 81,	87	89 from Jl. 90, 93 and 101 from Dh.	XVII
XVIII.	Rattles (nos. 108-18)	—	—	102	79, 82-5,	91, 92, 96,	99, 100,	115	110, 116	86, 94, 95,	99, 100,	97 from Hl. 111, 115, <i>a</i> and 114 from Dh.	XVIII
XIX.	Whistles (nos. 119-21)	—	—	108, 109	—	—	106, 107	112, 113	—	—	—	—	XIX
XX.	Playing-dice (nos. 122-5)	—	—	—	—	—	—	—	120	—	—	—	XX
XXI.	Decorative pieces and personal ornaments (nos. 126-45)	—	—	128, 131-	122	129, 130,	134, 139,	119	—	123, 124	—	136 and 136, <i>a</i> from Dh.	XXI
XXII.	Moulds (nos. 146-52)	—	—	3, 135,	137, 138,	140, 142-	141	125	—	126, 127	—	—	XXII
XXIII.	Votive or ritual tanks (nos. 153-63)	—	—	5	—	—	—	—	146	149-52	—	147 and 148 from Dh.	XXIII
XXIV.	Buddhist terra-cotta and clay figures (nos. 164-87)	—	—	—	—	—	—	—	154, 163	155-62	—	—	XXIV
		—	—	—	—	—	—	—	—	—	—	164-72 from Dh. 173-8 from Kn. 179-80 from Mn. 181-6 from Jn. 187 from Jl.	

¹ Dh. = Dharmajākā; Kn. = Kalawān; Mm. = Mohrā Morādu; Jn. = Jauliāñ; Jl. = Jandial; Hl. = Hathial.

TABLE SHOWING DISTRIBUTION OF TERRA-COTTA OBJECTS
IN SIRKAP

Block	Stratum VII (?) Pre-Greek	Strata VI-V Greek	Stratum IV Early Saka	Strata III-II Saka-Parthian	Stratum I Surface
EAST SIDE OF MAIN STREET					
I	—	—	—	7, 42	—
A	—	—	—	158, 159	—
B	—	—	—	36	—
C	—	—	—	—	—
D	—	—	—	34, 99	—
E	—	—	—	86, 126	—
F	—	—	—	47, 51, 63, 76, 81	—
G	—	—	—	124	—
H	—	—	—	123	—
I	—	—	—	—	—
J	—	—	—	—	—
K	—	—	31	8, 113, 155-7, 162	—
L	—	—	—	149-52	—
WEST SIDE OF MAIN STREET					
I'	—	32, a, 71, 115, 125	105	42, a, 161	87
A'	—	49, 163	33, 116	46	—
B'	—	52, 70, 119	—	95	—
C'	2	25, 154	53, 88, 110, 120	—	—
D'	—	—	—	—	—
E'	—	—	—	6, 107	—
F'	—	—	—	—	—
G'	—	103, 104	—	48, 54, 60, 112	—
H'	—	—	—	—	—
K'	—	—	—	30, 127, 160	—
L'	—	—	—	—	—
Second Street (east)	—	—	—	106	—

Note. Objects found in trial trenches or spoil earth or outside the city wall are not included in the above Table.

10. Bm. '21-372; sq. 12·60'; stratum II. Votive relief with lower part of a draped female deity wearing bangles and necklaces and holding the sides of the lower garment in her two hands. Height 4·25 in. Red clay, mixed with *bajri*. No wash or slip. The folds of the drapery are unusually fine. (Pl. 132, no. 10.)

11. Bm. '14-265; stratum II. Votive relief with part of female figure, from waist to knees. Height 4·12 in. Wears *sari* or *dhoti* and rests right hand on hip. Red terra-cotta mixed with sand (Pl. 132, no. 11.)

12. Bm. '19-359; sq. 8·45'; stratum II. Votive relief with lower half of a standing female deity with full-flowing skirt. Height 3·37 in. Right hand rests on waist; left hand holds side of her skirt. (Pl. 132, no. 12.)

13. Bm. '30-345. Spoil earth. Similar to preceding. Height 3·5 in. Right hand of deity rests on hip; left hand holds side of drapery. Head and feet missing. (Pl. 132, no. 13.)

14. Jl. '13-50; Mound D; 8 ft. below surface. Votive relief with standing and draped female deity, of red terra-cotta. Height 2·25 in. Left hand on hip. Head missing. Of Maurya age. Cf. p. 229. (Pl. 132, no. 14.)

15. Sk. '14-266; stratum II. Outside the city wall. Votive relief of reddish yellow terra-cotta with standing female. Height 5·5 in. No wash or slip. The figure is wearing an elaborate veil, which hangs down the back on either side of the head, ear-pendants, necklace and a wide-flowing garment below the waist. Cf. no. 9 *supra*. Of Maurya age or earlier. (Pl. 132, no. 15).

It is to be noted that, though nos. 14 and 15 come from Jāndīāl and Sirkap respectively, they are of the same age as the Bhīr Mound specimens.

16. A derivative of the foregoing type may be a terra-cotta figurine in the round found in Sirkap. (Sk. '12; Trench A 285; stratum II; height 3·87 in.) with head, right hand and legs missing. At first sight, this figure, which is unique at Taxila, looks as if she was seated cross-legged. In reality, however, she is standing with her skirts wide spread, the legs being broken off short. The left hand is turned upwards and holds some uncertain object. (Pl. 132, no. 16.)

CLASS III. *Female deity standing, with bird in left hand and wearing tight skirt (nos. 17-19)*

Her veil and braided hair fall from the crown on either side of the head. Her ornaments comprise a hip-girdle (*mekhalā*), necklaces, bangles, and rosettes on the head. The bird, which may be a dove, calls to mind a familiar type of Aphrodite. The type strikingly resembles such figures as Brit. Museum nos. B 452, 458 from Naukratis or C 232-52 from Cyprus; and it is noteworthy that the arms retain the Ionian attitude proper to the female sex. Possibly the type may go back to an Ionian (*Yavana*) tradition introduced into the Panjab during Achaemenid times. Cf. *Naukratis I*, Pl. II, nos. 1 and 2, Pl. XIV, no. 8.

17. Bm. '21-1,584; sq. 44·128'; stratum II. Votive relief of a standing female deity holding a bird in left hand, which is raised between the breasts. Height 6 in. Her skirt is drawn tight about the hips and legs, and she wears a necklace and veil, which with her braided hair falls from the crown on either side of the head. Coarse red terra-cotta. (Pl. 132, no. 17.)

18. Bm. '21-1,606; sq. 41·123'; stratum II. Similar to no. 17, but of finer workmanship. Height 4·5 in. Round the hips of the goddess is a girdle (*mekhalā*) and her skirt has a single vertical fold in front. The bird in the left hand is defaced. (Pl. 132, no. 18.)

19. Bm. '21-1,539; sq. 44·128'; stratum II. Similar to no. 18, but the details, notably of the bird and necklace, are clearer. Height 3·5 in. Legs missing. (Pl. 132, no. 19.)

CLASS IV. *Draped female deity seated, with bird in folded arms (nos. 20-2)*

She wears a long necklace reaching to the hips. It is noteworthy that she is sitting on a high chair in European fashion (nos. 20-2).

20. Bm. '21-1,540; sq. 44·128'; stratum II. Votive relief of female deity seated on high chair. Height 4 in. Her arms are crossed beneath the breast, and in them she holds a bird. Red terra-cotta. Head missing, feet damaged. (Pl. 132, no. 20.)

21. Bm. '20-645; sq. 24·39'; stratum II. Probably of same class as preceding, but upper part missing. Height 3·5 in. (Pl. 132, no. 21.)

22. Jl. '12-50; Mound D. Similar to no. 21, but missing from waist upwards. Height 2·5 in. Cf. p. 229 *supra*. (Pl. 132, no. 22.)

CLASS V. *Draped female deity standing, with child on left hip* (nos. 23–5)

The drapery is free flowing as in Class II above, and the figures are much ornamented. The child's face is turned to front, his legs sideways. (Nos. 23–5.)

23. Bm. '20-1,569; sq. 18·33'; stratum II. Upper part of a votive terra-cotta plaque representing a female figure standing, with a child on her left hip. Height 3·25 in. The skirt of her dress flows out full on either side. The upper half of the child is turned to the front; its legs are in profile. The mother wears an elaborate head-dress, heavy ear-pendants, necklace and a tasseled, bell-like fringe on her upper garment. The child also has an elaborate head-dress, ear-pendants and girdle. Of buff clay mixed with sand. (Pl. 132, no. 23.)

24. Bm. '21-376; sq. 12·59'; stratum II. Similar to preceding example, but with lower part preserved and head of the mother missing. Height 4·25 in. Of yellowish clay. (Pl. 132, no. 24.)

25. Sk. '30-390; Block C'; sq. 50·90'; stratum VI. Similar to preceding but head and feet of mother missing. Height 3·62 in. This is the only specimen of this type of votive plaque found in Sirkap, and it is noteworthy that it comes from the Greek stratum referable to the second century B.C. (Pl. 132, no. 25.)

CLASS VI. *Standing male figure wearing dhotī, with or without scarf. No ornaments* (nos. 26, 27)

Single male figures

26. Bm. '20-1,157; sq. 23·56'; stratum II. Standing male figure in relief, wearing *dhotī*. Size 4·12 × 2·56 in. Left hand on breast; right hand holding a small vessel (?). Head and legs below knees missing. Red clay. (Pl. 132, no. 26.)

27. Bm. '20-1,453; sq. 30·49'; stratum II. Standing male figure in the round, wearing *dhotī* and scarf in Indian fashion. Height 3·56 in. Head, arms and feet missing. Red clay, mixed with sand. Note that, by a rare exception, this is in the round, not in relief. (Pl. 133, no. 27.)

CLASS VII. *Standing male figure in full Indian dress* (nos. 28, 29)

28. Bm. '21-1,487; sq. 49·126'; stratum II. Votive plaque with standing male figure in relief. Height 4·87 in. Wears *dhotī*, richly broidered shawl, turban, heavy ear-pendants and necklace. Highly ornamented but much defaced. Red clay. (Pl. 133, no. 28.)

29. Bm. '21-36; sq. 28·45'; stratum II. Similar to preceding, but lower part missing. Height 4·62 in. Light red clay. (Pl. 133, no. 29.)

CLASS VIII. *Standing male figure in Hellenistic (Yavana) dress* (nos. 30, 31)

These figures are of the first century B.C. and first century A.D. It is possible that they reproduce, under a classical guise, the Indian male gods of Classes VI or VII, just as the nude female figures of Class I, *b* probably reproduce the nude Mother-goddesses of Class I, *a*. On the other hand, it is just as likely that these quasi-classical figurines have nothing to do with the primitive deities of India. It is noteworthy that no. 30 is holding what appears to be a small flask in the left hand. He may therefore be intended for Maitreya.

30. Sk. '27-139; Block K'; sq. 155·103'; stratum III. Standing male figure in the round, wearing *himation* over left shoulder with right shoulder bare, and holding flask in left hand.

Height 2·87 in. Head and right arm missing. Buff grey terra-cotta. Cf. p. 180 *supra.* (Pl. 133, no. 30.)

31. Sk. '28-2,789; Block K; sq. 166·44'; stratum IV. Standing male figure in the round, wearing *chitōn* reaching to the knees, and over it a *himation* covering both shoulders. Height 3·62 in. Right hand rests on the right hip and the left hand holds the edge of the *himation*. Red terra-cotta, with traces of white paint on body and drapery. Head missing. (Pl. 133, no. 31.)

CLASS IX. *Standing male figure, with goat at left side* (no. 32)

32. Bm. '19-1,270; sq. 5·62'; stratum II. Votive plaque with a standing male figure, holding goat at his left side. Height 3·5 in. The figure is wearing a necklace with pendants, hip-girdle and bangles. The right hand, which is raised to the right breast, holds a rope to which the goat is attached. Head missing. Red burnt terra-cotta.

Whether the figure is intended to be clothed or nude is uncertain. At first sight it appears to be nude, but in the early Indian School it was the common practice to represent the dress as virtually transparent. Well-known examples are the *yakshīs* supporting the architrave of the east gateway at Sāñchī. (Pl. 133, no. 32.)

CLASS X. *Seated male figure.* Of the Greek and Śaka-Parthian periods (nos. 32, a-34)

32, a. Sk. '28-627; Block 1'; sq. 14·92'; stratum V. Male figure seated cross-legged; of badly baked clay and poor execution; head missing and left arm damaged. Height 3·5 in. A.S.R. (1928-9), p. 63, no. 92.

33. Sk. '29-2,541; Block A'; sq. 27·91'; stratum IV. Male figure in round, seated cross-legged in Indian fashion. Height 3 in. Wears long coat crossed over chest, with waist-band and trousers. Hands resting on legs. Traces of white paint. Head missing. Red terra-cotta. (Pl. 133, no. 33.)

34. Sk. '29-2,036; Block D; sq. 57·46'; stratum II. Male figure seated in European fashion on stool. Height 3·12 in. Wears *dhotī* and scarf. Although the dress is Indian, the figure seems to be under Greek influence. Right hand damaged and head missing. Red terra-cotta. Cf. p. 157 *supra.* (Pl. 133, no. 34.)

CLASS XI. *Male and female figure standing side by side* (nos. 35-8)

Type a. Many specimens of this type of votive plaque have been found in the Bhīr Mound, but two examples will suffice for them all. They are of the third or second century B.C.

Pairs of male
and female
figures

35. Bm. '21-1,551; sq. 44·128'; stratum II. A.S.R. (1920), Pl. xvi, 8. Votive plaque of red terra-cotta, representing a male and female figure standing side by side and holding hands. Height 4·81 in. No wash or slip. The male wears turban, *dhotī*, shawl, necklace, and ear-rings; and is holding the side of the shawl with his right hand. The female wears a head-dress with a topknot and long veil falling down on either side of the head; also large ear-pendants and necklace; her left hand rests on her hip. This plaque is cast from the terra-cotta matrix Bm. 1,551, which was found in the same spot along with a number of similar plaques. (Pl. 133, nos. 35, 35, a.)

36. A similar plaque, but broken, was also found in Sirkap (Sk. '15-881; Block B; sq. 34·42'; stratum II). Height 3·87 in. It dates from the second century B.C. Cf. p. 148, no. 3 *supra.*

Type b. In another type (b) of the same subject, the woman is standing with her right leg drawn back and her weight resting on the left leg.

37. Bm. '20-1,044; sq. 26·34'; stratum III. Votive plaque representing a male and female standing side by side, the female with right leg drawn back. Height 2·68 in. She wears a girdle round her waist and anklets. No wash or slip. Red terra-cotta. The upper half of the plaque is missing. (Pl. 133, no. 37.)

38. Bm. '20-214; sq. 34·65'; stratum II. Similar. Height 3·25 in. The upper part is missing. (Pl. 133, no. 38.)

CLASS XII. *Pot-bellied dwarfs* (*kumbhāṇḍa* or *kīchaka*) (nos. 39-44, a)

Pot-bellied dwarfs

With them may be compared the *kumbhāṇḍa* dwarfs at Sāñchī, notably on the western gateway.

Type a. Standing

39. Bm. '15-312; stratum II. Lower half of a standing dwarf of terra-cotta. Height 3·37 in. Prominent belly with a girdle beneath. Another *kumbhāṇḍa* of the same type is holding a ram in his two arms (Dh. '14-141; stūpa area; 1 ft. below surface; height 3·62 in.). It is probable that this one was doing likewise. (Pl. 133, no. 39.)

Type b. Squatting

40. Bm. '21-1,540; sq. 44·128'; stratum II. Figurine of a pot-bellied squatting dwarf (*kumbhāṇḍa*) with wrinkled face and bulging eyes, wearing coiled head-dress, wreath(?) and large ear-ornaments. Height 4·75 in.

It has been suggested that this type may be connected with the crouching Harpocrates, but it seems more likely to be purely Indian. Cf. Brit. Museum, terra-cotta no. C 584; W. Weber, *Berlin Museums: Aegyptisch-griechischen Terrakotten*, Pls. 6, 7, nos. 71-80. Similar dwarfs are among the ornaments on the dress of a terra-cotta figurine—possibly a *yakshī* queen—now in the Indian Institute at Oxford. The figurine, which is the finest work of its kind I have yet seen, dates from the Maurya or Śunga period. (Pl. 133, no. 40.)

41. Bm. '21-962; sq. 39·117'; stratum II. Height 4 in. Figure of a pot-bellied squatting dwarf of red terra-cotta. Wears hair in two coils, one on each side of head, and heavy ear-rings. Typical early Indian work. Cf. *A.S.R.* (1920), Pl. xvi, 13. (Pl. 133, no. 41.)

42. Sk. '26-4,247; Block 1; sq. 13·47'; stratum II. Squatting *kumbhāṇḍa* on a cushion, holding animal in curve of left arm. Height 3 in. He wears what appears to be a skull-cap turned over at the brim and two long ear-pendants. The expression of the face calls to mind the faces of Māra's soldiers on the north gateway at Sāñchī. In this and other similar *kumbhāṇḍa* figures may be seen perhaps the prototype of the later figures of Kuvera. Cf. p. 142 *supra*. (Pl. 133, no. 42.)

42, a. Another example of the same *kumbhāṇḍa* (height 2·12 in.) is seated cross-legged instead of squatting, and holds a staff(?) in both hands (Sk. '28-2,645; sq. 14·86'; stratum II). Cf. p. 196 *supra*.

43. In yet another example the *kumbhāṇḍa* is squatting and holding a bird in the bend of his left arm (Bm. '30-165; sq. 41·119', stratum I). Height 4·25 in. In this example the head and right foot are missing. (Pl. 133, no. 43.)

44. Along with the above may be mentioned a mould of a grotesque standing figure of an old man, with bald head and wrinkled face but without the characteristic pot-belly. It comes from the Bhir Mound and dates from about 200 B.C. (Bm. '20-1,550; sq. 44·128'; stratum II). Height 5·12 in. Cf. *A.S.R.* (1920), Pl. xvi, 4. (Pl. 133, nos. 44 and 44, a.)

CLASS XIII. *Greek and quasi-Greek figurines* (nos. 45–53)

45. Jl. '13-4; Mound C; 6 ft. below surface. Standing female draped figure of fine brown terra-cotta. Height 2·62 in. Face mutilated and legs from knees downwards missing. Arms at full length on either side. Wears long *chitōn* held in by girdle at the waist, necklace and ear-pendants. This may possibly be the Yavana equivalent of the draped Indian goddess standing and holding both hands at her sides. The conventional and schematic position of the arms and hands suggests that this was intended for a traditional idol, not for a genre figure. Cf. p. 224 *supra*. (Pl. 133, no. 45.)

Greek and
Partho-Greek
figurines

46. Sk. '20-511; Block A'; sq. 25·84'; stratum III. Female head of red terra-cotta. Height 2·37 in. Wears wreath and head band, with rosettes above ears and high coiffure behind. Small air-vent on top of head. The style is strikingly Hellenistic, like that of many terra-cotta heads from the mound of Akra near Bannu. Cf. p. 195 *supra*. (Pl. 133, no. 46.)

47. Sk. '26-2,689; Block F; sq. 90·50'; stratum III. Head of female figurine of buff-coloured terra-cotta. Height 2·37 in. Wears openwork net, perhaps of gold or silver, over front of hair and high bandeau behind, with rosettes above the ears. Good Hellenistic style. Cf. p. 166 *supra*. (Pl. 133, no. 47.)

48. Sk. '28-1,977; Block G'; sq. 107·78'; stratum II. Head of female figurine of terra-cotta wearing prominent ear cones and fillet band over curly hair. Height 1·37 in. In good Hellenistic style. The cones at the sides of the head call to mind the face-cones of prehistoric figurines of the Indus period. Cf. *M.I.C.* vol. III, Pl. xcv, 26, 27. (Pl. 133, no. 48.)

49. Sk. '29-2,978; Block A'; sq. 27·92'; stratum V. Head of female figurine of red terra-cotta, wearing simple fillet (*taenia*) over her curly hair. Height 1·12 in. Seen in profile, the face has a very pleasing smile. Cf. p. 127 *supra*. (Pl. 133, nos. 49 and 49, a.)

50. Dh. '15-388; mon. court A; 5 ft. below surface. Head of male figurine with conical cap. Height 1 in. Dark red slip. Probably of Parthian date, but Hellenistic in its featuring. Cf. *A.S.R.* (1915), p. 10 and p. 278 *supra*. (Pl. 133, no. 50.)

The two following are Partho-Greek in style.

51. Sk. '13-142; Block F; sq. 85·63'; stratum II. Head of male figurine with conical cap. Height 1·75 in. Of same date as the stucco heads from the apsidal temple D, which, like this head, are of the Parthian period. Cf. 'Stucco Objects', ch. 26, nos. 1-22 and p. 166 *supra*. (Pl. 134, no. 51.)

52. Sk. '29-2,693; Block B'; sq. 28·93'; stratum V. Head of male figurine. Height 2·12 in. Wears moustache and wreath, with the hair falling on each side over ears. Cf. p. 127 *supra* and the small relief of a head in shell of Parthian date, Pl. 208, no. 51 = 'Shell Objects', ch. 33, no. 42. (Pl. 134 no. 52.)

53. Sk. '29-2,813; Block C'; sq. 52·88'; stratum IV. Head and shoulders of a gorilla-like figure belonging to the Simidae family—probably an orang-utan but the identification is not certain enough to admit of inferences being drawn from it. The figure, which is in the round, has a wide-open mouth and wrinkled forehead. It is a very fine bit of modelling, probably of the second century B.C.—too fine to have been an ordinary toy. Traces of white paint on face, neck and shoulders. Cf. p. 127 *supra*; *A.S.R.* (1929-30), p. 91, no. 111 and Pl. XIV, 1. (Pl. 134, no. 53.)

CLASS XIV. *Miscellaneous* (nos. 54-7)

Miscellaneous figures and other objects

54. Sk. '28-2,054; Block G'; sq. 114·81'; stratum II. Head and bust of androgynous figure in round. Height 4·5 in. The breasts are prominent, like those of a woman, but the head is bearded and there are traces of a moustache painted in a black pigment. The nose is damaged; the upper part of the head, left eye and ear are missing. Of coarse clay with red slip. Workmanship crude. Cf. p. 181 *supra*. (Pl. 134, no. 54.)

55. Bm. '20; G95; stratum II. Terra-cotta idol in archaic form, three-quarter length, with square tenon below. Height 3·87 in. Wears pleated tunic with two flounces held in by a belt at the waist. Ornamental border round edges of tunic and on belt. Head and left arm missing. No wash or slip. (Pl. 134, no. 55.)

56. Bm. '13-51. Rectangular *āyāgapata* plaque of red terra-cotta, with depression in the middle surrounded by a double border. Size 4·37 x 4·12 in. In the outer border, at bottom, a tiger pursuing an antelope, with a pig(?) behind. In right-hand bottom corner, a pair of fishes; in left, a standing elephant. Above them on either side, a standing draped female figure carrying uncertain object, perhaps a 'shield' device on head. At top, floral pattern. In the inner border, four female musicians at the four corners and a dancing girl on either side; on top, a *bhadra-ghata* with lotus; below, shell and foliate design. Probably dates from beginning of Christian era. How it came to be buried 30 or 40 ft. deep in the Bhir Mound can only be surmised. Possibly it was thrown down a soak-well. (Pl. 134, no. 56.)

57. Bm. '30-262; sq. 48·116'; stratum II. Fragment of red terra-cotta plaque with upper half of a female dancer in relief. Length 1·75 in. She wears a beaded head-dress with rosettes in front, circular ear-pendants, necklace and bangles. Of unusually fine workmanship. Second century B.C. (Pl. 134, no. 57.)

Children's toys

Such children's toys as have survived at Taxila are mainly of terra-cotta—that being the commonest and least destructible of the materials used for them.

These toys comprise: (a) toy carts drawn by a variety of animals—horses, bulls, rams and birds; (b) animals running on wheels; (c) animals without carts or wheels; (d) rattles.

CLASS XV. *Toy carts* (*mṛicchakaṭika*) (nos. 58-60)

Chariots

Of these there are only two specimens from the Bhir Mound and one from Sirkap (nos. 58-60).

58. Bm. '21-596; sq. 38·9'; stratum II. Terra-cotta chariot with a transverse hole for axle underneath the body and another hole for the pole in front. Length 3·5 in. Of red terra-cotta. The form of this light chariot will be clear from the illustration. Cf. 'Copper and Bronze', ch. 28, nos. 390-2 (Pl. 185, i). The chariot with sloping sides is western, not Indian (Pl. 134, no. 58).

59. Bm. '24-538; sq. 32·35'; stratum II. Similar to no. 58. Length 3·75 in.

60. No toy chariots of the above type have been found in Sirkap. The nearest approach to them from that site is the light vehicle—a sort of dog-cart, illustrated in Pl. 134, no. 60 (Sk. '28-1,913; Block G'; sq. 114·79'; stratum II). It is furnished with two holes in front for the shafts and two grooved projections underneath, for the wheel-axle. Length 2 in. Two wheels from the same site (Sk. 458 and 1,347) have been fitted to it. Cf. pp. 181, 209 *supra*. (Pl. 134, no. 60.)

It is noteworthy that the wheels of these toy chariots from the Bhir Mound show heavy and clearly defined hubs and fellies. The wheels from Sirkap show hubs but not raised fellies.

CLASS XVI. *Toy animals running on wheels* (nos. 61-71)

This kind of toy, which like the cart, was essentially Indian, was common on the Bhir Mound but rare in Sirkap. The specimens from the former site include horses, humped bulls, a ram and birds (nos. 61-71).

61. Bm. '20-1,619; sq. 34·39'; stratum II. Horse on wheels of red terra-cotta. Length 6 in. Neck-band with three pendants. The head-stall comprises cheek-straps, front, face-piece and nose-band; the plume is broken. The bridle is decorated with straps, bosses, etc. Two transverse holes through fore- and hind-legs for the axle-trees of wheels. Head and hindquarters damaged. Rosette on each side of neck.

62. Bm. '30-963; sq. 27·49'; stratum II. Similar to preceding, with remains of plume on top of head and tassel behind each ear. Length 4·25 in. Body decorated with stamped square devices and small circlets. The four wheels fitted to it were found on the same site (nos. Bm. '29-102; Bm. '30-776, 160 and 278). The two fore- and two hind-legs were made in one piece for the sake of stability. (Pl. 134, no. 62.)

The one and only horse on wheels from Sirkap resembles the earlier specimens from the Bhir Mound in that the fore- and hind-legs are made in one piece and pierced with transverse holes for the axle-trees, but it differs from them in being more truthfully modelled, though less ornamental. It has a neck-band of two incised parallel lines with a row of dots between, and a head-stall consisting of cheek-straps, front and face piece; but it has none of the stamped squares, triangles or circles which characterise many of the horses and elephants from the Bhir Mound, nor the tassels and other decorative features which in the earlier period were so dear to the heart of the Indian craftsman.

63. Sk. '13-57; Block F; sq. 89·55'; stratum III. Horse of toy cart, with incised neck-band. Height 5·5 in. Two transverse holes through legs for axles, and hole through mouth for string. Better modelled than the earlier horses from the Bhir Mound, but less decorative. Cf. p. 166 *supra*.

64. Bm. '19-187; sq. 14·14'; stratum II. Red terra-cotta bull, provided with two transverse holes for axles, and another hole through nose for string. Height 3·5 in. Fitted with four wheels found on the same site (Bm. 156, 770, etc.). A tolerably well-modelled animal, without stamped devices or ornaments. Cf. *A.S.R.* (1919), Pl. xi, 15. (Pl. 134, no. 64.)

65. Bm. '15-304; stratum II. Similar to preceding and of same date, with bands in front of horns meeting on forehead. Length 4·62 in. (Pl. 134, no. 65.)

66. Bm. '15-306; stratum II. Similar to preceding, but without head-bands, and of rougher workmanship. Length 3·75 in.

67. Bm. '15-307; stratum II. Terra-cotta ram with two transverse holes through front and hind-legs for axles. Length 4·12 in. Head damaged. (Pl. 134, no. 67.)

68. Bm. '21-642; sq. 110·86'; stratum II. Terra-cotta bird, probably duck, with two transverse holes, one through the beak for a string, the other through the body for the axles. Length 3·5 in. Of red terra-cotta mixed with lime. (Pl. 134, no. 68.)

69. Bm. '24-622; sq. 31·31'; stratum II. Similar to preceding. Length 4·87 in. (Pl. 134, no. 69.)

The toy birds described above come from the Maurya stratum in the Bhir Mound. They have rounded bodies, small tails and small, duck-like heads. The examples which follow, from Sirkap, have flat bodies and triangular heads.

70. Sk. '29-1,965; Block B'; sq. 35·88'; stratum V. Toy bird of red terra-cotta, with flat body and broad tail. Length 3·62 in. A transverse hole through the breast for the axle of the wheels, and another through the eyes for a string. Reddish buff clay. Triangular-shaped head. (Pl. 134, no. 70.)

71. Sk. '29-3,165; Block 1'; sq. 13·92'; stratum VI. Similar to preceding. Length 3·75 in. Body decorated with incised lines. (Pl. 134, no. 71.)

CLASS XVII. *Toy animals without carts or wheels (nos. 72-107)*

These comprise elephants, horses, humped bulls, a camel, dog(?), rams, wild goats(?), birds and monkeys.

Elephants

Terra-cotta elephants are found in both the Bhiṁ Mound and Sirkap. Some have riders, some not. Some are quite plain, others are provided with trappings, and others, again, are adorned with stamped designs. As a rule, the earlier specimens from the Bhiṁ Mound are more ornamental than the later from Sirkap. No. 72, however, from the Bhiṁ Mound is quite plain, and no. 73 from the same site has only a girth and neck ropes to relieve its plainness, but most of the Bhiṁ Mound specimens are embellished with a variety of small patterned squares or triangles or circles or lozenges stamped on the surface of the head and trunk. One elephant only of this class comes from Sirkap, viz. no. 75, and in this case there is only one stamped device instead of several, and the workmanship has become noticeably cruder. Some effort towards decoration has been made in the case of the Sirkap elephant no. 76, but the ornament consists only of a row of incised circles to indicate the girth, and a group of similar circlets on the head to indicate perhaps the head-cloth.

The few examples of these elephants which carry riders come exclusively from the Bhiṁ Mound, and are easily recognisable from the peculiar way in which the legs and seats of the riders are flattened against the body of the elephants. Evidently the toy-makers from Taxila had much greater difficulty in giving the riders a natural seat on the backs of these great beasts than the sculptors of Sāñchī had. Possibly they were not so much at home with the elephant as were their fellow craftsmen of Central India and Hindustān. It is evident, too, that in the pre-Greek period represented on the Bhiṁ Mound these toy elephants were much greater favourites than later on, when the Maurya rule had been replaced by the Yavana.

As regards technique, most of the elephants are solid throughout, but a few of the largest ones from the Bhiṁ Mound (e.g. nos. 78 and 79), like some of the largest horses, have hollow bodies and legs. This is for the sake of lightness. Such specimens are not very well modelled nor are they embellished with stamped designs. With few exceptions, the clay is red and well-burnt but without any slip, though in one or two of the better examples a wash has been applied to the surface.

Only rarely is the clay grey-black, e.g. in no. 76 and in the miniature elephants nos. 80 and 81. The tusks are of one piece with the rest of the beast, not inserted, as they sometimes are in other parts of India, into sockets. The eye is generally diamond-shaped and stamped, but sometimes lozenge-shaped.

72. Bm. '13-177; stratum II. Toy elephant of solid red terra-cotta, without trappings or decoration. Length 5·75 in. Trunk and ears damaged. (Pl. 134, no. 72.)

73. Bm. '21-1,618; sq. 40·126'; stratum II. Similar to preceding but of buff-red terra-cotta, with girth and neck-ropes. Height 4·25 in. An extra length of rope is attached to the girth to enable the riders to mount from behind. Trunk and right hind-leg damaged.

74. Bm. '30-205; sq. 53·119'; stratum II. Similar to preceding, with stamped decoration on forehead and trunk. Height 4·6 in. Red terra-cotta.

75. Sk. '12; Trench A 289; stratum II. Similar to preceding, with stamped decoration on trunk and garland over forehead. Height 3·75 in. (Pl. 134, no. 75.)

76. Sk. '12-60; Block F; sq. 84·55'; stratum III. Toy elephant of grey terra-cotta with stamped decoration on forehead and trunk. Height 2·82 in. Girth and head-cloth indicated by incised circlets. Trunk and legs missing. Cf. p. 166 *supra*.

77. Bm. '19-1,955; sq. 26·13'; stratum III. Hind-part of elephant of fine terra-cotta with ornamental body-cloth and four riders. Height 5·25 in. (Pl. 134, no. 77.)

As stated above, the largest specimens of toy elephants are made, for the sake of lightness, with hollow bodies and legs. Specimens of this class are only two in number, both from Bhir Mound.

78. Bm. '30-237; sq. 50·118'; stratum II. Toy elephant of coarse red terra-cotta with hollow body, legs and trunk. Length 8·12 in. Round the body is a girth-rope with one end left free to help the riders in mounting. (Pl. 134, no. 78.)

79. Bm. '21-1,605; sq. 41·123'; stratum II. Similar to preceding but more damaged. Length 7·37 in.

To a class by themselves belong a number of miniature toy elephants, of very crude workmanship, found both in the Bhir Mound and in Sirkap.

80. Bm. '24-504; sq. 15·65'; stratum III. Miniature toy elephant of grey clay. Very crude workmanship. Length 1·62 in.

81. Sk. '13-83; Block F; sq. 89·55'; stratum III. Miniature toy elephant of grey clay. Right front leg and left hind-leg missing. Height 3·12 in. Crude workmanship. Cf. p. 166 *supra*.

Like the largest elephants, only the largest horses have hollow bodies and legs, and these are very rare. The clay is usually red and well burnt, sometimes with a grey core, sometimes red throughout. The saddle-horse no. 83 is of buff-coloured clay with traces of a thin red paint. Horses

The horses on wheels come from the Bhir Mound only. Besides these there are horses with harness, some with saddles, some without; and one very small specimen with a rider.

Of the saddled horses illustrated in Pl. 135, one specimen (no. 83) comes from the Bhir Mound and one from the Sirkap (no. 87). In the former, the saddle, which rose high in front and rear, was kept in position by a girth-band passed over the top, with a breast-band in front and a crupper behind. The latter is a crudely fashioned little toy, and all that can be made out of it is that the saddle was four-peaked, with two peaks in front and two behind, and that it was held with a crupper behind. Cf. also no. 86, a rather better specimen of the four-peaked saddle.

As a rule, the toy horses from the Bhir Mound are, like the elephants, more ornamental but less truthfully modelled than those from Sirkap; but whereas the

elephant was the more favourite toy in the Maurya period at Taxila, the horse was more fashionable under the Greeks, Śakas and Parthians.

In the Bhir Mound examples, the head-stalls are composed, like the Indian head-stalls of this period in Hindustān and Central India, of vertical cheek-straps and face-strap with horizontal front- and nose-bands, and sometimes an extra strap between the front- and nose-bands. Thus, in these early examples, the straps making up the head-stall were either vertical or horizontal. In the later examples from Sirkap, on the other hand (e.g. nos. 88 and 89), there are usually cross-straps running obliquely from the middle of the face-strap to the ends of the bit. At the junction of the straps in both earlier and later types there is commonly a boss, medallion or rosette. For head-stalls at Sāñchī, see Maisey, *Sāñchī and its Remains*, Pl. xv, figs. 14 and 15. In the true Indian harness, plumes were almost invariable, both for riding and driving horses. Even in the toys, plumes are very commonly shown, not only in the earlier specimens from the Bhir Mound but in the later ones from the Greek, Śaka and Parthian settlements in Sirkap.

Observe that in no. 82—a large hollow toy—there is a fly-whisk of loose leather straps hanging from the middle of the front band. In this specimen the eye is formed of a small applied circlet with a hole in the middle. In no. 84 the eye is formed of a round pellet crossed by a straight incision. In the later examples from Sirkap the eyes are twice or thrice as large, and are generally worked up or incised in the body of the clay; in some cases, however, they are applied. Let it be added that the Sirkap heads usually have a transverse hole through the mouth for a string.

82. Bm. '13-204; stratum II. Head and neck of a terra-cotta toy horse. Length 4·25 in. The head-stall consists of cheek-straps and front- and nose-bands, with a fly-whisk of leather (?) hanging from the middle of the front band. The plume on the top of the head is broken. The eyes are made of small applied circlets with a hole in the centre of each. The body of the animal was hollow. Clay burnt red on surface with grey core. (Pl. 134, no. 82.)

83. Bm. '13-202; stratum II. Toy horse of red terra-cotta. Length 4·25 in. Head, legs and tail missing. The saddle, which is deeply depressed in the seat, is kept in position by a girth-band which passes over it, as well as by a breast-band in front and a crupper behind. Both breast-band and crupper are ornamented. (Pl. 135, a.)

84. Bm. '15-369; stratum II. Toy horse of red terra-cotta. Height 5 in. The head-stall consists of face-strap and front- and nose-bands, with a medallion at juncture. Reins indicated by incised lines. Plume on top of head broken. Hole across the mouth for string. Eyes made of round pellets with straight incisions across. Hind-legs missing. (Pl. 135, b.)

85. Bm. '13-200; stratum II. Toy horse of red terra-cotta. Length 4·5 in. Hind-legs and tail broken. Breast-band with pendants attached. Plume on top of head. Eyes made of two concentric circles in relief. See *A.S.R.* (1912), Pl. xxxix, e, 5 and for breast-band with pendants, cf. Bm. '20-1,619.

86. Sk. '13-1,298; Block E; sq. 75·60'; stratum II. Toy saddle-horse of terra-cotta, with grey core. Height 2 in. Head missing. The saddle is peaked in front. Cf. p. 162, n. 1 *supra*.

87. Sk. '19-18; Block 1'; sq. 9·100'; stratum I. Similar to preceding but of buff-coloured terra-cotta and cruder workmanship. Saddle with two peaks in front and two behind, and crupper. Length 2 in. Cf. p. 196 *supra*. (Pl. 135, c.)

88. Sk. '29-2,737; Block C'; sq. 50·91'; stratum IV. Head of toy horse of terra-cotta.

Length 2·62 in. Head-stall with oblique straps from middle of face-piece to ends of bit. Plume on top of head. Hole across mouth for string. (Pl. 135, e.)

89. Jl. '13-3; C mound; 6 ft. below surface. Similar to preceding. Length 3·25 in. Cf. p. 224 *supra*. (Pl. 135, i.)

Toy humped bulls are not as common as might be expected on any of the Taxila sites, and none of them, even from the Bhir Mound, are adorned with stamped patterns. The following three types are, however, readily distinguishable, viz.:

Humped bulls

Type a. *Of medium size with solid bodies and legs.*

90. Dh. '17-48; mon. court A; 3 ft. 6 in. below surface. Toy bull of red terra-cotta, with dark red wash. Height 5 in. A bell is tied round the neck. Horns slightly damaged. The modelling is better than usual in this class of toy. Cf. p. 278 *supra*. (Pl. 135, d.)

Type b. *Of larger size, with hollow pipe-like bodies, long hollow legs and circular hind-quarters.* The clay is sometimes red, but more often brown or grey.

These toy bulls seem to have been manufactured more or less in this form in both early and late times. In the earlier specimens the eye takes the form of a circlet with a punctured dot in the centre. In the later it consists of a round pellet in the centre, with a circlet around.

91. Bm. '15-317; stratum II. Toy bull of blackish buff terra-cotta. Height 7·5 in. Hollow body and legs. Half of the body and hind-legs and left horn are missing.

92. Bm. '15-318; stratum II. Similar, of muddy grey terra-cotta. Height 7 in. There is a big hole at the back of the body. Tail in relief on left hind-leg. Head and three legs missing.

93. Dh. '16-527; mon. court A; 2 ft. below surface. Toy bull of red terra-cotta, with hollow body and long stilted hollow legs. Height 8·5 in. Rope round neck; hump behind head. Hind part and three legs missing. Cf. p. 278 *supra*.

94. Sk. '12; Trench A 324; stratum II. Head of a toy bull with cable twisted round neck. Length 2·25 in. Horns damaged; crude workmanship. Eyes in form of circlets with raised dot in centre. Of buff terra-cotta.

Type c. *Of miniature size and rough-and-ready workmanship.*

95. Sk. '28-786; Block B'; sq. 33·94'; stratum III. Humped bull of terra-cotta. Length 2·37 in. Crude, rough workmanship. The ears stand out at right angles to the head. Cf. p. 194 *supra*. (Pl. 135, f.)

There is only one specimen of a toy camel; it comes from the Bhir Mound.

Camel

96. Bm. '30-111; sq. 42·120'; stratum II. Two-humped camel of red terra-cotta, ornamented about its neck with a necklace from which a bell or pendant is hanging in front. Height 5·25 in. Transverse hole pierced through the mouth for a string. Eyes diamond-shaped and stamped, like the eyes of many of the toy elephants. Hair on back of head. Two miniature humps—one turned one side and one another. (Pl. 135, g.)

97. Hl. '12-141; 3 ft. 6 in. below surface. Terra-cotta dog(?) with head turned to right. Length 3·75 in. Hair indicated by incised lines. Legs broken. Eyes deep set, like a monkey's. (Pl. 135, h.)

Dog(?)

Of the four specimens of toy rams selected, one solid one comes from the Bhir Mound, one solid and one hollow one from Sirkap, and one solid one from the Dharmarājikā Stūpa. All four are in poor condition.

Rams

98. Bm. '30-91; sq. 39.12'; stratum I. Toy ram of red terra-cotta, with curved horns. Length 4 in. Left fore-leg damaged. Cf. p. 111 *supra*. (Pl. 135, j.)

99. Sk. '13-540; Block D; sq. 55.64'; stratum III. Similar. Horns and legs missing. Height 2.25 in. Cf. p. 155 *supra*.

100. Sk. '14; Trench A 523; stratum II. Head of a toy ram, damaged. Pinkish red clay. Length 2.5 in.

101. Dh. '12-429; stūpa area. Toy ram of red terra-cotta; mouth damaged. Length 4.12 in. (Pl. 135, k.)

Wild goat 102. Bm. '19-869; sq. 12.27'; stratum II. Wild he-goat with long horn over back (the other horn is missing). Legs and mouth damaged. Length 3.5 in. (Pl. 135, l.)

Birds 103-4. Sk. '28-2,245; Block G'; sq. 107.80'; stratum V. Two toy birds of grey black clay, with outspread wings ending in pointed tail. Very crude work of second century B.C. Cf. pp. 127, 181 *supra*.

Monkeys All the toy monkeys come from Sirkap. They are very like the prehistoric figures of men, but provided with a tail, against which they can rest when set in an upright position. The nose and face are pinched in the same way as the prehistoric human figurines.

105. Sk. '28-189; Block 1'; sq. 12.87'; stratum IV. Crudely made monkey of red terra-cotta. Arms and tail missing. Height 3.37 in. (Pl. 135, m.)

106. Sk. '16-1,024; Second Street (east); sq. 15.61'; stratum II. Crude figure of a monkey of light red clay with arms outstretched. Height 2.75 in. Head missing, legs broken. (Pl. 135, n.)

107. Sk. '28-863; Block E'; sq. 75.97'; stratum II. Crude figure of monkey with tail acting as a support. Head and right shoulder missing. Height 3.12 in. Cf. p. 184 *supra*.

CLASS XVIII. *Rattles* (nos. 108-18)

Rattles The commonest kind of rattle found at Taxila is in the form of a bird, and all the early rattles from the Bhir Mound site are of this type. Other rattles (from Sirkap and later sites) take a quasi-human or animal form, or are made to simulate the pomegranate fruit or vases.

108. Bm. '21-1,605; sq. 41.123'; stratum II. Toy rattle in the form of a dove, of red terra-cotta. Length 3.5 in. (Pl. 135, o.)

109. Bm. '21-998; sq. 43.100'; stratum II. Similar, in the form of a cock with upstanding comb. Height 4.62 in. Each leg modelled separately. Tail missing. (Pl. 135, p.)

Observe that in both of these Bhir Mound examples the legs are separate one from the other, not as in the Sirkap and Dharmarājikā examples below, where they are combined to form a solid round base.

110. Sk. '29-942; Block C'; sq. 40.86'; stratum IV. Toy rattle in the form of a hen, of buff-coloured clay, with disproportionately fat body. Legs replaced by standard base. Height 2.87 in. (Pl. 135, q.)

111. Dh. '15-1,100; mon. court A; 2 ft. below surface. Toy rattle in form of duck with wings half spread. Length 3.75 in. Incised lines on body, wings and tail to indicate feathers. Red clay. Head missing. Round base in place of legs. Cf. *A.S.R.* (1915), p. 10, no. 16, and p. 278 *supra*.

111, a. Dh. '15-1,274; mon. court A; 10 ft. below surface. Similar, but without standard base or feather markings. Length 4 in.

112. Sk. '15-466; Block G'; sq. 106·80'; stratum II. Toy rattle of red terra-cotta in anthropoid form, with spherical body, two arms and three legs. Head missing. Length 2·37 in. Cf. p. 181 *supra*.
113. Sk. '28-2,527; Block K; sq. 155·44'; stratum II. Terra-cotta rattle in the form of a ram. Legs missing. Very rough workmanship. Height 2·75 in. Cf. p. 176 *supra*.
114. Dh. '16-235; mon. court A; 2 ft. below surface. Terra-cotta rattle in the form of a tortoise. Head missing. Height 3·12 in. Cf. p. 278 *supra*.
115. Sk. '29-2,612; Block 1'; sq. 11·97'; stratum V. Pomegranate-shaped rattle of reddish buff clay, with a hole through neck for string. Length 2·62 in. Slightly damaged. (Pl. 135, r.)
116. Sk. '29-3,186; sq. 19·86'; stratum IV. Similar, of grey black clay. Length 2·75 in.
117. Jl. '13-41; Mound C; 3 ft. below surface. Toy rattle of red terra-cotta in the shape of a squat vase, with the neck ending in an animal's head. Cable pattern round shoulder and base of neck. Height 2·25 in. Cf. p. 224 *supra*. (Pl. 135, s.)
118. Jl. '13-44; Mound C; 3 ft. below surface. Similar to preceding, but with short wide neck. Height 2·25 in. Traces of mica-wash. Cf. p. 224 *supra*.

CLASS XIX. *Whistles* (nos. 119-21)

Whistles were made in the form of sling bullets or barrel-shaped beads or miniature vases with the mouth sealed. In the first type there is a hole at each end and a third hole in the middle of the body; in the two latter types, there are three holes on one side of the body, one large and two small. No specimens of whistles have been found in the Bhiṁ Mound site. It looks, therefore, as if they were a foreign import.

Whistles

119. Sk. '29-2,620; Block B'; sq. 35·85'; stratum VI. Hand-made whistle of reddish buff clay, in the shape of a sling bullet, with a hole at either end and a third hole in the middle of the body. Length 2·5 in. Cf. p. 127 *supra*. (Pl. 135, t.)
120. Sk. '29-2,964; Block C'; sq. 44·93'; stratum IV. Hand-made whistle of reddish buff clay; barrel-shaped, with collared ends. One hole at either end and one in the centre. Length 1·5 in. (Pl. 135, u.)
121. Dh. '17-66; mon. court A; 9 ft. below surface. Whistle of black clay in the shape of a narrow-necked vase with three holes on the same side of the body, one large and two small. Height 2·62 in. Cf. p. 278 *supra*. (Pl. 135, v.)

CLASS XX. *Playing-dice* (nos. 122-5)

Playing-dice of terra-cotta are relatively rare, the materials commonly used for their manufacture being bone or ivory (cf. ch. 32, pp. 662-3). The only advantage of terra-cotta was its cheapness. Of whatever material they are made, the dice are always oblong in shape like the modern Indian dice, never cubical; and they are marked on the four long sides with the numbers 1, 2, 3 and 4.

Dice

From the Bhiṁ Mound only one die of terra-cotta has been recovered, viz.:

122. Bm. '13-159; stratum II. Oblong playing-die of terra-cotta, with the numbers 1, 2, 3 and 4 on consecutive sides, 1 being opposite to 3, and 2 to 4. Of coarse red clay mixed with lime and sand. Length 2·5 in. (Pl. 135, y, 3.)
123. Sk. '26-1,999; Block H; sq. 121·49'; stratum II. Similar, with small circlets to indicate numbers, and cross-lines between them. Length 2·5 in. Cf. p. 169 *supra*. (Pl. 135, y, 1.)

124. Sk. '17-514; Block G; sq. 100·58'; stratum II. Similar, but circlets centred with point. Length 2·5 in. Cf. p. 168 *supra*. (Pl. 135, *y*, 2.)
125. Sk. '29-3,166; Block 1'; sq. 13·92'; stratum VI. Similar to no. 122, but with 1 opposite to 4 instead of 3. Length 2·5 in. (Pl. 135, *y*, 4.)

CLASS XXI. *Decorative pieces and personal ornaments (nos. 126-45)*

Architectural
pieces

126. Sk. '13-1,331; Block E; sq. 72·51'; stratum III. Terra-cotta pillar with Corinthian capital and circular moulded base. Height 6·25 in. The shaft is relieved by a moulded band near its middle and the flutings take the form of eight countersunk panels above and below this band. The shaft has a circular hole through its middle, and the top of the abacus is relieved by concentric circles with a finely moulded contour. Of purple red, finely levigated, clay. The horizontal mouldings were turned on the lathe after firing. In this and other respects, the workmanship is more than usually refined. The pillar dates from about the beginning of the Christian era. Cf. p. 161, no. 3 *supra*; A.S.R. (1912), Pl. xxiii, *c*. (Pl. 135, *hh*.)

127. Sk. '15-348; Block K'; sq. 162·107'; stratum II. Capital of a miniature pillar of Persepolitan design, composed of four bulls, sitting back to back. Length 3 in. The capital is pierced with a vertical hole through its centre. The modelling is rough but vigorous; the clay badly burnt. This capital, which belongs to the Parthian period, furnishes us with an early example of a motif which was to become a favourite one among the fifth-century stuccos at Taxila. Cf. p. 180 *supra*; A.S.R. (1915), Pl. viii, *e*. (Pl. 135, *dd*.)

Ornamental
medallions or
bullae

An interesting type of personal ornament, found chiefly in the Bhir Mound, takes the form of a round medallion or bulla of terra-cotta, usually convex on its outer side and decorated with reliefs. Some specimens are provided with one or two small holes for attachment, pierced either from back to front or transversely across the face. Other specimens have no holes at all. In the simpler kinds the decoration consists of rosettes or circular beaded mouldings; in the more elaborate ones the beaded circles are centred with human masks or figures in relief or with a geometric design. What purpose these medallions served is uncertain. Possibly they may have been in the nature of amulets, like the *bullae* which Roman boys wore as a protection against the fascination of the evil eye; or they may have been simple ornaments (possibly some were ear-rings) without any particular talismanic significance. Whether they were of Indian or foreign origin is open to question, but it is noteworthy that the human masks are characteristically Greek, while the relief of the lion attacking a bull is certainly not Indian. For imitation jewellery made of terra-cotta, cf. B.M. Cat. of Jewellery, Pl. XLII.

128. Bm. '24-596; sq. 16·54'; stratum III. Bulla of greyish red terra-cotta, with rosette on face centred by raised boss; transverse hole at the back for string. Diam. 0·75 in. (Pl. 135, *w*.)
129. Bm. '24-691; sq. 34·30'; stratum II. Similar to preceding, but with a transverse hole on the raised boss in front instead of at the back. Diam. 0·75 in. (Pl. 135, *x*.)
130. Bm. '20-1,344; sq. 26·29'; stratum II. Bulla of greyish terra-cotta adorned with rosette in relief; pierced from back to front with two holes. Diam. 1 in. (Pl. 135, *z*.)
131. Bm. '24-506; sq. 16·54'; stratum III. Similar, but larger and with eight-petalled rosette. Diam. 1·37 in. Two holes from back to front. Of buff clay. (Pl. 135, *aa*.)
- 131, *a*. Bm. '21-280. The mould from which the preceding was made. (Pl. 135, *bb*.)

More elaborate geometric designs are provided by nos. 132-4. Although not identical, the three designs are closely akin, consisting of a series of concentric bands enriched with beaded cable or toothed patterns and centred with a six-petalled flower or other hexagonal device.

132. Bm. '24-585; sq. 13·58'; stratum III. Half of a bulla of grey-buff clay. Diam. 2·25 in. Concentric beaded circles with cable border and hexagonal device in centre. (Pl. 135, *cc.*)

133. Bm. '24-596; sq. 16·54'; stratum III. Similar, but ornamented with beaded border and hexagonal device in centre. Diam. 1·25 in. The outer bands of this ornament are missing. Of pale red clay. (Pl. 135, *ee.*)

134. Bm. '24-279; sq. 16·59'; stratum II. Terra-cotta mould for making bullae, similar to preceding. Diam. 2·12 in. Six-petalled flower surrounded by beaded, toothed and cable bands. (Pl. 135, *ff.*)

In the following specimens, the geometric devices in the centre are replaced by human masks or animals, the former of which look as if they might have been copied from Greek coins or gems.

135. Bm. '24-596; sq. 16·54'; stratum III. Medallion of greyish black terra-cotta, with human mask in centre surrounded by beaded circles. Diam. 2 in. Near the centre are two holes, from back to front, for a thread. Slightly broken. *A.S.R.* (1924), Pl. VIII, *c.* (Pl. 135, *gg*, 2.)

136. Dh. '13-1,713; G6; 3 ft. 6 in. below surface. Medallion of grey terra-cotta, with a head in high relief. Diam. 1·62 in. The head is shown full face with flowing locks parted in the middle. It may be a head either of Apollo or of Alexander the Great, and may well have been copied from a contemporary Hellenistic coin type. Cf. p. 258, no. 6 *supra*. (Pl. 135, *gg*, 1.)

Two other medallions from the same mould were found at the Dharmarājikā Stūpa, viz. Dh. '16-781 (no. 136, *a*) and Dh. '13-1,863. (Pl. 138, *h*, *i.*)

137. Bm. '21-416; sq. 10·60'; stratum III. Bulla of red terra-cotta. Diam. 1·75 in. On convex side, within beaded border, relief of lion killing a bull. Two holes from back to front near centre. This is a fine bit of Hellenistic relief, such as may have been imitated by the sculptors of Sāñchī when carving some of the medallions on the balustrade of the second stūpa, where the same motif is to be found. (Pl. 136, *a*.)

138, *a, b.* Bm. '24-506, *a*; sq. 16·54'; stratum III. Crescent of terra-cotta, perhaps an ear-pendant, with beaded border. Diam. 1·25 in. Two small holes for suspension. The mould of this, Bm. 506, *b*=no. 138, *a*, was also found near by it. (Pl. 136, *b*, *h.*)

139. Bm. '20-1,510; sq. 31·49'; stratum II. Spiraliform ear-ring of light red clay, similar in shape to the carnelian specimen, Bm. 1,132. Size 1 x 0·68 in. (Pl. 136, *i.*)

All the necklace beads of terra-cotta are from the Bhir Mound. There are no specimens from Sirkap or other sites. With the exception of no. 141, all were found in one group, the probable date of which is *c.* 300 B.C. Cf. ch. 37, pp. 742-3.

140. Bm. '24-598; sq. 16·54'; stratum III. Grey terra-cotta bead with pointed knobs all round, rather like a mace-head. (Pl. 136, *g.*)

141. Bm. '24-628; sq. 30·36'; stratum II. Pyramidal pendant of terra-cotta, square in section with vertical hole for threading. Length 0·75 in. (Pl. 136, *c.*)

142. Bm. '24-602; sq. 16·54'; stratum III. Terra-cotta pendant in the shape of a pomegranate; a hole at base of fruit for suspension. Length 0·87 in. (Pl. 136, *j.*)

143. Bm. '24-601; sq. 16·54'; stratum III. Three pendants of terra-cotta with holes for suspension. Irregular shape, in imitation of coral. Traces of red wash. Length 1·12 in. (Pl. 136, *e.*)

Ear-pendant
and ear-ring

Necklace
pendants and
beads

124. Sk. '17-514; Block G; sq. 100·58'; stratum II. Similar, but circlets centred with point. Length 2·5 in. Cf. p. 168 *supra*. (Pl. 135, *y*, 2.)

125. Sk. '29-3, 166; Block 1'; sq. 13·92'; stratum VI. Similar to no. 122, but with 1 opposite to 4 instead of 3. Length 2·5 in. (Pl. 135, *y*, 4.)

CLASS XXI. *Decorative pieces and personal ornaments (nos. 126-45)*

Architectural pieces

126. Sk. '13-1, 331; Block E; sq. 72·51'; stratum III. Terra-cotta pillar with Corinthian capital and circular moulded base. Height 6·25 in. The shaft is relieved by a moulded band near its middle and the flutings take the form of eight countersunk panels above and below this band. The shaft has a circular hole through its middle, and the top of the abacus is relieved by concentric circles with a finely moulded contour. Of purple red, finely levigated, clay. The horizontal mouldings were turned on the lathe after firing. In this and other respects, the workmanship is more than usually refined. The pillar dates from about the beginning of the Christian era. Cf. p. 161, no. 3 *supra*; *A.S.R.* (1912), Pl. XXIII, *c.* (Pl. 135, *hh*.)

127. Sk. '15-348; Block K'; sq. 162·107'; stratum II. Capital of a miniature pillar of Persepolitan design, composed of four bulls, sitting back to back. Length 3 in. The capital is pierced with a vertical hole through its centre. The modelling is rough but vigorous; the clay badly burnt. This capital, which belongs to the Parthian period, furnishes us with an early example of a motif which was to become a favourite one among the fifth-century stuccos at Taxila. Cf. p. 180 *supra*; *A.S.R.* (1915), Pl. VIII, *e.* (Pl. 135, *dd*.)

Ornamental medallions or *bulla*e

An interesting type of personal ornament, found chiefly in the Bhiṁ Mound, takes the form of a round medallion or bulla of terra-cotta, usually convex on its outer side and decorated with reliefs. Some specimens are provided with one or two small holes for attachment, pierced either from back to front or transversely across the face. Other specimens have no holes at all. In the simpler kinds the decoration consists of rosettes or circular beaded mouldings; in the more elaborate ones the beaded circles are centred with human masks or figures in relief or with a geometric design. What purpose these medallions served is uncertain. Possibly they may have been in the nature of amulets, like the *bulla*e which Roman boys wore as a protection against the fascination of the evil eye; or they may have been simple ornaments (possibly some were ear-rings) without any particular talismanic significance. Whether they were of Indian or foreign origin is open to question, but it is noteworthy that the human masks are characteristically Greek, while the relief of the lion attacking a bull is certainly not Indian. For imitation jewellery made of terra-cotta, cf. *B.M. Cat. of Jewellery*, Pl. XLII.

128. Bm. '24-596; sq. 16·54'; stratum III. Bulla of greyish red terra-cotta, with rosette on face centred by raised boss; transverse hole at the back for string. Diam. 0·75 in. (Pl. 135, *w*.)

129. Bm. '24-691; sq. 34·30'; stratum II. Similar to preceding, but with a transverse hole on the raised boss in front instead of at the back. Diam. 0·75 in. (Pl. 135, *x*.)

130. Bm. '20-1, 344; sq. 26·29'; stratum II. Bulla of greyish terra-cotta adorned with rosette in relief; pierced from back to front with two holes. Diam. 1 in. (Pl. 135, *z*.)

131. Bm. '24-506; sq. 16·54'; stratum III. Similar, but larger and with eight-petalled rosette. Diam. 1·37 in. Two holes from back to front. Of buff clay. (Pl. 135, *aa*.)

131, *a.* Bm. '21-280. The mould from which the preceding was made. (Pl. 135, *bb*.)

More elaborate geometric designs are provided by nos. 132-4. Although not identical, the three designs are closely akin, consisting of a series of concentric bands enriched with beaded cable or toothed patterns and centred with a six-petalled flower or other hexagonal device.

132. Bm. '24-585; sq. 13·58'; stratum III. Half of a bulla of grey-buff clay. Diam. 2·25 in. Concentric beaded circles with cable border and hexagonal device in centre. (Pl. 135, *cc.*)

133. Bm. '24-596; sq. 16·54'; stratum III. Similar, but ornamented with beaded border and hexagonal device in centre. Diam. 1·25 in. The outer bands of this ornament are missing. Of pale red clay. (Pl. 135, *ee.*)

134. Bm. '24-279; sq. 16·59'; stratum II. Terra-cotta mould for making bullae, similar to preceding. Diam. 2·12 in. Six-petalled flower surrounded by beaded, toothed and cable bands. (Pl. 135, *ff.*)

In the following specimens, the geometric devices in the centre are replaced by human masks or animals, the former of which look as if they might have been copied from Greek coins or gems.

135. Bm. '24-596; sq. 16·54'; stratum III. Medallion of greyish black terra-cotta, with human mask in centre surrounded by beaded circles. Diam. 2 in. Near the centre are two holes, from back to front, for a thread. Slightly broken. *A.S.R.* (1924), Pl. VIII, *c.* (Pl. 135, *gg*, 2.)

136. Dh. '13-1,713; G6; 3 ft. 6 in. below surface. Medallion of grey terra-cotta, with a head in high relief. Diam. 1·62 in. The head is shown full face with flowing locks parted in the middle. It may be a head either of Apollo or of Alexander the Great, and may well have been copied from a contemporary Hellenistic coin type. Cf. p. 258, no. 6 *supra*. (Pl. 135, *gg*, 1.)

Two other medallions from the same mould were found at the Dharmarājikā Stūpa, viz. Dh. '16-781 (no. 136, *a*) and Dh. '13-1,863. (Pl. 138, *h*, *i*.)

137. Bm. '21-416; sq. 10·60'; stratum III. Bulla of red terra-cotta. Diam. 1·75 in. On convex side, within beaded border, relief of lion killing a bull. Two holes from back to front near centre. This is a fine bit of Hellenistic relief, such as may have been imitated by the sculptors of Sāñchī when carving some of the medallions on the balustrade of the second stūpa, where the same motif is to be found. (Pl. 136, *a*.)

138, *a, b.* Bm. '24-506, *a*; sq. 16·54'; stratum III. Crescent of terra-cotta, perhaps an ear-pendant, with beaded border. Diam. 1·25 in. Two small holes for suspension. The mould of this, Bm. 506, *b*=no. 138, *a*, was also found near by it. (Pl. 136, *b*, *h*.)

Ear-pendant
and ear-ring

139. Bm. '20-1,510; sq. 31·49'; stratum II. Spiraliform ear-ring of light red clay, similar in shape to the carnelian specimen, Bm. 1,132. Size 1 x 0·68 in. (Pl. 136, *i*.)

Necklace
pendants and
beads

All the necklace beads of terra-cotta are from the Bhir Mound. There are no specimens from Sirkap or other sites. With the exception of no. 141, all were found in one group, the probable date of which is *c.* 300 B.C. Cf. ch. 37, pp. 742-3.

140. Bm. '24-598; sq. 16·54'; stratum III. Grey terra-cotta bead with pointed knobs all round, rather like a mace-head. (Pl. 136, *g*.)

141. Bm. '24-628; sq. 30·36'; stratum II. Pyramidal pendant of terra-cotta, square in section with vertical hole for threading. Length 0·75 in. (Pl. 136, *c*.)

142. Bm. '24-602; sq. 16·54'; stratum III. Terra-cotta pendant in the shape of a pomegranate; a hole at base of fruit for suspension. Length 0·87 in. (Pl. 136, *j*.)

143. Bm. '24-601; sq. 16·54'; stratum III. Three pendants of terra-cotta with holes for suspension. Irregular shape, in imitation of coral. Traces of red wash. Length 1·12 in. (Pl. 136, *e*.)

144. Bm. '24-599; sq. 16·54'; stratum III. Nine necklace beads of grey terra-cotta in the form of an inverted flower.¹ Length 0·35 in. Two transverse holes for threading. (Pl. 136, d, o.)

145. Bm. '24-699; sq. 16·54'; stratum III. Eleven necklace beads of grey and buff-red terra-cotta, evidently in imitation of the familiar spacer beads of Greek necklaces. Two holes for threading. Length 0·75 in. Cf. 'Jewellery', ch. 30, nos. 56-8. (Pl. 136, f, o.)

CLASS XXII. *Moulds* (nos. 146-52). Cf. 'Stone', ch. 25, Class XXVI;
'Copper and Bronze', ch. 28, Class V

In addition to those noticed above, viz. nos. 36, 44, 134 and 138, *a*, the following moulds are of interest:

Figure moulds

146. Sk. '17-772; alongside the city wall; stratum IV. Mould of female figure, standing. Height 2·87 in. Hair and veil fall on either side of head. Elaborate head-dress, heavy necklace and armlets. Of the first century B.C. (Pl. 136, l.)

147. Dh. '15-1,070; debris. Terra-cotta mask, perhaps of a Buddha head. Height 3·25 in. Cf. A.S.R. (1915), Pl. III, d. (Pl. 136, k.)

148. Dh. '31-10; sq. 16·12'; 10 ft. 8 in. below surface. Terra-cotta mould of a female figure ornamented and draped. She is standing on a *makara* and most probably represents Gangā (the Ganges river). Length 4·7 in. Fine work of the late medieval period. Cf. p. 284 *supra*. (Pl. 136, n.)

Coin moulds

From Sirkap there come also a number of moulds which appear to have been used by ancient coin-forgers, just as such moulds are used by present-day forgers. The moulds take the form of flat circular tablets of terra-cotta, with the impress of half a dozen or a dozen coins in each, the coins being those of the Śaka kings, Maues and Azes II. The moulds themselves appear to date from the closing years of the Parthian rule at Taxila, when the kings whose coins are figured on them had long since passed away. It is well known, however, and there is abundant evidence at Taxila itself to show, that these and many other coins, some even older than the issues of Maues, continued in circulation throughout the Parthian period, and no doubt the forgers, whoever they were, found it safer to copy the older issues rather than to forge the current coins of the realm. Cf. A.S.R. (1912-13), pp. 34-5 and Pl. xxx, f. In J.B.O.R.S. (June 1936), vol. xxii, pt. II, K. P. Jayaswal expresses the view that some similar moulds found at Rohtak were used in the government mint, but the impressions of the coins of Maues and Azes II in this collection from Taxila make it virtually certain that the moulds were part of a forger's plant. For similar moulds used for the casting of Roman coins, cf. *Num. Chron.* (1871), pp. 28 ff. The following are typical specimens.

149. Sk. '14-2,406; Block L; sq. 189·71'; stratum II. Fragmentary mould of red terra-cotta with portions of five impressions of a coin of Maues exhibiting a caduceus with Greek legend. Length 3·25 in. Black paint on inner face, perhaps of graphite, which would help the casting. For the coin, cf. I.M. Cat. I, p. 38 and Pl. VIII, 1. (Pl. 136, m.)

150. Sk. '12-A1, a. From same spot. Circular mould of light red terra-cotta, containing twelve impressions. Diam. 4 in. Eight of the impressions represent King Azes II on horse-

¹ For a very similar design in a bead of opaline white glass, cf. H. Beck, *Beads from Taxila*, Pl. IX, 1.

back; the rest show Pallas, with spear and shield. There is a channel at the edge for pouring in the molten metal. Cf. pp. 177, n. 2, 210 *supra*; A.S.R. (1912), Pl. xxx, f (2). (Pl. 136, p.)

151. Sk. '12-A 1, a. From same spot. Similar. Diam. 4·12 in. (Pl. 136, q.)

152. Sk. '12-A 1, a. From same spot. Similar but with six impressions only. Diam. 3 in. (Pl. 136, r.)

CLASS XXIII. *Votive or ritual tanks* (nos. 153-63)

Among the many objects of earthenware from the Bhir and Sirkap Mounds it remains only to describe certain small votive or ritual tanks of a kind virtually new to Indian archaeology. These tanks do not number more than fifteen in all, inclusive of fragments, and out of this number four were found, as already stated,¹ alongside the base of the small stūpa in the Parthian palace of Sirkap, where they were still evidently occupying the places where they had originally been dedicated; a fifth was lying loose in the debris near by, and two others were found in the courtyard of the stūpa in Block A. As there are grounds for believing that these two stūpas were Jaina rather than Buddhist structures, and as none of the tanks has been found at any of the innumerable Buddhist stūpas at Taxila, it is not unreasonable to surmise that they were particularly connected with Jaina ritual.

Earliest type *a*. In the earliest form represented at Taxila the votive tank consists merely of a round bowl with a number of miniature saucer-shaped lamps round its rim. Three specimens only of this type have been found: two in the Bhir Mound, and one in the lowest stratum of Sirkap. They are assignable to the third and second centuries B.C. In the Bhir Mound examples the rim is not flattened; in the Sirkap example it is.

Three types
of tank

153. Bm. '20-1, 167; sq. 24·60'; stratum II. Part of an earthenware votive tank in the form of a bowl with vertical rim surmounted by tiny saucer lamps. Diam. 6·5 in. Three out of eight of the lamps have survived. Of red clay mixed with *bajri*. Traces of red wash. (Pl. 136, t.)

154. Sk. '30-312; Block C'; sq. 52·88'; stratum V. Earthenware cup with narrow base and four out of eight tiny lamps on its splayed and flattened rim. Diam. 5·75 in. Of pinkish red clay. (Pl. 136, s.)

Type *b*. In a second type, which is found only among the later remains in Sirkap, the tank takes a square instead of a circular form; there are four instead of eight lamps—one on each corner of the rim, and perched midway between the lamps are four birds with outspread wings. Inside the tank is a flight of steps sometimes set against one of the sides, sometimes standing out from it, while on the bottom are aquatic creatures—eels, frogs and tortoises—and a low protuberance, on which, in one example (no. 158), a bird is perched.

155. Sk. '24-1, 526; Block K; sq. 156·49'; stratum II. From shrine in royal palace. Ritual tank surmounted by small lamps at the four corners. Traces of birds perched on the rim between the lamps, and a flight of steps in one corner. Bottom broken. Of red coarse clay mixed with *bajri*. Size 14·75 x 14 in. Cf. *supra*, pp. 173-4 and A.S.R. (1924), Pl. XIII, 2, 3. (Pl. 136, u.)

156. Sk. '24-1, 528. From same spot as preceding. Similar to no. 155, but the birds and

¹ Cf. ch. 5, pp. 173-4.

lamps are better preserved. Vertical steps near middle of one side, instead of in corner. Bottom missing. Of coarse red clay mixed with *bajrī*. Size 12 x 11.5 in. (Pl. 136, u.)

157. Sk. '14-383; Block K; sq. 160.45'; stratum II. Similar, but with steps standing out from side near one corner. Aquatic creatures on bottom. Coarse red clay mixed with *bajrī*. Size 10.25 x 9.75 in. Cf. pp. 173-4 *supra*; A.S.R. (1914), Pl. xxii, 56.

Type c. The third type is more elaborate. On one side of the tank is a small shrine with a primitive-looking idol of a goddess either inside or in front of it. In most examples the shrine is placed on the rim of the tank, with two small posts to support its front, and there is a flight of steps descending from one side of it to the bottom of the tank (nos. 158-9). Generally the idol stands beside the steps about half an inch above the floor; but in one example (no. 160) the shrine itself is placed on the floor of the tank with the idol inside it.

Usually the shrine is in the form of a rectangular chamber, shallow from front to back and with or without a pillar in the middle of the façade. In one example, however (no. 161), which comes from stratum III, the shrine is deeper and provided with a high-pitched roof; and in another still earlier example (no. 163) the tank, which may have been circular, was divided by cross walls into quarters, and a circular shrine was set on the dividing walls at the point of intersection.

The idols belonging to the shrines closely resemble some of the primitive figurines of the Nude Mother or Earth goddess type, with arms tapering to points at the elbows, flattened bodies and no legs. See above Class I, a, nos. 1-5.

158. Sk. '15-715; sq. 25.66'; stratum II; from court of Block A. Votive tank of terra-cotta with a double-chambered shrine at one side. 11.12 x 11 in. A flight of steps descends from the shrine to the bottom of the tank, and by its side stands a female idol. Near the middle of the tank is a low protuberance on which a bird is perched. In other respects the tank is similar to those already described. Cf. p. 145, n. 5 *supra*; A.S.R. (1924-5), p. 50. (Pl. 136, w.)

159. Sk. '15-718. From same spot as preceding, and similar to it, but the shrine is single-chambered and the rim of the tank is scalloped. On the floor are eels or water-snakes, a tortoise and a frog, as well as a small protuberance near the foot of the steps; 10.5 in. square by 2.25 in. deep. Cf. A.S.R. (1924-5), p. 50. (Pl. 136, x.)

160. Sk. '15-412; Block K'; sq. 159.104'; stratum II. Similar to preceding, but the shrine is set on the floor of the tank, and the idol is inside it; 10 x 9.75 in. Cf. p. 180.

The following are fragments only:

161. Sk. '29-1,235; Block 1'; sq. 14.96'; stratum III. A square terra-cotta hut with pitched roof and four steps in front. Height 4.75 in. Originally it was attached to the side of a ritual tank. Cf. p. 196 *supra*; A.S.R. (1915-16), Pl. viii, a. (Pl. 136, v.)

162. Sk. '14-98; Block K; sq. 168.47'; stratum II. Triangular shrine of terra-cotta belonging to a ritual tank. Height 3.25 in. At the back, on the underside, is a sunk groove where it fitted on to the rim of the tank. Cf. p. 173 *supra*. (Pl. 136, y.)

163. Sk. '29-3,178; Block A'; sq. 15.88'; stratum V. Central part of a ritual tank with fragments of two cross-walls surmounted by a circular shrine. Length 8.5 in. This tank, which comes from the Greek stratum in Sirkap, may have been circular, like those of type a. The shrine is bell-shaped with an entrance on one side. Round it are the broken stumps, five in number, of what may have been trees or pillars, and on the top of the roof is a broken protuberance, which may have been a finial. Within the shrine is another broken stump, which looks suspiciously like a *linga*. (Pl. 136, z.)

A few other specimens of these votive tanks have also been recovered from among the ruins of Sirkap, for the most part in a fragmentary state; but as they are merely duplicates of the foregoing, it would be superfluous to describe them. The questions that we must now endeavour to answer are, first, what was the significance and purpose of these interesting tanks, and secondly, how came they to be dedicated at these stūpas, whether Jaina or Buddhist? One thing, clear before all else, is that they are intimately connected with the cult of the nude goddess whose shrine and miniature idol stand, in many of the specimens, on one side of the tank. Probably this was the Great Mother-goddess whose cult was ubiquitous in ancient India and went back to immemorial times. It was this same Mother-goddess, as I have elsewhere shown,¹ whose terra-cotta images are found at Mohenjo-daro and other sites of the Chalcolithic Age, who appears figured on the thin gold plate found by the late Dr Bloch in the heart of a prehistoric funeral tumulus at Lauriyā Ararāj,² and who is carved in relief on the inner side of certain ringstones of Maurya date—themselves possessed of magic properties associated with fertility.³ Then, another obvious feature of these tanks is that they are symbolical of the four elements and of all creation: of earth, air, fire and water, and of all the beings that live in them—the earth symbolised by the clay of which the tank is made, the air by the birds, the fire by the lamps, and the water by the aquatic creatures within, as well as by the water itself with which the tank was partly filled. Such symbolism calls for no recondite explanation, for there is no reason for supposing that it implies anything more than that, in the eyes of the votary, the goddess was supreme over the four elements and all created things contained in them. That, at any rate, is an adequate explanation, beyond which it is hardly necessary to go. We should not forget, however, that tanks have a certain peculiar sanctity of their own in India, partly because they are the familiar adjuncts of countless shrines and temples throughout the length and breadth of the land, partly because of the all-important part they play in the ceremonial ablutions of the worshippers. An ex-voto, therefore, consisting of a miniature shrine with a tank by its side would be a very natural and appropriate form of offering.

But why—and this is the second question we have to answer—should these ritual tanks which appertained to an essentially Hindu cult, have been dedicated at Jaina or—if there is any doubt about them being Jaina—at Buddhist stūpas? The answer is to be found in the contamination which has taken place in every religion known to us, and which in the first century A.D. was affecting Jainism as much as it was affecting Buddhism. However philosophic and abstract in their essence these two religious systems may originally have been, it was inevitable that they should take much of their subsequent colour from the primitive and long-established faiths of the people, and that, as they cast their nets wider and wider among the many nations of India and its varied classes of society, they should

Connexion
with cult of
Mother-
goddess

Symbolism
of the four
elements

Sanctity of
tanks in India

Fusion of
older cults
with
Buddhism
and Jainism

¹ See *M.I.C.* vol. 1, pp. 49–52.

² Cf. *A.S.R.* (1906–7), p. 124.

³ See ‘Stone Objects’, ch. 25, nos. 129–32 *infra*.

absorb into themselves many beliefs and concrete cultural practices undreamt of by their founders. In the case of Buddhism it is well known how much current folklore went to the making of the *Jātakas*, and if we turn to the sculptures of Bharhut and Sāñchī—our surest and safest guides to the character of popular Buddhism in the first century B.C.—we find evidence on every hand of the extent to which the Śākyā faith had amalgamated with the cults and superstitions of an earlier age, and become blended with them into the newer Buddhism. Thus we see in these sculptures how Lakshmī, ancient goddess of prosperity and domestic happiness, had been transformed into Māyā, the mother of the Blessed One; how the magic Tree of Life and Fortune still continued to shower its blessings on the Buddhists, as it had showered them from time immemorial on their ancestors; and how *yakshas* and *yakshis*, *nāgas* and *nāgis* played just as real and vital a part in the new faith as they had done in the old. It can hardly surprise us, therefore, to find these little shrines and tanks of the Mother-goddess dedicated by Jaina suppliants at the foot of their stūpas. They are only another illustration of the inevitable fusion that was taking place between the primitive cults of pre-Aryan India and a creed which was largely above the heads of the masses. The process is one which can still be seen going on in Burma, where images of the old indigenous Nats are still being set up as guardian genii round many of the Buddhist pagodas, as these small figures of the Mother-goddess were no doubt meant to protect the Taxila stūpas.

Connexion of
ritual tanks
with the
dead

It may be, too, that this form of votive offering had some special significance in connexion with the dead; for the stūpa, be it remembered, was in origin a burial tumulus and there is no reason to suppose that its original character was ever lost sight of. I make this suggestion because small tanks of a somewhat similar kind to those we are discussing are still in use in Bengal in connexion with certain rites to Yama, the god of Death, known as *Yama-pukur-brata*. The rites are performed by unmarried girls for four consecutive years and for a full month beginning with the last day of the month Aswin and ending with the last day of Kartik: that is, from the middle of October to the middle of November. The following is the manner of the rites. A tiny tank, about a cubit square with a channel on one side, is dug in the courtyard of the house, and on the eastern side of it are placed plants of rice, banana, turmeric, *tulsi*,¹ *mān*,² *kalmi*,³ and *susni*,⁴ all tied together in a bundle. Then a cowry, a betel nut and a piece of turmeric are placed at each of the four corners of the tank. Next, a number of small figures are made from the excavated earth, viz. a crocodile, an eel, a tortoise, a shark, sixteen dolls representing washermen, fishermen and others, and a number of crows, cranes, kites and other birds. Of these, the crocodile, shark, eel and tortoise are placed on the edges of the tank, the two latter near the channel, the birds stuck on little sticks are planted in the middle of the tank, and of the sixteen dolls four are set on each of the banks. Thereafter, an effigy of Yama is made lying in his mother's lap, and is placed on the eastern edge beside the bundle of plants; and lastly, lamps are lit at the corners of

¹ *Ocimum sanctum*.

³ *Ipomoea aquatica*.

² *Alocasia Indica*.

⁴ *Marsilea quadrifolia*.

the tank. The girls then proceed to make offerings to Yama and his mother by casting flowers into the tank and pouring water therein, while they recite certain *mantras*, bowing down and praying for long life and prosperity for their families and themselves. When the *mantras* and prayers are finished, two tales are told by the girls about the powers of the *Yama-pukur-brata* and the evils that come to those who interfere with the ritual;¹ and on the last day of the ceremonies, at the end of the fourth year, the girls give food to Brāhmans, and to a cowboy they give an umbrella, a piece of cloth, a pair of shoes, a stick and ten cowry shells. Here, then, in this *Yama-pukur* of Bengal we have all the essential features of the votive tank at Taxila, viz. the square tank of water, the creatures that live in water, the birds of the air, and the lamps of fire, representing in both cases the four elements and all created things over which Yama, no less than the Great Mother-goddess, rules.

A curious analogy to these votive tanks of Taxila is also presented by a class of earthenware models found in Egyptian graves of the Middle Empire, two examples of which are illustrated in Pl. 136, *bb*, *cc*. To Egyptologists they are commonly known as 'soul-houses', and the former of the two examples illustrated (no. 136, *bb*) is doubtless a model of an Egyptian house intended for the soul of the departed.² The other (*cc*) is more probably in the nature of an 'offerings-dish', but, with its little lamp in one corner, it can hardly fail to remind us of the tank-shrines of Taxila, albeit the resemblance may be only a fortuitous one. A closer parallel to the latter is afforded by some votive models which were found a few years ago at Hephaestia in the Isle of Lemnos and described in the *Illustrated London News*³ by Dr Doro Lévi. These ex-votos (Pl. 136, *aa*), which date from the sixth century B.C., consist of a miniature shrine (usually three-chambered) of terra-cotta, with a shallow tank in front, the latter being rectangular or semicircular in plan; and in the tank are various aquatic animals—eels, tortoises and the like—just as there are in the Taxila tanks. Moreover, in the case of one of the specimens illustrated the resemblance is increased by the presence of a figure seated on the edge of the tank in front of the shrine. That there is any immediate connexion between these tank-shrines from Hephaestia and those from Sirkap is, on the face of it, hardly probable, but it is by no means unlikely that both may go back to a common prototype which in the Chalcolithic Age may well have had a diffusion in the Near and Middle East as wide as the cult of the Great Mother-goddess herself. However this may be, there can be virtually no question that the votive tanks at Taxila were Indian in character. It is true that they occur very rarely in the Bhîr Mound, and that such as have been found there are of a different type from those found in Sirkap,

Parallels
from Egypt
and Lemnos

Their
character
essentially
Indian

¹ For the *brata* and the tales told by the girls, see the appendix to this chapter, pp. 473–5.

² These so-called 'soul-houses' were not known, so far as I am aware, in Roman Egypt. A large number of beautiful specimens were found by Petrie at Rifeh and are published in his *Gizah and Rifeh*. They date from the period between the VIth and XIth Dynasties. In Saïte times they are also known, but of a very rough form.

³ *Illustrated London News* (28 Feb. 1931), pp. 328–31. Cf. *Arch. Anzeiger* (1930), p. 146; *J.H.S.* (1930), p. 245.

and it might reasonably be inferred, therefore, that the latter were a novelty introduced by the Parthians. Against this inference, however, there are two unanswerable arguments. The first is that some broken tank-shrines of the same kind were found by the writer as far east as Bhiṭā near Allahābād—in the heart of Hindustān, where the Parthians never penetrated.¹ The second is that the idols in the tank-shrines were of a type familiar in India from prehistoric times and such as were still, in the first century A.D., quite in keeping with popular ideas, but not such as foreign invaders from the West, whether Parthian, Scythian or Greek, are likely to have manufactured.

CLASS XXIV. *Buddhist terra-cotta and clay figures* (nos. 164–87)

We come now to a class of terra-cotta and clay figures which are exclusively Buddhist in character and altogether more impressive than the preceding examples. In style, they are generally similar to the Buddhist stucco sculptures described in chapter 26, but thanks to the greater plasticity of clay as compared with stucco and to the ease with which it can be handled, many of these figures show a freedom in their modelling and a sensitiveness to form which was never quite attained in stucco work. With a few rare exceptions, all these figures belong to the Indo-Afghan School of the fourth to fifth century A.D., and comprise, as we shall see, several pieces of surpassing merit. The smaller figures were usually of terra-cotta throughout, that is, of clay fired in a kiln. Of the larger figures, some were made entirely of sun-dried clay; in others, the head was of terra-cotta, the rest of sun-dried clay.

Dharmarājikā Stūpa nos.
164–72

164. Dh. '13–493; from building L. Terra-cotta head with high topknot and wreath. Height 5·62 in. That the Buddhists had already started making use of terra-cotta for their images even before Kushān times is evident from this head (Pl. 138, a), which comes from the Dharmarājikā Stūpa and is so strikingly similar in size and in the character of its features—notably, in its small mouth and nose and carelessly modelled eyes—to many of the stucco heads from the apsidal temple in Sirkap, that there can be no doubt about its belonging to approximately the same age (middle of first century A.D.), though the crude treatment of the wreath and topknot suggest that it may be a little later. Cf. p. 251 *supra*.

As to the other terra-cotta heads from the Dharmarājikā Stūpa, it is tempting to see in the two fine heads nos. 166 and 167, with their broad open features and western type of countenance, evidence of a stronger Hellenistic influence than is usual in the Indo-Afghan School, and, indeed, this was the view which I myself took of these two heads, when I first unearthed them at the Dharmarājikā Stūpa. But since then our knowledge of this School has vastly increased, and we can now be perfectly confident in assigning them and all the following pieces, except no. 187, to that School.

165. Terra-cotta head from chapel D5 at the Dharmarājikā. Height 5·12 in. The hair, which is parted above the forehead and tied in a topknot, is treated in unusually heavy masses,

¹ Cf. *A.S.R.* (1911–12), p. 76, nos. 47, 48, and Pl. xxv.

which might be thought to indicate an earlier date for this head, but the clear-cut, mobile lips and other features leave no doubt that it is a product of the Indo-Afghan School. Cf. p. 249 *supra*. (Pl. 138, b.)

166. Dh. '13-1,500; chapel G6. Bearded head of a middle-aged man, 10 in. in height, made of well-burnt terra-cotta, not of clay converted by accidental fire into terra-cotta. The hair, which is long and taken back from the forehead, is left undefined at the back of the head, evidently because the figure was in high relief and not intended to be seen behind. The brows are soft; the eyes large and wide open; the lips full; and the beard and the hair are shown in relatively fine strands, as contrasted with their more massy treatment in the stucco heads of the Parthian period from Sirkap. Cf. p. 257, no. 4 *supra*; A.S.R. (1912-13), p. 20 (3), and Pl. v, d. (Pl. 137, b.)

167. Dh. '13-543; chapel B12. Head of beardless youth, of well-burnt terra-cotta, 11.5 in. high. Tip of nose and left eye damaged. The hair falls forward over the forehead but is brushed back at the sides of the head; the modelling of nose, lips and cheeks is more sensitive and expressive than in the bearded head, and the eyebrows are more sharply defined. The eyes themselves, though large and open, incline slightly to the oblique, suggesting a vestige of Mongolian strain in the model. Both this and the preceding are no doubt portraits; but of the two, the beardless head is a more subtle and engaging piece of work and stamped with more character than the other. The pity is that in these, as in so many other cases, only the heads have survived. Probably it was only the heads that were made of terra-cotta, the rest being of unbaked clay, which time and weather have inevitably destroyed. Cf. A.S.R. (1912-13), p. 14 (4), and Pl. v, a. (Pl. 137, a.)

168. Dh. '14-585; chapel R1. Female head, with the hair taken back from the forehead and a veil falling backwards from the crown of the head. Height 7.75 in. The mouth and chin are noticeably small, the nose sharply pointed, and the eyes small and somewhat oblique, with the pupils indicated by incised lines. The ear-lobes are pierced for ear-rings. Cf. p. 254 *supra*; A.S.R. (1914), Pl. vii, a. (Pl. 138, c.)

169. Dh. '15-950; mon. court A; 8 ft. below surface. Bearded head of Brähmanical ascetic, with strongly pronounced features. Height 7 in. The hair is taken back in coarse strands from the forehead and coiled on the crown of the head. The eyes appear to have been inserted in separate pieces in their sockets. The modelling of the features, though rough, is full of vigour and there is a freedom about it which argues no little ability on the part of the artist. It should be noted that the clay of this head is badly burnt, but the burning does not appear to have been accidental. Cf. p. 278 *supra*; A.S.R. (1915), Pl. III, b. (Pl. 138, d.)

170. Dh. '12-1,916; chapel L. Male head, with hair taken back from forehead and remains of bow on top of head. Height 5 in. Deep-set eyes with prominent eyeballs and heavy eyelids; rather high cheek-bones, full fleshy lips, and prolonged ear-lobes. To what class of figure this head belonged, is uncertain. It seems safe, however, to say that it was not a personal portrait. At first sight the full fleshy features call to mind the stucco head, no. 78, which also comes from the Dharmarājikā Stūpa, but that head is a portrait head and decidedly superior in style and execution to this one. (Pl. 138, e.)

171. Dh. '13-1,452; B16; 6 ft. below surface. Male head with moustache, wearing elaborate Indian turban and heavy ear ornaments. Height 4.5 in. Somewhat similar heads of stucco are to be found among the sculptures at Jauliāñ and Mohrā Morādu. Cf. p. 249 *supra*; A.S.R. (1912), Pl. vi, a. (Pl. 138, f.)

172. Dh. '15-1,195; mon. court A; 8 ft. below surface. Head of Bodhisattva (?) with hair falling from *ushnīsha* over forehead and ending in plaited fringe, most of which is missing. Height 6.25 in. Above the fringe is a fillet tied in a bow. From the back of the *ushnīsha* a veil falls down the back. The eyes are large and staring; the nose and lips more than usually prominent. Cf. p. 278 *supra*; A.S.R. (1915), Pl. III, e. (Pl. 138, g.)

Kālawān
(nos. 173-8)

When describing the stucco figures from Kālawān (p. 332¹), I draw attention to an unusual facial type found almost exclusively on that site, with rather short nose, full cheeks and chin and pronouncedly curved lips. The stucco heads in question are not of especially high-class style, but their character is so distinctive, that they can be picked out at a glance from among the countless other specimens at Taxila. The same observation applies to most of the terra-cotta and clay heads from the Kālawān monasteries, only that in their case the style and workmanship is of a very much higher order, putting them, along with the stucco reliefs of Mohrā Morādu, among the finest products of the Indo-Afghān School.

173. Kn. '32-45; B20; 2 ft. 9 in. below surface. Terra-cotta head of Buddha. Height 18.1 in. *Ushnīsha*, forehead and left ear damaged. This is the largest head of Buddha in terra-cotta found at Taxila, and a fine example of the conventional type, distinguished by great dignity and reserve. The clay has been intentionally, not accidentally, fired. The body was no doubt of clay. The Buddha image to which this fine head belonged was the centre figure of a group comprising nos. 174-6 as well as several other figures now reduced to fragments. For detailed description, see pp. 337-40 *supra*. (Pl. 137, d.)

174. Kn. '32-46; from same spot as no. 173. Terra-cotta head of Bodhisattva. Height 14 in. A superb example of the modeller's art. Wears moustache, ear-rings, elaborate head-dress with the hair drawn back over ears. The head-dress, which is unique of its kind, is composed of a crescent-shaped crown in front, with a turret-like erection behind. The decoration of the crown is in imitation of encrusted jewels, with a foliate rim above and beaded border below. The side pieces are plain. The ear-ring (there is one only, on the left side) is of a very elaborate and unusual form, the cluster of drops being turned upwards instead of downwards. The clay seems to have been intentionally, not accidentally, burnt. See no. 173. (Pl. 137, c and frontispiece to this volume.)

175. Kn. '32-43; from same spot as no. 173. Clay head of *deva*, with long hair waved back from the forehead. Height 8.5 in. *Ushnīsha* and ears missing. The clay has been fired by accident in the conflagration of the monastery. See no. 173. (Pl. 137, e.)

176. Kn. '32-42; from same spot as no. 173. Clay head of monk, with shaven crown. Height 6.4 in. Right ear missing. Traces of lime-wash. Clay only half burnt, in accidental fire. See no. 173. (Pl. 137, f.)

177. Kn. '32-200; cell F12; floor-level. Portrait head in unbaked clay of a lay figure with hair falling over forehead. Height 7.9 in. The right side of the head is damaged. Probably a portrait of the donor of the group with his wife (no. 178), as in the Jauliāñ group no. 181. The modelling has been done with an unusually free touch. Cf. p. 335 *supra*. (Pl. 137, h.)

178. Kn. '32-183; cell F12; east side; floor-level. Portrait head of a female figure of burnt clay, with long wavy hair parted down the centre and taken back over the ears. Height 4.75 in. Crescent tiara on crown. Traces of lime-wash. In all probability a portrait of the wife of the donor, no. 177. (Pl. 137, i.)

179. Another image of the Buddha in the strictly conventional style comes from Mohrā Morādu. It is an exceptionally fine piece of modelling and has the advantage of being unusually well preserved:

Mm. '15-21; monastery. Image of the Buddha, seated cross-legged in the *dhyāna-mudrā*, with *sāṅghātī* covering both shoulders. Height 20 in. The hair is taken back in waves over the *ushnīsha*. On the forehead, between the brows, the small *ūrṇā* is shown in relief. Though formalised, the features are a shade less lifeless than is usual, and the drapery more naturalistic. On these grounds the image might be taken to be earlier than the generality of sculptures at

¹ Cf. also ch. 26, pp. 530-1.

Mohrā
Morādu
(nos. 179-80)

Mohrā Morādu, but there is no doubt that it is a work of the Indo-Afghān School and that its merits are due to the more than ordinary ability of its author. The image is made of buff-red clay, well baked as to the head, but indifferently in the body. It originally occupied the small niche in front of cell 21 in the monastery courtyard. Cf. p. 361 *supra*; A.S.R. (1915), Pl. xxiv, e and p. 30. (Pl. 138, j.)

Among other terra-cotta heads of the Buddha from Mohrā Morādu it may be noted that one (Mm. '15-152) is made of a half-inch thickness of terra-cotta on a core of coarse earth, and that the whole was finished with a thin clay wash covered with gold-leaf, some of which still adheres to it in patches. There was no lime-slip beneath the gold. In another head (Mm. '15-149), which is completely in the round, each ringlet of hair was made and fixed separately. The only other head from this site that deserves mention, is the following:

180. Mm. '15-218; cell 6; 6 ft. below surface. Terra-cotta head of a *deva*, height 4·5 in., with long wavy hair and dreamy half-closed eyes, as in the *deva* of the terra-cotta group at Jauliāñ, no. 181, and of the stucco group at Mohrā Morādu, no. 30. As in those cases, the figure was at the top of a group and intended to be looking down from above, with the head inclined forward and seen three-quarter face only. This explains why the top of this head is flattened at the point where it rested against the soffit of the niche. The surface of the terra-cotta is covered with a white lime slip. Cf. p. 361 *supra*. (Pl. 138, k.)

181. Jn. '27-F583. How the various figures described above—Buddhas, Bodhisattvas, lay-worshippers, monks and *devas*—were grouped together on the walls of the stūpas or monasteries we have already seen well exemplified in the stucco reliefs at both Mohrā Morādu and Jauliāñ, but a still more instructive example is provided by a remarkable group at Jauliāñ, which was executed in clay and by a lucky chance converted into terra-cotta by a fire which burnt down the monastery. This group occupied a large shallow niche (5 ft. 6 in. × 4 ft. 10·5 in.) in front of cell 29, protected from the weather by the broad veranda which ran round the four sides of the court. In the centre stands the Buddha, now headless, evidently in the *abhaya* attitude. To his right is a male figure of medium size wearing a tunic which reaches to his knees, trousers with buttons for lacing, a clasped and jewelled belt and a pointed cap. Between this figure and the Buddha is a small female figure, clad in a long dress and ample shawl; and, to the Buddha's left, a monk wearing a *sanghātī*, with his right shoulder bare. Above, to the right and left of the Buddha's head and shoulders, are two *devas*, standing on lotuses and looking down towards the Buddha. On the side walls of the niche were two large standing Bodhisattvas, but little of them, unfortunately, has survived. Of the figures on the back wall of the niche, the monk on the Buddha's left is probably the abbot of the monastery, while the man wearing the conical cap and tunic is no doubt the donor of the group, and the little woman beside him, his wife. The dress and distinctive bearded face of the donor mark him clearly as a foreigner (*mleccha*) from the Persian side. Particularly noteworthy are his cap, laced-up trousers (or possibly leggings over the trousers) and the clasped belt which holds in his tunic round the hips. The last-mentioned was probably of gold or silver, either embossed or encrusted with gems. In true oriental fashion, the donor's wife is represented as little more than half his size. Her dress, too, is of interest. It consists apparently of a long tunic like the Greek *chitōn*, with a shawl (Indian *sārī*; Greek *himation*) draped loosely over the left arm and shoulder and round the legs in front, leaving the tunic visible over the upper part of the body. Her ornaments consist of two bangles on each wrist, an armlet on the right arm, a heavy necklace, and a lighter girdle (*mekhalā*) round her hips. Her cap appears to be provided with the characteristic Persian cheek-pieces or band which passes beneath the chin, and to be secured with cross straps fastened with a medallion in front and tied at the back of the neck. The dress worn by the celestial *deva* to the proper right of the Buddha is much the same as that worn by the woman below, except that the under-tunic is so disposed as to leave the right shoulder bare and that the *deva*'s long wavy curls are unconfined by a cap. A feature of this *deva* that merits

Jauliāñ
(nos. 181-6)

particular notice is the dreamy expression of the eyes, the lids of which are half-closed, as they almost invariably are in conventional images of the Buddha. The expression is one that from time immemorial had been associated with *yoga*, and from the *yogī* type had been transferred to that of the Buddha. Later on, in the early medieval period, it evidently came to be regarded as a characteristic trait of the celestial *devas* who offered their worship and tribute to the Buddha. Compare, for example, the *devas* in the Mohrā Morādu stucco relief no. 30, and the terra-cotta head from the same site no. 180. Cf. p. 381 *supra*; *Jauliān Mem.* Pl. xvii, a, b. (Pls. 138, o; 139.)

182. Jn. '28-F582. A youth carrying a basket of fruit and flowers, from wall group in chapel E 1. Height 24·5 in. He wears trousers and a tunic which reaches to the knees and is fastened on the left shoulder with buttons and loop knot. He may be a servant of the donor, or possibly the donor himself, offering the fruit and flowers to the Buddha, whose image, on the right of the youth, has disappeared. Observe the long ear-lobes pierced for ear-rings, which were once no doubt inserted. The figure is of clay which has been accidentally burnt, on the surface only, to terra-cotta. Cf. pp. 377-8 *supra* and *Jauliān Mem.* Pl. XII, b. Among the sculptures from Hadda now in the Musée Guimet in Paris is a somewhat similar figure (no. 17241) holding a dish or basket of what appear to be lotus buds, but the material in that case is stucco not terra-cotta. (Pl. 138, p.)

183. Jn. '16-197, a; south-west corner of mon. court. Mask of clay, probably from a figure of Vajrapāṇi, wearing drooping moustaches, whiskers and beard. Height 4·87 in. The features are strongly marked and the modelling exceptionally firm and clean, showing a fine appreciation of form and line. The clay has been accidentally burnt—on the surface only—to terra-cotta. Cf. *Jauliān Mem.* Pl. xxv, e and p. 51, no. 4 and p. 385 *supra*. (Pl. 138, l.)

184. Jn. '16-F28; mon. court. Terra-cotta head of child with lips parted in smile, hair falling over forehead, finely curved brows and chubby cheeks, the whole having a remarkably modern look. Height 4·5 in. Covering the surface is a slip and lime-wash. Nose damaged. Cf. *Jauliān Mem.* Pl. xxv, d and p. 51, no. 6. With this and the following number may be compared a small stucco head of an 'amorino' from Hadda, now in the Musée Guimet (no. 17257), though it has not quite such a laughing expression. Cf. p. 385 *supra*. (Pl. 138, m.)

185. Jn. '16-197, b; south-west corner of quadrangle. Terra-cotta head of child, slightly smiling. Height 5·5 in. Three tufts of hair, one on forehead and two over ears; head-dress of plaited ribbons, with bow on top. Socket-hole in neck for attachment—probably to a body of clay. Traces of gilt. For the three tufts of hair, cf. 'Stucco Sculptures', ch. 26, no. 85 = Pl. 160, h, and the centre amorino in the Gandhāra sculpture no. 73, Pl. 216. Cf. *Jauliān Mem.* Pl. xxv, f and p. 51, no. 5; and p. 385 *supra*. (Pl. 138, n.)

186. Jn. '16-F29. Front of chapel 8. Bunch of pipal leaves belonging to the canopy over a Buddha. 7·75 in. across. Octagonal socket-hole underneath, for support. Of slightly burnt clay. For chapel 8 and its clay figures, see chapter 20, pp. 381-2.

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187. Jl. '12-242; mound C; 3 ft. below surface. Head and bust of buff terra-cotta. Height 5·25 in. Over the hair is a bandeau with high brim attached, having the appearance of a modern hat. Rosette in front, and two more rosettes below ears, which may be ear-pendants. Scarf over left shoulder. Right shoulder missing; mouth and cheeks damaged. Traces of black paint on hair.

It should be noted that this remarkable piece is a bust only, not part of a full-length figure. Its date is uncertain, as its form and style are unlike those of any other sculptures at Taxila. It is probably not earlier, however, than the fourth to fifth century A.D. Cf. p. 224 *supra*. (Pl. 137, g.)