

positions, and it seems likely that all of them were taken from the procession path of the great Dharmarājikā Stūpa, when the pavement there had fallen into disrepair and partially perished. At what period the tiles were made, there is not enough evidence to show, but it was probably in the first or second century A.D., though it may have been earlier. Mr Beck remarks that the glass is in some respects very similar to that from the Bhir Mound.¹ The colouring agents appear to have been copper oxide for blue,² ferric oxide for yellow, and iron for black.

17. Two plano-convex lenses of blue glass. Diam. 2·4 in. Though shaped like a lens, these disks are not worked with a spherical curve, and even if polished on the flat surface, would be useless as lenses. They are very much of the same size and thickness as some of the Roman lenses and may possibly be an attempt at copying a lens by a person unacquainted with the making of a spherical surface; but they are more likely to have been used, merely as ornaments, for incrustation on metal.³ Sk. '13-1,308; Block E; sq. 72·51'; stratum II. Cf. p. 162, no. 21.

18. Four glass disks. Diam. 0·5 in. Possibly draughtsmen or counters, like the bone and ivory pieces figured in Pl. 203, *q-v*, but more probably used for ornamental incrustation. They are much corroded, but there are signs of a pattern on them, as though they were made of variegated glass, partly colourless and partly white opal.⁴ They come from the same hoard as nos. 1 and 4 above. Sk. '19-933/11; Block D'; stratum II. Cf. p. 188, no. 12. (Pls. 209, *p*; 210, *e*.)

19. Three lumps of brilliant red opaque glass in crude state. Their specific gravities are respectively 3·47, 3·76 and 3·11, and the weight makes it fairly certain that the first two contain a considerable percentage of lead. The colouring matter is red cuprous oxide, which indicates that the glass must have been made at a low temperature, as otherwise the cuprous oxide would have been converted into metallic copper.⁵ 'In the first piece', says Mr Beck, 'many of the crystals have an appearance like cigarettes; the matrix of the second is unusually colourless, and the crystals are large and well developed. The third piece also has a good colour but is corroded for a considerable distance; the crystals appear to be arranged more or less in rows or strata.' Glass beads coloured with red and orange cuprous oxide have been found in Sirkap, but none of the red, and only one of the orange variety in the Bhir Mound. The red glass from the latter site is coloured with metallic copper.⁶ Sk. '19-933/57; Dh. '16-618; mon. court A; Sk. '19-933/61. The first and last are from the same findspot in Block D' as nos. 1 (*q.v.*), 4 and 18 (stratum II). Cf. pp. 188, no. 13, 278.

20. Ear-reel of black or very dark green glass, decorated with a rosette on one side. Diam. 1·54 in. The glass is well made and free from quartz grains or other enclosures. The colouring matter is probably iron, but the particles are ultra-microscopic.⁷ Unfortunately, the glass of this reel disintegrated in transit to England, whither it had been sent for examination, leaving only three or four moderate sized pieces and a great deal that was almost powder. Bm. '24-901; sq. 15·57'; stratum IV. Cf. p. 102.

21. Fragment of miniature casket of black or very dark green glass, resembling obsidian. Diam. 0·87 in. The glass is very like that of no. 20. Both come from an early stratum (*c.* fifth century B.C.) in the Bhir Mound. Bm. '19-1,889; sq. 10·38'; stratum IV. Cf. p. 102.

22. Dumb-bell shaped object of glass, possibly an ear-ornament. Length 1·25 in. Jl. '16-289; Mound B; room 3; 8 ft. below surface. Cf. p. 356. (Pl. 210, *f*.)

23. 392 lenticular pieces of grey-coloured glass found together in a hoard in Block I. Probably the rough 'flans' for making glass beads. Diam. from 0·37 to 0·56 in. Sk. '31-130 and 232; sq. 138·52'; stratum II. Cf. p. 170.

¹ Beck, *op. cit.* no. 958, p. 23.

² For an analysis of the blue tiles, see *A.S.R.* (1922-3), p. 158, cols. II, V.

³ Beck, *op. cit.* no. 954, p. 23.

⁴ *Ibid.* no. 961.

⁵ *Ibid.* nos. 955, 956, 960.

⁶ For an analysis of this by Mr Sana Ullah, cf. *A.S.R.* (1922-3), p. 158, col. I. Mr Sana Ullah thinks that this is the red glass called *haematitum* by the Romans.

⁷ *Ibid.* no. 957.

Chapter 36. STONE SCULPTURES

AMONG the many problems of Indian art, few have been more baffling to the student than the history of the Gandhāra School. The museums of India and Europe possess thousands of sculptures belonging to this School, but among them there is not one to which a specific date can be assigned, nor has anything certain been known as to where and when the School originated, how it developed, or when it ceased to exist. Some of the sculptures do, indeed, bear dates engraved upon them, but the eras in which these dates are given are not specified, and the attempts made by different scholars to determine their initial years have resulted in the *floruit* of this School being placed any time between the first and fifth centuries A.D. And the problem has hitherto been complicated by two fundamental misunderstandings: first, by the general assumption that the strong classical influence observable in these sculptures was exclusively a legacy of Graeco-Bactrian art; secondly, by the failure to discriminate between the earlier Gandhāra School and the later Indo-Afghān School. From the evidence brought to light at Taxila we now know that a clear distinction in date and style is to be drawn between these two Schools, and we are thus in a position to introduce a certain measure of order into what was previously chaos, and to explain some of the chronological difficulties which had perplexed previous investigators. We are able, too, in the light of our new discoveries, to show that the Graeco-Roman influence which characterises almost every class of antiquity at Taxila was in a great measure due to the Hellenising tendencies of the Parthian conquerors while they were established there in the first century A.D.; and though the connexion between the arts of Taxila and Gandhāra is still in some respects obscure, there can be no question that the major problems in regard to the latter, particularly in regard to the source from which it drew its classical inspiration, have been substantially narrowed down.

In regard to the dates given on individual pieces of sculpture, we are still not in a position to fix them with precision, but it helps materially towards the solution of the problem to have established the following points: (a) that two eras were in use at Taxila, one starting approximately about 155 B.C. and the other about 58 B.C.; (b) that the earliest Gandhāra sculptures found on this site are referable to the late Śaka or early Parthian period; but (c) that most of the sculptures were imported from the North-West during the second or third centuries A.D.; and (d) that after the eclipse of the Gandhāra School no sculpture of any account is found at Taxila until we come to that of the Indo-Afghān School in the fourth and fifth centuries A.D.

As previously stated, the country round Taxila yields no fine stone or marble fit for figural carving, and in this district, therefore, no real development of plastic

History of the
Gandhāra
School

Distinction
between Gand-
hāra and
Indo-Afghān
Schools

Graeco-
Roman in-
fluence under
Parthian rule

Date of
sculptures

Absence of
local stone
suitable for
carving

art was possible until the practice became common of modelling images and reliefs in lime plaster instead of chiselling them out of the harder material. This, however, was not until the fourth or fifth century A.D. Up to that time the material generally employed by the sculptors of the North-West was stone, and this enables us to understand why almost all the stone sculptures recovered at Taxila came from abroad—principally from the Buddhist *ateliers* of Gandhāra, but a few from Hindustān and a few possibly from Western Asia.

Stone carvings
of Maurya
period

Apart from engraved gems, the earliest examples of stone carving from Taxila are the exquisitely fine miniature reliefs on the small ring-stones figured on Pl. 147, b, c, d and g ('Stone Objects', ch. 25, nos. 129–32). These date from the Maurya period (third century B.C.) and were in all probability imported from Hindustān. They are typical of the jewel-like workmanship of the Maurya craftsman, who at that time was learning to transfer to stone the technique acquired in the carving of delicate ivories and fine-grained woods.

Hellenistic
toilet-trays

With the eclipse of Maurya power the influence of Hindustān disappears and gives place to that of the Bactrian-Greek. To the Greek period of the second century B.C. belongs a 'toilet-tray' adorned with an erotic scene in high relief and in the pure Hellenistic style ('Stone Objects', ch. 25, no. 62=Pl. 144, no. 62), and from then onwards until the latter part of the first century A.D. we have a series of these small toilet-trays, illustrating the rapid deterioration of Greek art which took place under the Śakas during the first century B.C. and the brief but notable revival of it which followed during the supremacy of the Parthians in the first century A.D. These toilet-trays have already been discussed in chapter 25, and there is no point in going over the same ground again. I should like, however, to emphasise once more the marked improvement in the design and quality of the carvings on these trays after the advent of the Parthians. This improvement is well exemplified by a comparison of nos. 63 and 65. Both of these trays depict drinking scenes, but in the former, which is of the early Śaka period, the figures are stiff and stilted to a degree, the folds of the garments are indicated by a multiplicity of parallel lines, the faces are wooden and expressionless, the eyes wide-open and prominent, and the hair so treated as to resemble an artificial wig. In the latter, which dates from Parthian times, the design is at once elaborate and free; the postures and movements of the figures easy and natural, and the details of drapery, hair and other accessories rendered with considerable skill. Where these toilet-trays were carved we do not know for certain; but the fact that twenty-five out of thirty-three of them are made of schist stone points decidedly, as I have already observed, to Gandhāra as their place of origin. The purely Hellenistic style of no. 65 and the use of steatite suggest that it may have been an import from Western Asia or Egypt, but steatite was also employed for no. 82, which is almost certainly Indian, and it should be noticed, moreover, that the singular treatment of the half-nude female figure in the centre (top) of the scene is closely paralleled not only on no. 76 but on a Gandhāra sculpture now in the Lahore Museum (Foucher, *A.G-B.G.* 1, fig. 130). It is not unlikely, therefore, that this was a copy made at Taxila or in

Gandhāra of one of many such plaques which were, as we know, being imported at this time into the North-West.¹

Side by side with these toilet-trays is a group of several sculptures in the round from Sirkap which exhibit the same stylistic features as the tray reliefs and supply further links with the incipient school of Gandhāra. They, too, are made of schist, but it is a particular kind of chloritised micaceous schist which is readily distinguished from other varieties and evidently came from some quarry west of the Indus, from which the early sculptors of Gandhāra obtained their stone before the introduction of phyllite. Chloritised micaceous schist, as well as some other varieties such as quartz schist (with pseudomorphs of pyrites), chloritised hornblende schist, etc., were, it is true, occasionally employed by later sculptors of this School in the second and third centuries A.D., but examples of such stones are few, and so far as the particular variety of chloritised micaceous schist of which I am speaking is concerned, it is safe to say that it was mainly used when the School was in its infancy and afterwards given up in favour of phyllite, either because the latter stone lent itself better for carving or because the particular quarry which supplied it was more accessible.²

In contrast with the general run of sculptures from Gandhāra, the members of this early group from Sirkap are in the round instead of in relief and are all distinguished by their relatively archaic modelling. Examples are illustrated in Pl. 211, nos. 3, 4; Pl. 212, no. 8; and Pl. 213, nos. 9–14. The earliest of them, perhaps, is the Caryatid-like female figure, no. 4 (Pl. 211), which dates from about the same time as the tray, no. 63, and exhibits the same formality in the treatment of the facial features and hair, and the same round prominent eyes (a particularly characteristic trait of these early pieces) coupled with an even greater rigidity of form. Not much later in date are the roughly fashioned male statuettes, nos. 9 and 10, and the fountain-head, no. 14. The bracket figures nos. 11 and 12 carry us another step forward in the evolution of this School, and the 'Lady of the lotus' (no. 3, *a, b*) and the male bracket figure no. 8 still further; but even in these last figures the workmanship is still immature and not completely emancipated from the trammels of archaism. Indeed, looking at nos. 3 and 4—the latest and earliest of the series—we notice that the former retains the same strictly formal treatment of the neck and the same prominent stare in the eyes, which is equally present in the small head, no. 13. We notice, too, that the folds of the drapery in fig. 3 are still shown in the same conventional manner, i.e. by a multiplicity of incised lines, as they are in the earlier figures, nos. 9, 10 and 11, as well as in no. 8.

Between the latest members of this Sirkap group, which might fitly be designated 'proto-Gandhāran', and the fully developed sculptures of this School illustrated in Pls. 214–226, there is still a substantial gap, but I think that this gap could

¹ I have in mind particularly the remarkable collections of Hellenistic plaster plaques, copied from silver originals, and of the glassware and other *objets d'art* unearthed by Hackin at Begram in Afghānistān.

² These remarks apply to the sculpture of Gandhāra proper, particularly of the Peshāwar valley and Swāt. At Hadqa in Southern Afghānistān the sculptors made use of a local calcareous stone of fine texture, which has sometimes been confused with stucco.

Group of
proto-Gandhāran sculptures of
chloritised
micaceous
schist

probably be bridged by a little diligent search for other early pieces among existing collections of these sculptures, particularly those from the older sites such as Jamālgarhī.¹

Date and significance of foregoing group

The initial date of this Sirkap group of sculptures can hardly, I think, be placed before about 30 B.C. or its latest date after A.D. 40. For on the one hand we must allow some decades after the eclipse of Greek rule in Gandhāra for the teachings of Greek art to have been virtually forgotten; on the other, we must allow some decades after the latest specimen of this group were produced for Gandhāra art to reach its maturity, as it appears to have done in the latter part of the first century A.D. We are thus forced to the conclusion that the School of Gandhāra was not the immediate offspring of Bactrian Greek art, but that it arose and took shape during the otherwise sterile Śaka period, at a time when Greek art in the North-West had all but flickered out. That Gandhāra art was inspired and helped along its course by monuments then still existing of the former Greek rulers and by the many Western models from the Graeco-Roman world which the Parthians imported, we do not doubt; nor do we doubt that it was equally inspired by the contemporary carvings and paintings of the Early Indian School. But the movement which produced this important school of Buddhist art and spread its influence to the furthest confines of the East unquestionably arose and developed on the soil of Gandhāra itself, and can no more be treated as an offshoot of Hellenistic art than it can be treated as an offshoot of Early Indian art.

Imports of Graeco-Roman sculptures

While the people of Taxila were importing these products of the early Gandhāra School, they were also importing—at any rate after the advent of the Parthians—many other artistic objects, including sculptures, from the Graeco-Roman world. Such are the silver Dionysus head (Pl. 209, *a*), the bronze Harpocrates (Pl. 186, *e*), the gold repoussé figures of Aphrodite and of Psyche with Eros (Pl. 191, *s*, *t*, *u*), and the stone statuette of Demeter (Pl. 211, *i*), though the last may well have been a local copy of a classical original.

Local sculptures of Tarakī sandstone

About this same time, too, the local artists of Taxila were trying their hands on carving the soft grey sandstone of Tarakī, which is quarried at no great distance from Taxila. Two specimens of their work are illustrated on Pl. 212, figs. 6 and 7. Both of these statues are of heavy, uncouth proportions and, owing to the texture of the sandstone, unavoidably coarse in execution. Nevertheless, there is a certain imposing dignity about fig. 6, which is by no means unattractive and which makes one regret that these local efforts could go no further than they did. As to their date, the peculiar treatment of the drapery, particularly of fig. 7, calls to mind certain coins of Azes I (*B.M. Cat. of Greek and Scythic Coins*, Pl. xix, 1) on which the figure of Hermes (?) is clad in much the same kind of free-flowing drapery, which falls loosely round the shoulders and arms and stands out on either side of the hips. The date suggested by the drapery would accord also with the wig-like dressing of

¹ Anyone making such a search would naturally pay particular attention to pieces made of schist, as distinguished from phyllite. Among the sculptures from Taxila which are to be referred to this period may be mentioned nos. 15–17, 89, 165, 167, 179, 187 and the remarkable panel no. 135, in which the faces exhibit the peculiarly round, staring eyes which characterise all the early Gandhāra sculptures.

the hair which resembles that already noticed in the statuette no. 4 and in the toilet-tray no. 63 (Pl. 144),¹ both of the Śaka period. The other statue, no. 6—possibly a Bodhisattva—may be somewhat later, but not, I think, very much. There is another sculpture also (no. 15) which is of the same age as the two preceding pieces and, like them, made of Tarakī sandstone. This is a large *makara* head—possibly from a pediment—which is rather in the style of the Early Indian School.

To pass on to the later sculptures of the Gandhāra School, executed after it had reached its full maturity, it is to be observed that a large number of these sculptures have been found at Taxila in association with two structures, viz. the chapel L at Dharmarājikā Stūpa and the chapel A1 at Kālawān. Both of these chapels are built of the same kind of small diaper masonry which was in vogue during the early Kushān period, and if it could be shown that the sculptures recovered from them were contemporary with the structures, as I was at first inclined to assume, we should have had two very valuable landmarks for tracing out the evolution of the School. But unfortunately this is not the case. The heterogeneous character of the sculptures in both groups, not only in regard to their style but in regard also to their size, design and subject-matter, leaves no room for doubt that they were dedicated in these shrines by a variety of different donors and at different times, so that the only conclusion that we can draw as to their age is that most of them are probably subsequent to the date (c. A.D. 80) when these two buildings were erected.

Compared with the magnificent examples of sculpture in stucco which my excavations have brought to light on the later Buddhist sites at Taxila, the 200 and more fragments of stone sculpture cut but a sorry figure. Yet, in spite of their mutilations, they still possess considerable artistic and iconographic interest.

Of the architectural pieces, the first to claim our notice are the brackets nos. 16 and 17 from the Dharmarājikā Stūpa, which, together with two others, evidently come from the same building. They are all made of quartz schist and probably belong to a relatively early phase in the history of the School, though not as early as the specimens from Sirkap. To a later period belong some richly ornate jambs (Pl. 214, nos. 22, 23), some carved with a series of panels enshrining pairs of full-length figures, and one (no. 24)—a very remarkable specimen—with the figures mounted on one another's shoulders. There are also some noteworthy fragments of friezes, miniature columns and pilasters, one of which (Pl. 214, no. 25) is specially instructive in connexion with the origin of the medieval fluted column of Kashmīr. For the following observations on the remaining pieces in this collection, which treat briefly of their iconographic and artistic interest, I am indebted to M. Alfred Foucher.

Of the capitals, some are of the Indo-Persian type and either take the form of a bell (nos. 27, 28), or of pairs of animals back to back, bulls in the case of no. 33 and lions in the case of no. 34. Others are of the pseudo-Corinthian type, with their curved acanthus leaves sometimes sheltering a Buddha in a pose of Meditation (Pl. 214, no. 35). To these two same types also belong a number of decorated pilasters, many of which bear a human figure in relief on the

Two groups of
Gandhāra
sculptures

Classification
of sculptures:
architectural
pieces

¹ The same wig-like treatment of the hair is to be seen on Kushān and Gupta coins, but it is certain that this sculpture cannot be as late as the Kushān period.

Decorative pilasters and other ornamental motifs

face of their round or flat shafts (Pl. 215, nos. 37–40), the figure in some examples appearing merely as an ornamental attachment on the shaft (nos. 38–40), in others gradually taking the place of the shaft itself and eventually standing fair and square on the base, like a Caryatid (nos. 63–70). With these we may also compare the almost free-standing but unhappily mutilated figure, no. 89 (Pl. 217). The motifs of these figures are strangely varied, e.g. the dancing amorini of nos. 63 and 64 and the flute player of no. 70 (Pl. 216). Among other architectural pieces decorated with figures of a similar class, attention may be drawn to the base (Pl. 216, no. 62) with three figures dancing or beating time to the music of the guitar, and to the cornices (Pl. 216, nos. 72, 73) with little cupids carrying sinuous garlands on their shoulders and winged celestial beings appearing in the background. Side by side with them are many typical examples of ornamental designs derived from the vegetable or animal kingdoms or based on geometrical patterns. Thus, among floral and foliate motifs we mark, by reason of its frequency, the four-petalled wild rose (no. 41), and by reason of the admirable treatment of their leaves, the pipal (no. 43), the mango (no. 42), and most of all the vine (Pl. 215, nos. 51, 53). Among animals, on the other hand, the most noteworthy because of their rarity are the peacocks of no. 58, and because of the vigorous touch in the carving, the cock (Pl. 215, no. 59), the dragon (Pl. 215, no. 60) and the *garuda*-head (no. 61).

Legendary scenes

Passing to the legendary scenes, we are safe in identifying the *Jātaka* of the young monk Śyāma (Pl. 217, no. 90, a, b), which has the same setting, with his blind old parents and Indra making the same baptismal gesture, as in the replica of Jamālgarhi (*A.G-B.G.* fig. 143). No. 91 shows us the Bodhisattva seated on a lotus with a praying figure on either side—probably at the moment when, in the Tushita heaven, he proceeded with his companions to make the four examinations of the time, the continent, the country and the family, wherein he should be born again for the last time (*A.G-B.G.* figs. 145, 349). This last descent to earth is pictured for us in the conception scene, or rather ‘Dream of Queen Māyā’ (Pl. 218, no. 92) which, like the slab of the same scene in the Louvre (*A.G-B.G.* fig. 149) is unfortunately much mutilated. A woman holding an ewer in her left hand (no. 187) is almost certainly a piece from one of the Nativity scenes.

Religious vocation

To the time of the ‘religious vocation’ belong three representations of the *Samcodana* or ‘Instigation’, when the gods exhorted the Bodhisattva to leave the world. (*A.G-B.G.* fig. 164. Cf. vol. II, p. 220; Burgess, *Anc. Mon. India*, Pl. CII, 4.) One of these, which is tolerably well preserved (Pl. 217, no. 93), shows us the Bodhisattva seated under a canopy of curious appearance. On the pedestal of fig. 94 (Pl. 218; cf. the fragment no. 95) this canopy is omitted but the two donors of the statue are introduced. The disposition of the figures in no. 97 is so unusual that one might well hesitate over its identification. The half sitting posture of the Bodhisattva, to say nothing of the absence of the Bodhi tree, excludes the possibility of its being the scene of the ‘First Meditation’, and moreover the haloes of the figures beside the Bodhisattva show that he is in the company of gods. Among other broken pieces are some particularly good figures from the scene of the ‘Sleeping Women’ (nos. 98–100, Pl. 218) and a mutilated one from the ‘Great Departure’ (no. 101), in which the harness of the horse Kanthaka affords an interesting study.

The Bodhi Tree cycle

To the cycle of the Bodhi Tree belongs a headless and rather characterless figure of the fasting Bodhisattva (no. 102), a fragment evidently from the episode of the grass-cutter (no. 103), and several pieces from the ‘Temptation’ (Pl. 219, nos. 104, 105, and no. 199). To the army of Māra belonged, no doubt, a number of barbarian-looking heads or busts (nos. 106–9). The first mentioned of these, curiously enough, wears the same crossed breast-chain with a medallion at the centre as the corresponding figure on the north gate of Sāñchī (*Mons. of Sāñchī*, Pl. XXIX). Lastly, the commonplaceness of the scene depicting the ‘Presentation of the four alms-bowls’ (Pl. 219, no. 110, middle compartment; cf. fragment no. 111; and for the cult of the bowl, no. 112) is compensated by the rarity of another scene depicting the ‘Offering of food’ by the two merchants, Trapussa and Bhallika. Such, at any rate, is the episode that we believe can be recognised in the beautiful panel no. 114 (Pl. 220), notwithstanding the absence of the traditional

ox-carts. The fact that the assistant figure on the right of the Buddha has his head covered with his cloak, proves the relative humility of his caste (cf. no. 115), and an offering made by two of the faithful, who are neither Brāhmans nor nobles but at the most bourgeois, is hardly susceptible of any other interpretation. Are we to recognise a similar scene in the very mutilated panel, no. 116? We incline to think so, for the reason that the appearance and type of the assistant figures are not in favour of the only other possible hypothesis: that of the *Adhyeshana*.

On the other hand, it is certainly this 'Entreaty', addressed to the newly accomplished Buddha by the two gods, Brahmā and Indra, that he should consent to preach his doctrine, which is featured on the lower panel of fig. 110 (Pl. 219), and which in my opinion is again featured in no. 117 (Pl. 220), though in the latter relief Brahmā, who stands on the right of the Buddha below the Vajrapāni, has exchanged his disguise of a Brāhman novice for that of a venerable and bearded doctor.

Seeing that it was due to the intervention of Brahmā and Indra that the doctrine of salvation was revealed to the world, we might have imagined that these two deities at least would have been sure of a place of honour at the First Sermon. As a fact, they are usually absent from the representations of that scene, when, in the Deer Park near Benares, Buddha first set in motion the Wheel of the Law. The only exception, to my knowledge, is no. 118 (Pl. 220), where the artist has placed Buddha between the two great gods. Observe that Brahmā, the better preserved of the two, has assumed in this sculpture the type of the Brāhman novice. For the attitude of the Master himself, of his five first disciples and of the two gazelles squatting on either side of the Wheel of the Law, we find the ordinary formulas used (cf. *A.G-B.G.* fig. 220; *J.I.A.* viii, pp. 61-9, Pl. 10, nos. 4, 5; for the type of monks, see also nos. 166, 172-3).

Several of the miracles that distinguish the life of the Buddha are easy to recognise among the fragments in the Taxila collection. Thus, a very mutilated piece (no. 120) depicts the episode of Nanda carrying his cousin's alms-bowl and being led by him outside the walls of Kapilavastu to the monastery where he was to be more or less voluntarily ordained. One might also be disposed to identify no. 121 (Pl. 221) as one of the incidents that marked the return of the Buddha to the scene of his birth; for the relief represents him surrounded—except for the Vajrapāni—entirely by women. Had a single child been portrayed in front of the throne, we could hardly have done otherwise than recognise Rāhula accompanied by his mother Yaśodharā, the one-time wife of the Master, along with his step-mother Mahāprajāpati and other matrons of the Śākyā clan; but since there are two children and the bigger of them appears to be a girl, we must evidently regard this group of women either as some of the many benefactresses of Buddha or simply as so many donors. In either case we cannot but admire the skilful and telling characterisation of the different ages of the womenfolk.

Of the famous visit of Indra we possess not less than two versions, one of which (no. 113, Pl. 219) is so original that we shall have to revert to it again later on. The panel is divided by a balustrade into two compartments, in the upper of which are flying *devas*, raining down flowers on the Buddha, who is seated in meditation in the traditional grotto. By way of exception to the usual practice, Brahmā is associated with Indra, who has no other companion, and instead of the usual monkeys and lions, wild boars alone represent the animals of the jungle. The other panel (Pl. 221, no. 124) shows us, on the contrary, the usual picture of the mountain with its hollow cavern and wild animals and *yakshas* who haunt it,¹ but the sculptor has forgotten to put in the flames which—owing to the *tejas* of the Master—licked the walls of the grotto (cf. *A.G-B.G.* fig. 246). We must confess, too, that the chief actor is lost amid the medley of gods who make up his cortège. Even if the composition itself did not suffice to determine the occasion and with it the figures taking part in this episode, the elephant Airāvata and the royal umbrella would clearly indicate the presence of Śakra, the Indra of the gods.

The 'Entreaty
of the Gods'

The First
Sermon

The return to
Kapilavastu

The visit of
Indra

¹ It seems that on the right we must recognise Pāñcika with his spear.

The Great Miracle

The not less celebrated 'Offering by the monkey' near Vaiśāli appears only in one fragment, which shows the monkey, holding in both hands the bowl full of *madhu* (Pl. 221, no. 125). Of the subjugation of the mad elephant at Rājagrīha we have no trace, and of the ascent of the Buddha to the heavens of the thirty-three gods at Sāṅkāśya we possess only one very conventional representation (since the triple ladder is absent) at the top of no. 110 (Pl. 219). We are a little better off, however, in regard to the great miracle at Śrāvasti. We know that this miracle, by which the six heretical teachers were confounded, appears in the texts and on the monuments in two very different forms. In one, the artist insists on peopling the sky in his relief with all sorts of marvellous apparitions—Buddhas, Bodhisattvas and divine beings surrounding Śākyamuni, who is seated on the magic lotus of a thousand petals (cf. *A.G-B.G.* fig. 79). Of this type many fragments have survived, chiefly from the Dharmarājikā Stūpa (cf. nos. 122, 123, 126, 127, 128, 129, 130, 131). In the other form the artist confines himself to representing the triumphant discourse of the Buddha in the shade of the mango tree, and this is what we see in the curious old version of no. 132 (Pl. 222), which seems to be a direct transcript taken from the Early Indian School (cf. the North Gateway of Sāñchī in *The Monuments of Sāñchī*, Pl. XXXIV, A1). Seated on his usual seat under the mango tree, the Buddha is not yet portrayed even in the pose of a preacher; framing him are the faithful Vajrapāṇi and another of the celestials; to his left, flanked by his courtiers, is King Prasenajit on a throne; to the right, on a rattan stool, with one of his disciples standing behind him, is a fat and naked *tīrthāṅkara*—apparently that Purāṇa Kāśyapa who seems to have been a particular abomination to the Buddhists. What strikes one particularly is the simplicity and homeliness of this sculpture, contrasted with the complex and heretic stylisation of later compositions.

Brāhmaṇ ascetics

Though these new heretics are seldom represented by the artists of Gandhāra, the reliefs not infrequently portray other rivals of the Buddha and his monks, who are no less desperate and redoubtable, viz. the Brāhmaṇ ascetics. Thus, one of the Taxila fragments (Pl. 222, no. 133) gives us, side by side, a very characteristic picture of a novice with flowing hair (*brahmacārin*), and another of an old ascetic, bent and bearded, holding his flask (*kamandalu*) in his hand and clothed in a decorated robe. Another fragment (Pl. 222, no. 134) shows us an old anchorite seated on a rolled mat (*brishi*) in his hut of rushes and leaves, and in front of him a sacrificial altar. The latter is the Iranian counterpart—like the pyres carved in the living rock at Persepolis—of the *vedi* in the form of an egg-shaped cup among the hermitages at Sāñchī. Whether we have here to do with a Bhārgava or an old Kāśyapa or the like, it is impossible to say; nor can we determine whether the numerous anchorites of fig. 135 (Pl. 222) were some of the 'Sixteen Pārāyanas' who came to question the Buddha (*A.G-B.G.* I, pp. 374 ff. and II, fig. 432); but this last discovery is certainly one of the most original. The right portion of the bas-relief shows us a group of Brāhmaṇ ascetics, clean-shaven, moustached or bearded, with flowing or shaven hair, clad in bark or in the spotted skins of antelope. In the foreground two of them are carrying between them a third member of the party, suspended head-downwards from a long pole—a curious example of the bizarre practices to which these old-time fakirs were already submitting themselves.

The end of the Buddha

Of the last years, of the death and funeral of the Buddha, we have only a very few mementoes, and those in a very fragmentary condition. Are we to recognise in the corpse-strewn scene of no. 104 (Pl. 219) the massacre of the Śākyas by Virūḍhaka, the son of Prasenajit? And are we to believe that the two figures scaling the rocks in fig. 136 (Pl. 222) were the assassins hired by Devadatta to roll a mighty rock on to the Buddha? Owing to the sadly damaged state of the pieces we cannot be sure on these points; the only thing is to wait until some other and better preserved replicas come to light. For it is only when we have to do with scenes known from a number of extant examples that we can hope to identify such mutilated pieces with confidence, though the grief-stricken attitude of the figure in no. 137 enables us to recognise a Vajrapāṇi, broken from one of the Nirvāṇa scenes (*A.G-B.G.* figs. 279, 280); and, again, a fragment of a coffin surrounded by flames (Pl. 222, no. 138) is quite enough for us to say with confidence

that it belonged to a relief depicting the cremation of the Buddha's remains (*A.G-B.G.* figs. 285-7).

From an iconographic point of view the Taxila collection furnishes us with a number of interesting details, but with nothing particularly novel. We have already observed that the Jovian or Herculean type of the Vajrapāṇi (nos. 140, 192) is one that is well known to us. On the other hand, we find confirmation here of the existence of the type of Pāñcika and of Hāritī with the 'horn of abundance' (cf. nos. 1, 2, Pl. 211, *A.G-B.G.* figs. 372, 373).¹ As to the figures of gods, we have already noted that it was the practice of this School to represent Brahmā in the form of a Brāhmaṇ monk, young or old, and to distinguish Indra by a royal toque. Indeed, we possess quite a series of these toques of different models but all of them of a characteristic and symbolical shape (cf. nos. 147-50). Finally, let us note that, apart from these usual deities, we catch glimpses here and there of at least one member of the Hindū pantheon, whose popularity is well attested on the coins of the Kushān kings, namely Maheśvara or Śiva with his bull (no. 151). (Cf. *A.S.R.* 1913-14, Pl. LXXII, a.)

Images, genii
and gods

Of the Bodhisattva Siddhārtha, the future Śākyā-muni, we have already mentioned several images (nos. 152, 153 and the pedestal, no. 94). A very magnificent type of the Bodhisattva, in all the elegance of his rich costume and princely jewels, is to be seen in no. 142 (Pl. 223). That, like no. 143 (Pl. 224), it represents Maitreya, who will be born again for the last time as a Brāhmaṇ, with the same head-dress and the same *kamandalu* (water-vessel) as Brahmā, is only what we should expect and what we can hardly doubt. Where doubt would arise would be if one pretended to discover images of a Bodhisattva other than Siddhārtha and Maitreya. It would be vain, for example, to attempt to find the Avalokiteśvara or Padmapāṇi in the figurine of the *deva* holding a large lotus in no. 123, which is only a fragment from the 'Miracle at Śrāvasti', but that this *deva* is, from a sculptural point of view, the ancestor of the future Padmapāṇi, or that the Indra of the pedestal of no. 43 has already adopted the pensive attitude of the Japanese Mirokou, we should not for a moment be inclined to dispute.

The Bodhi-
sattvas

It is the same with the Buddhas. To say nothing of the archaic method of representing them by their foot-prints (nos. 154), or of the stray piece from Mathurā (no. 155), we have every type of Gandhāran image, some with waved or curling hair (no. 156), some clean-shaven (no. 157), or moustached (nos. 158, 159), standing (nos. 157, 159, 160), or sitting, sometimes in Indian, sometimes in European fashion. This last attitude (no. 198) is a peculiarly interesting one, because of its rarity. Then we possess one figure standing on a lotus (no. 160), which for this very reason may be inferred to have formed part of a 'Great Miracle' relief. And finally there are two Buddhas standing side by side (no. 188), which were probably broken from a frieze containing not less than seven such figures (*A.G-B.G.* fig. 457). But, all told, we have only to do with Śākyā-muni himself and his reduplications, or with two of his human predecessors; there is no question here of Dhyāni-Buddhas any more than there is in the rest of the Gandhāra School.

The Buddhas

CATALOGUE OF STONE SCULPTURES

By H. HARGREAVES, F.S.A.

1. Statuette in the round of pot-stone (impure talc or steatite), representing a goddess seated on a four-legged throne. Height 4·62 in. She is clad in a classical dress consisting of a long tunic and mantle; in her left hand she holds a 'horn of plenty' (*cornucopia*); her right hand is wrapped in her mantle. On her head is a low *polos*. Over the stool is a coverlet with chequered pattern. The type is a common one throughout the Graeco-Roman world and has been identified variously as Demeter, Tyche, Fortuna, Bona Dea, etc. As early as the middle of the sixth century B.C., Boupalos of Chios executed a statue of Tyche for Smyrna, which,

¹ See, however, the descriptions of nos. 1 and 2 *infra*. There is no reason to connect these two pieces with either Buddhism or Gandhāra. [J. M.]

DISTRIBUTION OF STONE SCULPTURES

No stone sculptures were found on the Bhīr Mound site. For carved toilet-trays found in Sirkap, cf. 'Stone Objects', ch. 25, nos. 62-97

SIRKAP

EAST SIDE OF MAIN STREET			WEST SIDE OF MAIN STREET		
Block	Strata III-II Śaka-Parthian	Stratum I Surface	Block	Strata III-II Śaka-Parthian	Stratum I Surface
I	—	—	I'	—	—
A	—	—	A'	4	—
B	10	—	B'	—	—
C	12, 13	—	C'	1	—
D	—	—	D'	3, 5	9
E	—	—	E'	—	8, 135
F	—	—	F'	—	—
G	—	—	G'	—	—
H	14	—	H'	—	—
I	—	—	—	—	—
J	11	—	—	—	—
K	—	—	—	—	—
L	—	—	K'	—	—

OTHER SITES

Akhaurī (Chir Tope B). No. 59

Bajrān. No. 176

Bhamāla. No. 2

Dharmarājikā. Nos. 6, 15-17, 20-7, a-d, 28-30, 32-44, 47-54, 56-8, 60, 63-7, 70, 71, 73-5, 78-82, 84-91, 93, 95, 97-101, 103, 106-9, 111, 112, 114-16, 118, 120-3, 125-32, 136-41, 145-53, 155, 156, 158, 161, 162, 164-75, 178, 179, 181-7, 189, 190, 192, 194, 195, 198, 199

Giri. No. 113

Janḍiāl. No. 154

Jauliāñ. Nos. 45, 46, 94, 124, 157, 160, 197

Kālawān. Nos. 19, 61, 62, 68, 69, 72, 76, 77, 92, 96, 102, 104, 105, 117, 119, 133, 134, 144, a, b, 163, 177, 180, 193, 196

Kunāla. No. 18

Mohrā Morādu. Nos. 31, 55, 83, 110, a-c, 142, 143, 159, 188, 191

according to Pausanias (iv, 30), had a *polos* on her head and held in her hand what the Greeks called 'the horn of Amalthea'. In India the type is familiar on coins of Azes I and II and appears to have been adopted for the *yakṣī* Hāritī,¹ whom this statuette possibly represents. Date, early first century A.D. Sk. '22-860/2; Block C'; sq. 52·85'; stratum II. Cf. p. 192 *supra*. (Pl. 211, no. 1.)

2. Similar to the preceding and of potstone, but of later date and crude workmanship. Height 2·7 in. The goddess has her head and shoulders turned slightly to her right and is leaning against a cylindrical shaft at her back; she wears an Indian *sārī*, necklace and bangle, and in place of the *cornucopia* in her left hand she holds what appears to be a pair of lotus buds. A hole pierced in the top of the head was intended probably for fixing the *polos*. Date, fourth to fifth century A.D. Bhamāla; '29-282. Cf. p. 396 *supra*. (Pl. 211, no. 2.)

¹ In Buddhist art Hāritī is frequently figured as the consort of the *yakṣa* Pāñcika, 'Giver of riches'. Cf. Foucher, *Beginnings of Buddhist Art and other Essays*, pp. 139-46, 271-91.

3. Standing female figure of chloritised mica schist, in the round. Height 9 in. The figure is naked save for a shawl or *sārī*, which falls over the left arm and below the hips. The left hand holds the hem of the *sārī*; in the right hand, which is raised to the breasts, is a lotus. Her ornaments consist of a hip girdle (*mekhalā*) with square clasp in front and three rows of beads; a breast-chain, crossed both front and back; bracelets; armlets; and a narrow *taenia* across the forehead. The hair is taken back from the forehead and falls in a long plait down the back, with a few curls on the two shoulders. On the crown of the head, at the back, is an ornamental medallion. The type appears to be derived from a Greek Aphrodite type, but is much Indianised. It may have been intended to represent an Indian *yakṣī* or fairy; but it seems more likely to be the goddess holding a lotus in her hand who is portrayed on certain autonomous coins of Taxila, and may represent either the Tyche of the city, or, more probably, Māyā. (B.M. Cat. Anc. Ind. Coins, Pl. XXXII, 5, 6). In the Gandhāra School, to which this sculpture belongs, figures in the round are very rare and for the most part earlier than the usual alto rilievo. (Cf. Mathurā Museum, F42.) This statuette dates from the Saka-Parthian period and is probably to be referred to the early part of the first century A.D. For the deposit (G) in which it was found in company with a large collection of copper dies, see vol. I, p. 189. Sk. '19-790; Block D'; sq. 58·116'; stratum II. Cf. A.S.R. (1919), Pl. IX, 1, 2. (Pl. 211, no. 3, a, b.)

4. Standing female figure in the round of chloritised mica schist, probably dating from the first century B.C. Height 7·25 in. The pose is rigidly frontal, with feet front, legs together, and hands on hips. Save for ornaments consisting of anklets, girdle, crossed breast-chain, armlets and bangles, the figure is nude. The hair, which is treated like a wig in front, is taken back from the forehead and falls in a long plait down the back, with a few curls on each shoulder. On the top of the head is a low *polos*. Beneath the small base is a projecting tenon, evidently intended to fit into a socket-hole. In ancient times the statuette was broken into two at the knees, and, in order to repair it, two small holes were drilled between the legs, one above and one below the fracture. The stiff frontal pose and the *polos* on the head suggest a Caryatid, but the figure is so small that it can hardly have served that purpose. Possibly the sculptor was endeavouring to portray an archaic type, such as that of the 'Mother or Earth goddess', which was still being perpetuated at Taxila as late as the first century A.D., but this is quite problematical. Cf. pp. 195-6 *supra*; A.S.R. (1929), Pl. XVI, 1, 2. Sk. '29-1,206; Block A'; sq. 18·93'; stratum III. (Pl. 211, no. 4, a, b.)

5. Standing female figure in the round of pale grey micaceous slate. Height 4·12 in. The figure, which may be that of a donor belonging to a group, wears a sleeved tunic reaching to the feet, and a cloak which appears to be held in place by shoulder-straps passing in front of the shoulders and attached, perhaps, to the belt. The hands are raised in front of the waist and support a tray (?) full of flowers or other offerings. The ornaments worn comprise anklets, bangles and girdle (*mekhalā*). The head, which was made in a separate piece and joined to the body by a tenon and socket, is missing, but two plaits of hair are shown falling over the cloak at the back. Probable date, early first century A.D. Cf. p. 191 *supra*; A.S.R. (1928), Pl. XIX, 2. Sk. '28-1,163; Block D'; sq. 63·100'; stratum II. (Pl. 212, no. 5, a, b.)

6. Standing male figure in the round of grey Tarakī sandstone.¹ Height 16 in. Wears *dhotī*, shawl, bracelets and necklace (?). The right hand is raised in front of the breast with the fingers in what is known as the *chin-mudrā* or *jñāna-mudrā*, denoting meditation, knowledge and purity. The left hand rests on the hip. The head and feet are missing. Although the figure is ostensibly in the round, the front is flattened as in a relief and the back is not modelled. As the sculpture was found at the Dharmarājikā Stūpa, there can be no doubt that it is Buddhist, and we may surmise that it represents the Bodhisattva at a period when his types had not yet been fixed. Like nos. 7 and 15, it is the work of a local sculptor of Taxila. Date, early part of the first century A.D. or perhaps the latter part of the preceding century. See p. 694 *supra*. Dh. '12-277; north-east of Main Stūpa; 3 ft. 6 in. below surface. Cf. A.S.R. (1912), Pl. VII, d. (Pl. 212, no. 6.)

¹ This sandstone is impregnated with calcium carbonate.

7. Standing male figure of grey Tarakī sandstone in the same massive style as the preceding but perhaps a little earlier. Height 26·25 in. The figure wears a tunic tied by a cord at the waist and reaching to the knees, long shawl or *himation*, high boots and necklace(?). The high boots suggest that it may represent Sūrya, the Sun-god, whose temple is said by Philostratus (*Life of Apollonius*, II, 24) to have stood in the city of Sirkap, where the statue was found. Like no. 6, the statue, although free-standing, is treated as much like an alto rilievo as a figure in the round. The right forearm, which was attached by means of a tenon and socket, is missing, and the head is defaced. The hair is arranged in the same wig-like fashion as on no. 4 and other figures of the early Gandhāra School. The peculiar treatment of the drapery, which falls in loose folds round the shoulder and arms and stands out on either side of the hips, recalls that on certain coins of Azes I. (B.M. Cat. Pl. xix, 1.) Probable date, latter part of first century B.C. Sk. '16-A 739; stratum II. Cf. pp. 694-5 *supra*. (Pl. 212, no. 7.)

8. Bracket of chloritised mica schist in the form of a winged male figure, with hands in front of breast, possibly holding some object. Height 4·75 in. The figure wears bangles, necklaces and shawl, which is drawn across the back and through both arms, leaving the front of the body bare. On the head is a broad-tasselled bandeau. The feet and ankles are missing. Observe the rough heavy character of the modelling and the careless workmanship; also the formal treatment of the folds of the shawl, as in other figures of this period. Such brackets as this one and nos. 11, 12 and 16-21 were commonly used to adorn the domes of stūpas near their base. (Foucher, *A.G.-B.G.* I, p. 59, fig. 12.) Early Gandhāra School. First half of first century A.D. Sk. '27-83; Block E'; sq. 75·93'; stratum I. Cf. p. 184 *supra*. (Pl. 212, no. 8.)

9. Standing male winged figure in semi-relief, of chloritised mica schist. Height 4·75 in. Wears scarf in same manner as preceding, leaving the front of the body nude. The two hands are raised in front of breast, holding uncertain object (? bird). The head is missing. The figure is of heavy proportions, coarsely modelled and carelessly finished. Early Gandhāra School. Probable date, first half of first century A.D. Sk. '14-164; Block D'; sq. 60·77'; stratum I. Cf. p. 191 *supra*. (Pl. 213, no. 9.)

10. Standing male figure in the round, of chloritised mica schist. Height 7·37 in. Wears bangles, necklace and scarf in same manner as nos. 8 and 9, leaving front of body bare. Hands raised in front of breast, the left hand holding bird. Head and parts of legs missing. Although the figure is in the round, the back is flat and unmodelled. Early Gandhāra School. Same date as preceding. Cf. p. 147 *supra*; *A.S.R.* (1924), Pl. XII, 9. Sk. '24-481; Block B; sq. 37·44'; stratum II. (Pl. 213, no. 10.)

11. Volute bracket of pale chloritised mica schist in the form of a winged male figure springing at the hips from an acanthus leaf base. Length 6·62 in. The figure wears a sleeved tunic, shawl and Indian turban and cylindrical ear-ornaments of Indian design. His two hands are raised in adoration in front of his breast. On the back and tenon of the bracket is a Kharoshthī inscription: *Savatrateṇa niyatito vihare matapitu puyaē Devadato* = 'Presented by Sarvatrāta in the Vihāra, in honour of his mother and father, Devadatta'. The letters are said by Prof. Konow to be of about the same age as the inscriptions on the silver vessels from Sirkap ('Silverware', ch. 29, nos. 2, 10, 13, 19), i.e. c. A.D. 30-40—a date which is also borne out by the findspot and style. Early Gandhāra School. Observe the characteristic treatment of the drapery, arranged in schematic folds. Cf. p. 171 *supra*; *A.S.R.* (1926), p. 118, no. 8 and Pl. xxviii, 9; *Ep. Ind.* vol. II, pp. 99-100, and Pl. xix. Sk. '26-1,457; Block J; sq. 148·51'; stratum II. (Pl. 213, no. 11.)

12. Seated, herm-like male figure of chloritised mica schist. The figure, which served perhaps as a bracket, wears a shawl over both shoulders, necklace and heavy ear-rings. The right hand is half raised, holding a bowl; the left is apparently resting on the seat. Height 4·62 in. Early Gandhāra School. First half of first century A.D. Sk. '16-1,160; Block C; sq. 42·63'; stratum II. Cf. p. 148 *supra*. (Pl. 213, no. 12.)

13. Head in high relief, of chloritised mica schist. Height 3·12 in. In place of hair, the face

is framed in a wig-like head-dress of lotus leaves like no. 161 (*q.v.*). For the round, staring eyes, characteristic of the earliest Gandhāra sculptures, see pp. 693-4 *supra*, and cf. nos. 3, 4, 135; also 'Stone Objects', ch. 25, nos. 63, 64, 66, 70, 74, etc. Sk. '24-791; Block C; sq. 46·46'; stratum III. Cf. p. 149, no. 8 *supra*. (Pl. 213, no. 13.)

14. Fountain-head of chloritised mica schist in form of grotesque male Kubera-like figure, seated cross-legged on thin rectangular base. Height 5·87 in. The figure wears curly beard and moustache and bracelet on right wrist. There are holes in mouth, ears, navel and top of head for the discharge of water. Early Gandhāra School. First half of first century A.D. Cf. p. 167 *supra*; *A.S.R.* (1926), p. 118, no. 16. Sk. '26-3,398; Block H; sq. 120·49'; stratum II. (Pl. 213, no. 14.)

15. *Makara* head in relief of Tarakī sandstone, possibly from a pediment. Height 11·5 in. Two sides are slightly curved and the back has been scooped into a bowl. Like nos. 6 and 7, local Taxilan work. Probable date, between 50 B.C. and A.D. 50. Dh. '15-1,071. From outlying debris.

16. Volute bracket of quartz schist in the form of a winged female figure springing at the hips from an acanthus leaf base. Length 13·5 in. The figure wears a close-fitting, long-sleeved garment, large circular ear-ornaments, bracelet, ornamented torque and long flexible necklace falling between the breasts. The hands hold in front of the body an offering, seemingly of fruit. A narrow *taenia* across the forehead allows a flat schematic dressing of the hair on the brow, but above this the elaborately treated hair falls backward to the shoulders. There is a circular ornament in the centre of the hair above the fillet. The style is early Gandhāran but not so early as the brackets from Sirkap. Probable date, second half of first century A.D. Cf. no. 11 *supra*. This bracket and no. 17 *infra*, as well as two others of similar style and of the same stone, are probably from the same structure. Dh. '17-97; mon. court A; 3 ft. 6 in. below surface. Cf. p. 278 *supra*; *A.S.R.* (1917), Pl. iv, b. (Pl. 213, no. 16.)

17. Volute bracket of quartz schist in the form of a winged male figure springing at the waist from an acanthus leaf base. Length 11·12 in. A loose scarf passes over the left shoulder, its lower end hidden by the acanthus foliage. The arms and features are defaced, as is part of the head-dress, bound above the forehead by a fillet with centre ornament, above which rises an acanthus leaf merging into the volute. The latter takes the form of a bundle of logs (?)—a motif commonly adopted for the capitals of pillars in the early rock-hewn temples of Western India. The figure wears an ornamented collar and torque, which passes over the scarf at the shoulder. The style is early Gandhāran and this sculpture is seemingly from the same structure as no. 16 (*q.v.*). Dh. '30-213; mon. court H; sq. 28·20'; 2 ft. 9 in. below surface. Cf. p. 286, no. 5 *supra*.

18. Winged male bracket figure of mica schist springing at the thighs from an acanthus leaf. Length 7·5 in. The figure wears a *dhotī*, scarf and turban with a large central ornament, heavy ear-rings, jewelled collar and long flexible necklace. The left hand grasps the scarf hanging over the left shoulder, the right hand rests on the hip. The voluted bracket against which the figure leans is fashioned to resemble a serpent with scaly surface and double head. Kunāla; cell E 8; 1 ft. above floor-level. Cf. p. 352 *supra*. (Pl. 213, no. 18.)

19. Bracket of phyllite in the form of a standing figure rising from the knees behind the forepart of a winged bull. Length 9·25 in. The garments, a *dhotī* and scarf, suggest a male personage. The only ornaments are a jewelled necklace and bracelets. The hands, now lost, appear to have been clasped on the breast. A much-defaced acanthus leaf embellished the chest of the bull, the head being almost in the round, though the incurved horns are in relief. Kn. '32-292; outside B 28; 10 ft. below surface. Cf. p. 340 *supra*. (Pl. 213, no. 19.)

20. Bracket of mica schist bearing the much-defaced head of an elephant, of which only traces remain. Dh. '15-973; mon. court A; 7 ft. below surface. Cf. p. 278 *supra*.

21. Fragment of bracket of mica schist bearing the head of a bull. Length 5 in. Dh. '17-15; mon. court A; 4 ft. 6 in. below surface. Cf. p. 278 *supra*.

22. Jamb of lower portion of a false niche, of phyllite. Tenons on top and bottom to fit into the now missing parts. Height 22·75 in. On the inner edge are six small superposed panels separated by various narrow foliated mouldings and each containing either a small naked amorino (*yaksha*) or a layman in an attitude of adoration or holding a flower. To the right of these are five larger superposed panels between Indo-Corinthian pilasters and separated by similar foliated mouldings; in each are two figures in varied attitudes of adoration, the head being generally to the left, towards the image occupying the centre of the composition. A border of alternately sunk chequers edged by lotus-leaf moulding is to the right of these. Dh. '12-L 60. Cf. p. 251 *supra*. (Pl. 214, no. 22.)

23. Jamb of lower portion of false niche, of mica schist. Tenon on right edge to fit into missing centre part. Height 26·5 in. On outer edge is a moulding of conventionalised lotus buds and, to the right, five superposed panels between Indo-Corinthian pilasters stand on acanthus or other ornamental frieze. In each panel are two standing male figures in diverse attitudes. Only the figures in two panels are fully preserved. On the inner edge is a border of three rows of bead-and-reel ornament alternating with foliate pattern and with a lotus edging. In design and workmanship this jamb is far superior to, and substantially earlier than, no. 22. Dh. '13-2,009; B 5, south wall; 2 ft. 6 in. below surface. Cf. p. 249 *supra*. (Pl. 214, no. 23.)

24. Fragment of phyllite showing a columnar series of figures each mounted on the shoulders of the one below, who grasps him by the ankles. Height 20 in. Traces of five figures of this remarkable column remain, the heads of the only two preserved being turned half-right towards the now lost centre of the composition. Necklaces and ear-rings indicate that the figures are laymen, though the uppermost seems to have had a shaven head. A unique specimen. Dh. '12-87; D; 4 ft. below surface. (Pl. 214, no. 24.)

25. Fluted pilaster of phyllite in four pieces. Height 52·5 in. Close-coupled, half-round fillets separate the five flutings of the semi-cylindrical shaft, the flutings being equal in width to the coupled fillets. Moulded base. Quasi-Corinthian capital embellished with acanthus foliage and stems in low relief. The fluted shaft is of special interest in connexion with the medieval fluted columns of Kashmīr temples. Dh. '14-19; S 3; 3 ft. below surface. Cf. p. 249 *supra*. (Pl. 214, no. 25.)

26. Fragment from edge of lower part of false niche, with moulding of stiff conventionalised foliated design. Cf. A.G-B.G. fig. 233. Of phyllite. Height 15 in. Dh. '13-458; L; 1 ft. 9 in. below surface. Cf. p. 251 *supra*.

27, a, b, c, d. Four small capitals of phyllite. The domical tops of nos. a, b and c are ornamented with acanthus foliage; the under part with conventional lotus stamens. No. 27, d has its base ornamented with an expanded lotus. On its upper edge is a bead-and-reel moulding of decadent form with two fasciae above. Cf. p. 251 *supra*.

a, b. Dh. '13-828; L; 4 ft. 9 in. below surface. Height 3 in.

c. Dh. '13-869; L; 5 ft. below surface. Height 3 in.

d. Dh. '12-C 283. Height 2 ft. 6 in. (Pl. 214, no. 27, a, b, c, d.)

28. Small bell capital of micaceous schist consisting of a reversed dome surmounted by a cylinder. Height 5·25 in. The under part is ornamented with lotus leaves and stamens. (Cf. no. 27, d.) The cylinder is divided by Indo-Corinthian pilasters into panels containing honeysuckle ornament or female busts in niches resembling a *vihāra* with pointed roof. Saw-tooth ornament below the cylindrical portion. An attached fragment to right. Dh. '13-294; L; 5 ft. below surface. Cf. p. 251 *supra*. (Pl. 214, no. 28.)

29. Capital of mica schist consisting of a reversed truncated pyramid with plain oblong abacus. The pyramidal portion is embellished by five parallel rows of bead-and-reel moulding separated by narrow fillets. Size 9·25 × 9 × 4·25 in. Cf. no. 30 *infra*. Dh. '12-C 255. (Pl. 214, no. 29.)

30. Half of a small capital of mica schist, roughly in the form of a reversed truncated pyramid;

each lower corner is relieved by a single boldly carved acanthus leaf. Cf. no. 29 *supra*. Height 3·37 in. Dh. '12-256.

31. Part of small capital of phyllite, having square base ornamented with flat bead-and-reel moulding and surmounted by a modillion cornice. Length 5 in. Mm. '27-19; cell 7. Cf. p. 362, no. 7 *supra*.

32. Voluted end of acanthus capital of phyllite. Length 12·75 in. Dh. '15-60; mon. court A; 2 ft. below surface. Cf. p. 278 *supra*.

33. Part of capital of phyllite in the form of pairs of addorsed bulls. The heads and lower limbs missing. Trappings on neck and along the flanks. Length 12·12 in. Dh. '30-245; mon. court H; sq. 24·23'; 2 ft. 8 in. below surface. Cf. p. 287, no. 6 *supra*.

34. Fragment of capital of phyllite with the heads of four lions springing from acanthus foliage. Around and between the lion heads are beaded garlands. The modelling is rough and crude. There is a tenon on the upper surface. Height 4·5 in. Dh. '12-637; between L and D 3; 4 ft. 4 in. below surface. Cf. p. 251 *supra*.

35. Lower part of a pseudo-Corinthian capital of phyllite, with well-modelled acanthus foliage. Traces of volute on top edge. In the centre, a Buddha is seated in *dhyāna-mudrā*, on a full-blown lotus. (Cf. Smith, *History of Fine Art*, Pl. xxv.) Length 32 in. Dh. '12-795; between L and D 5; 5 ft. 6 in. below surface. Cf. p. 251 *supra*. (Pl. 214, no. 35.)

36. Upper part of a pseudo-Corinthian capital of phyllite with large projecting and out-curving acanthus in the centre and usual acanthus foliage on either side towards the volutes. Spray of eglantine, with two five-petalled blossoms, on edge of abacus. Length 36·75 in. Dh. '12-712; between L and D 5; 5 ft. 3 in. below surface. Cf. p. 251 *supra*.

37. Fragment from right of relief of phyllite consisting of part of a framed Indo-Persepolitan pilaster and the extreme edge of the relief. Height 15·12 in. Of the relief only traces of a standing haloed figure with the left arm tensely extended by the side are now preserved. For its base the pilaster has a square-stepped pedestal supporting a water-pot.¹ The shaft is round and tapering and between it and the capital is a necking of three projecting fillets. The capital is bell-shaped with mushroom dome above. The surface of the bell is adorned with acanthus leaves reversed.² A slight roughness of the surface of the shaft may indicate the former existence of a relief such as can be seen in nos. 38 and 39. Between the main relief and the pilaster is a beaded moulding. Dh. '16-792; G 4; 3 ft. below surface. Cf. p. 257, no. 3 *supra*. (Pl. 215, no. 37.)

38. Part of a framed Indo-Persepolitan pilaster of phyllite of the same type as no. 37 *supra*. Height 11·25 in. The rectangular base is lost, but the capital is complete, consisting of two addorsed humped bulls with what appears to be the head of a third affronté between their hind-quarters and supporting a rectangular die with a winged lion at each corner. The shaft is embellished by a naked little *yaksha* standing on a roughly indicated lotus, with left hand on hip, the right holding flowers (?). The bell capital is decorated with acanthus leaves and the false capital above it with foliate or geometric designs. On top and left edges respectively are saw-tooth and reel-and-bead mouldings. Dh. '12-C 224. (Pl. 215, no. 38.)

39. Framed Indo-Persepolitan pilaster of phyllite, of the same type as no. 38 *supra*. Height 9·25 in. The base is missing as well as the edge mouldings. A small standing *yaksha* figure on the shaft as in no. 38 *supra*, but without the lotus base. Dh. '30-134; mon. court H; sq. 29·22'; 3 ft. below surface. (Pl. 215, no. 39.)

40. Pseudo-Corinthian pilaster of phyllite from the right of a relief. Height 13 in. From a moulded base rises a short, broad, slightly tapering shaft with an acanthus capital. Part of the base and all the upper portion of the capital are defaced. In low relief on the shaft is the figure of a fully clad layman facing left, his hands joined in the attitude of adoration. Cf. nos. 38, 39 *supra*. Dh. '16-463; mon. court A; 7 ft. below surface. Cf. p. 278 *supra*.

¹ This type of base (*adishthāna*) is common in monuments of the Early Indian School. Sometimes we find the stepped pedestal alone; sometimes the water-pot without the pedestal. [J. M.]

² Cf. Foucher, *A.G-B.G.* 1, p. 226, fig. 105, and p. 158 *supra*.

41. Frieze (?) of phyllite ornamented with a diaper of narrow intersecting fillets forming a series of squares and half squares in diamond form, each containing the whole or half, respectively, of a fully expanded four-petalled flower, save in one instance where the petals are five. Cf. *A.G-B.G.* 1, fig. 213. Length 19·75 in. Dh. '12-211; between L and D₃; 3 ft. 6 in. below surface. Cf. p. 251 *supra*.

42. Mutilated fragment of relief of phyllite, with the upper part of the halo of an image and the mango (?) foliage over it. Height 7 in. Dh. '13-501; L; 3 ft. 9 in. below surface. Cf. p. 251 *supra*.

43. Fragment of phyllite resembling no. 42 *supra*. Traces of the haloed head of the Buddha with pipal stems and foliage above. A fracture to the right of the halo marks where there was a head of an attendant figure. The halo is embellished by an incised line parallel and close to its edge. Probably from a relief depicting the Enlightenment. Height 10·25 in. Dh. '12-197; L; 5 ft. 7 in. below surface. Cf. p. 251 *supra*.

44. Fragment of relief of phyllite showing traces of a defaced kneeling figure. The upraised right hand is touching some foliage which resembles conventionalised *asoka* leaves. Height 6·75 in. Dh. '13-70; between L and D₃; 5 ft. 6 in. below surface. Cf. p. 251 *supra*.

45. Fragment of relief of phyllite with pipal foliage. Length 9·25 in. Cf. no. 43 *supra*. Jn. '16-F2; north of stūpa D₃. (Pl. 215, no. 45.)

46. Fragment of relief of phyllite with seven celestial flowers, in high relief, composed of leaves arranged schematically round a central boss from which hangs a beaded necklace. Such blossoms appear occasionally in the more elaborate compositions depicting the miracle of Śravasti.¹ Cf. Lahore Museum, no. 572. Rising *à mi-corps*, behind the lowest flower, a haloed Bodhisattva appears with hands raised in front of his breast. Height 7·87 in. An incised line parallel and close to the edge of the halo, as in no. 43 *supra*. Jn. '16-117; north of stūpa D₃; 3 ft. below surface. Cf. p. 384 *supra*. (Pl. 215, no. 46.)

47. Fragment of relief of phyllite with pipal leaves and stems, above which and separated by a slightly curved fillet is a frieze of five-petalled roses, of which only two, separated by a modified honeysuckle ornament, are preserved. Presumably from an 'Enlightenment Scene'. Height 14 in. Dh. '13-971; eastern stairs of Main Stūpa.

48. Fragment of relief of phyllite with four large unidentified flowers consisting of a ring of long narrow petals with large boss resembling a raspberry. As one boss is divided, these blossoms, like those on no. 46 *supra*, may be of a celestial character, though the treatment of the pipal on no. 49 *infra* shows that even natural forms may be depicted fancifully. Height 5·25 in. Dh. '15-281; E 2; 8 ft. below surface.

49. Fragment of a relief of phyllite with pipal stems and foliage treated conventionally. The leaves are arranged schematically round central bosses, resembling somewhat those in no. 48 *supra*. Length 8·25 in. A similar treatment of pipal foliage occurs on relief no. 13 of the Sikri Stūpa, Lahore Museum. Cf. *A.G-B.G.* fig. 210. Dh. '13-1,689.

50. Fragment from upper right of a relief of phyllite. Height 7·5 in. On upper edge, between two fillets, is a band of conventional foliage in low relief. Below this is the upper part of a *sal* tree, part of its trunk appearing in higher relief. The fragment is probably from a scene of the Parinirvāna or immediately subsequent events. Cf. *A.G-B.G.* figs. 284, 286. Dh. '13-93; D₅; 2 ft. 8 in. below surface; probably from building L.

51. Frieze (?) of phyllite, which has been cut to fit into a triangular space. Length 16·5 in. Cf. no. 59 *infra* and *A.G-B.G.* figs. 119-23. On the lower edge is a narrow lotus moulding between fillets, the rest of the area being filled with a vine scroll arranged in circles, which are knotted at the points of contact. Dh. '15-1,201; mon. S, Tr. 2; 10 ft. below surface. (Pl. 215, no. 51.)

52. Frieze of phyllite. Length 10·5 in. Between fillets on upper and lower edges is a bold

¹ These jewel-bearing flowers are obviously inspired by the Indian 'Tree of Fortune' (*kalpa-vriksha, kalpa-latā*) so frequently depicted on the monuments of Barhut and Sāñchī.

design, now somewhat defaced, of vine stems arranged in roughly circular form, the interior spaces being filled with vine leaves and bunches of grapes, the exterior with bunches of grapes or tendrils. Dh. '16-193; north of Q1; 3 ft. below surface.

53. Cornice of phyllite. Length 26·75 in. On face, running vine scroll embellished with leaves and tendrils, between raised fillets; above, flat bead-and-reel moulding. Dh. '13-205; M3; 5 ft. below surface. Cf. p. 258 *supra*. (Pl. 215, no. 53.)

54. Fragment of phyllite cornice. Length 14·5 in. Below a broad fillet is a frieze of acanthus leaves; above, a narrow fillet and bead-and-reel moulding. Cf. A.G-B.G. fig. 115. Dh. '12-89; D5; 4 ft. below surface. Cf. p. 249 *supra*.

55. Fragment of phyllite frieze. Length 4·75 in. Between two broad fillets is an undulating pipal stem with offshoots in roughly circular form as in no. 53 *supra*, the enclosed spaces each containing three pipal leaves. Pipal leaves springing from the encircling stems fill the exterior spaces between the stems and fillets. Cf. A.G-B.G. fig. 95. Mm. '27-30; south side of stūpa II. Cf. p. 362, no. 5 *supra*.

56. Fragment of phyllite frieze. Length 5·75 in. Enframed in a broad, plain edging is an undulating floral scroll of conventionalised honeysuckle pattern. Dh. '12-1,059; between L and D3; 2 ft. 5 in. below surface. Cf. p. 251 *supra*.

57. Fragment of phyllite frieze. Length 8·25 in. Framed in a plain, flat edging is an undulating vine stem, with large leaf filling each of the spaces above and below the undulations. Cf. no. 56 *supra*. Dh. '12-358; between L and D5; 4 ft. below surface. Cf. p. 251 *supra*.

58. Fragment of phyllite frieze. Length 8·87 in. A projecting border at the bottom is adorned with a saw-tooth moulding, two fillets, a beaded moulding and a bead-and-reel moulding. Above this border the face of the frieze is embellished with an elaborate, but crudely executed design of unusual form. Its most striking feature is a row of peacocks, of which two only are preserved, standing *en face* with outspread tails. Around each is a beaded lozenge and leaf ornament, and between them is an uncommon design of two slightly converging bands made up of two fillets enclosing beading and crossed horizontally by a double beading and a cylinder, through which the beading seems to pass. In the lower division is a conventional flower; in the upper, a crescent supporting eglantine. On the left are traces of beaded lozenges and foliage but different from the ornament between the peacocks. Both design and technique are uncommon and the lavish use of beading suggests extraneous influence. Such beading is a familiar feature of the early Gupta art of Hindustān. Dh. '13-698; N4; 3 ft. 6 in. below surface.

59. Triangular relief of phyllite. Length 11·62 in. On lower edge, roll and stepped base moulding; on right, bevelled pilaster. In the triangular space and facing right is a spirited relief of a cock with long hackles. Cf. A.G-B.G. figs. 119-23. Akhaurī (Chir Tope B) '21-84; from debris in front of Main Stūpa. Cf. p. 317 *supra*. (Pl. 215, no. 59.)

60. Fragment of phyllite with figure in high relief of a winged dragon, the body in coils, the underside scaly, the ends of the double tail treated as if of foliage. The slightly opened mouth displays saw-like teeth. Length 10·5 in. For the winged dragon, cf. Pl. 145, nos. 77, 83-6, and Pl. 146, no. 88. Dh. '12-C 218. (Pl. 215, no. 60.)

61. Fragment of voluted end of bracket. Cf. fig. 18 and A.G-B.G. fig. 47. Of phyllite. The volute is composed of a *garuda* head, turbaned, with scaly neck. Length 6·3 in. Kn. '31-422. Behind A12; 4 ft. below surface.

62. Panel of mica schist with three standing, naked amorini (*yakshas*). The one in the centre plays a four-stringed lute, the others clap their hands to the music. Height 7·8 in. Torus moulding between fillets on the upper edge. The lower face of the stone is plain. On top is a tenon. Cf. A.G-B.G. figs. 339-40. Kn. '31-152. Octagonal chamber A1 (west); 5 ft. below surface. Cf. pp. 328-9 *supra*. (Pl. 216, no. 62.)

63. Panelled pilaster of phyllite. On face, within framing, a conventionalised palm tree, and, in front, figure of a naked amorino (*yaksha*), dancing with upraised right hand. Beneath

his feet, a pedestal of the 'water-pot and stepped base' pattern commonly called 'Indo-Persepolitan'. Cf. nos. 37-9 *supra* and nos. 64-70 *infra*. On the top edge is a tenon. Height 9.12 in. Dh. '16-239, a; mon. court A; 2 ft. 6 in. below surface.

64. Panelled pilaster of phyllite similar to preceding, but the amorino is kneeling on one knee and there is no pedestal beneath him. Cf. also nos. 65-70 *infra*. Tenon on top edge. Height 9.12 in. Dh. '16-239, b; mon. court A; 2 ft. 6 in. below surface. Cf. p. 278 *supra*.

65. Panelled pilaster of phyllite. In framing, male figure, with wig-like hair and naked save for necklaces. He stands on an Indo-Persepolitan pedestal with feet crossed at the ankles. The left hand is on the hip and the right upraised to touch a lower leaf of a conventional palm tree which fills the upper space. Cf. nos. 63 and 64 *supra*. Height 9.75 in. Dh. '12-1,246; between L and D 3; 4 ft. 6 in. below surface. Cf. p. 251 *supra*.

66. Panelled pilaster of phyllite of the same type as nos. 64 and 65 *supra*, showing a small naked figure with hands on the breast and standing, facing, on an Indo-Persepolitan pillar base, with foliage of a conventionalised palm tree above the head. The hair, dressed in a topknot, falls on either side over the ears. Height 10.25 in. Dh. '12-1,246; between L and D 5; 4 ft. 6 in. below surface. Cf. p. 251 *supra*.

67. Panelled pilaster of phyllite, with male figure standing on an Indo-Persepolitan pillar base. His hands are clasping an offering, his face turned half-right towards the missing central figure. An elaborate head-dress with high circular frontal ornament, heavy ear-rings, necklace and bracelets indicate a person of good caste. The leaves of the foliage above his head are arranged schematically around a central cone, as in no. 49 *supra*. Height 10.25 in. Dh. '12-C 150. (Pl. 216, no. 67.)

68. Panelled pilaster of phyllite with female (*yakshini*) standing on an Indo-Persepolitan pillar base, her face turned half-left, right hand on hip, left arm bent; the upraised hand touches the foliage which fills the top of the panel; the legs are crossed with the right foot advanced in front. The figure, clothed from the waist, also wears a light scarf across the shoulders, the ends of which fall gracefully on either side. The ornaments are ear-rings, collar and a flexible necklace, falling between the breasts, bracelets and heavy anklets. The hair, dressed close to the head, is crowned by a chaplet resembling that worn by the adoring female standing by the left shoulder of the Buddha in no. 121 *infra*. Cf. A.G-B.G. fig. 338. Height 8 ft. 3 in. Kn. '31-154; octagonal chamber, A1, west; 5 ft. below surface. Cf. pp. 328-9 *supra*. (Pl. 216, no. 68.)

69. Fragment of phyllite from left of relief depicting the Hymn of the Nāga Kālika. Cf. A.G-B.G. figs. 194-6. Of this scene only part of the ornamental balustrade of the Nāga's abode and the figure of the Nāga Suvarnaprabhāsā, rising *à mi-corps* above it, are now preserved, but the panelled pilaster flanking it is almost intact and shows a female (*yakshini*) standing on an Indo-Persepolitan pillar base. The face is turned half-right, right hand on hip, left arm bent with upraised hand touching a leaf of the foliage which fills the upper part of the panel. The figure is clothed, like that in no. 68 *supra* (Pl. 216, no. 68), and wears similar ornaments, save that the necklace is of beads. The hair, too, is treated in the same way except for a double plume in the centre of the chaplet. Cf. A.G-B.G. fig. 339. Edging the panel on either side is a bead-and-reel moulding. Height 7.9 in. Kn. '32-322-A1. Cf. pp. 328-9 *supra*. (Pl. 216, no. 69.)

70. Panelled pilaster of phyllite with male figure standing on an Indo-Persepolitan pillar base under the foliage of a conventionalised palm tree. Height 9 in. The figure wears a tunic reaching to the hips and, below this, a garment like a full skirt, which falls to the ground and displays only the front of the feet, seemingly shod. The hair is dressed in a peak resembling a Phrygian cap. The hands joined on the breast hold a musical instrument of the clarinet type. Dh. '13-968; L; 5 ft. below surface. Cf. p. 251 *supra*. (Pl. 216, no. 70.)

71. Fragment of a large composition, perhaps from the lunate interspace of a false window. Above a curved chaplet moulding stands a haloed male figure in low relief facing half-right, with his hands, much defaced, clasped in adoration. The figure is clothed in a garment falling

to the ankles but leaving the right shoulder and right-half of the chest bare. Ear-rings, a necklace and armlet on the upper right arm are the only ornaments. The almost feminine delicacy of the features, the high-dressed hair and the halo all point to the figure being a *deva*. Of phyllite. Height 12·75 in. Dh. '16-238; mon. court A; 2 ft. 6 in. below surface. Cf. p. 278 *supra*.

72. Fragment of frieze of phyllite. Length 15 in. The projecting cornice at the top is relieved, on its face, with a saw-tooth moulding and double foliate bands between fillets. Below the cornice, three little amorini (*yakshas*), naked save for necklaces and anklets, support on their shoulders an undulating garland decorated with varied foliate designs and bound by ribbons with flowing ends. The attitudes of the amorini are varied, one facing left, the centre one half-right, while the third, which is now defaced, appears to have faced right. Their hands pass over the top of the garland to hold it securely on the shoulders. Hanging from each of the two bottom loops of the garland is a bunch of grapes, the left one of which is being pecked by a parrot on either side, while two tiny but well executed, naked, squatting amorini are picking the grapes from the other. In the right upper space behind the garland appears the bust of a winged *devi*, and in the corresponding space to the left the busts of a male and a female, half turned to face each other. See pp. 328-9 *supra* and cf. nos. 73-5 *infra* and *A.G-B.G.* figs. 116-18. Kn. '31-127; octagonal chamber, A1; 2 ft. below surface. (Pl. 216, no. 72.)

73. Fragment of frieze, of phyllite. Length 22·5 in. Below a defaced scroll of vine leaves, three amorini (*yakshas*) support on their right shoulders an undulating garland decorated with varied foliate designs and bound by ribbons with flowing ends. The amorini on the right and left are naked save for necklaces and anklets; they face left, with left arm extended, and hand resting on the front of the garland. The middle amorino, facing half-right, holds in the left hand a tankard. All the amorini have shaven heads save for a little tuft of hair above the forehead. From the bottom loop of the garland hangs a bunch of grapes half-hidden in large vine leaves. Cf. no. 72 *supra*. In the upper right space behind the garland a winged *deva* faces half-right with a tankard in the right hand, and in the corresponding space to the left is another winged figure, much defaced, with hands clasped in adoration. A fluttering parrot rests on the upper, right edge of the garland. Cf. *A.G-B.G.* figs. 116-18. Dh. '15-963; chapel B22. (Pl. 216, no. 73.)

74. Fragment of frieze showing two standing amorini (*yakshas*), naked save for necklaces, armlets and anklets, and supporting on their shoulders an undulating, foliated garland. Cf. nos. 72, 73 *supra*. The one to the right faces right and supports the garland on his left shoulder with the right hand in front of it. The other amorino, facing left, has the garland on his right shoulder, the left hand on his hip. In the right, upper space behind the garland is a much defaced, winged *deva* facing half-right, with an offering in his joined hands. In the corresponding space to the left is a defaced, winged *devi* with an offering in her left hand. Of phyllite. Length 19·37 in. Cf. *A.G-B.G.* figs. 116-18. Dh. '15-1, 195; found in the debris south of P4. Cf. p. 267 *supra*.

75. Fragment of frieze with a half bead-and-reel moulding along lower edge, and above it an undulating foliated garland supported by amorini (*yakshas*), naked save for the usual ornaments. Cf. nos. 72-4 *supra*. Only one amorino is preserved, bearing the garland on his left shoulder and facing half-right. The figures in the upper spaces of the loops are defaced and unidentifiable. The technique is poor. The right edge shows a rough tenon. Of phyllite. Height 5·5 in. Dh. '14-491; chapel D5. Cf. p. 249 *supra*.

76. Fragment of phyllite frieze showing, beneath an acanthus cornice, four ogee arches resting on squat, pseudo-Indo-Corinthian pilasters. Cf. no. 77 *infra*. The arches are voluted at the springing and have saw-tooth mouldings on the front face. They represent the open fronts of structural *caityas* and show the ends and part of the long beams of the barrel roof. These are plainly seen in the interiors of the two arches on the left. In those to the right only the ends of the beams are seen on the underside of the arches. On the haunch of each arch rests a long-tailed parakeet, its head turned to face its fellow on the adjoining arch. On the outer

ends they face inwards. In the second arch from the left the Buddha, haloed, is seated on a grass-strewn throne, in meditation. In the arches to left and right standing male personages, of high caste, turn towards him, the one to the left as though about to scatter flowers, the other to the right with hands joined in adoration, and the end figure with open hand held near the shoulder, as if saluting. Length 22 in. Kn. '32-149; H6; 1 ft. below surface. Cf. p. 341 *supra*. (Pl. 217, no. 76.)

77. Fragment of phyllite frieze showing two ogee arches, springing side by side from dwarf pseudo-Corinthian pilasters, the shafts of which are relieved with a long, narrow, incised, panel. The arches are simpler than those in no. 76 *supra*, having no end volutes and showing no beam-ends, but they have the same saw-tooth moulding, and parakeets are seated on the arch haunches facing inwards. Under the right arch stands a haloed Buddha, facing, in *abhaya-mudrā*. Under the other arch stands a female with left arm (defaced) raised level with the shoulder and face turned half-right towards the Buddha. She wears a long tunic reaching to the ankles and over it a *himation* draped over her left shoulder and leaving her right shoulder and breasts free. Her hair is dressed high, and her ornaments comprise ear-rings, necklace and heavy anklets. On the left a curved bead-and-reel moulding indicates some variation in this part of the relief which is now broken. Length 10·8 in. Kn. '31-101; square chamber, A1; 2 ft. below surface. Cf. pp. 328-9 *supra*. (Pl. 216, no. 77.)

78. Fragment of frieze of chloritised micaceous schist. On the upper edge is a richly carved vine scroll of great beauty (cf. nos. 51-3, 57), and below it three segmental arches with dental mouldings springing from dwarf pseudo-Corinthian pilasters (cf. nos. 76, 77). In the triangular spaces between the adjacent arches is a bird, facing with outspread wings, and under each arch the bust of a clothed male figure, facing. The centre one has long hair, parted in the middle, and hands raised level with the breast. The figure to the left is in a similar attitude but wears an elaborate turban. The features of the right figure are defaced. Material and style indicate an early date for the fragment. Length 6·5 in. Dh. '12-1,042; between D3 and L; 7 ft. 6 in. below surface. Cf. p. 251 *supra*. (Pl. 217, no. 78.)

79. Fragment of phyllite from end of cornice, with a band of ornament consisting of three conventional honeysuckles alternating with *kirtimukha*(?) heads. Cf. no. 80 *infra*. Below this are the remains of six Kharoshthī characters, seemingly *sa ba so - - dre te na - - -*. Length 11 in. Dh. '12-C 308. (Pl. 217, no. 79.)

80. Fragment of hornblende schist from the end of a cornice, adorned with conventional honeysuckle and *kirtimukha*, head to left. The *kirtimukha* has puffed out cheeks, protruding eyes and pointed ears. In technique and style it resembles no. 79 *supra*. Length 7 in. Dh. '13-260; L; 1 ft. 4 in. below surface. Cf. p. 251 *supra*. (Pl. 217, no. 80.)

81. Fragment of cornice and frieze of grey-green micaceous schist. On face of projecting cornice, bands of bead-and-reel and lotus-leaf pattern. Cf. A.G-B.G. figs. 10, 137. Below cornice, a double knot of vine stems forming a *nodus herculeus*, with a four-petalled rose in each of the spaces between the intertwining stems. To the right the stems terminate in vine leaves and a tendril. Length 7·25 in. Dh. '13-1,882; from debris south of N4.

82. Fragment of phyllite cornice with saw-tooth moulding supported by five modillions, their curved surfaces embellished by two incised parallel lines. Cf. nos. 83 and 84 *infra* and A.G-B.G. fig. 73. Length 15·87 in. Dh. '12-C 333.

83. Fragment of phyllite cornice with saw-tooth moulding, supported by four modillions, their curved surfaces relieved in the centre by a deep vertical groove. Cf. no. 82 *supra*. Length 6·62 in. Mm. '27-15; south of stūpa II. Cf. p. 362, no. 6 *supra*.

84. Cornice bracket of phyllite in the form of an Indo-Corinthian pilaster with acanthus capital, the shaft curved to resemble the letter S. The front of the curve of the modillion is embellished with a central fluting, in which lies a roughly sketched cable moulding. Such consoles are frequently found supporting the cornices of stūpas. Cf. A.G-B.G. figs. 73 and 114. Length 4 in. Dh. '12-C 244.

85. Fragment of a large composition from a false gable-window consisting of parts of two of the arched frames with decorative devices between. The outer frame is enriched on its face with a saw-tooth moulding; the inner frame with a foliate pattern on its inside. Between the two is a conventionalised garland and part of the coils and leafy tail of a Triton—a creature commonly found in this position in false gable-windows. Cf. *A.G-B.G.* fig. 233. To the right of the outer frame are traces of stems and a six-petalled flower. Of hornblende schist. Length 21·5 in. Dh. '30-745; mon. court A; sq. 17·19'; 5 ft. 9 in. below surface. Cf. p. 278 *supra*.

86. Two fragments of phyllite from a false gable-window, comprising part of two arched frames and figures between. The inner frame has a cavetto lotus-leaf moulding on its face; the outer frame a saw-tooth moulding, of which only a fragment survives. Cf. *A.G-B.G.* fig. 233. In the corner between the two frames is a winged dragon with coiled tail, and higher up, near the apex of the arch, a figure seated in European fashion on a low circular cane seat with high, draped, round cushion. To the side of this seated figure is another standing figure clad from the waist downwards in a *dhotī*. The upper parts of both figures are destroyed. Cf. no. 85 *supra*. Height 14·5 in. Dh. '12-389; N4; 3 ft. 6 in. below surface. Cf. pp. 262-3 *supra*.

87. Fragment of phyllite from the coffered ceiling of a portico with five square coffers in a row, each containing a human bust and each enclosed in a broad square frame in low relief. Observe that some of the corners of these frames are mitred like picture frames. The figure in the second panel wears a close-fitting cap with a fringe of curls showing under the edge above the forehead, and a large circular ear ornament pendent from the right ear, the left ear being hidden by the half-turned head. In the third panel the head is turned half-left and appears to be wearing a close-fitting cap concealing the ears. Although the faces are small and not perfectly preserved, they show great individuality, very different from the routine sameness of so many Gandhāra figures. Two rectangular mortice-holes (one partly destroyed) at the side of the coffers show how the slab was mortised into the wall. Length 22 in. Dh. '14-811; J2; debris. Cf. p. 245 *supra*.

88. Curved fragment of phyllite, possibly from the drum of a small stūpa. Along the upper edge is a conventionalised garland, a broad band of flat fillet and saw-tooth moulding. Below, a broad band of acanthus foliage broken by a projecting *kirtimukha* (?) head, much defaced. Length 15 in. Dh. '31-132; mon. court A; sq. 12·25'; 15 ft. below surface. Cf. p. 278 *supra*.

89. Draped female figure without head or arms, standing on a plain rectangular base with long vertical tenon. The figure appears to be wearing a long *chitōn* of fine texture, which falls in graceful folds to the feet, leaving the left leg bare. The top of it is seemingly folded over like a Doric *chitōn* and reaches as far as the hips. At the waist it is confined by a twisted band. The style is more distinctly classical than in the generality of Gandhāra sculptures and it may have been inspired by a Greek figure of Nike, but its Indian origin is betrayed by the muscular left leg and the heavy anklet. The statue is not worked at the back. Pieces of gold-leaf with which the stone was once covered are preserved under a later layer of lime plaster. Of pale grey schist. Height 15 in. Probably first century A.D. Dh. '14-314; east of Q1; 3 ft. below surface. Cf. p. 254 *supra*. (Pl. 217, no. 89.)

90, a, b. Two fragments of panels depicting the Śyāma Jātaka. Unlike the representation from Jamālgarhī (*A.G-B.G.* fig. 143), the scenes in these panels converge towards the centre, the action proceeding partly from right to left and partly from left to right. Of no. 90, b the right end is broken, and of the drawing of water by Śyāma we see nothing, the action opening with the king of Benares in the fatal act of discharging his arrow to the left. He stands facing left, his back to the spectator, his attendant, behind him, holding a large quiver full of arrows. Rocks and sparse vegetation indicate the wildness of the region, and a wild animal's head is seen at the mouth of a cave below. The boy Śyāma is shown with the arrow transfixing his breast on the extreme right of no. 90, a. In this episode the king has placed aside, while he is hunting, the elaborate turban worn by him in subsequent scenes. A defaced figure, with hand upraised to a tree on the right of no. 90, b is part of the missing first scene.

90, a. On the extreme left are traces of the leaf hut (*paryasāla*) in which appear the heads of Śyāma's blind parents, to whom the king brings tidings of their son's death. The king raises his right hand in the *chin-mudrā* (cf. no. 6 *supra* and Pl. 212, no. 6). He is then seen leading to their son's body the aged couple, whose blind helplessness is very cleverly depicted. From the right, a haloed deity (Indra) comes flying through the air; in his raised right hand is a flask of ambrosia which, with a baptismal gesture, he is pouring on Śyāma's head, and the boy is shown with uplifted hands already half-restored to life. Behind Indra stands the king, watching the resurrection. For a representation of the Śyāma *Jātaka* on the west gateway at Sāñchī, cf. Marshall and Foucher, *Monuments of Sāñchī*, vol. II, Pl. LXV, a and p. 225. Total length 2 ft. 11 in. Cf. p. 251 *supra*; A.S.R. (1912), Pl. IX, a. Dh. '12-479, 1,811; between L and D 3; 3-5 ft. below surface. (Pl. 217, no. 90, a, b.)

91. Panel of phyllite showing a haloed Bodhisattva seated in meditation on an expanded lotus. Though the head is adorned with the usual elaborate turban and heavy ear-rings are worn, the body is clothed to the neck like a Buddha figure. A defaced figure, on the right of the Bodhisattva, is seated in European fashion, the face turned towards the Bodhisattva and the hands clasped in adoration. There are slight traces of a figure to the right. This probably depicts the Bodhisattva in the Tushita Heaven at the moment when he makes the examination of the time, continent, country and family wherein he is to be born again for the last time. Cf. A.G-B.G. figs. 145, 349. Height 7·5 in. Dh. '15-1,093; south of N 5; 2 ft. below surface.

92. Relief depicting Queen Māyā's dream. On the extreme right and left is an ogee arch supported by Indo-Persepolitan pillars, the capitals of addorsed bulls. A curious feature is that, although the bases are shown, the circular shafts are absent and evidently never existed, as one base does not lie vertically below its capital. Between the two arches, its floor level with their capitals, runs a balcony, above the balustrade of which are seen the busts of two figures to the right, one of them defaced. Below the gallery, on a draped couch, its legs carved in the semblance of a horned animal affronté, lies the sleeping Māyā, lying on her left side, her head on a pillow, her left hand under her head and her right resting on the near edge of the couch. Above her right side and in front of the balcony are traces of the circular disk on which was the Elephant of the Conception, but this and the left side of the balcony are now broken away. Under the balcony and at Māyā's head stands a female attendant; at her feet is a defaced guardswoman, armed with a spear. Under the arch to the right and with her back to the spectator another attendant stands holding a water-pot in her right hand, her upraised left hand resting on the bell capital of the pillar. In the corresponding arch to the left stands an attendant, facing, with legs crossed at the ankles; all above the waist is defaced. A small footstool is in front of the couch. The general arrangement of this scene closely resembles that of a sculpture from Jamrud (Lahore Museum, no. 567) which depicts the Sleeping Women. Cf. J. Burgess, *Anc. Monuments of India*, Pl. 127, and J.I.A.I. (1898), Pl. XII, 1. Of phyllite, of a paler variety than usual. Length 15·6 in. Cf. A.S.R. (1930-4), Pl. XCIV, e. Kn. '31-128; octagonal chamber, A1; 2 ft. below surface. Cf. pp. 328-9 *supra*. (Pl. 218, no. 92.)

93. Relief of phyllite depicting the *Samcodana* or 'Instigation of the Bodhisattva', by the gods, to leave the world. On a draped throne, in front of which is a footstool, sits the haloed Bodhisattva with his right hand upraised in the *abhaya-mudrā*; the left hand in the lap holds a flask. His robe is that of a Buddha. No jewels are worn and the hair is dressed above in a small double loop. Over the throne is a baldachin covered by a canopy with garland-like fringe and supported by columns of unusual form. These, for about two-thirds of their height, are of slender, tapering Indo-Corinthian type with acanthus capitals, their bases showing a lion *affronté*. Above the acanthus capitals the columns are continued as thinner, tapering, circular shafts up to the canopy. On each capital and with one arm round the thin shaft is a little naked *yaksha*, leaning inwards; the one to the left holds up a defaced object in his right hand. On either side of the Bodhisattva a haloed deity is seated in European fashion with face turned towards him. Indra, to the left of the Bodhisattva, raises up his right hand as if in argument; Brahmā,

on the other side, clasps his hands in adoration or entreaty. Behind Brahmā are two standing figures, one a haloed deity, the other defaced; and behind Indra is a high-caste personage, whose hands, again, are clasped in front of the body. There are traces of a lost figure on the extreme right. Cf. *A.G-B.G.* figs. 164, *b*, 347, *a*, 348. Height 8·75 in. Cf. p. 251 *supra*; *A.S.R.* (1912), Pl. IX, *e*. Dh. '12-772; between L and D 5; 5 ft. 6 in. below surface. (Pl. 217, no. 93.)

94. Image of the Buddha without head or hands, seated on a double lotus which rests, in turn, on a pedestal. The hands were probably in the *dharma-cakra-mudrā*. The chief interest lies in the pedestal, which was supported at each of the front corners by the forefront of an elephant and adorned on its face by a bas-relief giving another rendering of the *Samcodana*. Cf. no. 93 *supra*. The elephant on the left is missing, but the rest of the figures are intact. In the centre of the relief the Bodhisattva, with a large halo and wearing ear-rings and an elaborate turban, is seated in meditation on a low throne with wide, spreading back. To his left, Brahmā is seated on a similar chair, in pensive attitude, his head resting on his right hand, his right elbow on his knee. Indra, with his hands clasped in entreaty, sits on a similar chair to the Bodhisattva's right. On either side of the central figure, between him and the seated gods, is a standing figure, the one on the Bodhisattva's left a monk, the other defaced. Cf. *A.G-B.G.* fig. 479. Of phyllite. Height 12·25 in. Cf. *Jauliāñ Mem.* Pl. xviii, *b*. Jn. '16-F1; lower stūpa-court. Cf. p. 384 *supra*. (Pl. 218, no. 94.)

95. Fragment of curved relief, possibly from the right upper side of a false gable-window, depicting the *Samcodana* or Instigation. Cf. nos. 93, 94 *supra*. In the centre of the original panel, but on the left edge of the fragment, are traces of a haloed Bodhisattva, seated in European fashion on a chair, the back of which is well displayed. To his left is a haloed deity, presumably Indra, seated in easy attitude on a rattan seat, his right hand upraised entreating the Bodhisattva to leave the world. Behind the Bodhisattva are two defaced attendant gods. Of phyllite. Height 8·75 in. Cf. p. 267 *supra*; *A.S.R.* (1914), Pl. XIII, *d*. Dh. '14-239; P7; surface debris.

96. Fragment, from left side of some large composition, showing a haloed deity or Bodhisattva, seated in European fashion on a chair, his bare feet on a low footstool, the front of which is embellished by five large roundels. The face is turned half-right and the right hand upraised in front of the breast. The figure wears the dress and ornaments common to *devas* and Bodhisattvas. Such figures occur in the more florid representations of the Miracle of Srāvasti, but usually with a lotus under the feet. Cf. *A.G-B.G.* fig. 79. Of phyllite. Height 9·12 in. Kn. '32-321; A1; surface debris. Cf. pp. 328-9 *supra*.

97. Fragment of relief depicting a haloed Bodhisattva seated in an unusual attitude on an exceptionally high, draped throne, the bottom right edge of which shows traces of simple ornament. The right knee is bent, the foot resting on the throne; the left leg hangs in easy pose in front of the throne, the missing foot apparently resting on a footstool, now indicated by the fracture of the stone. The left hand lies in the lap, the right elbow on the right knee; the right hand is now lost. The missing face was probably turned half-left. In the background, on either side of the Bodhisattva, are two defaced, haloed deities; their clasped hands possibly held offerings. Traces of attendant figures, one haloed, are seen in the upper background. Of phyllite. Height 20 in. Cf. *A.S.R.* (1914), Pl. ix, *b*. Dh. '14-747; B17; 5 ft. 3 in. below surface. Cf. p. 249 *supra*.

98. Fragment from a large relief depicting the 'Sleep of the Women', probably the same from which nos. 99 and 100 *infra* also come. Cf. *A.G-B.G.* fig. 179. In centre is a female drummer, fallen asleep over her drum, one leg on either side of it and her head resting on her two hands on the top of it. The face is hidden but the head is crowned by a chaplet with a large lotus ornament in front, and a line of beads across the top of the head connects the front and back of the chaplet. Besides these, she also wears bracelets and ornamental flat anklets. To the right of the relief is the right leg and elbow of a second figure. Of phyllite. Height 13·5 in. Dh. '12-508; L; 3 ft. 9 in. below surface. Cf. p. 251 *supra*. (Pl. 218, no. 98.)

99. Fragment from a relief depicting the 'Sleep of the Women'. Cf. no. 98 *supra*. The

fragment comprises three defaced female figures. The one on the right is seated on a low chair with ornamented back and cushioned seat, at the end of which is a narrow flounce with conventionalised folds partly concealing the wickerwork beneath. Her legs are crossed, the left above the right, and her head rests in her uplifted left arm; her right arm hangs by her side. The figure is fully clad and wears heavy ear-pendants, necklace, beaded girdle and large anklets. Behind her, in the upper background, a standing female holds in her left hand a six-stringed musical instrument, while to the left is another sleeping female with her left elbow on her knee, and her head resting in her hand. Of phyllite. Height 19·5 in. Dh. '12-2,209; south of J; 3 ft. 6 in. below surface. Cf. p. 251 *supra*. (Pl. 218, no. 99.)

100. Bust of a female figure, probably from the same relief as the foregoing. Her head is leaning slightly to her right, her eyes closed in slumber. The hair is dressed close to the side of the head but drawn up in a thick wave in the centre above the forehead. At the back it is confined by a jewelled bandeau twisted round the head and finishing above in a pointed end. In front, above the waved hair is a defaced ornament. The figure is fully clothed and wears an ornamented flat necklace. Under her left arm, she carries a small drum, or other musical instrument, supported by a cord over the left shoulder. Of phyllite. Dh. '12-2,347; between L and D5; 4 ft. 3 in. below surface. Cf. p. 251 *supra*. (Pl. 218, no. 100.)

101. Fragment from a relief depicting the 'Flight from the Palace'. Only parts of the figure of the Bodhisattva and of the horse remain. The horse is shown in profile moving to the left, the head and legs are now lost. Of interest are the trappings, but the fracture of the stone renders their interpretation difficult. They include part of the bridle, a single rein, martingale, breast-strap and crupper. The rider sits well back in the saddle; the left hand is lost; the long robe on the near side falls in schematic folds below the saddle but exposes the quilted back portion. Of phyllite. Height 6·75 in. Cf. *A.S.R.* (1915), Pl. vi, 2. Dh. '15-1,082; from the outside debris.

102. Small headless image of the fasting Bodhisattva, seated in meditation, on a grass-strewn throne, of which the front has a saw-tooth moulding along the upper edge and fillet and ogee moulding on a squared plinth below. In order to reveal the results of his austerities, his robe is drawn open to expose the whole torso, but the emaciation is not very marked save for the narrow waist, and the treatment of the subject is characterless in comparison with such representations as Lahore Museum no. 2099, and Peshawar Museum no. 799. Cf. *A.G-B.G.* figs. 200, *a* and 440. Of phyllite. Height 6·5 in. Kn. '31-560; front of A19; 6-8 ft. below surface. Cf. p. 332 *supra*.

103. Fragment from left of a relief depicting the 'Offering of the Grass'. On the extreme left is a circular, broken column against which lies a bundle of grass bound round by a rope, and on it what appears to be the right hand and arm of the grass-cutter, Svastika. Of phyllite. Height 5·75 in. Dh. '12-844; between L and D3; 5 ft. 7 in. below surface. Cf. p. 251 *supra*.

104. Fragment from the right side of a relief. The Buddha, who must have been the central figure, is lost. In the middle of the fragment is a figure in Kushān costume, wearing trousers, boots, a long coat of imbricated mail and an elaborate turban with high circular ornament, on the left side. His head is turned towards the now missing Buddha, whilst his feet rest on the back of a prone male. In front of his waist he holds a short sword, his left hand on the scabbard, his right grasping the hilt, as if about to draw it. Behind is a personage of high caste, his right hand upraised as if in salutation. On the left is a tall, fully clothed, wandering ascetic, with hair piled high, right hand also raised to the shoulder as in salutation, the left grasping a long staff (*khakkhara*) with a knob at the top. The relief presents some unusual features in the presence of the ascetic and the prone male figure. But of those who attack the Buddha—Āngulimāla, Ātavika and Māra—only the last assumes the costume of a warrior (cf. *A.G-B.G.* figs. 201, 204, 404), while prostrate figures of his army are not unknown in scenes depicting his attack. Cf. *A.G-B.G.* figs. 203, 402. Of phyllite. Height 8·2 in. Kn. '31-106; A1, square chamber; 2 ft. 6 in. below surface. Cf. pp. 328-9 *supra*. (Pl. 219, no. 104.)

105. Fragment from left of a relief depicting Māra's attack. Cf. no. 104 *supra*. To the right, the haloed Buddha is seated on a grass-strewn throne under a pipal tree, his left hand grasping the edge of his robe, his right in *bhūmisparśa-mudrā*, the forefinger just touching the edge of the grass covering of the throne. On his right, Māra, defaced, is about to draw his sword from its scabbard. He no longer wears the dress of a barbarian warrior, but only a *dhotī* and a scarf over his left shoulder. Of his demon army, only a headless naked figure in the background and a curious dog-like animal standing on its hind legs, its back against the left edge of the panel, are preserved. Cf. no. 196 *infra*. By the right shoulder of the Buddha is a beardless Vajrapāṇi with *vajra* in left hand. Of phyllite. Height 7·8 in. Kn. '31-149; octagonal chamber, A1; 5 ft. below surface. Cf. pp. 328-9 *supra*. (Pl. 219, no. 105.)

106. Bust of one of Māra's demon army, from a relief depicting Māra's attack. The head of the figure is turned violently in line with and resting on the left shoulder. The rough hair is brushed up above the forehead and the coarse whiskers and beard, the wide staring eyes, heavy eyebrows, thick lips, broad heavy nose and knitted brows are in keeping with its demoniac character. The chest is bare save for a crossed breast-chain passing over the shoulders and connected in the centre of the chest by a circular medallion, embellished with a five-petalled rose. Cf. *The Monuments of Sāñchī*, Pl. XXIX. A fracture on the left side of the top of the head indicates the loss of some ornament or knot of hair. Of phyllite. Height 4·75 in. Cf. p. 251 *supra*; *A.S.R.* (1912), Pl. VII, b, 1. Dh. '12-959; east of L; 7 ft. 8 in. below surface. (Pl. 217, no. 106.)

107. Head of a barbarian figure from a relief. The face is turned right and, though less ferocious than that of the foregoing, the rough hair, beard, drooping moustache and coarse features make certain its identification as one of Māra's warriors. Of phyllite. Height 4 in. Dh. '12-1,118; between D3 and L; 8 ft. below surface. Cf. p. 251 *supra*.

108, *a-m*. Group of small miscellaneous heads, broken off from various reliefs and comprising heads of the Buddha, Bodhisattva, Indra, Vajrapāṇi, lay worshippers and members of Māra's demon army. The laymen wear turbans of various types, Indra his characteristic high head-dress. Cf. nos. 149, 150 *infra*. Vajrapāṇi is of the bearded Jovian type, while Māra's demon attendant has a flat topknot with straggling locks falling over the ears. Dh. '13-503.

109. Head of phyllite, from a relief. The hair is dressed close to the head; the face is clean-shaven save for a moustache with drooping ends. Nose, lips and chin are damaged but the modelling is vigorous and the whole not displeasing. Despite the absence of the usual demoniac features, the face appears to be that of a barbarian, at least in the sense of being that of a *mleccha*. Height 5·25 in. Dh. '12-C 156.

110. A false gable-window with legends depicted in three panels. Cf. *A.G-B.G.* figs. 75, 183, 193, 458.

(a) The top panel is framed in an ogee arch voluted at the springing. Running round the outer edge of the frame is a saw-tooth moulding, and round the inner edge a beading. The incident represented in this panel is the descent of the Buddha at Sāṅkāśya from the Trayastrīmśa heaven. In the centre the Buddha stands, facing, right hand upraised in *abhaya-mudrā*. On his right are Indra and an attendant with hands clasped in adoration, and behind them, in the upper background, Vajrapāṇi. On the Buddha's left are Brahmā and an attendant, both with flowing locks in similar attitudes of adoration, and behind them one of Brahmā's entourage. Of the triple ladder of the descent there is no indication. It may be noted that the texts and both Fa Hien and Hsüan Tsang state that Indra was on the left side of the Buddha, but his characteristic head-dress (cf. nos. 147-50 *infra*) leaves no doubt as to his identification here on the Buddha's right. Between this panel and the central one is a frieze with saw-tooth mouldings on the lower and upper edges, and between them four small panels separated by Indo-Corinthian pilasters; in each panel is a five-petalled flower.

(b) The centre panel is rectangular with a half-ogee wing at either end. In the rectangular space is portrayed the 'Presentation of the four bowls', with the haloed Buddha seated

in *abhaya-mudrā* on a grass-strewn throne. Two of the Lokapālas stand on either side, each holding an alms-bowl. Under each of the half-arches a worshipper kneels on one knee, facing inwards with hands clasped in adoration. Between this scene and the lowest panel is an acanthus frieze above a flat bead-and-reel moulding.

(c) In the bottom panel is shown the 'Entreaty to Preach', *Adhyeshana*. In the centre, the haloed Buddha, face now lost, is seated in *abhaya-mudrā* under a tree on a grass-strewn throne, the front of which is ornamented by a diamond pattern with a boss in the centre of each diamond. On the right of the Buddha is a haloed deity, presumably Indra, though the head-dress is not so characteristic as it usually is; the corresponding position on the other side of the Buddha shows two headless figures intended for Brahmā and an attendant. Indra, Brahmā and the attendant have the hands clasped in entreaty. A defaced Vajrapāni is between the Buddha and Indra and in each upper corner of the panel is a haloed deity. On the top and sides of the panel is a flat foliate moulding. Of phyllite. Height 18 in. Cf. p. 362, no. 8 *supra*; *A.S.R.* (1915), Pl. xxiv, c. Mm. '15-111; cell 8. (Pl. 219, no. 110.)

111. Fragment from right side of a relief depicting the 'Offering of the four bowls'. Cf. no. 110, b *supra*. In the foreground, two of the Lokapālas, without haloes, face left towards the now lost Buddha, holding large alms-bowls in their hands. There are traces of at least two figures, one, with hands clasped on the breast, in the background. The feet of the Lokapālas and the faces of all the figures are now lost. Of phyllite. Height 17·75 in. Dh. '12-C 61.

112. Fragment of damaged frieze showing the cult of the Buddha's alms-bowl. In the centre, the alms-bowl of the Buddha set on a cushion in the seat of a draped throne. The throne is provided with high sides, over which is stretched a canopy, as in *A.G-B.G.* fig. 211. Its front is also draped, and its legs rest on lions *couchant regardant*. On either side are three worshippers, the one nearest the throne on bended knee, with hands touching the ends of the canopy. Such scenes are frequently found on the pedestals of images. Cf. *A.G-B.G.* figs. 211 and 459, a. Of phyllite. Length 18·5 in. Dh. '30-780; mon. court A; sq. 17·18'; 4 ft. 8 in. below surface. Cf. p. 278 *supra*.

113. Relief of unusual character depicting the 'Visit of Indra'. Cf. no. 124 *infra* and *A.G-B.G.* fig. 246. The panel is divided horizontally into two compartments by a balustrade in the form of a railing. In the lower the Buddha is seen, seated in meditation in a cave, his hands hidden in his robe. Outside the cave, on his left, stands Indra with halo and his usual high head-dress (cf. nos. 147-50 *infra*). His clasped hands touch the cave-wall. A unique feature is the presence, on the other side of the cave, of Brahmā, haloed and in a similar attitude of adoration. Instead of the teeming life of the jungle the only animals are two wild boars in front of and below the mouth of the cave. Above the balustrade are four figures; the two on the sides are diving headlong, like wingless angels, towards the middle of the balustrade, where from their cupped hands they rain down large, four-petalled blossoms which fall in front of the balustrade and on the top of the cave. In the background and between these two spirited and unique figures are two haloed *devas* about to drop similar flowers over the balustrade. Apropos of these wingless angels, M. Foucher notes that they have their nearest counterpart in the Portail Royal of Chartres Cathedral (A.D. 1145-50). Of phyllite. Height 21·25 in. Cf. p. 346 *supra*; *A.S.R.* (1927), Pl. xix, 1. Gr. '27-109; court D, room 2; 9 ft. below surface. (Pl. 219, no. 113.)

114. Relief showing the haloed Buddha in meditation, his hands hidden in his robe, seated under a tree on a grass-strewn throne. On either side, a standing figure offers to the Buddha a circular object, apparently a bowl of food. The personage on the Buddha's left is almost obliterated save for the offering and edge of robe and the legs; but the one on the right is well preserved. He wears a *dhotī*, one end of which is drawn up across his bare chest to his left shoulder, wound tightly round the neck and then drawn cowl-like over his head, hiding all but his ears and a tuft of hair above his forehead. Cf. no. 115 *infra* and *A.G-B.G.* figs. 250 and 333. This concealment of the head generally indicates inferior caste. Despite the absence of the

traditional ox-carts (cf. Peshawar Museum no. 799), it is probable that this scene is intended to depict the food offering of the two merchants, Trapussa and Bhallika. Cf. no. 116 *infra*. Of phyllite. Dharmarājikā Stūpa. The sculpture is still *in situ*, at the side of the steps near N 18 which lead to the monastery area. (Pl. 220, no. 114.)

115. Fragment from a relief such as no. 114 *supra*, consisting of the head of a figure with head shaven save for a tuft of hair above the centre of the forehead. The head, except the face and tuft of hair, is covered in the folds of a shawl. The figure is probably that of a man of inferior caste. Cf. no. 114 *supra*. Of phyllite. Height 2·4 in. Dh. '21-B 64; D 3; 2 ft. below surface. Cf. p. 251 *supra*. (Pl. 226, no. 115.)

116. Relief showing the haloed Buddha seated in meditation under a tree, now defaced, on a grass-strewn throne with saw-tooth moulding on upper edge. Standing on either side of the Buddha are two men of middle caste. In each case the one nearer the Buddha bears an offering in his cupped hands; those behind are clasping their hands in adoration. In the upper right corner are traces of another adoring figure. All the faces are lost save those of the two figures on the left of the Buddha. The nearer is bearded, his companion clean-shaven. The scene probably represents the 'Offering of Food' by the two merchants, Trapussa and Bhallika, despite the absence of the traditional ox-carts. Cf. no. 114 *supra*. If this identification be correct, then the defaced tree is the *rājayatana* tree, under which the Buddha was then meditating. Of phyllite. Length 16·75 in. Dh. '12-1,036; D; 8 ft. below surface. Cf. p. 251 *supra*.

117. Relief depicting the haloed Buddha seated in *abhaya-mudrā* on a grass-strewn throne with saw-tooth moulding on the upper edge. To his left stands a small defaced figure in an attitude of adoration, and behind it, the upper part of a haloed figure with a high head-dress and hands clasped on the breast. On the Buddha's right is a venerable bearded Brāhmaṇ with clasped hands and face turned to the Buddha; and, in the background, an aged Vajrapāṇi, with his *vajra* in his left hand. Despite some unusual features, the scene may possibly represent the *Adhyeshaṇa*, the 'Entreaty of the Buddha' by the gods Brahmā and Indra to preach his doctrine; for the haloed figure appears to be Indra and the aged Brāhmaṇ, though lacking a halo, might well represent Brahmā. Cf. A.G-B.G. figs. 212-13, 215, 347, a and 440. Of phyllite. Height 8·6 in. Kn. '31-130; octagonal chamber, A 1; 2 ft. below surface. Cf. pp. 328-9 *supra*. (Pl. 220, no. 117.)

118. Part of a unique representation of the First Sermon showing the haloed Buddha seated on a grass-strewn throne, his left hand grasping the hem of his robe (in quite unusual fashion), his right hand touching the Wheel of the Law. The wheel is thirteen-spoked with small bosses on the inside of the rim between the spokes, and small umbrellas (?) corresponding to them on the outside (p. 34, n. 1 *supra*). The wheel rests on the three points of a *triratna*, supported by a dwarf Indo-Corinthian pillar. Flanking the throne are two deer *couchant regardant*. An unusual feature is the presence, on the left of the Buddha, of Indra, haloed but now defaced, while Brahmā, likewise haloed and in the guise of a Brāhmaṇ novice, occupies the corresponding position on the Buddha's right. On Brahmā's right is a bearded Vajrapāṇi, with fly-whisk (*cauri*) in right hand and *vajra* in left. In the left foreground two monks are seated on low, circular, grass-strewn seats. The right of the panel is lost, and of the other three monks only traces of one and his seat remain. A spirited, haloed, flying *deva* with flower(?) offering in left hand fills the upper, left corner. Along the lower edge is a stylised, foliate moulding. Of phyllite. Height 19 in. Cf. p. 251 *supra*; A.S.R. (1912), Pl. VIII, e and Marshall, *Guide to Taxila*, Pl. VIII, b. Dh. '13-69; D 3; 5 ft. 6 in. below surface. (Pl. 220, no. 118.)

119. Fragment of relief depicting the 'First Sermon'. Cf. no. 118 *supra*. All of the panel to the left of the Buddha is lost save the standing figure of a youthful Vajrapāṇi. The Buddha is seated under a tree on a throne, no longer grass-strewn, but with the saw-tooth moulding on the upper edge. His left hand grasps his robe, his extended right hand (now lost) touching one of three interlaced, five-spoked wheels, each of which is supported on a point of a *triratna*. Cf. A.G-B.G. fig. 219. On the Buddha's right are three monks of various ages, one standing,

with clasped hands, the other two seated in meditation on low grass-strewn seats. Traces of a now lost figure on the upper left, between the aged monk and the tree. Of phyllite. Height 8·2 in. Kn. '32-302; front of B15; 1 ft. 9 in. below surface. Cf. p. 340 *supra*. (Pl. 220, no. 119.)

120. Fragment showing a high gateway and part of the contiguous crenellated and loopholed city wall. Emerging from under the flat lintel of the gateway, a figure appears with hands now lost but seemingly carrying a round object (? alms-bowl). Despite the absence of the Buddha, due to the mutilation of the right side of the fragment, and the presence of a second person with an alms-bowl—unless this latter be a second representation of the emerging figure—there can be little doubt that the latter is Nanda, enveigled by the Buddha into carrying his alms-bowl from the city of Kapilavastu to the Nyagrodhārāma. Cf. *A.G-B.G.* fig. 234. Of mica schist. Height 19 in. Dh. '13-170; D3; 1 ft. 6 in. below surface. Cf. p. 251 *supra*.

121. Relief depicting the Buddha attended by Vajrapāṇi and surrounded by women. The Buddha, haloed and moustached, is seated on a cushioned throne with turned legs. Over the cushion is a coverlet, with three lines of beaded ornament, which falls in front of the throne to the level of a small footstool. The Buddha's right hand is raised in *abhaya-mudrā*, his left rests in his lap, the first two fingers pointing downwards. On the Buddha's left are four standing females, two younger ones in the upper background, two elder ones in the foreground. By the Buddha's right shoulder stands a fully clothed and bearded Vajrapāṇi, the end of his heavy *vajra* in his right hand. Below him is a middle-aged woman with two little girls, the taller standing by the edge of the throne, the smaller in front of it, her head level with the cushion. The skilful characterisation of the varying ages of the women is exceptional, and their coiffures exhibit great variety. The two younger women wear chaplets, but in the case of the older women these are replaced by light coverings, falling like veils behind the shoulders. All the women wear ear-rings, collars, necklaces, bracelets and, where the feet are shown, anklets, except the very aged female on the right who wears only bracelets. The attitudes of the women are varied; three carry offerings in baskets, another has a bunch of blossoms in her right hand and one young female and the two children clasp their hands in adoration. There are no details to assist in the identification of this scene and we can only recognise some of the many benefactresses of the Buddha or so many donors. Of phyllite. Height 19 in. Cf. p. 251 *supra*; *A.S.R.* (1912). Pl. VIII, d and Marshall, *Guide to Taxila*, Pl. VIII, a. Dh. '12-2,286; D3; 5 ft. 6 in. below surface. (Pl. 221, no. 121.)

122. Fragment from left side of a relief showing part of a haloed *deva* or Bodhisattva with hands clasped in adoration and facing right. When complete the figure was, like the *deva* on the upper left corner of no. 129 *infra*, seated with legs crossed at the ankles but all below the ankles is now lost. Cf. also no. 123 *infra*. The hair, dressed high on the head, is bound by a jewelled band above the brow and falls behind in a bunch of curls. An armlet and flat collar adorn the figure and the edge of the halo is embellished by a beading and incised line. Of phyllite. Height 3·62 in. Cf. p. 249 *supra*; *A.S.R.* (1914), Pl. x, 8. Dh. '14-721; B 18; 2 ft. below surface.

123. Fragment from right of a relief such as no. 129 *infra*, showing a haloed *deva* or Bodhisattva seated in easy attitude on a throne, with legs crossed at the ankles. The face, damaged, was turned half-left. The hair is dressed high on the head, and ear-rings and bracelets adorn the figure. The left hand grasps the edge of the robe in the lap, the right holds the very thick stalk of a large conventionalised flower, probably intended for a lotus. This figure, like no. 122 *supra* and no. 129 *infra*, is probably from some large and elaborate composition of the 'Miracle of Śrāvasti'. Of phyllite. Height 5 in. Cf. p. 249 *supra*; *A.S.R.* (1914), Pl. xviii. Dh. '14-752; B-19; 2 ft. 6 in. below surface.

124. An elaborate but mutilated representation of the 'Visit of Indra'. Cf. no. 113 *supra* and *A.G-B.G.* fig. 246. In a cave in a rocky mountain the haloed Buddha, face missing, is seated in meditation. From surrounding caves the heads of wild animals peep out, and there are traces of two headless beasts along with other undefinable creatures. Trees and foliage spring from the mountain sides, and here and there on rocky ledges are human figures,

mostly standing, with faces towards the Buddha; the greater number are defaced, though four haloed, adoring *devas* are still fairly well preserved, in pairs on either side, near the top of the cave. On the right is Pāñcika, seated in European fashion, wearing a coat of mail, the lower end of his long spear still preserved between his legs, as in A.G-B.G. fig. 432, and in the inscribed representation in the Peshawar Museum. Below Pāñcika are traces of five standing figures; those corresponding to them on the left of the cave are now only faintly discernible, but, judging from replicas of this scene, the one nearest the cave may have been Indra's musician, Pañcaśikha. Behind him are the six hoods of a Nāga Snake-king, and a little higher up is a small figure, seated in meditation. The long panel below, on which Indra and his entourage are shown, is so defaced that among the twelve figures crowding the scene, it is now impossible to identify any; on the right, however, are clear indications of Indra's elephant, Airāvata, and the royal umbrella. Indra, himself, is lost in the medley of gods forming his cortège. Neither is it possible to name the figure on the left, seemingly rising *à mi corps* from the bottom edge of the panel. Of phyllite. Height 32·5 in. Cf. p. 384 *supra*; Jn. Mem. Pl. xviii, a. Jn. '16-130; C15; 6 ft. 6 in. below surface. (Pl. 221, no. 124.)

125. Fragment from left of a relief of the 'Offering by the Monkey'. A monkey, erect on its hind legs, advances to right holding in its two paws the alms-bowl of *madhu* to present to the now lost Buddha, who was seated under a pipal tree, of which part of the foliage is preserved. Behind the monkey is a seated meditating monk, and between him and the animal is a headless standing figure,¹ while near the pipal foliage are the head and torso of a man of good caste, with elaborate turban, facing right. On the upper left edge is the foliage of a tree, doubtless the one from which the monkey has collected the *madhu*. Of phyllite. Height 9·25 in. Cf. A.S.R. (1914), Pl. XIII, a. Dh. '14-890; between P10 and P7, on top of wall. (Pl. 221, no. 125.)

126. Headless image of the Buddha, seated in *dharma-cakra-mudrā* on a full-blown lotus. The robe conceals the entire body except the right arm and shoulder and the soles of the feet, which are turned upwards, parallel to the front of the body. On the breast is placed the right hand, palm inwards, the first two fingers extended, the others slightly bent; the left hand is beneath the right, thumb and forefinger pressed together, touching the lower edge of the little finger of the right hand. Cf. no. 128 *infra*. Of phyllite. Height 9·18 in. Dh. '16-237; mon. court A; 2 ft. 6 in. below surface. Cf. p. 278 *supra*. (Pl. 221, no. 126.)

127. Fragment of image of the Buddha, seated on a full-blown lotus, in meditation. The head and greater part of the chest are missing, only the arms and crossed legs being fully preserved. The hands are not, as usual, lying in the lap with their palms upwards, but are clasped in front with the palms towards the body. Of phyllite. Height 6·25 in. Dh. '15-982; court A; 8 ft. below surface. Cf. p. 278 *supra*.

128. Headless image of the Buddha shown seated in *dharma-cakra-mudrā*, with the bare soles of the feet upturned, as in no. 126 *supra*. The robe exposes the right arm and shoulder. The seat, which is damaged, was in all probability a lotus throne, as in nos. 126 and 127 *supra*, but with a modified base. Below the Buddha's right knee and attached to the throne stands a defaced, haloed figure, seemingly a Bodhisattva. Despite the damage to the hands, it is plain that their position was not precisely that shown so clearly on no. 126 *supra*. Of phyllite. Height 17 in. Dh. '13-231; N4; 3 ft. 9 in. below surface. Cf. pp. 262-3 *supra*.

129. Fragment from the right of a relief of the 'Miracle of Śravasti', showing haloed Bodhisattvas in various attitudes, seated or standing on lotus flowers upheld by their stems. One is seated in easy attitude, legs crossed at the ankles (cf. no. 123 *supra*), hands clasped in adoration; two hold long garlands in front of the body; another holds a flask in the left hand, suggestive of Maitreya, whilst another, seated on his haunches, knees up, one foot on the seed-vessel on which he sits, the other on the stamens of the lotus, draws a garland or jewels from a bowl held in the left hand. Reliefs of this nature are the source of such sculpture as

¹ The headless figure and the *madhu* tree appear on some fragments belonging to this relief which are missing from the photograph in Pl. 221, no. 125.

nos. 123 *supra* and 130 *infra*. Of phyllite. Height 13 in. Dh. '13-1,126; eastern stairs of Main Stūpa. (Pl. 221, no. 129.)

130. Figure of a haloed *deva* or Bodhisattva seated on a lotus throne. Face is turned half-right. The robe entirely conceals the body. The hair, dressed high, falls in waves on the right side of the head. Ear-rings and necklace (?) are the only jewels. The right hand is placed on the breast, palm inward; the left lies in the lap. Apparently from a relief such as no. 129 *supra*. Of phyllite. Height 5·12 in. Cf. A.S.R. (1915), p. 6, A 5. Dh. '15-1,470; main stūpa, east entrance; 2 ft. below surface.

131. A well-modelled head of a woman. The face is full, the eyes closed. The hair is dressed flat to the head and is crowned by a chaplet, composed of three rows of beads, with a four-petalled flower in the centre. The closed eyes suggest that the head is from a representation of the 'Sleep of the Women'. Cf. nos. 98-100 *supra*. Of phyllite. Height 3·8 in. Cf. p. 249 *supra*; A.S.R. (1912), Pl. VII, a, 2. Dh. '13-144; chapel D 5; 1 ft. below surface.

132. Relief depicting the last episode in the 'Miracle of Śrāvastī'. Under a mango tree the haloed Buddha is seated on a grass-strewn throne, the front embellished by a diamond trellis, with a four-leaved flower in each diamond, the points of the leaves in the angles. The left hand of the Buddha, now lost, lay in his lap; his right is resting, palm upward, by his knee. On the left of the Buddha is king Prasenajit on a low, draped seat, his hands, now defaced, clasped in adoration. Behind him are traces of a standing figure. On the Buddha's right are two naked *tīrthaṅkaras*, the nearer, now headless, seated like the king in European fashion on a circular rattan stool, both hands resting on his left knee. His disciple, bald-headed and exceedingly ill-featured, stands behind him with right arm bent until the hand rests on the shoulder. The seated, headless *tīrthaṅkara* is apparently Purāṇa Kāśyapa. In the background, on the Buddha's right, is Vajrapāṇi, with *vajra* in his left hand and his right arm wrapped in his robe, the hand alone protruding from the neck of the garment. The corresponding position on the Buddha's left is occupied by a standing, adoring figure, without halo—possibly one of king Prasenajit's followers. The scene seems to illustrate very closely a phrase in the *Jātaka*: 'The Master, having performed the *yamaka-pātiḥāriya* and having realised the readiness of many people to believe, descended and sat on his Buddha throne and taught the law.' The only difficulty is that the hands are not in the teaching attitude according to the Gandhāra School. But the general conception of the scene is more in keeping with the earlier Indian School and with the Pali tradition which designates this event as 'the miracle at the foot of the mango tree'. Of phyllite. Height 11 in. Dh. '12-278; between L and D 3; 4 ft. below surface. Cf. pp. 251, 698 *supra*. (Pl. 222, no. 132.)

133. Fragment from right side of a relief showing two standing Brāhmaṇa ascetics, the one on the left, a *brahmacārin*, wearing a short *dhotī* of woven material. His long hair falls from a topknot on either side of his head. His companion, an old, bald and bearded man, holds a water-pot (*kamandalu*) in the crook of his bent left arm. His only garment is a short skirt, apparently made of twisted and knotted fibres, probably from the inner bark of a tree. This material resembles that forming the lower part of the *parṇasālā* of no. 134 *infra*. Cf. A.G-B.G. fig. 189. Of phyllite. Height 6·5 in. Kn. '13-161; A 1; west of stūpa in octagonal chamber; 5 ft. 3 in. below surface. Cf. pp. 328-9 *supra*. (Pl. 222, no. 133.)

134. Fragment from left of a relief showing an aged, bearded anchorite, seated in his leaf hut (*parṇasālā*) on a rolled mat (*brishi*), his hands clasped round his crossed legs below the knees. His ribs are clearly seen under the bare right arm. Before him is a fire-altar resembling those carved in the solid rock at Persepolis, and quite unlike the egg-cup shaped *vedi* shown in the Kāśyapa scenes on the east gate at Sāñchī. The leaf hut is not made uniformly of one material. The lower part resembles somewhat the garment of the old Brāhmaṇa in no. 133 *supra* (cf. A.G-B.G. fig. 189). Below the anchorite and the fire-altar is a narrow frieze, and on it an undulating garland-like stem with a half-eglantine in each loop. Under the frieze is a head of a youthful figure from a now lost scene. For the motif, cf. 'Seals and Sealings',

ch. 34, no. 24. Of phyllite. Height 8·9 in. Cf. p. 330 *supra*; A.S.R. (1930-4), Pl. xciv, d. Kn. '31-572; front of A15; 2 ft. below surface. (Pl. 222, no. 134.)

135. Mutilated relief showing a line of five anchorites—the one on the right being headless. All have long, twisted locks falling on either side of the head. Two are young and clean-shaven, one is bearded, another has a moustache. The one on the left holds a flask in his left hand. Two of the older men have spotted deer-skins over the left shoulder. All have the right hand upraised in front of the body, the centre one placing it on the right shoulder, like the *tīrthāṅkara* in no. 130 *supra*. They watch with seeming wonder¹ the progress of another young anchorite, borne along, suspended head downwards, on a long pole carried on the shoulders of two companions. The pole-carrier on the right wears a short skirt; the one on the left is defaced. The suspended figure grasps the pole with his two hands, with his knees around the pole and the feet extended upwards. There are traces of another figure behind the pole-carrier on the right. Tenon on upper edge. A unique relief. Of micaceous schist. Height 13·25 in. Cf. pp. 184, 693-4 *supra*; A.S.R. (1927), Pl. xix, 2. Sk. '27-82; Block E'; sq. 75·93'; stratum I. (Pl. 222, no. 135.)

136. Fragment of relief showing a rocky landscape. On the left, on a rocky ledge, stands a slim youthful figure clad in a *dhotī*, the body bent backwards from the hips, the hands holding up, with obvious effort, a large and seemingly heavy, circular, defaced and indefinable object which another figure, on a higher ledge to the right, seems either to push forward or to sustain in position with his outstretched arms. The tense attitude and the contracted muscles of the lower figure are admirably rendered. In the foreground, to the right and left, are traces of two figures, the former apparently haloed. On the upper edge are traces of a frieze consisting of a flat reel-and-bead moulding above a scroll of vine-leaf ornament. Of phyllite. Height 22·5 in. Dh. '14-C 451. (Pl. 222, no. 136.)

137. Fragment from extreme left of a relief showing a now headless figure in the abandonment of grief (?). He kneels on his left knee, his right leg flexed, with his foot touching the left knee, toes on the ground and body supported by the edge of the panel. The attitude is suggestive of Vajrapāni in Parinirvāṇa scenes such as A.G-B.G. figs. 279-80, but the loss of both hands robs this attribution of certainty, while doubt is also engendered by what is evidently the remains of a necklace. Of phyllite. Height 8·25 in. Dh. '12-335; J 2; 3 ft. 8 in. below surface. Cf. p. 245 *supra*.

138. Fragment of a relief showing the cremation of the Buddha and also half of the oil receptacle, *taila-droṇi*, which formed the coffin. This stands on a stone pedestal with a saw-tooth moulding on the upper and lower edges. Tongues of flame lick the base of the *taila-droṇi* and fiercer flames arise from the surface. Two of the riveted plates joining the two pieces of the coffin are clearly marked. Cf. A.G-B.G. figs. 285-7. Of phyllite. Height 8·37 in. Dh. '14-959; chapel D12; on top of wall. Cf. p. 249 *supra*. (Pl. 222, no. 138.)

139. Head and chest of a wild, coarse-featured figure, with short hair and large staring eyes, bearing a load on his shoulders. The attitude is reminiscent of Greek figures carrying an animal by the legs. Cf. A.G-B.G. fig. 324. Of phyllite. Height 5·87 in. Dh. '12-778; between L and D 3; 5 ft. 6 in. below surface. Cf. p. 251 *supra*.

140. Fragment from the left side of a relief. The stone is much damaged but traces of the haloed head and surmounting royal parasol of the Bodhisattva still remain, as well as one of his long, impearled ear-rings. Behind his right shoulder is a youthful curly-haired Vajrapāni, grasping the middle of his *vajra* in his right hand. Vajrapāni is fully clothed and has a large circular brooch at the neck of his robe in front. Of phyllite. Height 13·5 in. Cf. p. 249 *supra*; A.S.R. (1914), Pl. ix, c. Dh. '14-804; B17; 5 ft. 6 in. below surface.

141. Relief depicting the haloed Buddha seated, under a pipal (?) tree, on a draped and cushioned throne, his right hand in *abhaya-mudrā*, his left grasping the edge of his robe in his lap. On his left are two personages of high rank, the nearer with flexed right hand upraised in

¹ It is to be noted, however, that round, staring eyes are a characteristic feature of the early period of Gandhāra sculpture to which this relief belongs. *Vide* no. 13 *supra*.

salutation, the other with hands clasped in adoration. In the upper background, to right, is another figure with his back turned to the spectator and right arm raised. On the Buddha's right stands a bearded Brāhmaṇ with right hand extended as in salutation, a water-pot (*kamandalu*) in his left hand. His right shoulder is bare and his robe consists of a black-buck skin with the horns still attached and pointing upward. The general composition is suggestive of the *Adhyeshana*, but neither the Brāhmaṇ (?representing Brahmā) nor the personage of high rank (?representing Indra) are making the traditional gestures of entreaty, and moreover the usual place of Brahmā in this episode is on the Buddha's left. Of phyllite. Height 9·5 in. Dh. '12-583; I 2; 3 ft. 8 in. below surface. Cf. p. 255 *supra*. (Pl. 224, no. 141.)

142. Image of the Bodhisattva Maitreya standing on a pedestal, the front of which is supported at the corners by Corinthian pilasters and embellished by four five-petalled eglantines. The figure wears two garments, one tied at the waist and falling in graceful folds to the ankles. The cord of this robe is clearly indicated beneath the upper garment. The latter, of lighter texture, is draped from the left shoulder so that it covers all the right side except the arm, shoulder and upper chest. The two ends are brought to the left shoulder, the front one concealing the left upper arm and hanging behind in stiff folds; the other end is brought from the back over the left shoulder, under the armpit and pulled across the back to the right side and then brought to the front over the right and left forearms to hang below the waist in a pleasing loop. The hair is tied above in a loop, as in the Apollo Belvedere; below, it is bound by strings of beads with a cylindrical clasp in front. Save for a moustache, the face is clean-shaven. The large, heavy ear-rings have a lion's head ornament at the pierced lobe.

The other jewels comprise a flat jewelled collar, a flexible shoulder chain, bejewelled at intervals, a similar necklace hanging to the right of the chest and a breast-chain passing over the left shoulder and under the right arm, to which two cylindrical amulet-holders are attached. In front of the body and over these, outside the upper garment, a necklace of thick, flexible chainwork terminates in an ornament on which two winged females, facing, hold between them, by cords, a cylindrical gem. On each arm is a trefoil armlet with straight base, the one on the left arm indicated under the tightly drawn drapery.

The left hand is lost with the water-pot (*kamandalu*) it once held. From the mortice in the right forearm it is clear that the missing portion was originally a separate piece, a device economical of labour and material. The figure wears sandals with jewelled lacings. The *ūrṇā* is represented as a small circular projection. Of the halo only traces remain. Of phyllite. Height 40 in. Mm. '15-121; from cell no. 8. Cf. p. 362, no. 9 *supra*; A.S.R. (1915), Pl. xxiv, a and Marshall, *Guide to Taxila*, Pl. xxiv. (Pl. 223, no. 142.)

143. Image of the Bodhisattva Maitreya, haloed and standing on a defaced pedestal. The figure is moustached, the curled hair, dressed high above, falling wig-like on either side, as in Brahmā figures (cf. A.G-B.G. fig. 212). The two garments resemble those in no. 142 *supra*, but the upper is brought twice to the right side, not held by the two arms, and both ends finish on the left side, one in a heavy tassel by the left hand. No *ūrṇā* is indicated. The right hand was in *abhaya-mudrā*, the left holds a flask (*kamandalu*) close to his side. The ornaments comprise a collar of unusual design, a necklace of flexible chain work with ornate terminals, armlets, bracelets and heavy beaded ear-rings. Of phyllite. Height 34 in. Mm. '15-118; cell no. 8. Cf. p. 362, no. 10 *supra*; A.S.R. (1915), Pl. xxiv, d. (Pl. 224, no. 143.)

144. Image of the Bodhisattva Maitreya in two pieces, standing on the flat seed-vessel of a full-blown lotus. Head lost. Wears a *dhotī* gathered in a thick roll round the hips; a narrow shawl, wound round the left shoulder, is brought to and round the right hip to fall in a graceful loop in front of the thighs. Feet are bare. Wears a jewelled collar, thick necklace and armlet, indicated under drapery of left upper arm. The right arm and left hand are missing, but the *kamandalu*, held in the latter, is still preserved. Cf. A.G-B.G. figs. 418-20. Of phyllite. Height 14·10 in. Kn. '31-388/577; front of A15; 3 ft. 5 in. below surface. Cf. p. 330 *supra*. (Pl. 224, no. 144.)

145. Head of elderly monk from a relief. Clean-shaven head and face. Strong, heavy features with small, tight-lipped mouth, heavy eyebrows, furrowed brow. Of phyllite. Height 3·2 in. Dh. '14-331; west of main stūpa, in debris.

146. Fragment from left of relief showing head and torso of a moustached figure, face turned half-right. On the head is what at first sight looks like the braided locks (*jatā*) of a Brāhmaṇa ascetic, but is in reality a turban of tightly twisted cloth. (Cf. Pl. 149, c, d, e, h.) The figure wears a necklace and ear-pendant with cylindrical end. The defaced right hand is raised to the breast in salutation; the left is lost. On the left shoulder are traces of drapery. The feet of this figure are on a separate piece of stone, 7 in. high. (Dh. '13-1,373.) Of pale greenish grey mica schist. Height 13·5 in. Dh. '13-2,010; B 5; south wall; 2 ft. 6 in. below surface. Cf. p. 249 *supra*.

147. Head of Indra from a relief. Moustached. Round the head, above the forehead, is a chaplet, consisting of four strings of beads broken at intervals by five-petalled roses. Above this rises a head-dress, in the form of an inverted, truncated cone, embellished by incised diamond pattern. The only visible hair falls below the chaplet to the, now missing, ears. Nose damaged. Of phyllite. Height 4 in. Dh. '12-1,567; between L and D 5; 4 ft. 3 in. below surface. Cf. p. 251 *supra*. (Pl. 225, no. 147.)

148. Fragment from left of a relief. Beneath a stylised canopy of leaves, arranged in circles round a central boss, is the head of a youthful Indra, facing right. His head-dress resembles a close-fitting cap, crowned by an inverted, truncated cone, embellished as in preceding example. Round the base of the cap is a circlet of gadrooned beads. The only visible hair falls below the cap to the right ear. Of phyllite. Height 8 in. Dh. '13-70; between L and D 5; 5 ft. 6 in. below surface. Cf. p. 251 *supra*. (Pl. 224, no. 148.)

149. Fragment from right of a relief showing Indra's head, moustached, face turned slightly to the right. His head-dress consists of a low-crowned hat ornamented with a much-defaced floral design and, below it, a chaplet of (?) beads. Beneath the latter appears a narrow line of hair. A heavy ear-pendant and jewelled collar are still intact. Of phyllite. Height 5·75 in. Dh. '12-155; between L and D 5; 2 ft. 3 in. below surface. Cf. p. 251 *supra*.

150. Fragment of relief showing Indra's head, moustached. Nose, chin and left eye are damaged. Head-dress resembles that of no. 149 *supra*, and consists of a low-crowned hat rising above a chaplet. The hat is decorated with small, framed panels containing alternately a five-petalled egantine and a pair of human figures. Of phyllite. Height 4·25 in. Dh. '12-C 174.

151. Fragment of relief showing Śiva clad in *dhotī*, standing with his back to his bull, which has its lowered head to Śiva's right. All of Śiva, above the waist, is missing, as is also the bull's back. Of rough workmanship. Cf. A.G-B.G. II, Pl. v, 16, 18, and A.S.R. (1915), p. 8, no. 32. Of phyllite. Height 6·25 in. Dh. '15-1,507; U 1 east; 8 in. below surface.

152. Relief showing the Bodhisattva Siddhārtha haloed and standing, right hand in *abhaya-mudrā*, left on the hip. Over his head is a parasol, the edge adorned with a beaded border and looped fringe with pendent bells. The figure is clad in a skirt tied at the waist; a light scarf hangs from the left shoulder, across the chest and round the right thigh, leaving the chest bare. The feet are lost. On his head is an elaborate turban with high, circular, frontal ornaments. (Cf. A.G-B.G. I, frontispiece.) Against the halo are seen the short ends of the ribbon which ties the turban. Long ear-pendants, jewelled collar, flexible necklace and bracelets are his ornaments. By the Bodhisattva's left side stands a small, female figure in easy attitude, left hand on hip, left foot brought behind the right, toes to the ground, heel upwards. The lost face is turned upwards to the Bodhisattva, right hand upraised, as if in salutation. She wears a collar, necklace, bracelets and anklets. By the Bodhisattva's right shoulder, the left arm and *vajra* of Vajrapāṇi are seen; by the left shoulder traces of another figure. The presence of Vajrapāṇi is abnormal, for he first appears in scenes of the Renunciation, which is not that represented here. It is possible that he may be part of a missing scene to the left, not connected with the Bodhisattva figure. The small, female figure is also unusual and is not in the customary

attitude of a donor. Of phyllite. Height 42 in. Cf. pp. 239, 251 *supra*; A.S.R. (1912), Pl. VIII, c. Dh. '12-105; from *pradakshinā* near L; 4 ft. below surface. (Pl. 225, no. 152.)

153. Fragment of relief showing a standing figure of Bodhisattva type. The two garments are draped as in no. 152 *supra*, and the defaced head-dress was of similar form. No indication of halo. Both forearms are lost. The damaged feet are bare. Heavy ear-rings, necklace, amulet chain and armlets adorn the figure. Of phyllite. Height 11·25 in. Cf. p. 271 *supra*; A.S.R. (1915), p. 7, no. 24. Dh. '15-1,137; P 8, north; 6 ft. below surface.

154. Square slab of slate showing, inside square framing, the footprints of the Buddha within a circular lotus border. Execution inferior. Size 3 x 3 x 1·25 in. Jl. '12-237; Mound C; 2 ft. below surface.

155. Head of clean-shaven male. Of speckled red sandstone. Style and material proclaim it a product of the Mathurā School. Eyes half-closed. Thick lower lip. Appears to wear close-fitting cap with long ends finishing by the ears, and two bosses on the top. Ears lost. Height 4·75 in. Cf. A.S.R. (1915), p. 7, no. 16. Dh. '15-371; mon. court A; 11 ft. below surface. Cf. p. 278 *supra*.

156. Buddha head of phyllite, without halo. No *ūrnā*, but this may have been lost by damage to the forehead. Eyes almost closed. Head and *ushnīsha* covered by schematic curls. Height 5·75 in. Cf. p. 278 *supra*; A.S.R. (1915), Pl. v, f. Dh. '15-1,185; mon. court A; 8 ft. below surface. (Pl. 225, no. 156.)

157. Image of the Buddha, haloed and standing on a low pedestal with chamfered corners, the front embellished by three four-petalled eglantines separated by honeysuckle ornaments. The figure is clothed to the neck, the *sanghāti* upheld by the right arm revealing the side and lower edge of the under-garment (*antara-vāsaka*). The right hand is in *abhaya-mudrā*; the left, now lost, held the edge of the robe. The hair is treated naturally in waves. The *ūrnā* is a circular projection. The fingers of the damaged right hand are joined below the first joint. Left knee is indicated under the drapery. Of quartz mica schist. Height 20·5 in. Jn. '18-F 588; chapel E 2. Cf. p. 384 *supra*. (Pl. 225, no. 157.)

158. Standing image of the Buddha. Feet, ankles, right hand and most of the halo lost; nose and left hand damaged. The figure is clothed as in no. 158 *supra*, the upraised right forearm lifting the *sanghāti* and exposing the right side and hem of the *antara-vāsaka*. Hair in natural waves, so that the circular and somewhat flattened *ushnīsha*, bound at its base by a narrow cord, looks like a natural dressing of the hair. The face is moustached. The left hand touches the robe; the right is raised in *abhaya-mudrā*. The left knee is indicated under the robe. Of phyllite. Height 37 in. Cf. p. 239 *supra*; A.S.R. (1912), Pl. VIII, a. Dh. '12-C 60. (Pl. 225, no. 158.)

159. Head of Buddha image, moustached. Ears lost. No halo. *Ūrnā* is a circular projection. Hair, treated semi-naturally, covers the head and *ushnīsha*, the latter bound at the base by a double string of beads with a large circular central boss. Cf. A.G-B.G. fig. 451. In the widely opened eyes the pupils are indicated. Of talcose chloritic schist. Height 5 in. Mm. '15-231; near steps of monastery; 12 ft. 6 in. below surface. Cf. p. 362, no. 11 *supra*.

160. Image, in two pieces, of the Buddha, haloed and standing on a lotus pedestal. Face damaged, both hands and part of the halo lost. The figure, like no. 157 *supra*, is somewhat squat and similarly robed. Right hand was in *abhaya-mudrā*; the left is by his side. Cf. Jn. Mem. p. 40, no. 2. Of phyllite. Height 25 in. Jn. '16-153; right side of entrance to monastery opposite E 2; 10 ft. below surface. Cf. p. 384 *supra*.

161. Head of pale grey micaceous schist resembling that of no. 89 *supra*. The much-damaged face is full, the eyes wide-open and slanting. In place of hair the face is framed by a wig-like head-dress of lotus leaves similar to that in no. 13 *supra* but of better execution. Probably early Gandhāra work of first century A.D. Height 6·5 in. Dh. '15-1,344; mon. court A; 12 ft. below surface. Cf. p. 278 *supra*. (Pl. 225, no. 161.)

162. Head of princely figure, without halo or *ūrnā*, probably of the Bodhisattva Siddhārtha. Wears an elaborate turban with large fantail ornament in front, seemingly jewelled. A large

cylindrical gem on the forehead connects the cords of the turban. In the right ear, the only one fully preserved, is a heavy beaded ear-pendant. Of phyllite. Height 6·37 in. Dh. '16-1,019; east side of L; 3 ft. 2 in. below surface. Cf. p. 251 *supra*. (Pl. 226, no. 162.)

163. Buddha head of chloritised mica schist. Face is full and clean-shaven; the eyes prominent. Halo and ears are lost. *Urṇā* is a circular projection. Small schematic curls cover the head and a cord binds the base of the *ushnīsha*. Cf. no. 159 *supra*. Height 4·75 in. Kn. '31-305; court F, in front of cell 1; 4 ft. below surface. Cf. p. 336 *supra*.

164. Fragment of chloritised mica schist showing the head of a princely figure of the Bodhisattva type. No halo or *urṇā*. The face is somewhat flat, the pupils of the eyes indicated, the moustache long and drooping. The head-dress is the usual turban with jewelled bands and high central ornament. Height 4·37 in. Dh. '15-374; mon. court A; 11 ft. below surface. Cf. p. 278 *supra*.

165. Female head, probably end of antefix or bracket. The features are lost but the hair is treated in an unusual and interesting fashion, being plaited in four bands, each of five or more strands, to form a long tail which falls to the nape of the neck, where it is bent upwards again and finishes in four tassel-like ends which are again turned downwards. Round the brow, below the hair, is a chaplet which ends behind the ear in a circular ornament. Of pale mica schist, probably of first century A.D. Height 7·37 in. Dh. '13-1,211; D8; 1 ft. 6 in. below surface. Cf. p. 249 *supra*.

166. Small head of monk from left of a relief, the face turned half-right. The face, slightly damaged, is of an ageing person, cheeks sunken and two deep furrows on the brow. Of phyllite. Height 2·62 in. Cf. A.S.R. (1915), p. 7, no. 12. Dh. '15-1,215; mon. court A; 10 ft. below surface. Cf. p. 278 *supra*. (Pl. 226, no. 166.)

167. Head of princely figure from end of antefix or false bracket. Cf. A.G-B.G. fig. 12 and no. 11 *supra*. Eyes staring, long drooping moustache. The head-dress is an elaborate turban of three narrow bands separated by rows of beads with a prominent ornament in front, round which is looped the lowest band, thus revealing a little of the straight hair above the middle of the brow. Of talcose phyllite, of peculiarly silky texture. Height 8·1 in. Dh. '13-396; D4; 1 ft. below surface. Cf. pp. 693-4 *supra*. (Pl. 226, no. 167.)

168. Buddha head of phyllite. Nose and left ear damaged. Hair is treated in natural waves over the head with a somewhat conical *ushnīsha*. No halo. Height 5 in. Dh. '12-C 60, a.

169. Head of princely figure, nose damaged, right ear lost. Of the Bodhisattva type, but with no halo or *urṇā*. The elaborate turban has ornamented side projections as well as high frontal ornament, giving it a more crown-like appearance than is usual. Of phyllite. Height 3 in. Dh. '14-698; P4, north side; on floor-level. Cf. p. 267 *supra*.

170. Two heads of phyllite. (a) Head of wild-looking Vajrapāṇi. Hair thick and unkempt, beard short and thick. Eyes wide, pupil indicated. Nose damaged. Trace of *vajra* by right ear. Height 3·12 in. Dh. '16-971; mon. court A; in spoil earth. (b) Head of monk. High forehead; long face tapering to chin; mouth small and compressed; nose broad and drooping at the tip; pupils indicated. Height 2·75 in. Dh. '16-210; mon. court A; 4 ft. 6 in. below surface. Cf. p. 278 *supra*.

171. Head of princely personage with elaborate jewelled turban, having large, high, central ornament. Slight moustache. Nose broad and slightly drooping at the tip, as in no. 170, b *supra*. Of phyllite. Height 3·5 in. Dh. '12-2,349; D3; 4 ft. 3 in. below surface. Cf. p. 251 *supra*.

172. Head of an elderly monk from a relief. Very heavy features, face full and round, lips thick and nose broad at the tip; two furrows on the brow. Of phyllite. Height 2·25 in. Dh. '13-C 117.

173. Head, from a relief, of a Brāhmaṇa novice (*brahmacārin*). The long hair is drawn up to a pointed loop above the forehead. Cf. A.G-B.G. fig. 430. In all probability Megha (Sumati) from a representation of the *Dīpañkara Jātaka*. Of phyllite. Height 3·5 in. Cf. A.S.R. (1915), p. 7, no. 22. Dh. '15-1,381; P2, south; in debris. Cf. p. 267 *supra*.

174. Fragment of phyllite showing the defaced head of the Bodhisattva. The features are almost lost but the large and elaborate turban with high, frontal ornament is fairly well preserved. Over the head is a canopy with bells suspended from the loops of a garland-like fringe, presumably part of the royal umbrella. Possibly from a representation of the Renunciation. Cf. *A.G-B.G.* fig. 183. Height 14 in. Cf. p. 278 *supra*; *A.S.R.* (1915), p. 7, no. 10. Dh. '15-1,162; mon. court A; 10 ft. below surface.

175. Head of Bodhisattva. No halo but *ūrnā* represented by small circular projection. Eyes closed. Nose and mouth damaged. Wears an elaborate, jewelled turban with high frontal fantail ornament. Traces of slight moustache and heavy ear-pendant in left ear. Of phyllite. Height 6 in. Cf. p. 278 *supra*; *A.S.R.* (1915), p. 7, no. 15. Dh. '15-881; mon. court A; 5 ft. 6 in. below surface.

176. Head of haloed, moustached figure with hair arranged in wig-like fashion round the head but drawn into a small topknot tied at the base. The type is that of Brahmā, but is sometimes adopted for the Bodhisattva. Cf. no. 93 *supra*. No *ūrnā*. Eyes large and well open. Cf. *A.G-B.G.* fig. 212. A hollow at the back. Of phyllite. Height 5·37 in. Bj. '24-14; S3; 6 ft. below surface.

177. Head of Bodhisattva figure. No halo. *Ūrnā* a small circular projection. Nose damaged. Half-opened eyes, somewhat prominent. The head is treated like that of the Buddha, with high, domical *ushnīsha*; instead of the usual heavy turban, it is covered by a network of strings of pearls, gems and ornaments. Of chloritised mica schist. Height 5 in. Kn. '31-467; south of A4; 4 ft. 6 in. below surface. Cf. p. 324 *supra*.

178. Fragment of relief showing head and torso of a figure with fly-whisk, *caurī*, in right hand. The figure is naked save for a scarf passing round the shoulders and under the arms. Details of the features are lost. The ornaments consist of ear-rings and a flexible necklace, which falls on the bare chest in schematic and unnatural arrangement. Of chloritised mica schist. Probably of early Gandhāra School, first century A.D. Height 4·37 in. Dh. '15-673; N17; 2 ft. below top of stūpa. Cf. p. 269 *supra*.

179. Statuette, of pale grey mica schist, of standing figure (male) in the round, unfinished at the back. Head lost. Wears *dhotī* and a scarf passing over left shoulder, down the left side across the body and round right thigh, leaving most of chest bare. Feet rest on a lotus. Left arm bent, hand holding lotus flower; right hand resting on hip. Wears collar and heavy bracelet. Small tenon under lotus base and mortice on left shoulder. Probably of early part of first century A.D. Height 12·25 in. Dh. '30-27; mon. court A; sq. 14·17'; 1 ft. 6 in. below surface. Cf. p. 278 *supra*. (Pl. 226, no. 179.)

180. Torso of standing male figure of high caste, clothed in a *dhotī*. Scarf wound round left shoulder and brought to right side, as in no. 179 *supra*, leaving the chest bare. Ornaments remaining are a collar and a heavy flexible necklace supporting a cylinder. Of phyllite. Height 8·2 in. Kn. '31-454; west of A4; 4 ft. 7 in. below surface.

181. Torso of lay-worshipper with hands to breast, holding an offering, which is now defaced, leaving a hole in the chest. Wears long garment concealing all the body save right shoulder. Of phyllite. Height 16 in. Dh. '15-348; N4, east; 4 ft. below top of stūpa. Cf. pp. 262-3 *supra*.

182. Standing headless male figure clad in *dhotī* and scarf hanging from left shoulder across the body and round right thigh, as in no. 179 *supra*. Hands lost, feet defaced. Wears long, heavy necklace. Height 13·87 in. Dh. '16-1,055; between B8 and B6; 2 ft. 9 in. below surface. Cf. p. 249 *supra*.

183. Image of the Buddha, headless, seated in European fashion in easy attitude with right foot raised on footstool higher than left. Right hand, now lost, in *abhaya-mudrā*; his left, resting on the thigh, grasps between open fingers the edge of his robe. The base is decorated in front with floral pattern. Large tenon beneath. Of mica schist. Height 10·75 in. Dh. '14-268; P8; 1 ft. below surface. Cf. p. 271 *supra*.

184. Headless female figure, of potstone, in quasi-relief, shown seated in European fashion on a lion throne. Wears a tunic confined by jewelled waist-band and leaving the left breast bare. Below the waist, heavy voluminous drapery swathes the legs and conceals the feet. Right hand lost. In the left, which rests on the thigh, is what is probably intended for a *cornucopia*, the narrow twisted end against the shoulder; the wider, bottom end resting in the hand resembles the head of a *makara* and is suggestive of a rhyton. This may be meant for Hāritī. Cf. nos. 1 and 3 *supra* and also A.G-B.G. figs. 386-9. Height 4·87 in. Dh. '34-1.

185. Standing male figure of fine-grained grey stone, in low relief. In easy attitude, with the weight of the body on left leg, and the right crossing it in front. The elbow of the bent right arm rests on the head of a defaced dwarf or *gana*, which stands on a defaced object, probably an animal. The body is naked to the waist save for a necklace, breast-chain and narrow scarf over left arm. Of the lower garment only a narrow band round the loins and a long tail-like piece falling between the legs are indicated. The ear is long with pendulous and pierced lobe, lacking ear-ring. Behind the head is what may be intended for a halo, against which floats the decorated end of a diadem or the ribbon of the high crown-like head-dress, as on certain Sasanian coins and sculptures. Height 4·5 in. Probably of fourth to fifth century A.D. Cf. p. 278 *supra*; A.S.R. (1915-16), p. 7, no. 14. Dh. '15-1,027; mon. court A.

186. Fragment of relief showing a headless standing figure in Kushān dress. Feet missing and all details lost. Cf. A.G-B.G. fig. 352. Of mica schist. Height 5·12 in. Dh. '12-C 104. (Pl. 226, no. 186.)

187. Headless standing female figure of micaceous schist. Wears a long, close-fitting, knitted(?) garment and a shawl falling from the left shoulder to the right side; also a necklace composed of several strings, held together in two places by spherical bosses. In her left hand is a spouted water-pot. One of Māya's attendants from a representation of the 'Birth of the Buddha'. Cf. A.G-B.G. fig. 152. Probably of the first century A.D. Height 5·3 in. Cf. p. 258 *supra*; A.S.R. (1914), Pl. XIII, f. Dh. '14-339; M8; 1 ft. 6 in. below surface.

188. Fragment from representation of the 'Seven Buddhas' of the past and the future Buddha, showing two, standing, headless Buddha figures. Both have the rather large right hand raised in *abhaya-mudrā*, the left, in one case, by the side on the hip, in the other resting on the waist. Cf. A.G-B.G. fig. 457. Of phyllite. Height 8·37 in. Mm. '15-299; mon. cell 19; 8 ft. below surface. Cf. p. 362, no. 12 *supra*.

189. Haloed, princely figure of Bodhisattva type from right of a relief. Face half-left, feet missing. Attitude and drapery suggest a flying figure, the knees being bent, head slightly backward and the end of the scarf flying outwards from the left arm. Right arm and left hand lost; features partially obliterated. Wears high head-dress, long plain necklace and ear-ring, seemingly of thin metal with leaf terminals. Of phyllite. Height 7 in. Dh. '14-211; P2; 2 ft. below surface. Cf. p. 267 *supra*.

190. Fragment, much defaced, of male figure, facing left and holding a flute or pipe to the lips. Hair long, falling to the shoulders but with small topknot. Left shoulder, upper arm and feet missing. Cf. A.G-B.G. fig. 316. Of phyllite. Height 5·25 in. Cf. A.S.R. (1914), Pl. XIII, c. Dh. '14-485; T1; 3 ft. below surface.

191. Fragment of seated Bodhisattva. Of phyllite. Only part of drapery, below waist, preserved. Feet lost. Right foot seems to have been placed behind the left calf, left foot on the ground. Cf. A.G-B.G. fig. 428. Height 9·5 in. Mm. '27-17; cell 17; 2 ft. below surface. Cf. p. 362, no. 13 *supra*.

192. Fragment from left of relief showing head and chest of Vajrapāni, of bearded Jovian type. He faces half-right and grasps in right hand the upper half of a *vajra*. Above, to his right, are traces of small bells edging a royal parasol, which must have shaded the lost Bodhisattva figure. Cf. no. 174 *supra*. Possibly from a representation of the Renunciation. Of phyllite. Height 11·12 in. Dh. '31-123; sq. 32·44'; 5 ft. 6 in. below surface.

193. Fragment of a phyllite relief showing three standing figures, the one on the left almost

obliterated. The central figure, of superior caste, wears a skirt and shawl, long necklace and bracelet. His right hand is raised to the shoulder as in salutation, left hand by his side. To his left is a smaller, youthful personage, facing right and with right hand raised to shoulder. Between the two is a now broken, pole-like object, possibly the stem of a tree. Height 7·7 in. Kn. '31-158; octagonal chamber, A1; 3 ft. below surface. Cf. pp. 378-9 *supra*.

194. Fragment of relief in two pieces. On upper edge are remains of a narrow frieze, adorned with three undulating stems and four-petalled roses in the loops. In the centre, under a canopy of conventional lotus leaves, are traces of a haloed, seated Bodhisattva(?) figure. On his right and left are female figures dancing to the music of the drum and fife, the former played by a female squatting in the foreground on the left of the panel, the fife by another female in the foreground on the right. Despite the foliage, this appears to be a representation of the 'Life in the Palace'. Of micaceous schist. Height 10·5 in. Dh. '13-684; west of D4; 1 ft. 6 in. below surface.

195. Fragment of relief of unusual character, showing the figures on different planes, marked by narrow, recessed ledges. On the uppermost ledge, which is cushioned, are two figures seated in European fashion, behind and between whom stands an attendant with *cauri*. The figure to the left is defaced, that to right has the features also defaced, but the head is wrapped in his scarf like a man of inferior caste. Cf. nos. 114-15 *supra* and *A.G-B.G.* figs. 250, 333. With upraised right hand he seems to argue with or entreat the figure to the left. On the lowest ledge a kneeling figure, with hands clasped in supplication, faces a male standing figure, much mutilated but with bangle on left wrist. To the left, with his back to the standing figure, is another defaced, kneeling person. Traces of a seat with turned legs are seen on the extreme left of a midway ledge. A unique and unidentified relief. Of phyllite. Height 20 in. Cf. p. 249 *supra*; *A.S.R.* (1914), Pl. ix, d. Dh. '14-803; B17; 5 ft. 6 in. below surface.

196. Fragment from right edge of relief depicting 'Māra's attack'. Māra, wearing only a *dhotī*, elaborate turban, ear-rings and necklace, turns half-left in an attitude of defiance towards the missing Buddha. He is supported by an attendant, whose left hand is on Māra's hip. Cf. *A.G-B.G.* figs. 201, 403. In upper right, another of Māra's attendants is holding an uncertain object in both hands. Possibly this is one of Māra's daughters looking in her mirror, but this is very questionable. Of the demon army only one figure, standing on its head on the right edge of the panel, is represented. Cf. *A.G-B.G.* fig. 203 and no. 105 *supra*. On the extreme right are indications of a lost panel with bead-and-reel moulding. Of phyllite. Height 8 in. Kn. '31-87; octagonal room in A1; 1 ft. 9 in. below surface. Cf. pp. 328-9 *supra*. (Pl. 226, no. 196.)

197. Small enframed panel of phyllite showing the haloed Buddha seated on a low throne under a tree in the attitude of benediction (*abhaya-mudrā*). On either side is a youthful *yaksha*, naked save for necklace and armlet, standing with hands clasped in adoration. Height 3·12 in. Jn. '18-12; room 2, inside a niche. Cf. p. 385 *supra*. (Pl. 226, no. 197.)

198. Fragment from left of relief depicting the 'Miracle of Śrāvasti', showing five small Buddha figures, seated in various attitudes on lotus blossoms, supported by their stems. Traces of similar figures, now lost, and of haloes of others. Cf. nos. 122, 123, 129 *supra*, and *A.G-B.G.* fig. 79. Of phyllite. Height 18·25 in. Dh. '13-766; N1; 3 ft. below surface.

199. Fragment of phyllite relief with figures much defaced. On left, traces of halo of lost Buddha figure. Right of this is the head of a figure holding handle of dagger or broken sword and above this is an elephant's head with upraised trunk, and behind that, again, another defaced animal—possibly a bull. In the upper background is a fully clothed, haloed but mutilated figure, right hand to chest, left holding a bag or purse(?). The animals and armed figure are suggestive of 'Māra's attack', but the haloed figure in the background is unusual. Height 13·5 in. Dh. '13-472; between L and D3; 2 ft. below surface. Cf. p. 151 *supra*.

Chapter 37. BEADS

THE BEADS recovered at Taxila number over 8,500, including 1,763 from the Bhiṁ Mound, 5,534 from Sirkap, and the residue from the Dharmarājikā and other sites. Several groups of these beads, which were found in association with datable coins and other antiquities, have already been described in detail,¹ and some of the chief features of those found on the Bhiṁ Mound and Sirkap have also been noted in the chapters descriptive of the digging on those sites.² Moreover, a representative selection of 950 beads, constituting about one-ninth of the whole collection, has been made the subject of a special *Memoir* by the late Horace Beck,³ whose knowledge of Oriental beads was unrivalled. Here, therefore, I shall confine myself to some supplementary remarks, and particularly to an analysis of the two groups from the Bhiṁ Mound and Sirkap, the dates of which are more or less determined by the strata in which they occurred.⁴ For this purpose I have prepared the four Tables below, which show these beads classified according to their materials and shapes, with the dates indicated by their stratification. The Tables, it should be noted, do not include the gold and silver beads or pearls belonging to necklaces, etc., which were found in various hoards of jewellery in the Bhiṁ Mound and Sirkap and are described in chapter 30.

General
remarks

MATERIALS

The commonest materials used for both the Bhiṁ Mound and Sirkap beads were semi-precious stones, shell and glass, but the fashions in these materials changed considerably from time to time. Thus, in the case of the Bhiṁ Mound collection, beads of semi-precious stones constitute as much as 42% of the whole, glass beads 32% and shell beads 14%. In the later Sirkap collection, on the other hand, those made of semi-precious stones constitute less than 12%, glass beads 50% and shell beads 26%. In the Bhiṁ Mound collection, again, eighty-one beads, representing 4% of the whole, are of bone, and four only of faience; while in the Sirkap collection only thirteen, or one in 500, are of bone, and 222 of faience.

¹ Cf. pp. 125, 144, 187–8, 242, 245, 246, 272–3, 288–9, 394.

² For beads from the Bhiṁ Mound, cf. pp. 102–3, 105, 109–10, 111; for beads from Sirkap, cf. pp. 130, 135–6, 204–5.

³ *The Beads from Taxila*, by Horace C. Beck, F.S.A., ed. by Sir John Marshall, C.I.E., F.B.A. (*Memoir* no. 65 of the *Archaeological Survey of India*).

⁴ I say ‘more or less’ because in the case of all very small objects, like coins and beads, there was always the likelihood of a certain number finding their way through the soil into strata below those to which they really belonged. For such ‘strays’ a liberal allowance must be made, particularly as there were relatively few solid floors on either the Bhiṁ Mound or Sirkap site. On the other hand, some allowance must also be made for the survival of such attractive and durable objects as brightly coloured beads, which would naturally be handed down from generation to generation.