

Takht - i - Bahi, an ancient Buddhist temple in NWFP in Pakistan - its sculptures Part II -

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Abstract

前回当学紀要 1 卷 1 号掲載拙稿の続編の形になる。タフティバイ総合発掘としては最初と言えるスプーナーの発掘品の写真収集を試みた。ロンドンのインディアオフィスで印度考古学調査年報を特別閲覧し学術リサーチャーとして映写許可を受け発掘当時の様子の描写を試みた。尚発掘品の十分の一も掲載出来ないが、分析結果を進めた上で順次発表する予定である。

Key words: Takht - i - Bahi, sculptures, stupa, Buddha stories, Jataka stories

Preface

Takht - i - Bahi is situated in the Mardan district in the central part of Gandhara, about two and a half miles north east from Sahri - Bahlol where Hsuan - tsang 玄奘 (632AD the year he was in the area) mentioned in his diary as Palusha, about which E. Errington¹ argues that Sahri Bahlol is possibly Palusha not Shabasgharhi conventionally designated by early archaeological authorities such as Alexander Cunningham² and Alfred Foucher³. From the present capital of the North West Frontier Province of Pakistan, Peshawar city, it is about 50 miles north east.

Takht - i - Bahi is the most well excavated Buddhist site in the area. The excavation reports from the 19th century to this century reveal that this distinctive site had a remarkable collection of sculptures and carvings in stucco and stone, usually local chalicose or greenschist. In later productions stucco work is more apparent.

The Artificum of the temple

The excavations of 1907 - 1908, conducted by J. Spooner found altogether about 500 specimens, stone fragments alone numbering 472 pieces and some dozen larger sculptures.

These were classified in the way Sahri Bahlol sculptures had been recorded, namely; 1) Fragments which illustrate archaic elements prior to the appearance of the Gandhara School whether of indigenous or of foreign origin, such as half dozen lion's heads of varying degrees of excellence, floral patterns on panel and crouching elephants; 2) Stones illustrating chiefly foreign elements introduced into Indian art, so far as is known, for the first time by this school, such as modillion cornices, brackets on top with Corinthian capitals which show Hellenic elements. The triangular stone panels consisted of marine monsters, one of which had the body and head of a man with forelegs, wings and a long serpentine tail with well defined spots. The cupids bearing a long garland on their shoulders show particularly Roman -

Greco flavour; 3)Legendary scenes; this contains panels of the stories from the life of the Buddha and fragments that seemed relevant to the more directional cult of Buddhism respectively. (Spooner calls them devotional sculptures.)

The stories from the life of the Buddha as well as Jataka stories are the largest group, which includes the Buddha's birth, childhood, youth, old age and death. They depict, for example, the first sermon at Benareth, the turning of the Wheel of the Law, the presentation of the four bowls to the Buddha, the great renunciation, the white dog which barked at the Buddha, the emaciated Siddhartha, the Buddha in the fire temple, the Naga Raja Kalika and his spouse Nagi Suvarnap and Panchikha's visit to Buddha. There is a clue that the stone sculptures were made at the site to decorate the stupas and chapels of the monastery as an unfinished seated Buddha in stone was found. This category consists of eighty percent of the finds. 4)Bodhisattva figures; and 5)Buddha figures. Last number six includes fragments which do not fall into any of the above divisions.

The following are the list of photographs⁴ which had been taken either at the site or in the Peshawar museum and reported as Spooner's finds in the Annual Report of Archaeological Survey of India, Frontier Circle for 1907 and 1908;

Catalogue numbers description

181 west side, court of main stupa (after repairs)	191 court of little stupas from the eastern end looking south east
182 east side, court of main stupa (after repairs)	192 court of little stupas from the eastern end looking east
183 interior of detached temple	193 court of little stupas the eastern end looking north
184 west wall, hall of the conference, showing the side of the window	194 little stupa at the west end of the court
185 general view before excavation	195 court of little stupas after excavation the southern end looking north
186 steps leading to the main stupa after excavation from the North	196 court of little stupas after excavation the western end looking north east
187 passage leading to the main stupa after excavation	197 fragment with floral designs
188 steps leading to the monastic quadrangle	198 elephant with a trace of a palanquin, human missing
189 steps leading to the monastic quadrangle	199 lion an child showing his back taking water
190 court of little stupas from the eastern end looking north east	200 bearded atlas
	201 ascetic
	202 seated buddha under arch with parrots
	203 miniature stone stupa
	204 winged genii with wreath
	205 winged triton
	206 stone with 2 legendary scenes (the white dog and another)
	207 stone with legendary scene (Buddha with Naga)
	208 stone with legendary scene (Dipankara)
	209 3 legendary stone fragments
	210 legendary fragment
	211 legendary fragment (first sermon)
	212 legendary fragment (Departure)
	213 legendary fragment (the death)
	214 legendary fragment (the death)
	215 fragment of false niche
	216 legendary fragment
	217 legendary fragment
	218 legendary fragment
	219 legendary fragment
	220 false niche with legendary scene
	221 plaque with 3 legendary scenes
	222 devotional sculpture (Maitreya)
	223 devotional sculpture (seated Buddha)
	224 devotional sculpture (Buddha between 2 bodhisattvas)
	225 devotional sculpture (Buddha with attendant

buddha and bodhisattva)
 226 devotional sculpture
 227 seated Buddha
 228 right side of the same stone
 229 pedestal of ascetic Gautama
 230 pedestal of standing Buddha
 231 pedestal of standing bodhisattva
 232 pedestal of standing Buddha
 233 seated Buddha
 234 standing bodhisattva (showing d - d chapel)
 235 pedestal of Buddha (Kasyapa in cave)
 236 pedestal of bodhisattva
 237 pedestal of Buddha
 238 pedestal of seated bodhisattva
 239 pedestal of standing bodhisattva
 240 seated bodhisattva with head - dress
 241 seated bodhisattva with right knee raised
 242 standing bodhisattva with head dress
 243 standing bodhisattva with head dress
 244 standing bodhisattva with head dress
 245 standing bodhisattva with head dress
 246 standing bodhisattva (Maitreya) with head dress
 247 standing bodhisattva with head dress
 248 standing bodhisattva with head dress
 249 standing bodhisattva with head dress
 250 standing bodhisattva with head dress
 251 standing bodhisattva with head dress
 252 standing bodhisattva with head dress
 253 large bodhisattva (right side missing)
 254 head of same bodhisattva
 255 bodhisattva head with head - dress
 256 bodhisattva head with head - dress
 257 bodhisattva head with head - dress
 258 bodhisattva head with head - dress
 259 bust of Maitreya (with halo half down missing)
 260 head of Maitreya (left shoulder missing)
 261 head of Maitreya (nose missing)
 262 standing Buddha with bowl (left arm missing)
 263 standing Buddha
 264 standing Buddha (face damaged)
 265 seated Buddha (right hand missing)
 266 seated Buddha in dhyana mudra

267 seated Buddha (head missing)
 268 seated Buddha in dhyana mudra
 269 seated Buddha in dhyana mudra (face damaged)
 270 seated Buddha in dhyana mudra (nose damaged)
 271 seated Buddha in dhyana mudra (right arm missing)
 272 seated Buddha in dhyana mudra (nose and hand damaged)
 273 seated Buddha in dharma chakra mudra (right arm missing)
 274 large Buddha (face detached)
 275 Buddha head
 276 Buddha head
 277 Buddha head with beard
 278 Buddha head
 279 Buddha head
 280 Buddha head terracotta
 281 Buddha head

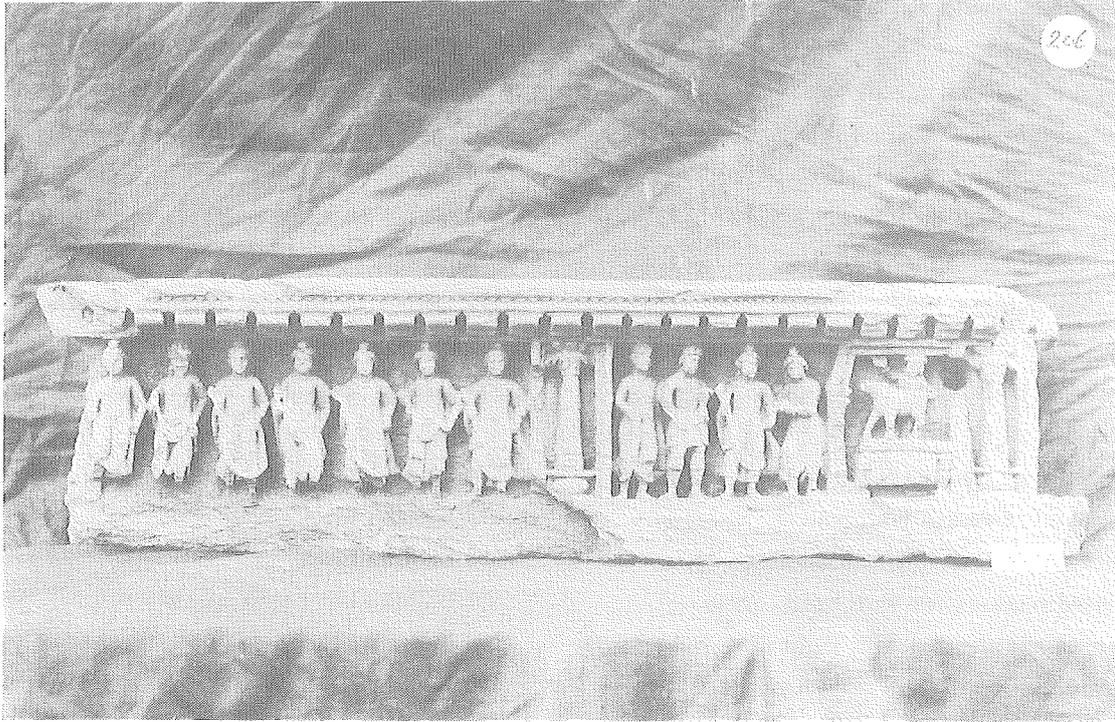
Following are seven descriptions to illustrate scenes on the panels and pedestals.

Stories are based on the sutras mainly from Mahayana theories; Prajnaparamita, Vajracchedika, Saddharmapundarika.

Jataka in Pali language is from Hinayana source. It tells the stories about the Buddha in his previous life.

1, Picture 206 Barking white dog

When the Buddha was in the country of Sravasti, he went to see a certain man named Suka who was absent at that time. He had a white dog in his house which was eating out of a dish on a couch. When the Buddha arrived, it began to bark furiously at him. He told it that it was due to its wealth that it had fallen in status. The dog was so ashamed of the remarks of the Buddha that it fled into a corner. When Suka returned and saw the dog in that wretched condition he asked what had happened. After hearing the story, he went to see the Buddha and inquired about it. The Buddha told him that the dog was his own departed fa-



ther who had come back to life in that form. He further advised him to ask where it had buried the treasure before his death. The frightened Suka did so and was surprised when the dog crawled under the couch and began to dig. When the place was opened up, the treasure was discovered and the words of the Buddha were found to be correct. The story of the white dog is carved in the right portion of the panel partitioned by a Corinthian pillar. To the right of the Buddha is Vajrapani holding his vajra with his left hand. A female figure is telling off the barking dog and Suka on the left of the Buddha, seemed surprised to find the truth about his dog.

Alternating buddhas and bodhisattvas on the left of the panel is sometimes used between story depictions.

2, Picture 207 Hymn of the Naga Kalika

On the way to the Bodhi trees, where Siddhartha had been contemplating Enlightenment, he passed by the residence of the Naga Kalika. When Kalika and his wife saw the effluence of his body, they prophesized his approaching Enlightenment in a

hymn. In this rather damaged piece, on the right you can see the Buddha is standing and listening to the prophecy of the Naga Kalika and his wife, who are standing in the water tank surrounded by a railing. Kalika is wearing a turban and his queen probably a wreath, pendants and bangles. Both of them are adoring the Buddha with folded hands and behind their heads there should be the hoods of serpents. On their left, Mara the evil one is leaning against his daughter may be in his disappointment to find out the Buddha's enlightenment is nearing in spite of his repeated obstructions while Buddha's meditation.

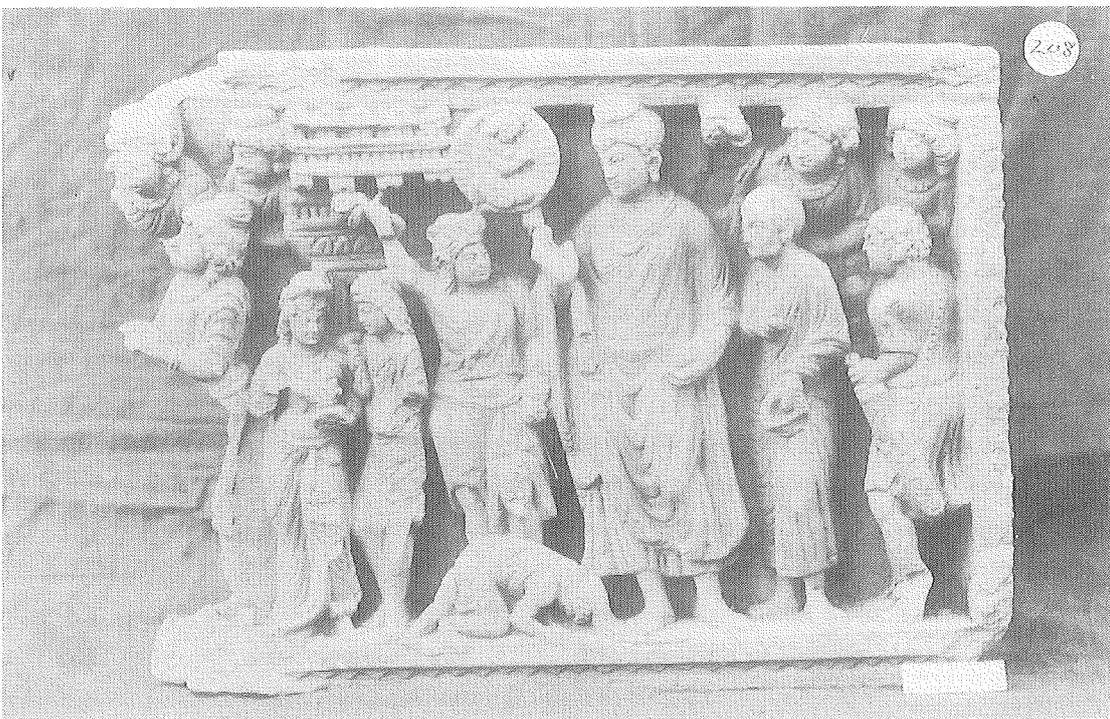
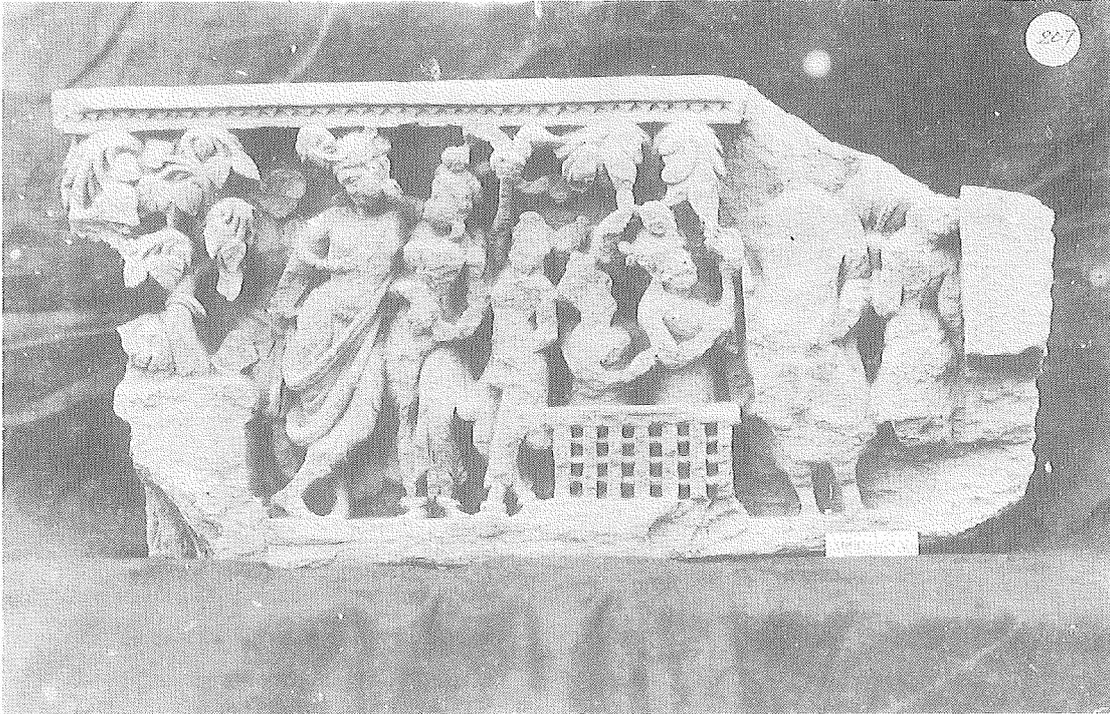
3, Picture 208 Dipankara (from the Jataka stories)

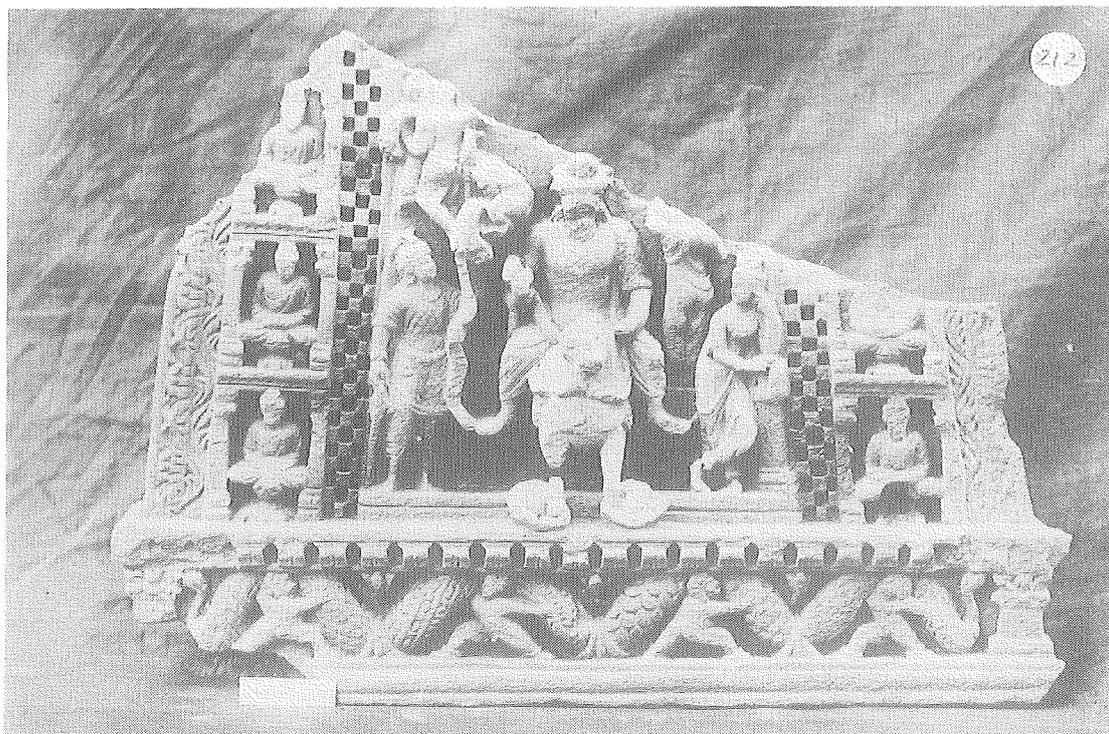
It seems that the story of Dipankara is the most frequently depicted Jataka story in Gandharan Buddhist Art. It refers to the penultimate existence of the Buddha in which he was born as a Brahman versed in the VEDAS, is related both in Pali and Sanskrit texts. The Pali version does not mention the girl and her lotuses, but the Sanskrit version, contained in the Divyavadana and Mahavastu, refers to her. It is the Sanskrit version -

which is represented in the Gandhara sculptures. The hero of the story is known as Sumedha in the Pali texts, as megha in the Mahavastu and as Sumati in the Divyavadana.

4, Picture 212 Great Departure (from the Buddha stories)

Siddharta the prince could not be satisfied with his material life and decided to leave all the world-





ly things behind him to seek the truth when he was 29 years old. This panel depicts, when his wife Yashodara and his son Lahula are still asleep, Shiddhartha on horse back leaving the Kapilavastu Castle. The horse Kantaka's hoofs are supported by two yakshas to avoid noise so that the palace guards should not wake. Ghandaka the groom loyally and intently holds his master's reign. A woman looks puzzled at the gate.

5, Picture 229

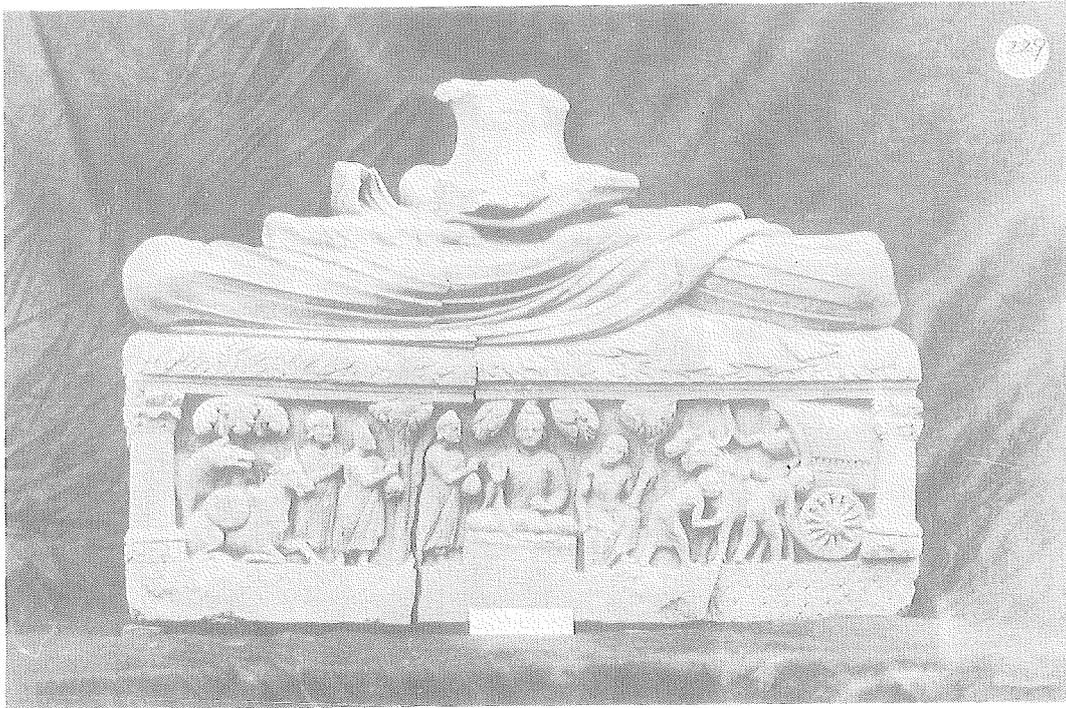
On the pedestal of the Emaciated Siddhartha, the story of the Two Merchants is carved. The Buddha had to wake from his seven weeks trance after the Enlightenment. A caravan of merchants was passing by the grove where he was sitting. It belonged to the merchants, Tripusha and Bhallika of Orissa. These clever men had placed two bullocks at the head of the caravan to precede it and give warning of approaching danger. On nearing the grove it is said that these bullocks all at once showed signs of fear and refused to go ahead and lay down.

The other bullocks also stopped and did not care

for the beating of the drivers. It was further found that the wheels of the cart had become mysteriously fixed, stopping the advance of the caravan. At this moment a stranger appeared before the terrified merchants and told them about the presence of the Buddha and told them about the presence of the Buddha and his need of food. The stranger was really the spirit of the grove in bodily form. Thus the two merchants approached the seat of the Buddha under the guidance of this spirit and offered him honeycomb and wheat. He received the offer in the four-fold bowl he had just accepted from the Gurdians of the Heavenly Quarters. The accuracy with which the story is told on this pedestal is marvelous. Every detail of the legend is faithfully and cleverly depicted. Note the bones of the skeleton with the legs covered by garment on the platform. The study of the anatomy of the human body of the sculptor is remarkable.

6, Picture 234 Cult of the stupa

The recipients took the relics after their distribution to their respective tribes to enshrine them in stupas which were made for this purpose. In



Gandharan art the men who carry them are shown riding on a horse, elephant and camel. Thus the relics of the Buddha were enshrined in stupas or funeral mounds. Later the worship of the stupa

became part of the Buddhist religion. In archaic Buddhist art, before the Buddha image had evolved, the stupa symbolised the death of the Buddha. Sometimes it contains relics and some-



times not.

In this pedestal carving a two tiered stupa with harmika is standing on the ground. Two women and two men are worshipping the stupa which contains the relics of the Buddha.

7, Picture 235 The Buddha in the fire temple at Uruvilava

The Buddha had practiced austerities at Gaya for six years. There he heard of Kasyapa, the Hindu ascetic who lived with his two brothers and a follower on the bank of a river at Uruvilva. The Buddha, soon after his First Sermon, made up his mind to convert this influential person. There, he performed five hundred miracles and the last one is that of the black serpent in Kasyapa's fire temple at Uruvilva. After this miracle, Kasyapa gave up resistance and became Buddha's follower along with his brothers and disciples. According to the story, the Buddha told Kasyapa one evening that he would like to spend the night in his temple. Kasyapa discouraged him because the temple had been abandoned due to the presence of a poisonous snake. The Buddha was determined however and

entered the temple and sat down.

The effluence from his body was so dazzling that the poisonous snake could do nothing and meekly entered into his begging bowl. The light was so bright that Kasyapa's disciples thought that the temple was on fire and they brought jars of water to extinguish the fire to save the Buddha. This is the pedestal of a big freeze. The left foot of the Buddha can be seen at the top. The fire temple is carved twice and in the centre is a Corinthian pilaster. On the left a disciple of Kasyapa is guiding the Buddha to the fire temple (The Buddha is missing). On the right the Buddha is shown sitting within it in the pose of meditation. The poisonous snake is ascending the steps to crawl into the begging bowl which is placed on the step. The disciples of Kashapa are pouring water from the jars to put out the supposed fire.

Conclusion

The sculptures of Takht-i-Bahi were non-existent in the actual situs niches, pedestals, walls, side of stupas, etc., when I visited there in March

1999 apart from a number of statues and pieces stored in the temporal museum at the western corner of the site. One fake cement buddha was placed in one of the chapels on the east side of the court of small stupas.

Dr Saeed -Ur - Rehman (director of the Peshawar branch of Pakistan Archaeological department of Peshawar) explained that his office has been restoring the structural aspect of the site since 1988. The gateway to the monastery, for instance, was surely better reconstructed than I had visited in September 1995. The sculptures were scattered into many places almost in damaged conditions in the course of excavations since the 19th century and looting by local people in the manner of unorganized diggings, and it is impossible to assemble them.

The pieces known as Takht-i-Bahi sculptures, including small damaged panels, etc., would become about 800. In this paper 94 are introduced but their locations are not clear though they are supposed to be in the Peshawar museum. My task is to continue assembling photographs and any information from the documentation sources.

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Notes

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- 2 A. Cunningham, ASIR 1863-64, vol.2 (Simla, 18710 pp.87-115
- 3 A. Foucher, "Notes sur la geograohie ancienne du Gandhara" BEFEOL (1901), pp323-69 (repr. Hanoi, 1902); H.Hargreaves, trans., Notes on the Ancient Geography of Gandhara 8Calcutta, 1915; repr. Varanasi, 1974).
- 4 I had a permission to take photographs of them as a postgraduate student of the University of London for the purpose of research.