Mode of Communication in the Indus Valley Civilization

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Abstract

Communication among individuals and societies is often linked with the human instinct of satisfying various needs such as food, shelter, clothes and self-protection. This distinctive ability of humans passed through various evolutionary stages to enable them to use abstract symbols to discuss concepts that sum up many aspects of human lives. This research paper intends to lime light the mode of communication in the Indus Valley Civilization. The paper throws light on the much debated system and tools of communications used by the people of the Indus Valley. The study goes through the Indus Script to develop an insight into the writing system in terms of associated languages. Seals and Inscriptions as means of communication are taken into account to deepen insight into the culture of communication. Symbols, signs and icons used as tools of communication in the Indus Valley are also brought under argument in this paper. A brief account of the problems associated with the non-deciphering of the seals has also been given space in this particular research.

Keywords: *Mode of Communication, Indus Valley Civilization, Harappa, Script, Seals, Icons, Signs*

Introduction

Communication is the process of creating meaning by sending and receiving verbal and nonverbal symbols and signs that are influenced by multiple contexts. This pattern of communication is often linked with the human instinct of satisfying various needs such as food, shelter, clothes, self-protection etc. From the Stone Age to the Dawn of human civilization, humans have used to communicate one way or the other with each other to fulfil their daily needs. That is the reason humans have been given a distinctive ability to use symbols to communicate about things outside their immediate spatial reality. This capacity let human beings to use abstract symbols to discuss a concept that sums up many aspects of human lives. The skill to think outside their immediate reality enables humans to develop

elegant belief systems, art and philosophy. However, humans haven't always had the refined communication systems that the world has today (Dance & Larson 1976).

Expression and communication are the most important characteristics of human behaviour. Expression is related to personal behaviour whereas communication reflects social behaviour. Human beings express their feelings and thoughts through both natural and artificial ways. The gestures of laughing at times of happiness and morning at times of grief are the best example of expression by making use of the natural way. Similarly, expression through poetry, painting and other genre of art are the examples of expression through artificial way. Human beings try to communicate their feelings and thoughts through their respective traditional and easily understandable ways (Gelb 1963).

It has been speculated that the first words used by human beings were onomatopoetic. These words sounded like that to which they were referred to. For instance words such as boing, drip, gurgle, swoosh and whack to express some phenomenon. The word gurgle was used to inform others about the presence of water and the words swoosh and whack were used to give accounts happenings during a hunt. This aboriginal capability of communicating with others turned to be a distinctive quality. The individuals who could talk were able to "cooperate, share information, make better tools, impress mates, or warn others of danger, which led them to have more offspring who were also more predisposed to communicate." This pattern ultimately led to the growth of a "Talking Culture" during the "Talking Era." In the talking era that ranged from 180,000 BC to 3500 BC, talking along with gestures were the sole channels of communication and social interaction. Talking era was followed by the "Manuscript Era," in the period from 3500 BC to 1450. This period marked the turn from verbal to written communication (Poe, 2011).

It has been debated since long as when and where the written words were created. However, it is assumed that the system of writing was originated in the areas that grew agricultural civilization. Places like Egypt, Mesopotamia and Harappa that flourished relatively earlier are believed to have developed a proper writing system out of the signs and symbols.

Writing is considered as a significant opening to the intellectual ingenuity of a culture. The skill of writing and the development of an articulate system of signs and script have often been observed in multifaceted societies and is known to be a feature of civilizations (Renfrew 1989).

Signs and symbols were supposedly used by humans on carved wood, stones and caves. Signing and painting drums, pottery and textiles, and even the human body itself was assumed to be a predominant writing culture. The signs and symbols that mainly represented sky, water, animals and the activities of hunting were used by small population groups of hunter-gatherers. After settling down, the population started increasing the number of symbols and signs to reflect a more complex social system, as was the case of the Harapan life.

The Indus Valley Civilization

The Indus Valley Civilization also known as Harappa Civilization existed in the period from 6000 – 1600 BC. Till 1921, a few bronze objects and a seal with symbols of Indus valley civilization have been discovered (Kolosimo 1974). In the same year, the places in Pakistan: Sindh and the Punjab where they settled were also made known to the people (Heitzman & Worden 1995). The two major cities – Harappa and Mohenjo – Daro were discovered somewhere in the 2600 BC. The Indus Valley Civilization also had extended their settlement to other parts in India. Lothal was located on the west coast of India and Kalibangan in the northern Rajasthan.

The cities of Harappa and Mohenjo – Daro were urbanized with complex civic life and economic system. Their major agricultural products were wheat and rice. They used to domesticate animals and grow fruit plants. The people of the two cities had a proper system of storing surplus products and undertaking commerce. Indus Valley Civilization had a symbolic script system based on symbols and signs. Both Mohenjo-Daro and Harappa showed resemblance with regard to plans of streets, flat-roofed brick houses, and administrative or religious centers. The people were very organized and had well-established underground water supply and drainage systems. They were not familiar with iron, however, the used to knit and dye cotton for clothing. Indus Valley civilization continued to exist until weather and climate became extremely hostile (Jha & Jha1996).

Mode of Communication in the Indus Valley

The system of communication in the Indus Valley civilization has been debated since the discovery of the fist Harapan seal in 1872-73. Nonetheless, it has been universally supposed on the basis of decoding that inscriptions in the Indus Valley Civilization were language

bound. The languages that were decoded from the inscriptions of the Indus Valley were Brahmi, Chinese Lolo script, Sumerian, Egyptian, Proto-Elamite, Altaic, Hittite, Proto-Dravidian, early Indo-Aryan, Proto-Munda, Old Slavic, and Easter Island Rongorongo (Possehl 1996).

Script in the Indus Valley

The mysterious history of the Indian writing system has been debated since the first quarter of the 19th century. The issue is still unresolved because most of the scripts on the Indus Valley seals and other relics of the second half of the third and first half of the second millennium B.C. are still un-deciphered (Salomon 1998).

Different assumptions exist with regard to the writing systems in the Indus civilization. Srinivasan et al. (2012) for instance, claim that the "Indus Valley writing was a syllabic multilingual writing system." They argue that the scripts discovered in the Indus Valley Civilization were in Brahmi and Kharosthi languages. Brahmi and Kharosthi scripts are believed to be linked with the Indian writing system. Srinivasan et al. (2012) further argue that the people in the Indus Valley Civilization used flash cards for learning script writing.

Winters (2007), however, believe that the script in the Indus Valley was in Tamil, a Dravidian language since inscriptions in Tamil language are far older than those in the Brahmi and Kharosthi languages. As decoded from the Harappan Script, the Dravidian people were the offspring of the Proto-Saharan African people whose writing system first seemed on the ceramic (pottery) and latter grew into a syllabic system. The writing of the Proto-Saharan was known to be the Libyco-Berber. This writing system was later discontinued by the Elamites and Sumerians by introducing Cuneiform Script. With regard to the evolution of Indus Valley manuscript, it has been found that these scripts had never been made part of the evolving system but remained non-linguistic in all periods (Farmer, Henderson & Wetzel 2002).

Disagreement exists with regard to whether the Indus Valley inscriptions represent a writing system or not. Nonetheless, most of the Indus Inscriptions are found to be of short size. As Farmer (2004) notes that the longest of such sings he mentioned in his research are found to have 19 signs which could not be part of some writing system. Likewise, two inscriptions have had 14 signs. He further states that only 1% of the inscriptions are having 10 or more

signs. He concludes that inscriptions with such small number of sings could not reflect a proper writing system.

Researchers have associated a few major problems with the decoding and extracting meaning of the symbols and signs of Indus Valley Civilization. Firstly, round 1900 BC the inhabitants of Harappa and Mohenjo-Daro cities started moving to east India and Ganges region.

Secondly, Harapan language had perished without forming part of any other language.

Thirdly, the size and the length of inscriptions on the seals objects and the pottery were found to be typically very short. Consequently, researchers have failed to accurately decode and extract uniform meaning from the same sign and symbol.

Indus Valley Seals

In the Indus Valley Civilization, objects made of clay were decorated mostly with animals and symmetrical themes that had represented either some cultural values, rituals, customs and traditions or some natural phenomena. But the most striking objects that paved way to have insight into the communication system of the Harappan Culture were small squared seals carved with human or animal designs. These seals are reported to have written words captioning some animal or human in some special circumstances. These seals on the one hand reflected their system of communication and on the other bore testimony to the trading among several groups of populations (Jha & Jha1996).

The Bronze Age Harappan society as Mahadevan (2008) assumed was dependent mainly on their agricultural. This agriculture system enabled them to nourish the people of the large towns of Harappa and Mohenjo-Daro. They used to market their surplus agricultural products. To identify the owners and their respective products they supposedly used clay tags marked with a seal during the process of transportation of the goods to the granaries. This supposition testifies the assumption that the Harappan seals would have information regarding agricultural products and distribution process. This suggests that the script in the Indus Valley Civilization consisted of terms and concepts that referred to crops and share of the agricultural products. In terms of Agriculture, the cross lines also reflected to share but to share agricultural products or to divide the products into equal pieces.

Icons on the Seals

The icons on these seals according to Fairservis (1992) mostly represented "local animals, domesticated animals like long-horned and short-horned bulls, humped zebus, water buffaloes, goats and violent animals like rhinoceroses, tigers, gavials and elephant and of course some human beings in a yogic position." One such seals displaying a man in cross-legged seated position and wearing the head of a water-buffalo was defined to be the "Lord of the Beasts." The image according to the same author was supposed to be iconic and represented the Predecessor of some group of people or a clan (Fairservis, 1992).

It has been reported by Ranganath that most of the seals were inscribed with concepts relating to science, astronomy and mathematics. The same researcher further noted that these images on the seals represented gatherings of the people. Ranganath believed these seals of the Indus Valley Civilization as the contemporaries of the ancient Egyptian civilization. According to Ranganath, the icons on the seals were escorted by a text that served more to be communicative illustrations than mere accounting of manifestations. In other word, these seals were mainly used for communication purposes.

The images of domesticated animals that appeared on the seals in front of altar or sacred shoots indicated the pertinent role of livestock for human usage and the use of animals in human agricultural activities. "Icons with an animal and, in front of it, an offering place or altar can be easily found in texts and paintings of ancient Egypt. In many cases, the animal was not only an amulet but instead the representation of a god." It has been assumed that most of the Indus Valley Civilization seal inscriptions enclosed correct names of the people, their respective professional or authorized designations and parentage much similar to those in the Mesopotamian seal inscriptions (Cited in Mahadevan, 2008).

Indus Valley Signs

According to Fairservis (1992), pottery of the Indus Valley also inscribed different signs. Some of the signs are very easily understandable. For instance, the signs for humans, the bow, the arrow, and the hunt are easily decodable. The signs of man, arrow and bow are commonly understandable whereas, the sign of cross lines represented sharing of the hunt. Perhaps, this extracted meaning of sharing was passed on from the nomadic status to the settled down populations.

Another sign most often used by the Harappans was that of a fish (Parpola 2008). The sign of plain fish according to Parpola represented the offering of fish. The same researcher further noted that since the sign of fish occurred very frequently so it might have a representation for a god. He argued that the most common used word for fish in the Dravidian Languages is pronounced much like the one meaning star. This meaning according to Parpola outfits the supposed meaning 'god'. The same sign of star in the Mesopotamian cuneiform script also reflected the meaning of a deity (Parpola 2008). Another interpretation of the fish like symbol has been given by Fairservis (1992). He thought of this sign as a loom-twist that was assumed to be used for ruler or rule. The interpretation seem sound in the sense that the people in the Indus Valley were agrarian in nature and the loom/twisting of cotton an agricultural product was required for knitting.

Conclusion

Writing is considered as a significant opening to the intellectual ingenuity of a culture. The skill of writing and the development of an articulate system of signs and script have often been observed in multifaceted societies and are known to be a common feature of civilizations.

Signs and symbols were supposedly used by humans on carved wood, stones and caves. Signing and painting drums, pottery and textiles, and even the human body itself was assumed to be a predominant writing culture among the small groups of hunt-gatherers. However, the more complex social systems like that of Harappa started increasing the number signs to reflect more complex phenomena.

Some of the researchers like Srinivasan et al. (2012) believe that Indus Valley script was in Brahmi and Kharosthi languages. Whereas, Winters (2007) held a different opinion with respect to the language of the Indus Valley. He proposes that the Indus Valley Script was in Tamil Language. Other pool of researchers infers that Indus Valley Inscriptions could not represent a language at all. They believe that most of the inscriptions are too short to reflect certain language.

Researchers have associated a few major problems with the decoding and extracting meaning of the symbols and signs of Indus Valley Civilization. Firstly, round 1900 BC the inhabitants of Harappa and Mohenjo-Daro cities started moving to east India and Ganges region.

Secondly, Harapan language had perished without forming part of any other language.

Thirdly, the size and the length of inscriptions on the seals objects and the pottery were found to be typically very short. Consequently, researchers have failed to accurately decode and extract uniform meaning from the same sign and symbol.

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Standing Buddha Sculptures in Stone from the Collection of Lahore Museum: Study and Analysis

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Abstract

Lahore Museum houses invaluable collection of Buddhist sculptures and relief panels projecting the Gandhara School of art. This is one of the earliest collections in South Asia which depicts diverse features in terms of quantity and quality as well. The collection includes some of the rarest pieces due to which it has earned fame all over the world. Different authors have published some selected sculptures from this collection. All these series are noteworthy and should be published properly. Identification of some sculptures in these preliminary reports pose problems. The present paper deals with the reinterpretation of these selected individual standing Buddha sculptures which have iconographical significance. The material is worth to be shared with scholars working on the Buddhist art of Gandhara. Due to wide range and diversity of this collection, this paper focuses exclusively on the individual standing Buddha sculptures, from 2nd Century C.E. to 4th Century C.E. Most of these sculptures come from the surrounding areas of Mardan, Peshawar and Malakand division of Khyber Pakhtunkhwa and can easily be recognized due to their execution in black, grey, green and blue schist stone.

Keywords: *Gandhara School of art, Individual Standing Buddha sculpture, iconographic significance, Khyber Paktunkhwa, Schist stone.*

Introduction

Lahore Museum has in its collection about two thousand Gandhara sculptures which exhibit different events of life and teachings of the Buddha. This collection comprising a large number of artifacts requires a long time to study and highlight its artistic, religious and historical aspects. Keeping in view the limitation imposed by this proposed study, the study has been limited to the individual Buddha figures with standing form; made in schist stone. These are recovered from different Buddhist sites including Shah ji ki Dheri, Karamar Hills, Takht-i-Bahi, Sikri, Jamalgarhi, Terali and shahbaz gari areas showing the cultural

boundaries of Gandhara region.

The early human form of Buddha found came from the Gandhara region consisted of two main styles standing and seated form. Material of these sculptures was used in local schist stone that was abundantly available in the Gandhara region (Kleiner 2014: 444). These are shown in classical, in the European sense. Its themes were Indian but sometimes its style Graeco-Roman is referred to as Graeco-Buddhist Art. The present research is focused on this art style. The Graeco-Roman influence is clearly discussed on their facial features and curly or wavy hair, the muscular body, and the fine, deeply delineated folds of the robes (Singh 2008: 463).

The individual standing Buddha figures are very common and usually are placed on a square throne. Normally, the throne is represented by the Buddha surrounded with attendants and different other life scenes of Buddha are depicted here. Different features are shown on a standing Buddha sculpture figures like the Buddha stands barefoot, with one leg having slightly bent. His heavy robe covers both shoulders and its drapery is Greco-Roman style. Faces can be extraordinary realistic and beautiful or rather naive in the case of the Buddha. Hands and feet are large, often out of proportion for a rather short body. His left hand is popping out by his side and seems to be holding his robe, while the right one is bent and his palm raised in the protection-granting *Abhaya Mudra* which that all is well. His curly hair is piled on top of his head in a knot (known as the *Ushnisha*). His elongated earlobes recall his earlier life as a prince, when they were weighed down by ear ornaments. Another typical mark of Buddha represented in Gandhara Art is known as *Urna* (a round mark in between the eyebrows). The *"Halo"* attached to the Buddha images in Gandhara (indicating about his supernatural being) and *Chakra* on the palm of his hand as well as the sole of his feet (Honour & Fleming 1984: 225; Kleiner 2014: 444).

The standing Buddha figures are shown forty three in number in the present collection. These consist of five groups as follows;

a. Standing Buddha with pedestals (Figs: 1-11).
b. Standing Buddha without pedestals (Figs: 12-22).
c. Headless Standing Buddha with pedestal (Figs: 23-30).
d. Headless Standing Buddha without pedestal (Figs: 31-42).
e. Standing Buddha with an unusual or informal pose (Figs: 43).

Mostly, we find *AbhayaMudra* was shown very rare exceptions of standing Buddha. Sometimes one sculpture is shown holding his hand on the breast or holding a bowl in his right hand. *AbhayaMudra* was very popular among the Buddhist as he was assuring his believers to be on the right path.

Previous Studies

We find a new idea regarding the origin of Gandharan style in the light of theories of different authors and archaeologists. They have discussed the depicted styles of the Buddha's figure with local characteristics. This idea resorts to go through chronologically and geographical with the archaeological findings in the region to analogize its origin. The researches made archaeologically in and around Gandhara areas denote that Gandhara attained its mature from under the Kushan rule. Analogize this theory Marshall has at Taxila (Marshall 1960: 64-65), Dr. Dani at Chakdarra and Shai khan Dheri (Pushkalavati) (Dani 1965-66: 24-26) the Italian mission in Swat and French mission in Afghanistan and Bactria (Snellgrove & Boisserlier 1978: 59).

The authors and researchers having after their self-observations tried to determine the date and provenance of Gandharan sculptures on the basis of their common features. Harald Ingholt introduced history about Gandharan sculptures in four sections.

Section-I: dating back 144-240 C.E. protects Buddhist figures with Philhellenic-Parthian elements, recovered by Kushans linkage with Mesopotamia.

Section-II: dating back 240-300 C.E. depicts Sassanian influence after the ouster of Kushans from Gandhara in 241 C.E.

Section-III: (300-400C.E.) holds Indian features from Mathura under the rule of Kidara Kushans.

Section-IV: (400-460 C.E.) rotates the Sassanian styles because of regaining their power in Gandhara till the advent of Huns.

We have discussed individual Buddha sculptures on the basis of these sections and tried to get information about the detail, date and provenance. We have observed this study and explained features of these sculptures with different points. Firstly these sculptures with plain

halo belong to before Kushan period while some with decorated halo belong to later Kushan period (257-357 C.E). The drapery of Buddha figure by incised lines became in vogue in the period (400-460 C.E.).The depiction of fire alter on pedestal belongs to Sassanian period (240-300 C.E). Rather large halo, decorated both with rayed and wavy circular lines, the throne flanks by two frontal lions and incised circle in the palm of the right hand are the features of Mathura influence which started in the first quarter of 4th century C.E. The gesture of hand known as *Abhayamudrā* (reassurance pose) developed before the period from 257-357 C.E. whereas angular folds of Sanghati over right breast favours for inclusion in to later Kushan period (Ingholt 1957: 26ff).

John Marshal has described the pedestals depicting the Buddha figures showing three designs such as geometrical, floral and figural designs. He has pointed out some pedestals with geometrical or floral designs relating to earlier than mid. 2nd century C.E. while figural reliefs belonged to later than mid. 2nd century C.E. Also, he explained the facial features of sculptures like as wide open staring eyes characterize the Graeco-Saka sculptures of earlier date. To cover both shoulders are the important features of figures relating to a typical and indigenous Gandharan style. Some figures are depicting moustache on these faces belong to Kushan period (Marshall 1960: 64-65). Walton Dobbins has described the material and features of individual Buddha sculptures. He has discussed the stone which was introduced as material for cult images during first half of the 1st century C.E. Early haloes have only a simple incised near the edge of the halo or no decoration while almost all of the halos of individual figures are decorated after second century C.E. In the 5th century, trend is towards conventionalization of drapery folds paired in parallel lines or bisymmetrical patterns and eyes are often given a wide open giving bulging appearance. He has also pointed out measurement of the Standing Buddha figures by 20-30 inches in size and first made in the mid. 2nd century C.E. (Dobbins 1973: 228).

Analytical studies

In the light of above mentioned criteria which are based on observations of renowned archaeologists and authors, the analytical study of each Buddha figure will be determined with their possible dates and provenance on the basis of their stylistic features. These figures consist of five groups which are helpful to maintain the catalogue and their provenance through their stylistic features.

A. Standing Buddha with Pedestals

This group consists of eleven Buddha figures attached with three designs on pedestals. These pedestals are shown one geometrical design (fig.1); three floral designs (figs. 2-4) and five figural designs (figs. 5-9) while two pedestals (figs. 10-11) are broken and did not mention their designs. Firstly, the pedestal is shown with a geometrical pattern of four squares placed side by side. Each is divided into eight triangles enclosing wedge shape points. According to John Marshall criteria, this sculpture (fig.1) may belong to an era before the mid. 2nd Century C.E due to its pedestal design (Marshall 1960: 64-65). Secondly, some pedestals are depicted with floral designs which consist of one lotus flower with five petals (fig. 2), two fully bloomed lotus flowers (fig. 3) and three flowers with five petals (fig. 4). These floral pedestals are shown with lotus flower which indicates that sculptures may belong to the period prior to mid. 2nd Century C.E.

Thirdly, some pedestals are placed with different figures like as

  a. Buddha with alms bowl in the centre being worshipping by three men on each side (fig. 5).
  b. Six devotees worshipping the fire alter, three on each side (fig. 6-7).
  c. Meditating Buddha with four devotees; two on each sides (fig. 8).
  d. Meditating Buddha with six devotees; three on each sides (fig. 9).

These figural pedestals indicate the middle of 2nd Century C.E to middle of the 3rd century C.E. belonging to Kushan and Sassanian dynasties. Two other sculptures also show Sassanian influence as its pedestal contains fire alter with three figures on each side standing with clasped hands in adoration (figs. 6-7). It was the main characteristic of sculpturing art of Sassanian period (240-300 C.E) (Ingholt 1957: 32). According to Marshall two sculptures (figs. 8-9) having figural pedestal with meditating Buddha and kneeling devotees came into being in the period later than the middle of the 2nd Century C.E (Marshall 1960: 100).

These figures have also used halo on the backside of Buddha head with two decorations like as plain halo (fig. 1-3) and decorated halo. The decorated halo is arranged with two designs in the present research. One halo attached with a sculpture (fig. 4) is treated in a row of triangles on its border (Ingholt 1957: 225). Another design of halo is decorated with leaf border. Such figures of the Buddha point out its production in later Kushan period (Ibid: 32). The halo is

plain in a figural pedestal of a sculpture (fig. 6) and on the basis of Majumdar's observations we may therefore, conjecture that this sculpture was produced before late Kushana period. According to Majumdar this type of decorated border of lotus design was sculptured after the late Kushana period (257-357 C.E.) (Majamdar 1960: 15; Rehman 2003: 8-9).

All sculptures stand frontally and show different features of Buddha style represented to the Gandhara region. An important feature was in *Abhayamudrā* pose used in all these sculptures. Some sculptures are placed with both hands on one hand missing (figs. 1, 3-11), while only one sculpture is completely seen this pose with its features (fig. 2). In such sculptures mostly we find right hand broken owing to its being more exposed part of the body.

These sculptures are shown with the drapery style of Buddha dress covering both the shoulders. This style gives the indication of proto type of the late first Century C.E in a sculpture which mentioned the number G. 802 according to Accession Register of Lahore Museum (Marshall 1934: 77). Sometimes, his drapery covering both the shoulders is in typical Gandharan Style forming an angular pattern on the right breast and forked folds between the legs (fig. 10) and according to Ingholt angular pattern on right breast favours for inclusion in Group III (257-357 C.E.).Therefore, this style of a sculpture may belong to the same period (Ingholt 1957).

The sculpture mentioned with the number G.140 in Accession Register of Lahore Museum (fig. 4). Notable features of this sculpture are plain halo, the hair combed back around the *ushnisha*, half opened eyes, without moustaches belong to 3rd Century C.E, according to Ingholt (1957: no.209). A sculpture mentioned with number G.375 in the Accession Register of Lahore Museum (fig. 6). It is very important and unique through these features. It is also identical with the Buddha published by Ingholt (1957: no. 215) with given provenance of village Daulat, Mardan.

One sculpture is mentioned with the number of G. 141 in the Accession Register of Lahore Museum (Fig: 2). It falls in a category of a rare specimen having a length of 21″. According to the expert opinion of the Walton Dobbins, the Buddha images (20 to 36 inch high) were first made in Gandhara region in the middle of 2nd century C.E (Dobbins 1973: 228 Therefore, we may conjecture that this sculpture was sculpted out later than the middle of the 2nd century C.E. It is also published by Ingholt (1957: no.225).

B. Standing Buddha without Pedestals

These sculptures consist of eleven in number without pedestals (fig. 12-22). One sculpture is G.137 which is mentioned in the Accession Register of Lahore Museum (Dani 1979:41). It is inscribed with Kharoshti script which is written as *Bosavarumsa dana mukhe* and its translation is *"Gift of Bosevarman"* (Konow 1929: 1). Kharoshti script is most ancient and important script written in Gandhari Prakrit and Pali from right to left. It was the regional script of northwestern region. It appears on a coins, stone inscriptions and texts, notably the Gandharan Buddhist texts (Cardona and Jain 2003: 90). This sculpture (Fig: 12) has a close resemblance with a sculpture bearing three flowers on pedestal shown in facial expression and draping of the robe. They are so close to each other that we can confidently say that if these two sculptures were not made by the same sculptor, these were certainly finished in the same work shop. Therefore, it may be deduced that this sculpture also belongs to Mardan District most probably Jamalgarhi and made before the middle of 2nd century C.E.

Another sculpture is the Accession number G.426 which is mentioned in the Accession Register of Lahore Museum (fig. 13). This sculpture has solved the problem of provenance bearing no. 2059 which is surly from Sikri. This number is mentioned in 354 objects from Sikri which has arrived in Lahore Museum in March 1890 as reported in the register of additions 1867-1903 (Dar 2000: 28; Dar 2016: 69). As far as its dating is concerned we have to rely on its halo and hair strands because its pedestal is missing. As we accepted earlier that before later Kushan period halo was plain, therefore, we may believe that this sculpture also belongs to the period before later Kushan.

The third one in this group is mentioned in Accession Register of Lahore Museum which is known as G.R. 724 (fig. 14). It bears No. 2050 from Sikri reported from Register of additions (Dar 2016: 69). It is shown with plain halo, arrangement of hair, style of drapery and material that is grey Schist. On the basis of all these similarities we may conclude that this sculpture also belongs to the period of (Fig: 13) i.e. before later Kushan period.

Fourth one G.R.730 is mentioned in the Accession Register of Lahore Museum (fig. 15). This Sculpture has also a close affinity with (Fig:13) and (Fig: 20) in terms of its drapery, roundish face combed back curly hair, half opened eyes and material i.e. grey schist. It is, therefore, probable that the sculpture is from Sikri or Jamalgarhi (Yusafzai area). However, we may not be sure about its dating in the absence of its halo and pedestal.

Fifth sculpture is accession number G.139 which is mentioned in Accession Register of Lahore Museum (Fig: 16) belongs to the category of sculptures that have wide open eyes and moustaches. It is so similar to the one published by Marshall and hence we may well believe that it also came from the same workshop, if not made by the hands of same artist. For the same reason, this statue is also dated in the adolescent period of Gandhara Art i.e, 2nd century C.E.

This life size sculpture with Accession number G.376 mentioned in the Accession Register of Lahore Museum (Fig: 17) has already been published by Ingholt (1957: 140) and is similar to nos. 210, 212 according to Ingholt with regard to size (7′-8′) having provenance from Sarhi Bahlol and also with Nos. 204 and 205 from Takhat Bhai for their snail shell hair arrangement having provenance. Such life size sculptures of highest standard may correspond to the period of Kushan rule from Kanishka-I to Vasudeva because without settled economy and patronage of the imperial court no one can afford the time to produce excellence.

In this statue, both the carving and precision for the form beneath the robe has been done with great care. It is the work of a craftsman who was showing off his skill in mechanical excellence and precision of his carving. Buddha is portrayed wearing moustaches and an unduly large *ushnisha* with half opened eyes as if it is in deep meditation. The hair is dressed into tight ringlets. Keeping in view the colossal size and highest standard of carving of this sculpture, we may conjecture that this statue was also formed in the Kanishka dynasty (144-240 C.E.).

The stone sculpture G. 379 (Fig: 18) is the seventh number of this group. It is also published by Ingholt with No.202 with its provenance as Jamalgarhi (Ibid: 136). Notable features of this life-size sculpture are its drapery that is the work of a sculptor with labored and self-conscious showing off his skill in the mechanical excellence and precision of his carving. As the halo and base of the sculpture is missing, therefore, we may not be sure as if pedestal was figural or had floral/geometrical designs on it which would be helpful in determining its date or period. However, Harald Ingholt put it in Group-III which belongs to 300-400 C. E. (Ingholt 1957: 26ff).

The distinctive features of a sculpture in this group bearing Accession number G.378 mentioned in the Accession Register of Lahore Museum (Fig: 19) is its thick, square stringy folds, which are very rare as most of the drapery folds found from Yusufzai Area are

alternating wider and narrow ridges. Such type of folds in sculptures of Gandhara collection of Lahore Museum are only found in torso of headless standing Buddha figure (Fig: 40). Such stringy folds are also found in the sculptures published by Harald Ingholt (Ibid: 206). Hair arrangement combed back in curls is also similar with each other. Therefore, it may be deduced that this standing Buddha figure may also belong to village Daulat, Mardan and for its dating we may not be sure in the absence of halo and pedestal.

The halo of the sculpture is Accession number G.693 mentioned in the Accession Register of Lahore Museum (Fig: 20). It is plain and partly broken. Both of his hands and lower portion are also missing. The eyes are half-closed. The style of drapery with alternating narrow and wider ridges forming V folds and angular pattern on right breast as well as hair arrangement in curls indicate its period before later Kushan as we know that halo before later Kushan were plain and the probable provenance may be Jamal Garhi or Takhat-i-Bhai (Yusafzai area).

The sculpture, ten in number (Fig: 21), depicts the conventional style of drapery with folds from right to left forming V shape between the legs. Feet and both hands are missing. Dented border of the halo resembles with Fig: 3 reported from Sikri and its hair style resembles with Ingholt represented from Takht-Bhai (Ibid: nos. 221, 234).We may, therefore, presume that Fig: 22 also belongs to one of these areas namely Yusafzai. And its size and dented border renders it to be earlier than the middle of 2nd Century C.E. (Marshall 1960: 100).

The sculpture is Accession number G.785 mentioned in the Accession Register of Lahore Museum (Fig: 22). It is rather crude in workmanship and execution with thick folds apparently similar to Fig: 23 from Sikri. On the basis of similarity, this sculpture may also be presumed to have come from Sikri. As the halo and pedestal of this figure are missing, we may not be able to ascertain its date or period.

C. Headless Standing Buddha with pedestal

All sculptures of this group consist of eight in number (figs. 23-30) which is based on without head while pedestals are attached on these. These pedestals with different decorations are here focused on floral and figural designs. Firstly, one sculpture is shown with plain pedestals (fig. 23) while another sculpture is placed on plain pedestal with hole in center. These sculptures may date back prior to mid. 2nd Century C.E. (Marshall 1960: 64-65). Secondly, three sculptures are made of black schist and their pedestals are missing (figs. 25-27).

Thirdly, three other pedestals consist of one floral and two figural designs. The pedestal of Buddha figure is the accession number G.704 mentioned in the Accession Register of Lahore Museum. It is having three lotus flowers which earlier than the figural reliefs, falling in the period before the middle of 2nd Century C.E. The two other sculptures are accession numbers G.699 and G. 670 mentioned in the Lahore Museum Accession Register. These are shown with figures on their pedestals like as

a. A bowl placed on stand with two devotees (fig. 29).
b. Mediation form of Buddha with two devotees (fig. 30).

The headless standing Buddha figure is Lahore Museum number G. 685 (Fig:24) bearing No.2304 is reported from Sikri as mentioned in the register of the additions 1867-1903 (Dar 2016: 69). The headless standing Buddha is mentioned in accession number G.716 in the Accession Register of Lahore Museum (Fig: 24). It is on pedestal without halo, head and arms. It is made in grey schist and is slightly defaced. Folds of drapery are thick and at regular intervals forming a V shape between the legs. The pedestal is square and plain having a square hole. The proportion, execution and workmanship is similar to the Fig: 23 from Sikri. This shows that this image may also belong to Sikri.

Third one number in the group is headless standing Buddha mentioned in the Accession Register of Lahore Mseum G. 378 (fig. 25). It is attached on pedestal and without halo and both arms. His drapery covers both the shoulders. The style of drapery is identical with the style of Figs: 3, 6 & 7 which are given with the probable dating of not earlier than the middle of 2nd century C.E., therefore, the dating of this headless Buddha may also be conjectured with them.

The headless Buddha figure is mentioned in the Accession number G.815 in the Accession Register of Lahore Museum (Fig: 26) which is mutilated. Only pedestal part and drapery folds at the breast are visible. The material is grey-schist. The proportion, execution, workmanship and drapery are similar to those of Figs. 28, 29 and 30 with alternating thick and thin ridges having the probable provenance of Jamalgarhi or Takht-i-Bhai.

One Sculpture with number G.896 (Fig:27) has the stringy folds swinging from left to right at regular intervals, all the features like head, hallo and pedestal do not keep us in assigning it a proper period. The material is black schist and the folds are similar as of Nos. 28 and 29 from

Takht-i-Bhai or Jamalgarhi having little bit difference of folds. However, the overall composition, execution and workmanship are same. Therefore, it may be well believed that this sculpture G.896 has also been carved in the same workshop i.e. either Jamalgarhi or Takht-i-Bhai, if not by the hands of the same sculptor.

These headless standing Buddhas mentioned at Accession numbers G. 704 and G. 699 in Accession Register of Lahore Museum (Fig:28 & 29), are identical with each other in style of drapery and their size. As we know, the Standing Buddha images measuring 20-36 inches were first made in Gandhara in the middle of 2nd Century C.E. (Dobbins 1973: 288) and the figural reliefs of the pedestal of Buddha also first time appeared in the middle of 2nd C.E. (Marshall 1960: 100). Therefore, it may be guessed that the sculpture was carved not earlier than the middle of 2nd century C.E. and from the style of drapery and workmanship of Figs: 28 and 29, it may be believed that both the sculptures belong to the area of Jamalgarhi or Takht-i-Bhai. Whereas, the Fig:26 having the pedestal with lotus follower may be earlier than the pedestals with figural reliefs, falling in the period before the middle of 2ndCentury C.E.

The headless Buddha figure with Lahore Museum number G. 670 (Fig: 30) with broken hands has a close resemblance with figs: 28 and 29. The style of drapery and its composition allocates it to the area of Jamalgari or Takht-i-Bhai (Yusafzai Area). And the scene of worship plug begging bowl on pedestal put it in the Sassanian period (240-300 C.E) in the Gandhara region.

D. Headless Standing Buddha without Pedestal

In this group, the sculptures consist of twelve in numbers (Figs: 31-42). The important features of these sculptures shown with halo and pedestal that normally play crucial role in determining the age of the Buddha figure are missing. Therefore, in this group, we will discuss merely the drapery of these sculptures in order to ascertain its provenance. These sculptures cover different areas of Gandhara region including Yousafzai area, Sakri, Takht-i-Bhai or Jamalgarhi, Village Daulat and Shai Khan dheri.

First one, we discussed the Yusufzai area arranged these sculptures. A sculpture of this group is mentioned at the accession number G. 721 in the Accession Register of Lahore Museum. The torso (Fig: 31) of Standing Buddha is in blue schist depicting the same style of drapery as seen in Figs: 33 and 36 with ridges of the folds thick and round at regular

intervals. As the provenance of Fig: 36 is guessed from Sikri and of Fig: 33 from Yusufzai area in general, therefore, on the basis of resemblance of Fig:35 with Figs: 33 and 36, the Provenance of Fig:31 may also be generalized to the Yusufzai area.

Another sculpture G.720 (Fig: 32) is composed into two portions, i.e. the folds forming triangular pattern at the right breast and thick deep folds forming V-shape between the legs like Fig: 36 and 37. We have noted that the composition of drapery into parts, as mentioned above, were very commonly used in the Yusufzai Areas mainly the site of Sikri, Jamalgarhi, Takht-i-Bhai, Sahri Bahlol, Shahbazghari etc. On the basis of drapery, this sculpture may be assumed to have come from the area of Yusafzai.

Third one sculpture G.718 (Fig:33) is also carved in green schist. The folds of drapery are thick round and at regular intervals forming a V-shape between the legs. The image is from Rokhri near Mianwali which is otherwise famous for its stucco sculptures. A schist stone is not available in Mianwali. This means that this stone image was brought from Yusufzai area into Rokhri.

Fourth one sculpture is mentioned in the Lahore Museum number G. 396 (Fig: 34). This torso of Standing Buddha is made of grey schist. The drapery reveals the conventional style forming angular pattern on right breast and V-shape or forked folds between the legs. As we have stated earlier with regard to the absence of head, halo, face and pedestal, we are handicapped in delivering a particular provenance to this piece. Therefore, we may only generalize the provenance from Yusafzai area i.e. entire present day Mardan Division.

Another torso (Fig:35) of Standing Buddha of this group is mentioned at Accession number G.818 according to the Accession Register of Lahore Museum, made of blue grey schist have the provenance of Sikri with old No. 2029 and it has the resemblance with Fig:23 bearing No. 2304 according to Register of Additions 1867-1903 (Dar 2016: 69).

The torso G. 684 (Fig: 36) made of green schist having style of draping folds similar to Figs: 23 and 24 which are also made in the same schist stone of green color. However, Fig: 32 differ a little bit from Figs: 23 and 24 with respect to its deeper V-folds between the legs and the *tenon* in the right elbow for fixing the arm. Since Figs: 23 and 24 are from Sikri, therefore, Fig: 32 may be given probable provenance of Sikri.

The sculpture G.677 (Fig: 37) is made up of green Schist stone. The draping robe is typical of Gandharan style covering both the shoulders. The folds of drapery with a blend of narrow and wider ridges sweeping from right to left forming a V-form between the legs. In style of drapery, it has similarity with Fig: 23 from Sikri. Therefore, on the basis of style of drapery, it may also be presumed from the site of Sikri.

The torso G. 809 (Fig: 38) of standing Buddha is in green schist and its squarish stringy folds resemble with those of the Figs: 24 and 96 originating from Jamalghri, or Takht-i-Bahai. Therefore, on the basis of close affinity of square drapery folds, the present piece may also be ascertained from the same area i.e. the entire present day Mardan Division.

The torso G.812 (Fig: 41) of Standing Buddha figure in grey schist is draped in typical Gandharan style forming composition of triangular folds on the right breast and V-shaped or forked folds between the legs with a blend of low and high ridges. The folds of drapery resemble with those on of Figs: 23, 25, 26 and 28 having the probable provenance of Takhat-i-Bhai or Jamalgarhi.

The torso G.810 (Fig: 40) of Standing Buddha is in grey schist stone having square stringy folds at regular intervals breaking the conventional style of drapery with angular pattern at right breast and forked folds between the legs. As already discussed it is similar with Fig. 21 which is given probable provenance of village Daulat of Mardan district, therefore, Fig.40 may also belong to the same site. The torso, the number G. 798 (Fig: 41) in dark blue schist, has also stringy folds of drapery like that of Fig: 19 and Fig.40 given with probable provenance of Mardan district pointing to the same site.

The torso G. 806 (Fig: 42) of Standing Buddha in dark blue schist is the only image in the Gandhara collection of Lahore Museum which has a unique type of drapery that it has two plunging folds in the helm of outer garment on both the legs not in Dhoti but in the uttariya. And the Dhoti sweeps from right to left forming stringy folds only over the breast. We find such kind of drapery from Shaikhan dheri published by Walton Dobbins giving it period of later Kushan, therefore, we may conjecture (Fig.40) with the period of later Kushan.

E. Standing Buddha with Unusual/Informed Pose.(Fig: 43)

The sculpture is mentioned in Accession number G.138 according to Accession Register of

Lahore Museum Fig:43 is very rare and only one in the Gandhara Collection of Lahore Museum with such an unspecified pose of hand in which the right hand is popping out of the upper garment at the breast. This sculpture has rather large plain halo with narrow open eyes and *urna* and the forehead. The hair is combed back over and round the *ushnisha* in curls. This has been published by Harald Ingholt (Ingholt & Islay 1957: 140; no. 211). As the size of this sculpture is 23″ high ranging between 20″-36″,that means it was made in the middle of 2nd Century C.E (Dobbins 1973: 288).

Conclusion

Thread-bare discussion in this present collection leads us to conclude that schist stone is the most frequently used material in Gandhara art. It is a fine grain stone, sturdy but very pliable and capable of registering fine details. This stone is found in different shades including light and dark-grey, green, blue and black. However, the stone used in construction of the building was known as horn-blend schist found in this region.

As regards the provenance of Gandhara sculptures, the analysis of Gandhara figure in stone in Lahore Museum shows that only a limited number of these sculptures are from known sites. These sites are Sikri, Jamalghari, Shahbaz Gari, Takht-i-Bhai and Sahri bahlol in District Mardan then generally known as Yusufzai, with the exception of a few sculptures from other sites such as Shah ji ki Dheri at Peshawar etc.

So far as the dating of these sculptures is concerned, our analysis enables us to attribute them to a specific period on the basis of relative rather than absolute dating of these sculptures. The relative dating has been done on the basis of resemblance with the sculptures of known dates. Mostly, these sculptures range from the 2nd to 4th century CE.

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Figures

Figure 1: Buddha figure with geometrical pedestal

Figure 2: Buddha figure attached with three flowers on pedestal.

Figure 3: Buddha figure attached with two flowers on pedestal.

Figure 4: Buddha figure attached with a flower on pedestal

Figure 5: Buddha figure and his alms bowl

Figure 7: Buddha figure and devotees
worshipping the fire alter.

Figure 6: Buddha figure and devotees
worshipping the fire alter.

Figure 8: Buddha figure and his mediation
pose with four devotees.

Figure 9: Buddha figure and his mediation pose with six devotees.

Figure 11: Buddha figure with a broken pedestal.

Figure 10: Buddha figure with a broken pedestal.

Figure 12: Standing Buddha figure.

Figure 13: Standing Buddha figure.

Figure 15: Standing Buddha figure.

Figure 14: Standing Buddha figure.

Figure 16: Standing Buddha figure.

Figure 17: Standing Buddha figure.

Figure 19: Standing Buddha figure.

Figure 18: Standing Buddha figure.

Figure 20: Standing Buddha figure.

Figure 21: Standing Buddha figure.

Figure 23: Standing Buddha figure.

Figure 22: Standing Buddha figure.

Figure 24: Headless standing Buddha figure with hole in pedestal.

Figure 25: Standing Buddha figure.

Figure 27: Headless standing Buddha figure.

Figure 26: Headless standing Buddha figure
with slightly broken pedestal.

Figure 28: Headless Buddha figure attached
with three flowers on pedestal.

Figure 29: Headless Buddha figure and his mediation pose.

Figure 31: Torso of Headless standing Buddha without pedestal.

Figure 30: Headless Buddha figure and begging bowl on stand.

Figure 32: Two of Headless standing Buddha without pedestal.

Figure 33: Torso of Headless standing Buddha without pedestal.

Figure 35: Torso of headless standing Buddha without pedestal.

Figure 34: Torso of headless standing Buddha without pedestal.

Figure 36: Toros of headless standing Buddha without pedestal.

Figure 37: Torso of Headless standing Buddha without pedestal.

Figure 39: Torso of Headless standing Buddha without pedestal.

Figure 38: Torso of Headless standing Buddha without pedestal.

Figure 40: Toros of Headless standing Buddha without pedestal.

Figure 41: Torso of Headless standing Buddha without pedestal.

Figure 42: Torso of Headless standing Buddha without pedestal.

Figure 43: Standing Buddha with unusual/informal pose

The Pakistani Collection of Terracotta Figurines in the British Museum

IRFANULLAH, FAZAL SHER AND AMJAD PERVAIZ

Abstract

In the early twentieth century of present India and Pakistan, Several British Army officers were also unprofessional archaeologists. Some of them, including Colonel D.H. Gordon and Colonel D.R. Martin, Calm human terracotta figurines in this collection of British Museum came from the north-west frontier province of Pakistan and presently called The Khyber Pakhtunkhwa province of Pakistan, mostly from surrounding Villages about Peshawar, Charssada and Mardan. They were bought from farmers or might be antiquity dealers. Thus, these figurines were illegally dug out and then sold or donated to the British Museum. There they were stored and display without Any Detailed Description and being studied or proper research. The purpose of this research Article is: To investigate and understand a collection of figurines That has not so far been published. This research will study and examine a collection of terracotta human figurines of two sites Sar Dheri and Sahri Bahlol in the British Museum. The study of these figurines, and understanding of their meanings and functions based on decorations and facial features. The Sar Dheri figurines with decorations may represent an unknown folk deity as the decorations are not the symbol of any deity that appears in Hindu, Jain or Buddhist mythology. The Sahri Bahlol figurines greatly bear a resemblance to those figurines identified as Rājghāt and Ahicchatrā excavation reports. The study of these figurines proposing further investigation in South Asian terracotta figurines that would lead to a comprehensive history of the evolution of figurines in South Asia from Mehrgarh to the present.

Keywords: *Terracotta figurines, British Museum, Sar Dheri, Sahri Bahlol, Pakistan*

Introduction

In south Asia, human terracotta figurines are an essential part of the local culture. They

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play a significant part in Hindu religious practices, and there are many examples of figurines being accessible to religion. In adding to their ubiquity, they have a very ancient history. The first figurines ever found in this part of the world are from the first occupation of the Indus valley site known as Mehrgarh, Baluchistan Pakistan dated to 7000 B.C. Over the next 9,000 years, terracotta figurines would remain constant in Pakistani material culture, Utmost of excavations in all parts of South Asia have discovered figurines. This makes them a vital part of the archaeological record. Today their great significance shows no sign of narrowing. The British Museum's collection is huge, and the South Asia department alone includes an extensive variety of ceramics, lithics, sculptures and other objects. The problem is that many objects, including figurines, remain unpublished and unstudied. Museums always have more work than curators. This results in objects being acquired and put in storage where they have forgotten for years. When artefacts are not studied, no one benefits from the insights to be gained and no one outside the museum differentiates they exist. One case of this is a collection of terracotta figurines there they were stored and display without Any Detailed Description in the British Museum. This research is About less than 50 figurines from two sites Sar Dheri and Sahri Bahlol mostly from surrounding villages about Peshawar, Charssada and Mardan in The Khyber Pakhtunkhwa, Pakistan. They are from a period that might span a thousand. They are specific instances of a craft that goes back 9,000 years. This research will review relevant excavation reports and previous work on the interpretation of figurines before providing new interpretations that build on the previous work. It will address, as much as possible, the following questions: What is the function of these figurines? What is the meaning of these figurines? What is their chronology? This enables the reader to have the map of Pakistan open while reading geographical references and have the catalogue open while reading the references to figurines (Smith 2015; Umer 2017).

Purpose and Scope

This research will study and examine a collection of terracotta human figurines of two sites Sar Dheri and Sahri Bahlol in the British Museum. They are a surface collection, calm by collectors, antique dealers and farmers in the north-west frontier province of Pakistan when it was a Indian subcontinent. Excavation reports stretch the locations of

discovery, but an absence of main context and unanswered questions about that past make it hard to guess what the purpose of the figurines might be. A few of the figurines are identical to those found at Rājghāt and Ahicchatrā. They are referred to as the Sahri Bahlol figurines, to borrow the term from the British Museum's catalogue. But, the related reports also do not deliver information useful to chronology or function. Many of the figurines are identical to those excavated at and around Charrsada, and one group is of a sole style that is restricted to a small area and not found anywhere else. The British Museum calls them the Sar Dheri figurines. Those excavated at Charrsada were never found in any main context, thus determining function is not possible. But there is sufficient information to put their date at some time in the first millennium BC (Bailey 2005; Pal *et. al.* 2016)

 The British Museum's online catalogue has some information on these figurines, But the data is incomplete and some of the date ranges appear to be incorrect. Only a few subjects within the field of figurine studies will be treated in depth although as many subjects as possible will be acknowledged. (http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3370086&partId=1&searchText=figurines&page=2)

How the Artefacts Were Found and Stored

Figurines in the collection were gathered in British India in the early 20th century. The figurines were found in the North-west Frontier Province/now, Khyber Pakhtunkhwa Province, KPK Pakistan with specific sites including Sar Dheri, Sahri Bahlol, Peshawar, Charrsada (Map 1). The number of figurines from each site ranges from one to dozens. The military officers of that time and place were very interested in archaeology, and many gathered a great many artefacts. Their work was tremendously productive, as "The full debt of archaeology to military fieldwork may never be known" (Allchin, 1960). They would buy figurines from antiquity, dealers and farmers, and perhaps collect their own surface finds. This is how figurines in this research article were collected; none were excavated. Over decades of service in the subcontinent, the officers built great personal collections, which through donation and purchase made their way to various museums. Two of these officers, Colonel Gordon and Colonel Martin, donated and sold

hundreds of figurines to the British Museum. These figurines now sit in drawers in the basement, unexamined and unpublished. The purpose of this article is to rectify that deficiency by examining and publishing a collection of these human terracotta figurines collected by some of these British officers.

Trade and Distributions

Objects can be made and consumed locally, or traded and used away from their point of origin. Studying this involves determining the source of the material, comparing the object with items in other areas, and determining how it moved (gift-giving, purchase, looting, etc.). Possible models include direct access to raw materials, reciprocal trade between two groups, down-the-line trading, redistribution by central authority, markets, contracts, freelance merchants and itinerant artisans (Caple, 2006: 142-143). This depends on the knowledge of both the source and distribution of figurines. The distribution is known somewhat from the excavation reports. With the Sar Dheri figurines, they appear to be heavily concentrated in Gandhāra, but a more specific origin cannot be determined. The Sahri Bahlol figurines are evenly distributed over a wide swath of northern India, and their origin could be anywhere from Gandhāra to Varanasi. However, due to the total lack of laboratory work the origin of the figurines is not known, and there is not enough information available to determine why they each have different distributions (Autiero, S., 2015; Kumar, *et. al.* 2016)

The Meanings in Figurines

When archaeologists analyse the meaning of an artefact, they use things that are present as their data, such as decorations, body parts or paint. However, one can also do the opposite: study things that are not present, like Douglass Bailey did (Bailey, 2007). For Bailey, the key part of the process of miniaturization is the selection of what features to include and exclude. The absence of an expected feature focuses attention on the absence, and this compels the viewer to make inferences. Figurines are not models (which are accurate reproductions and have a single meaning) but abstract representations which are vague and create multiple meanings and reactions. When body parts are cropped or dismembered, the viewer is forced to reconstitute the body from

part present, and the post-fragmentation body may be very different from the pre-fragmentation body. Bailey uses psychoanalysis to argue that absence plays a key role, and then uses experimental psychology to argue that the brain is compelled to fill in absences until the representation is complete. As the brain is unable to complete it based on the available information, this creates the potential for new meanings. This is the opposite of rhetoric: it does not convince or persuade anybody, but instead forces people to create open-ended interpretations to fill in the gaps. The strongest part of Bailey's argument is the experimental psychology which says the brain, in its normal operation, will make absence very important, as absence is now an integral part of the analysis of meaning. In this research, most of the figurines are missing body parts, while some just have heads missing. This, however, is a result of breakage, which is more relevant to use and taphonomy than meaning (to be discussed below). The faces, however, vary greatly in their detail. In many cases important and expected facial features are not present (Bailey, 2005,2007; Lesure, 2017).

This also goes against the assumption that figurines have one meaning that is assigned by its creator. Instead, it is entirely possible that individuals are creating meanings. Instead, what is important are many meanings assigned by the creator and all those individuals who used the artefacts. This can be revealed by looking at any written records where people mentioned their beliefs regarding figurines.

Bailey's Prehistoric Figurines (2005) revolves around four theoretical topics with European case studies: miniaturism and dimensionality, anthropomorphism, visual rhetoric, and subverting and manipulating reality. For Bailey, the common theme is the psychological impact upon the viewer. The section on miniaturism and dimensionality discusses the impact of the size of a figurine on the viewer. Thinking in miniature creates contradictions and paradoxes that create a powerful response (Bailey 2005: 42-43). The kind of meaning he is interested in is not what the figurines were, but what effect they had on people. This is quite relevant to the study of meaning, as it incorporates the psychological factors that can influence the meanings people assign to artefacts.

Analyses of religious figurines tend to focus on what they symbolize externally and are not viewed as being important in and of themselves. The archaeologist works to identify

the deity or mythological character and the myths represented, and the attributes and qualities associated with them. Lynn Meskell, however, argues that religious figures do not point to the important thing; instead they are the important thing. She approaches figurines as a process rather than a thing. She suggests that the Near Eastern Neolithic might have seen a revolution in cultural concepts of sex and gender, and figurines were part of a process instead of being finished products (Meskell, 2007: 141). She also speculated the figurines were not static, but quite moveable as they were turned around, handled and moved around, something conventional sketches fail to capture (Meskell, 2007: 143).

The goal of this research is typically a clear-cut answer and not ambiguous remarks that could mean anything. Archaeologists tend to look for a clear, exact statement about the meaning of figurines. However, Susan Wise (2008) argues this is not how figurines work. Instead, the meaning is ambiguous and there are many meanings. In a study of Greek votive offerings, Wise (2002) said they were ubiquitous material objects packed with meaning that is often unclear to modern viewers, one must be careful in determining the meaning and function of a figurine. The most common context of these figurines is the preserves of childbirth deities so the most obvious assumption is they are childbirth votives. One figurine had an exaggerated abdomen, which looks like pregnancy, supporting the childbirth votive hypothesis. This, however, is an oversimplification of the culture's religious beliefs and practices, and Wise advocates a contextual and semiotic approach. While the exaggerated abdomen could look like pregnancy, there could be many other possible meanings associated with an exaggerated abdomen. Another point is that the ambiguity of the meaning is very important. The Greeks actively used ambiguity in their figurines. There were four types of figurines found, and the most ambiguous ones were the most common because they could take on multiple functions and be used more often. This draws in with one of the fundamental tenets of post-processual archaeology: the active individual who creates meaning.

Evangelos Kyriakidis also discusses ambiguous meanings but in a unique way: "And this is a common theme in modern art, whereby the beholder receives messages that may have never been intended by the author" (Kyriakidis, 2007: 304), and "... most, if not all, of the non-propositional aspects of representation may be perceived in diverse ways to

what was intended" (Kyriakidis, 2007: 205). Western archaeologists today are separated from the creators and users of the figurines by half a world and thousands of years. There is a possibility that the users of the figurines saw things that the creators never intended, and archaeologists see things the users and creators never would have imagined. Kyriakidis argues there is propositional and non- propositional content in representations. In his view, thoughts are propositions that all have truth value, and lower cognitive processes (such as feelings) are not propositional. Both are important to the study of representation. The study of function and meaning must include facts, moods and feelings evoked by the image. He says interpretations that do not match the intentions of the creator are not wrong, and the beauty of such study is it can alert people to different viewpoints in different circumstances. Kyriakidis also distinguishes between icons (identical to the object being represented), indexes (some similarity to the object being represented) and symbols (no similarity to the object being represented).

In earlier sections, it was argued the meaning of a figurine is multi-faceted and ambiguous, and different people can find different meanings. It should therefore be considered that the above interpretation could be both true and false, depending on the individual. The creator could have had one meaning in mind, and each viewer could have come up with other meanings. This creates a situation where everything is true and there is no one right answer. It is not an issue of lack of data either. Conducting further research will not lead to one single answer. If anything, more research will lead to more correct answers. This is what the interpretation of meaning consists of: finding many correct answers that vary between individuals, or even between situations for the same individual. Therefore, in the case of this figurine, it is possible that one person thought of sex and another did not; or one person associated it with reproduction while another did not. Or everyone gave the figurine the same meaning.

An archaeologist who looks for a clear, exact answer to questions of meaning in figurines is going to be led astray. The ambiguous answer that could mean anything is the correct answer, because in ancient cultures, figurines could have been given a wide range of meanings. Meaning is not an inherent property of an object; it is a person's reaction to an object. People in a culture view an object the way their culture teaches them to, and people not of that culture have not been taught how to react to an object so

they make educated guesses (Molyneaux, 2013).

Typology and Classification

In a collection as diverse as this, typology is an important part of the study. Less than 50 figurines represent a period of 4,000 years and come from two specific sites and an unspecified location within provinces, mostly around north-western Pakistan. They need to be divided into groups and are typically based on function, shape, decoration, colour, finish and material (based on Caple, 2006: 49). This section describes the typological groups, with the next section including tables of the frequency of basic traits in each group. This is because in a valid typology, the pattern will be apparent in the data. Typologies can incorporate culture change, showing the evolution of an object from simple to complex or from complex to simple. Diachronic stylistic analysis (Lesure 2011: 51) studies the form of an object by comparing it with previous objects of its type. With this collection, figurines would be placed in a sequence that shows the evolution of Pakistani terracotta figurines. This will not be done though; this change or lack of change can reflect the stability or instability of the time. Change is slow when the cultures of the area are stable, and change is fast when there is fabulous change (Caple, 2006: 50). The type of object is also important, functional objects change slowly and symbolic objects change quickly (Caple, 2006: 51). To carry out such an analysis, one needs a collection of figurines that spans an extended period. This collection is like that to a certain extent. The figurines most of the artefacts (82%) are from the first century B.C., according to the British Museum's online catalogue 17. While a one-time period has an extensive data set, the earliest and latest periods have next to no artefacts. That kind of historical narrative would require bringing in many figurines from other collections, which would increase scope of the research far beyond what it currently is.

Synchronic stylistic analysis (Lesure, 2011: 51) studies the form of an object by comparing it with contemporary objects.

This can be done here on a variety of scales: one of Codrington's (1931) suggestions is to compare figurines with sculptures. A figurine can be compared with other figurines within the same unit, within the same culture or across Pakistan and India. The typology

for this research is based on common characteristics and similarity with published figurines. The Sahri Bahlol figurines look like those recognised as Naigameśīs in excavation reports (Narain & Agrawala, 1978; Agrawala, 1947). Since the research collection figurines have no context of their own, they must be compared with ones that do have context (an idea that appears as early as Codrington in 1931). The Sar Dheri type was created to group those figurines that have one or more of the three recurring features: rosettes, lotus pods and circle slit eyes. These groups will be described in detail, The physical characteristics of the groups.

Ideally, the construction of a typology considers many factors. These include their place in the evolution of figurines, common and diverse cultural origins, function, the role in social organization, iconography and meaning. At the beginning of the analysis, the only thing known is their appearance. Therefore, the figurines will initially be grouped with figurines that happen to look similar. The purpose of the research, however, is to explore the methods and issues of figurine interpretation, and attempt to learn as much about them as possible. At that point their validity will be assessed, and either they will be accepted, or new groups will be proposed considering the findings of the research.

Sahri Bahlol Figurines

Sahri Bahlol is a town in north-western Pakistan, and the British Museum identifies several figurines from that area as Sahri Bahlol figurines. It will also be used here to maintain consistency. These figurines (Figurines #5-18) are identical to those Naigameśa figurines identified in the excavation reports from Rājghāt and Ahicchatrā (Narain & Agrawala, 1978; Agrawala, 1947). Naigameśa and Naigameśī are ancient folk deities (figurines and descriptions see end of the article).

Rājghāt and Ahicchatrā are two sites that yielded large numbers of figurines very similar to the Sahri Bahlol type. In the report from Ahicchatrā, Naigameśa was described as a god of childbirth who was a form of Skanda, and Naigameśī a form of Śaṣṭhī, the consort of Skanda (Agrawala, 1947: 135). The reports consistently identified the person depicted as Naigameśī, but no primary source is provided. This means the Sahri Bahlol figurines can only be identified as Naigameśī if the identification is accurate, which it might not

be. The figurines are dated to A.D. 450-650 based on their stratigraphy (Strata IIIc and IIIc) (Agrawala, 1947: 134). Stratum III is dated from A.D. 350-750, but no further details are provided (Agrawala, 1948: 106). Most of these figurines were found in unit III, between 47 and 39 ½ feet below datum. Two others were found in unit VII at 39 ½ feet below datum.

Rājghāt is in Vārāṇasī, which would put it on the Ganges toward the east of India. In the report from Rājghāt, figurines classified as Type 11 subtype 2 are referred to as a goat-headed Naigameśīs (Narain & Agrawala, 1978: 44). A figurine of this type was reported in the city of Saridkel in the province of Jharkand (Archaeological Survey of India 2011: 120), suggesting a wide distribution if it was found in both Vārāṇasī and the Northwest Frontier Province. The site dates from 800 B.C. to post-A.D. 1200. The 12 stratified Rājghāt figurines were from Period 4 (A.D. 300 to 700) which would suggest these are from the Gupta period. Period 4 also included gold coins depicting Gupta rulers (Narain and Agrawala 1978, Part 3: 15). Rājghāt also had 43 unstratified figurines (Narain & Agrawala 1978: 56, 60) which may be from other periods. No information on associated artefacts was mentioned. A Naigameśī figurine of this type is found in Kala (1980: #165) from Kauśambi and identified as a goat-headed female. Since some Naigameśas are goat-headed, this figurine is probably a Naigameśī.

The Naigameśī figurines are primarily female, along with some sexless and indeterminate figurines. The incomplete nature of some of them means they may have had obvious sexual characteristics that are not currently available for viewing. The same applies to figurines in Narain and Agrawala (1978) that these have been compared to. According to this method, ear lobes are female characteristics because they always occur on female figurines and never on male figurines (because there are no male figurines). It is possible to extrapolate that the sexless figurines are probably female (though this is not proof of anything). In Plate 18 (Narain & Agrawala, 1978), the only major difference between figurines identified as Naigameśa and Naigameśī are the breasts (or lack of). In every other way they are identical. Therefore, anatomical characteristics are the only features that can distinguish them as male or female.

Sar Dheri Figurines

The Sar Dheri type is named after a mound between Peshawar and Mardan where Colonel Gordon found figurines of this type. This type is primarily based on the Baroque Ladies of Mortimer Wheeler's excavation report from Charrsada (Wheeler, 1962) and can be dated to around the first millennium B.C. These can be found in the collections of the British Museum and the Victoria and Albert Museum, where they are referred to as the Sar Dheri type. figurines in this collection come from many sites in the area, including Sar Dheri, Bala Hissar, Spina Warai, Peshawar, Charrsada, Sahri Bahlol and Kpk. This type of figurine has a wide distribution within Gandhāra, but has never been found outside Gandhāra.

There are similarities between the decorations on Sar Dheri types and decorations on other figurines. Poster (1986: 18, 19) has examples of figurines from Mathura in the Mauryan period that show decorations like the rosettes and lotus pods. They are circular with wide incised lines radiating out from a circle in the middle. They are not identical to Sar Dheri rosettes, as the circle in the middle is not a bump and the grooves are wider. However, they are similar enough that the Sar Dheri rosettes may represent a regional variation on a widespread symbol. If this is true, then that would suggest the Sar Dheri types are from the Mauryan period. A head decoration like the lotus pods is on a figurine from Mathura (Poster 1986: 19, 90, 91). The circle slit eyes also appear on a figurine from Ahicchatrā (Kala 1980: #1) and one from Kauśambi (Kala 1980: #7). Many figurines have a groove at the waist. In her chapter on Neolithic Anatolian figurines, Meskell (2007: 143) said, "A closer examination of the carving, abrasion and surface patterning may reveal differences in wear around areas such as grooved 'waists'". This has important implications for this research collection, as many figurines have a groove at the waist. This opens the possibility that something was worn around that waist that has long since decayed. No one has ever reported seeing such a thing, though, and if there are remains they would consist of microscopic fibres.

A comparable situation exists for the Sar Dheri figurines. The ones with lotus pods and rosettes are almost all female, so the indeterminate one is probably (but not definitely) the female. This sample also makes it seem that lotus pods and rosettes are female

characteristics in some unknown way. Unfortunately, the Sar Dheri figurines are not as common as the Naigameśas/Naigameśīs, thus there is less data to draw on.

Reports from Rājghāt and Ahicchatrā

The sites of Rājghāt and Ahicchatrā are of great relevance because they have excavated examples of the Sahri Bahlol figurines which are very similar to the Sahri Bahlol type Few of the description and figurines in this research collection. Rājghāt is a site within Varanasi where the remains span from the Late Vedic period to the Late Medieval period. This report (Narain & Agrawala, 1978) includes two entire volumes devoted to terracotta figurines. Part 4 A provides textual descriptions and Part 4B provides black and white photographs. Part 2 describes pottery while Part 3 describes other small finds. The report describes the period in which each figurine was found and provides what might be a unit. However, the small finds section does not provide the same information, which makes it impossible to figure out which artefacts were found together. There are summaries for each period, which provide little bits of useful information.

Rājghāt is divided into six periods, which are defined based on ceramics, coins, seals, terracotta figurines and other objects. The detailed summaries of each period focus on ceramics, structures and figurines. Pottery is described as important evidence for the differentiation of time periods. For example, the report mentions finding a Gupta sealing and Northern Black Polished Ware as its basis for dating. The conclusions on dating are also supported by comparing the finds with their counterparts in other sites. Comparisons are made with pottery in Hastinapura, and in one period carbon dates are discussed. However, carbon dates are provided only for one period and no calibration is mentioned. The figurines are assigned to periods based on their stratigraphy (Narain & Agrawala, 1978: 19-39).

This report has more figurines that are comparable to the figurines in the research collection than most other reports. Plate 18 is very similar to most of the Sahri Bahlol types. They are sufficiently similar that in this article they may be of the same type. The decorations in Plates 4 and 5 bear some resemblance to decorations in the Sar Dheri types. The ears in Plate 8 are like the Sahri Bahlol type. 1880.3134.4 is like some

figurines in Plate 9. Comparisons between the Rājghāt figurines and the figurines in this research article collection.

Ahicchatrā is an historic city in Uttar Pradesh. The site has produced Naigamesha figurines which, along with their counterparts in Rajghat, greatly resemble the Sahri Bahlol type (Agrawala, 1947: Plate 48). The figurines were all excavated, but the report consists only of a figurine catalogue. No context or information about the site is provided, and the dating is provided but not explained. The report is divided into sections, such as Mother Goddess, Riders, Foreign types and Cult-images. In Indian Archaeology: A Review 2003-04 (Archaeological Survey of India 2011: 281), there is a high-quality colour photograph of a figurine whose decorations are not found in this collection. Structures are mentioned, but the only ones identified by type are fortifications.

While both sites have figurines identical to one of the groups in the collection, these two reports do not provide information about where the figurines were found or what they were found with. The only information they provide is geographic distribution. They make it clear that the Sahri Bahlol type is one instance of a phenomenon that spans northern South Asia, but they do not provide any of the needed contextual information.

Conclusion

In the Asian collections of the British Museum, there lies a collection of 170 South Asian terracotta human figurines. The items were acquired from various amateur collectors over the mid-twentieth century and then put in storage. In that time no one ever took a close look at them. The purpose of this research is to correct that by performing a close study of the figurines. What can be learned from that study?

First, this is not a comprehensible collection. There is no common thread uniting all the figurines. Instead, the collection needs to be separated, and some figurines need to be assigned to other collections. The collection represents a vast span of time and there are no links between the groups within the collection. The Sahri Bahlol group should become one collection. The Sar Dheri group should become another collection, and grouped with identical figurines in the collections of the Victoria and Albert Museum.

The remaining figurines should be group with similar South Asian figurines in other collections in the British Museum.

Second, a few things can be said about the relationships between these figurines and other South Asian figurines. The Sar Dheri figurines are a unique style localized in the area around Charrsada, and are not found in any other area. The Sahri Bahlol figurines are identical to figurines found across northern South Asia at Ahicchatrā and Rājghāt (Agrawala, 1947 and Narain & Agrawala, 1978 respectively).

There are still many unanswered questions. First, the figurines do not have absolute dates. When they can be dated, it is only in relation to other finds. This can be rectified easily by using thermoluminescence dating on the figurines and carbon dating on associated organic finds.

Second, it is still not known with certainty what the figurines were used for or the role they played in their cultures, social organization. This will not be so simple to rectify, as several excavation reports provide context information on the figurines. This will therefore require a considerable amount of research.

Third, it is not known how the figurines in this collection fit into the evolution of South Asian figurines in general. It is not known what styles they evolved from or into, and if they are an evolution of previous styles or spontaneous creations. This would require a comprehensive comparative study of all known South Asian figurines.

Fourth, the meaning of the figurines is not known. It is difficult to extract ideology from the objects themselves. A lot of information is needed from written records and associated finds, in addition to the objects themselves, to determine meaning with certainty.

It was said earlier that an ideal typology is based on many factors, including function, role in social organization, cultural origin, the place in the evolution of figurines, iconography and meaning. Due to the lack of firm information regarding any of those factors, the current categories still stand. However, it is entirely possible they will be modified or replaced if additional information is found.

This means the original purpose of the research (to survey a never-before-studied museum collection) has been accomplished. It is now known the figurines in the collection are from a variety of find spots in north-western South Asia, and they span thousands of years. It is also known at a basic level how they fit into South Asian figurines generally. The Sar Dheri type figurines are unique to a small area, and the Sahri Bahlol type figurines are found across northern South Asia. There is also much that remains unknown, and many opportunities for further research are available to study these figurines.

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Figures
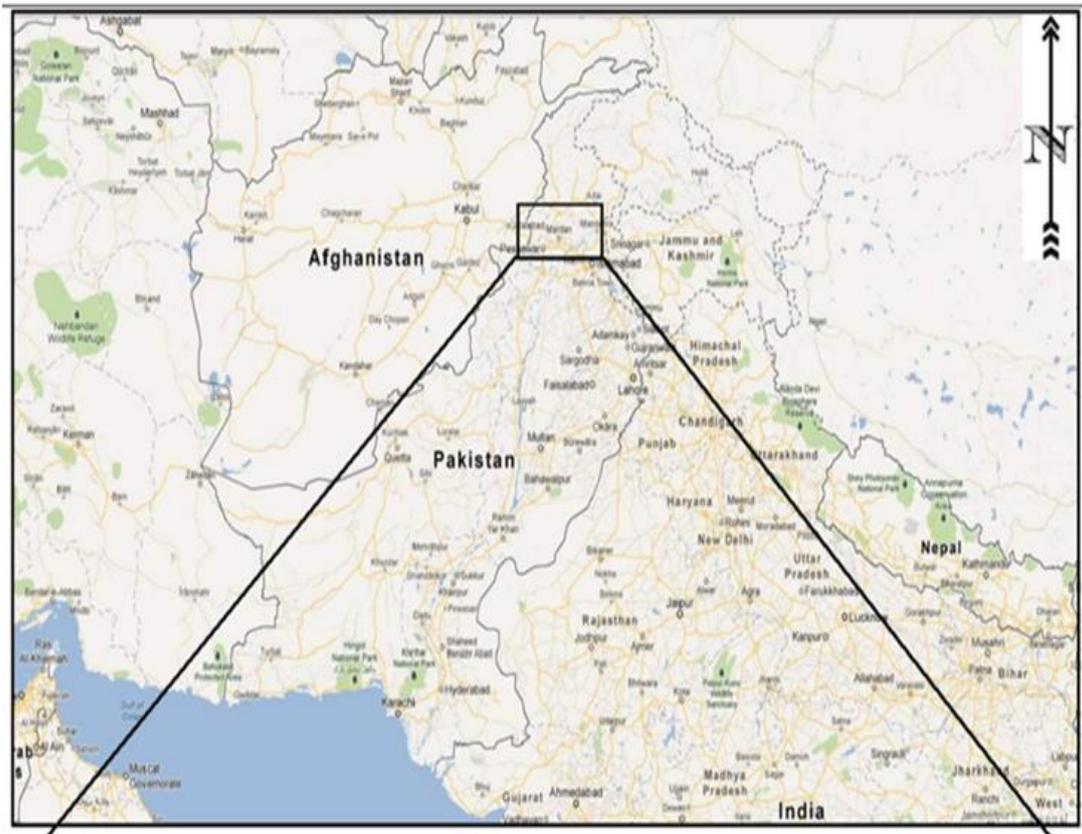
Map 1 Location of Mardan and Charrsada, Khyber Pakhtunkhwa Province, Pakistan (Source: Google maps @ 2017)
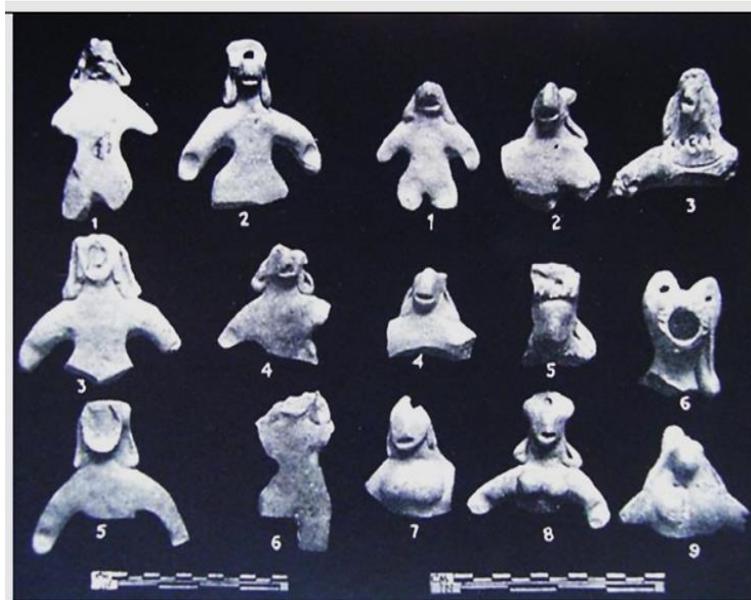
Figure 1. From Narain 1978 Plate XVIII (source: Narain & Agrawala 1978: 19-39)

Collector: Col. Martin	Donor: Purchased from Brooke Sewell Permanent Fund	Find spot: Purchased from Northwest Frontier Province Colour:	Date: 4th -7th century AD
Height: 9.0 cm	Firing conditions: Core and part of the surface are both a very light brown. This indicates good oxidation. Part of the surface is red, which may be slip.	Red (lower chest) Beige (Upper chest and head) Light brown and red may be from iron at hot temperatures.	Manufacturing/assembly: Possibly hand-modelled.
Sex Female	Sex markers: Breasts	Leg division: No legs	Arms: Angled
Similar figurines: This type of arm is also found at Dhavalikar 1988:585. Narain 1978: Plate XVIII	Coatings: Assorted colours may be coatings	Deposits: Different coatings may be deposits	

Picture source: British Museum.

Picture source: Taken by author

Figure 2 Figurine, Sahri Bahlol type (Source: British Museum #1880.3144.1)

| Collector: Col. Martin	Donor: Purchased from Brooke Sewell Permanent Fund	Find spot: Purchased from North-west Frontier Province	Date: 4th -7th century AD
Height: 8.5 cm	Firing conditions: Light Brown indicates good oxidation.	Manufacturing/assembly: Possibly hand-modelled	Colours: Light Brown and Red may be from iron at elevated temperature.
sex Female	Sex markers: Breasts	Leg division: No legs	Arms: Parallel
Facial features: Nose Groove mouth Ears	Decoration: Headdress	Completion: +Head +Chest +RightArms -Lift Arm- Abdomen -Legs	Decay: Assorted colours may be from decay. The soil could have removed part of a slip or paint.

Picture source: British Museum

source: Taken by author Picture
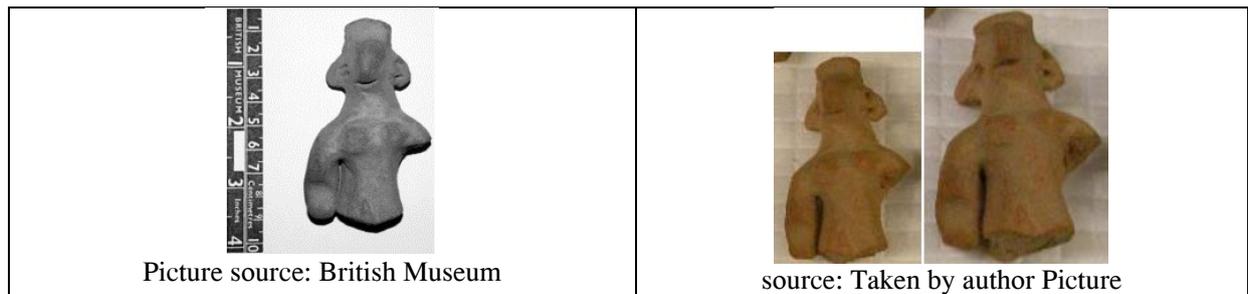
Figure 3 Figurine, Sahri Bahlol type (Source: British Museum #1880.3144)

Collector: Col. Martin	Donor: Purchased from Brooke Sewell Permanent Fund	Find spot: Purchased from North-west Frontier Province	Date: 4th -7th century AD
Height: 9.5 cm	Firing conditions: Light Brown and Red may be from iron at elevated temperature.	Manufacturing/assembly: Possibly hand-modelled	Colours: Light Brown indicates good oxidation.
sex Female	Sex markers: Breasts	Leg division: No legs	Arms: Parallel Fragment of right arm is consistent with complete parallel arms
Decoration: Headdress	Facial features: Nose Groove mouth Ears	Completion: +Head +Chest +Abdomen +Upper right arm -Lower right arm -Left arm -Legs	Decay: Assorted colours may be from decay. The soil could have removed part of a slip or paint.
Similar figurines: Narain 1978: Plate XVIII.	Coatings: Assorted colours may indicate coatings	Deposits: Assorted colours may indicate deposits	

Picture source: British Museum

source: Taken by author Picture
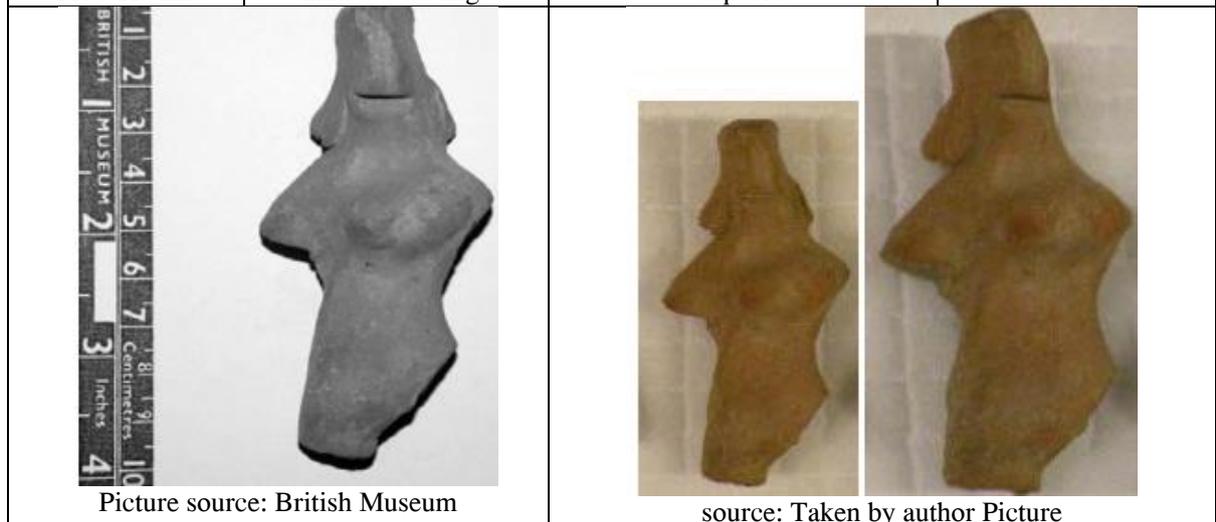
Figure 4. Figurine, Sahri Bahlol type (Source: British Museum #1880.3144.4)

Buddhist Ivory Diptych from Kashmir: Re- Interpretations of a few Scenes and Some New Thoughts about its Iconography, Function and Date

MUHAMMAD HAMEED

Abstract

After death of the Buddha, his body was cremated and the relics were distributed among existing eight tribes. Numerous Gandharan reliefs depict transpiration of the relics. Most often the event is represented in the form of a well guarded procession. The narrative was also repeatedly depicted on diptych type miniature portable shrines of the "Elephant and Rider Type" diptychs. This paper is about an ivory diptych of the similar type. It has carving on both sides. Its exteriors portray transportation of the relics while on the interior complete life story of the Buddha is depicted. Main purpose of the present research is to reinterpret a couple of scenes depicted inside the ivory diptych. These narratives have not been correctly interpreted by the previous scholarship. Attempt has also been made to understand narrative scheme applied inside the ivory diptych. The present author also intends to investigate aspects related to significance, manufacturing date and function of the object.

Keywords: *Ivory. Diptych. Buddha, Iconography, Gandhara. Gandhara Art, Miniature Portable Shrines*

The Ivory Diptych

This is the only available Buddhist ivory diptych, preserved in its complete shape. It was discovered in the Chinese province of Kansu and belongs to the Committee for the Administration of Cultural properties of the Kansu province. The diptych was handed over to the Museum of Chinese History (now known as National Museum of China) in Beijing (Barrett 1967: 11).

Soper (1965: Figs. 1-6) published first account of its discovery and iconography.

Afterwards, Barrett 1967: Pl. II. Figs. 1a & 1b, Rowan (1985: Pls. 1A & 1B) and Yoshihide (2000: Pls. 1-5 & 12-13) contributed. A study of this shrine has helped enormously in determining the shape and contents of all the fragments of this type of portable shrines.

The exterior of the ivory diptych represents an elephant and a rider in complete profile. Similar treatment is repeated on its both wings (Fig. 01) and it shows a heavily dressed man, either a noble or a royal, riding an elephant. He has a round face, healthy cheeks and prominent circular earrings. His headdress consists of a piece of garment, fasten by a prominent ribbon. His heavy upper garment or shawl is marked by wavy horizontal lines running across his body. A small round shawl fastener is visible on his shoulder. The man wears decorated trousers that show a vertical frieze of dotted squares running all the way down to his feet, placed on a saddle. The seat fixed on the elephant's back is richly decorated. It is fastened by ropes all around the elephant's body. A bell swings on each side of the elephant's belly, right above the soldiers. The elephant looks calm; his trunk and tail are rolled into circles.

The rider holds a stūpa-shaped shrine which consists of a large base, a dome and five *chattras*. A seated figure with a sword or knife in his left hand is also depicted behind the rider. Two standing figures, close to the bell in between the elephant's legs, are depicted. They hold shields in their right hands and swords in their left. There is another figure standing in front of the elephant's leg. The man is depicted in the same fashion as the formers except for a dotted helmet. The men are soldiers guarding the procession transporting the Buddha's relics.

The lower part of the diptych shows a rectangular platform. Two oval shaped recessed panels are carved inside this platform and bordered by a single grove at the top and the bottom.

The ivory diptych's other wing displays a similar carving and execution. Both the wings are joined with an iron hinge passing through a circular hole. These holes would have been used to join the two wings. The perforation has been so carefully executed that it does not damage any part of the carving in both wings. Perhaps the perforations were drilled first and the carving was done afterward.

The interior of this ivory diptych represents a complex iconographical treatment. It is divided into 54 panels of variable shapes and sizes (Figs. 02 & 03). These panels narrate complete life story of the Buddha, starting from Dīpaṃkara to death of the Buddha (Fig. 04). Rowan identified most of the scenes correctly, with the exception of numbers 10, 36, 42 and C section (1985: 270). According to his interpretation, the scene number 10 represents "Siddhārtha learning martial art". This identification proves incorrect when compared with the former fragment. As already indicated, the scene depicts "cutting of bunch of reeds". Zin states, "the artist represents the bunch as a single element, resembling a plain rod" (Cf. Zin 2008).

Rowan claims that the scene 36 illustrates "Kaśyapa's amazement", whereas in fact it represents the "Bodhisattva crossing the river Nairānjanā". According to Rowan number 42 represents "Devadatta's attempt to murder the Buddha". This interpretation is incorrect. It has also been comprehensively studied and interpreted by Zin (2006) with reference to textual sources and examples from the other Buddhist schools of art. According to Zin such imagery illustrates the "Malla episode from Mahāparinirvāṇasūtra".[1]

In Gandharan sculptures the episode is generally followed by Parinirvāṇa, as is the case with the ivory diptych. A similar narrative scheme is followed in the ivory diptych. The central depiction of the scene reflects its significance. Finally, the C section which Rowan claims to present standing Buddhas. In fact, they are depicted on a lotus under flowering trees. This depiction recalls the standing figures of the Buddha in the "great miracle of Śrāvastī".[2]

The story line inside the ivory diptych runs from the top to the bottom and the additional space are filled is by relatively large standing Buddha with right hand raised in *abhaya* (Fig. 02). The upper part of the interior on both wings is divided into square panels and deals with Siddhārtha's princely life. The lower parts form an arched section, further divided into successive panels. This section of the diptych deals with the Buddha's life during and after enlightenment (Cf. Figs. 02, 03 & 04). He stands either on a lotus or

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[1] For more information about literary sources of the scenes and its examples in Gandhara, see Zin 2006: 340-355.
[2] Cf. Williams 1975: 182-183. J. Huntington 1987: 58-59.

without lotus under flowering tree and is flanked by half-length figures.

Origin and Iconographical Significance of the Ivory Diptych

In addition to the unique nature of the ivory diptych and its good condition, a few crucial aspects need to be discussed. Firstly, it is necessary to enquire into the diptych's origin. With regard to the iconography, it shares a number of Indian features, such as Siddhārtha's dress, bare torso and short lower garment, the Buddha's robe design, his ornaments and the style of narrating the Buddha's biography. All these features suggest an Indian origin. According to Soper, the diptych was subsequently taken to Chinese frontiers by a returning pilgrim (1965: 211). It was most probably manufactured during the late seventh century C.E. (Soper 1965: 222). After a comparison with other fragments of the Buddhist ivory sculptures from Kashmir, it can be argued that the ivory diptych is a work of Kashmiri artists.[3] According to Soper the ivory shrine has a considerable Chinese share in its carving (218- 223).

Secondly, the iconographical connection of the ivory diptych with its stone counterparts is also a crucial factor. With reference to the previously discussed fragments, it becomes obvious that Gandharan sculptors had already begun the method of dividing the interior of such shrines in different panels in order to take full advantage of the space.

Additionally, the use of a non-linear system of story description in these diptychs is equally significant. The scenes were selected without following chronological sequences. A keen observation of the narrative scheme exposes a characteristic feature according to which most important scenes were illustrated in the centre of each row of the panels. In upper part of the right wing, for example, the square panels 7, 18 and 22 depict Asita's prophecy, the first sortie and sleep of women. On the opposite leaf the square panels 10, 15 and 25 illustrate how Siddhārtha learns the art of fighting, marriage, Siddhārtha's welfare to his groom, changing of his cloth. All of these events had a significant impact on Siddhārtha's life.

In the lower sections of the diptych, its central panel number 32 and panel number 41 are more significant because the former represents "Māra's defeat" and the later depicts

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[3] For more information about ivories form North-West Indian, see Dwivedi 1970. Czuma 1988.

"entry into *nirvāṇa*". These are again the most important events in the Buddha's life after renouncing his palace life. Such method of representation possibly reflects Andhran influence, where, according to Zin, not only the events are illustrated but also associations and a deeper understanding of the life of the Buddha are evoked (2013: 37).

Another important character of the interior carving is the method of depicting multiple scenes in vertical and horizontal arrangement. Such particular way of storytelling takes us away from Gandhara and reminds us of the Sarnath Gupta steles of the Buddha's life. In these steles, eight "miracles" of the life of the Buddha are repeatedly depicted. Williams reproduced the statement of Alfard Foucher that "such steles were made and used as souvenirs taken by pilgrims" (Williams 1975: 189). J. Huntington states, "With these images, a monk or lay devotees could pay their homage to the whole of Aṣṭamahāprātihārya without even leaving his home monastery" (1987: 63). The diptych under discussion displays an extended version of the former steles and seems to have conceptual influence of visual imagery of these steles – an element that we do not find in Gandhara art.

The ivory diptych presents the best view of the interior arrangement. Their complex treatment of the interior may reflects a somewhat late introduction, possibly the late 6th century C.E. This observation of the present author is based upon the iconographical comparison of the fragments of "Elephant and Rider Type" diptychs which represent very few major scenes of life of the Buddha.[4] Such shrines may represent earlier examples and can be dated to 5th century C.E.

Function of the Elephant and Rider Type Diptychs

Gandharan artists portrayed each of the episodes frequently including the transportation of relics. There are different figural versions of processions carrying relics. Equally, different mediums of transportation were depicted by Gandharan artists including camels,[5] horses[6] and elephants.[7] In the majority of these cases, all episodes were arranged

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[4] The present author in his PHD thesis about "Miniature Portable Shrines from Gandhara and Kashmir" has discussed more than10 fragments of the "Elephant and Rider Type" diptychs. All these are in stone and have carving on both sides.

[5] Cf. e.g. Ackermann 1975: 89, Pl. XXXVIb. Tanabe, et al. 2002: 95, Cat. No. 175. Kurita 2003: Figs. 520, 524 & 525.

in single frieze separated by panels and in chronological order. These reliefs were most often placed around a stūpa.

The tradition of transporting relics on an elephant was already known in ancient Buddhist art. The earliest depiction dates to the 2nd and 1st century B.C., like on a stone relief from the Bharhut stūpa[8] (Jungaward, Errington, Salomon & Baums 2012).[9] In this perspective, it seems obvious that Gandharan artists continued the idea of depicting transportation of relics from early Buddhist art in India. Gandharan artists modified the depiction by adding camels and horses as a means of transportation. However, in the portable shrines, no such modification took place.

Conclusion

The ivory diptych is a unique specimen of art not only for its iconography but also for its form and function. The diptych has two-folded significance just like its outer and inner look. Its sacredness is reflected by its use as a miniature portable shrine. For its holder the diptych might have served the purpose of fulfilling his religious duties. Secondly, the narrative art represents quite usual way of depicting complete life story of the Buddha, even though; one with a little knowledge of the faith can easily follow the story line. The iconography is a mixture of non- linear and linear arrangement, so we can say that it is Gandharan but at the same time not thoroughly Gandharan in nature. Such elements on such objects are clear indicative of the Indian side influence, as has already been discussed. What we need to do is to look for more objects of such types in order to develop our understanding about Gandhara art. Miniature portable shrines of similar category may guide us to understand that Gandharan artists quite possibly used other mediums of expressing Buddhist narrative art other than large sculptures and reliefs. Study of miniature shrines, of which diptych type portable shrines constitute a major part, can be useful not only for understanding religious but also artistic behaviours of the Buddhist communities living in and around Gandhara.

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[6] Cf. Faccenna 1964 Vol. II. 3: Pls. CDXX & CDXXI. Zwalf 1996: Pls. 233-234.

[7] Kurita 2003: Figs. 522, 523 & 526.

[8] Coomaraswamy 1956: Fig. 166. Also see Schlingloff 2000/2013 Vol. I: 67-71 . No. 8 (8).

[9] Jongeward, Errington, Salomon & Baums 2012: 23, Fig. 2.11.

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Figure

Figure. 1. Exterior of the Ivory Diptych from National Museum of China, Beijing. No. 1952 ICL. Cat. No. 17, after Yoshihide 2000: 11.

Figure 2. Interior Arrangement of the Ivory Diptych. Cat. No. 17, after Yoshihide 2000: 12.
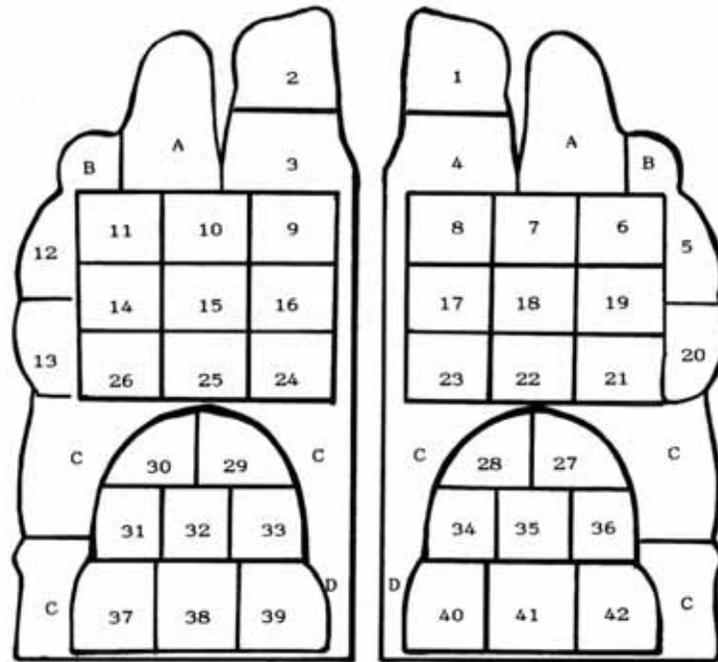
Figure 3. Interior Arrangement of the Ivory Diptych. Cat. No. 17, after Rowan 1985: 270, Fig. 2.

A Stupa
B Kneeling Worshipper

C Standing Buddha
D Rinceau Design

1 Dīpaṃkara
2 Maya's Dream
3 Interpretation of Her Dream
4 Birth and Seven Steps
5 Bath of the Newborn
6 Return from the Lumbinī Garden
7 Asita's Prophecy
8 Siddhartha Goes to School on a Ram
9 Siddhartha at School
10 Learning Martial Arts
11 Archery Contest
12 Disposal of the Dead Elephant
13 Wrestling Contest
14 King Advised to Take a Bride for His Son?
15 Marriage?
16 Lustration as Heir?
17 Siddhartha in His Seraglio
18 First Sortie
19 Second Sortie
20 Third Sortie
21 Meditation under the Jambu Tree

22 Sleep of the Women
23 Siddhartha Calls His Groom
24 The Great Departure
25 Siddhartha's Farewell to His Groom, Changing His Clothes
26 Siddhartha Cuts His Hair
27 Interview with the Ascetic Ālāra Kālāma
28 Meditation after Fasting
29 Discourse with Five Ascetics Led by Ajña Kauṇḍinya
30 Meeting with the Grass-Cutter
31 Gifts from the Caravan Leaders Trapuṣa and Bhallika
32 Māra's Defeat
33 First Sermon in the Deer Park
34 Preaching
35 Buddha Shows His Alms-bowl to the Kāśyapas
36 The Kāśyapas' Amazement
37 Conversion of the Nāga Apalāla
38 Alms-giving
39 A Conversion: of Aṅgulimalya?
40 The Barking Dog Story?
41 Entry into Nirvāṇa
42 Devadatta's Attempt to Murder the Buddha

Figure 4. Narrative Scheme inside the Ivory Diptych, after Rowan 1985: 270.

Deterioration of Śarda Temple, Neelum Valley, Pakistan: General Perceptions vs New Findings

JUNAID AHMAD, ABDUL SAMAD AND ANAS MAHMUD ARIF

Abstract

Stone temples of Kashmir are rare architectural marvels. Most of them are deteriorated to a great extent. Generally scholars attribute their destruction to Sultan Sikander, known as iconoclast, the desecrator of Hindu Temples in Kashmir, on the basis of historical chronicles. There are many geologist, on the contrary, who attribute most of these destructions to the Himalayan Earthquakes. Śarda temple, being one of the same group is taken as a case in this study to find out the reality. It tries to establish that it is never been a single or intentional activity but a long list of deteriorating agents that reduced the Śarda temple into ruins.

Keywords: *Śarda Temple, Neelum Valley, Kishan Ganga, Stone Temples of Kashmir*

Introduction

Kashmir has relatively isolated history and art for being geographically surrounded valley in lower Himalayan offshoots. In fact, it is geology of Himalaya that caused such an abode. In 3rd to 10th century CE, many Shavite Temples were built in the valley. Their style developed from prototype to a well-developed repertory of architectural art. Most important element of this style is the building material, i.e. stone. Examples are there for extremely huge boulders cut with great care and used in these temples. Currently, they are ruined into heaps of stones. Recently, geologists use their destruction to trace the frequency of earthquakes in times. Earlier studies considered vandalism as only reason for their destruction.

Śarda Temple is in the Neelum Valley in northern ring of mountains surrounding Kashmir Valley. It is also of the same repertory with huge blocks of stones. Like all others, it has lost its roof too. Half of its southern wall is fallen along with portal from southern corner of western side. Succeeding stairs are also disturbed a little bit.

Causes of Decay

It can be assumed from the current structure that it was not the same as it looks today. Study of its architecture is related to the causes of its deterioration into current position.

Vandalism

The site is currently a deserted, partially destroyed building. Local people regard it as an ancient learning centre and feel boast for it and use to present it to the visitors (personal observation).

Muslim sultans, commanders and chiefs are blamed for the destruction of a huge number of the temples in all around the India. According to a current study, about 80 major temples are desecrated in this account (Eaton 2006: 1-8).

The main cause of the decay for whole of Kashmir temples, is itself a huge realm with its roots deep into the history of the valley. According to the Rajatarirgini of Kalhaṇa, King Harsha of Kashmir plundered Hindu and Buddhist temples in his lust for the gold and silver which went into the making of idols (Shourie et al. 2008: 29). However most of the scholars as well as traditions blame Sultan Sikander (d. 1416) for their destruction (Cunningham 1848: 241-45). He is historically known as bigoted who procured him the title of 'Butshikan (the iconoclast بُت شَکَن)' for such activities. Cunningham (1848) further links the phenomenon to the Timurlane's invasion of India and the exchange of friendly gifts with Sikander. He possibly provided Sikander with gunpowder.

This temple, which exists in the remote area beyond the geographical boundaries of the main valley of Kashmir, would have possibly escaped from the hands of this man. But yet there is the possibility of such actions from other chieftains.

It is said that a Buṃba Raja used this structure as gunpowder storage which resulted in a blast taking its roof (Stein 1900: 284). He further comments that on believing so we can assume that there was no roof. Because if so, then what would have saved its side walls. Another case came from Bates (1873) that a Bumba Raja Mansur excavated the temple in hunt for treasure. He blasted a huge stone slab lying in the temple.

It is however, easily can be rejected that if there was a roof, then it might have been fallen already. Secondly, no evidence of single crack can be seen inside the remaining structure of the main shrine.

Apart from early references, currently there is a say among the locals that on the time of independence, officials came from Sirinagar on the orders of the Dogra Maharaja to move the cult (a *Sivlinga*) into the valley but locals gathered and said we revere this stone. Please do not take it from us *(personal comm.)*.

Natural Agents

It is more likely that the site got ill-fated against the ravages of nature. One side is badly damaged by the stream and the other portions are encrusted with ivy and mosses growing on stone surface.

Floods

Flood can be considered the most obvious reason for its destruction. *Madhumati* or *Śarda Nar* is hilly torrent rushing in its peak season. This is the monsoon season starting in mid-June and ending with August. During this season, hill streams rush with rains in small packets. Torrents rush and cause havoc to the land. Debris came along and strengthen the thrust of water washing everything in its way. These flood waters can engulf stone walls and even meshed embankments.

Seeing the site, existing by the sides of a streams can give us a clue that it would have been the victim of such flood that washed the bases of the structure to some extent. Even if it could not have reached it directly, the vibration caused by the flow of huge debris can also work destructively. There are signs of such passing of flood water near to the site. This possibly triggered the southern wall to lapse down (Figure 1).

To the southern side it can be assumed that there was extra piece of land which is now washed by the floods of the stream. However, with the existence of massive ramp formed by stair case, we can exclude the possibility of same destruction to the west.

Earthquakes

Kashmir lie on the verge of a tectonic plate. Bilham & Bali (2013) have made a case that the account of Suyya, the Minister of Avantivarman, cleared the debris limiting the drain of the *Vitasta* (Jehlum River). It is posed in this study that it was the earthquake which caused these debris. The case is taken for all the valley of Kashmir (Figure 1).

It is obvious from the pattern of jostling caused by earthquake can take place here in this site being near to the fault line. A case is presented by Bilham & Bali (2013: Fig 3 & 4) (Figure 2, 34).

Table .1 Ancient Earthquakes in Kashmir summarised different scholars (After Bilham et al 2013: Tab. 2)

Year	Comments
1250 BC date uncertain	A devastating earthquake struck at night. The entire town was reduced to shambles. Cracks appeared on the surface at earth, and from there water gushed out and the entire town was deluged. Thus in the aforesaid manner there appeared Wular Lake (1, 4)
883	Uncertain date, no damage described, as discussed in the present article (1, 4)
1123	Kalhana 1123 AD: Book VIII, Verse 1167 (1, 2, 4)
	Stein 1898 "earthquakes occurred repeatedly" page 418
24 Sept 1501	3 months of aftershocks (1, 2)
1552	Not an earthquake (3)
Sept. 1555	Earthquakes continued for several days. Landslides and liquefaction. Several accounts, some assign date as 1554 (1–5)
c.1560/61	No details (2)
1569–1577	No details (2)
23 June 1669	The buildings rocked like cradles. No loss of life. (2)
c.1678/79	Persistent shaking. Reconstruction needed (2)
1683	No details (2)
24 March 1736	Earthquakes for 3 months. Buildings of the city and hamlets razed to the ground (2. list as 1735)
1779	Srinagar and hamlets flattened and aftershocks for 14 days. People took shelter in the open. Bashir et al. (2009) list event as 1778; Oldham (1883) as 1780
c.1784/85	People thrown. Shocks persisted 6 months
1803	Earth ripped apart, houses collapsed, people buried under walls (2)
26 June 1828	Vigne (1844) 1,200 houses collapsed, 15 days of aftershocks
1863	(2) Lawrence (1895) indicates 1864
30 May 1885	Jones (1885) 6.2 < Mw < 6.3 (Ambraseys and Douglas 2004)
8 Oct 2005	Mw = 7.6 Instrumental period. One week of strong aftershocks

With the exception of the 1885 and 2005 earthquakes, no magnitudes can be assigned to these earthquakes

The table presents a huge range of opportunity to look for the temple destructions, caused by the earthquakes. The temple in *Śarda* is not that far from the area of destructions for these earthquakes.

This jostling in the *Śarda* Site (Figure 4-a) is obvious that it is a flood generated thrust that tended the site to very slightly tilt toward the south. On the contrary, the northern side

(Figure 4-b), resting relatively on a solid ground, seems to have struck by the earthquake. Earthquake jostling can also be observed even in the foundation of the northern side wall. The map of the observable forces on the structure (Figure 5) is also consistent with the same.

It is clear that except the eastern side, the whole structure, along with its podium is set on artificial mound. This scenario makes the structure ultimately prone to tilt in a single direction, which here is to the south. Therefore, earthquake became the main trigger that started the jostling. Later on floods lessened the bearing capacity of the ground on southern side.

Biological Decay

The site is surrounded with a commanding naturally active environment. Humidity, temperature, rains, freezing, etc. as a whole are other agents of decay. Mosses are grown on the site and destroyed the site in a very drastic manner (Figure 6).

To the southern side of the temple main shrine, a crusty layer of plastering material (possibly stucco) is apparent which demonstrates the rate of biological decay.

Damage to the roof

The roof of the most of the temples in Kashmir is found missing. Same might be the fate of the *Śarda* Archaeological Complex (Figure 7). The general idea is that the temples of Kashmir were mounted with a set of huge blocks of stones. It is confirmed from smaller examples like Pandrethan's Meruvardhanasawamin Temple which has its roof intact. So the earthquake particular and other reasons in general trigged the heavy stone's shift to a side. The weight of the huge slabs casted the fatal breakdown taking the roof away.

Śarda Complex is not an exceptional case. The general perception by Stein (1900: 185) and succeeding scholars, that it was a roofless temple, cannot be necessarily true. Bates (1873: 319) wrote that there was a stone slab which was disturbed by the Raja of Karnah.

Conclusion

In the light of the deteriorations caused by the floods and devastating Himalayan earthquake (Bilham & Bali 2013: 10). Bilham (2010: 107-117) confirmed a set of devastating historical earthquakes casting decisive blow to the temples of Kashmir. The

earthquake before or in the time of Avantivarman (Bilham et al 2013: 13) are most direct reason for the destruction of the Kashmirian Temples.

The *Śarda* Temple is also a candidate for destruction caused by the earthquakes mentioned in Table 2. It is however evident that the earthquake of 2005 (Mag 7.6) did not disturbed the site. Therefore, it may be assumed that earthquake which torn the temple was more strong. Or it can also be the floods to tear apart the portion coming in its way. Currently, the direction of tilt is to the southern side, where gape is formed by the fallen wall. Categorically, it can be inferred that the pedimental roof is destroyed by the earthquake jostling, whereas southern wall is washed by the flood and rest is the work of weathering. On the other hand we cannot blame biological growth on the site for fatal destruction. It might only be the product of the period of neglect, from its owning society, and then complete abandonment after the independence.

It is yet to confirm the exact date of the site that it is either before CE 883, the year an earthquake hit the valley or earlier in the period of Lalitaditya Muktapida or even earlier. Also the building material is yet to be studied in comparison with other example of the style and the monuments around the site. It will be very helpful to study the stucco traces on the surfaces of the main shrine. Other site in the region, Kishan Ghati in particular, are the potential sites to take in consideration.

It can be recommended that the site should be developed with extension of supporting buttresses in the south. To keep these buttresses from flooding of the Sharda Nar further embankments will be needed also. Similarly, to minimise the weathering effects, the site needs shed and wall capping. Separate study on the conservation is inevitable before any intervention. Huge blocks of stones need specific equipment to carry out conservation.

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Figures

**Figure 1. Southern side of the temple lapsed due to the weakening of foundations by floods**
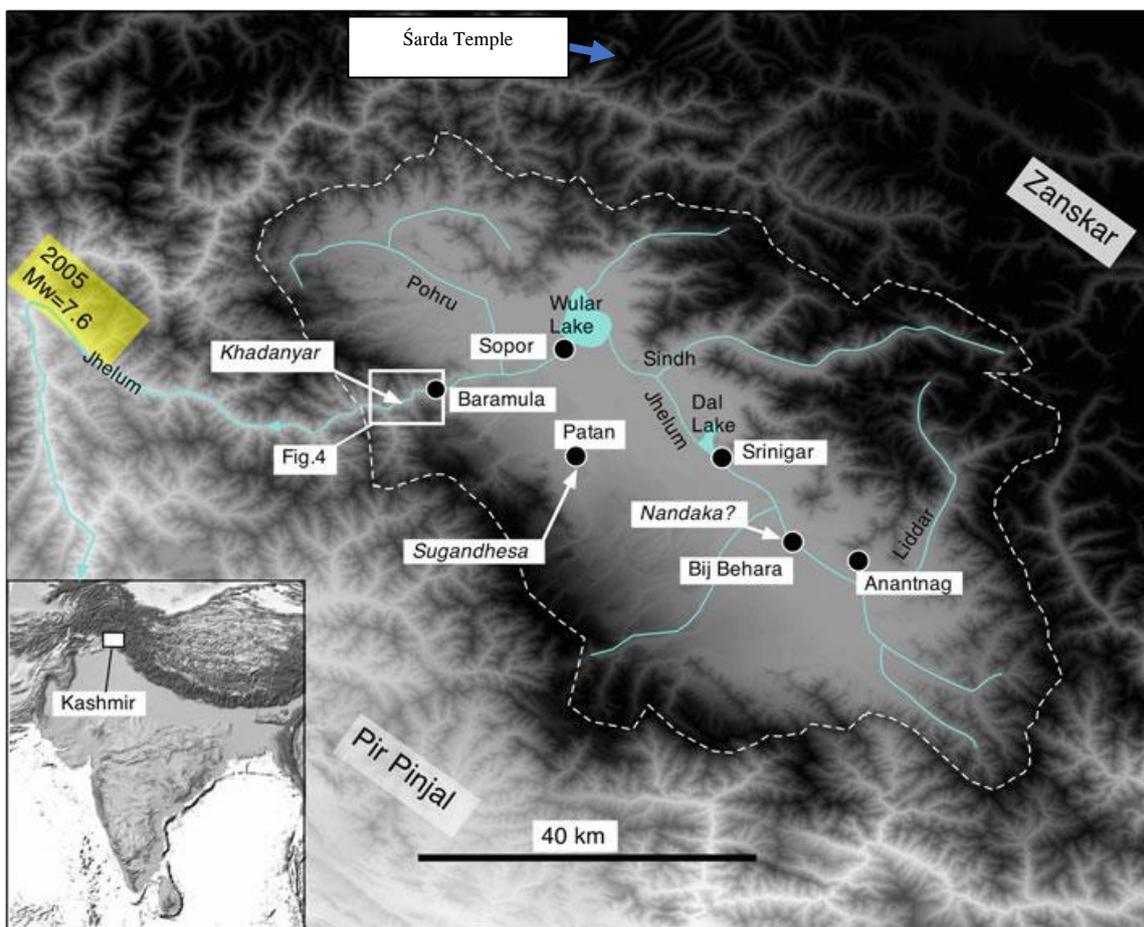
Figure 1. Jhelum catchment and major locations of Hindu Temple Sites (After Bilham et al 2013: Fig 1). *Śarda* **Archaeological Complex is on the top**
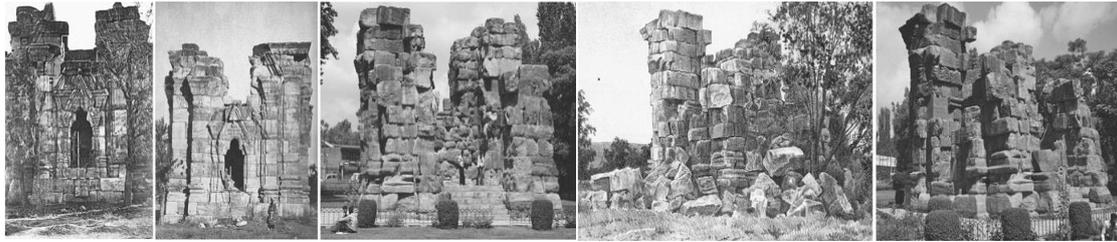
Figure 2. Views of *Sankaragauriśvara* taken in 1686. The second view shows a lateral shift in the centre trefoil keystone caused by an earthquake prior to 1868, before its complete loss in the 1885 earthquake. Note the lateral drift of blocks in the left hand corner. The third Lithograph reproduced from Jones (1885) showing the immediate aftermath of the 1885 earthquake compared to a last 2005 photograph from the same angle (After Bilaham et al 2013: Fig 10,11)

John Burke 1868 Sugandheswara. reproduced in Cole(1869) (British Library Photo 981/1(36))

Sughandesa from south 2011 with missing and displaced blocks

John Burke from East 1869
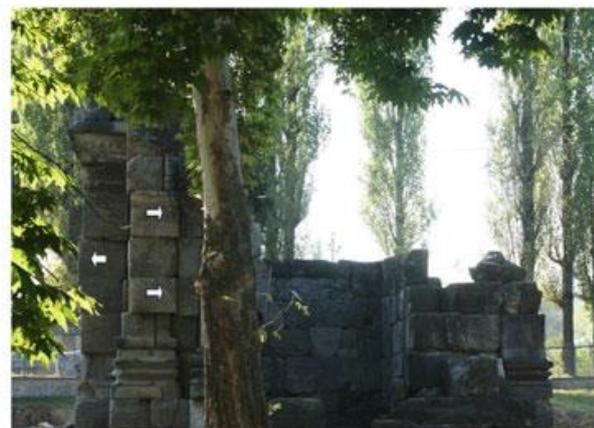
Sughandesa from East 2011

Figure 3. Views of *Sugandheśa*: top pair from the south in 1868 (Cole 1869, left) and 2011 (right), and lower pair from the east, showing damage sustained in the 1885 earthquake, and evidence of toppled blocks that we interpret to have fallen in previous earthquakes. Arrows highlight lateral block motions typical of earthquake jostling. The gradation of the poles visible in the left hand figures are in feet (After Bilaham et al 2013: Fig 13).

Figure 4. Earthquake jostling in *Śarda* Complex a. joint of stair case with the main court b. outside view of the base of the northern wall
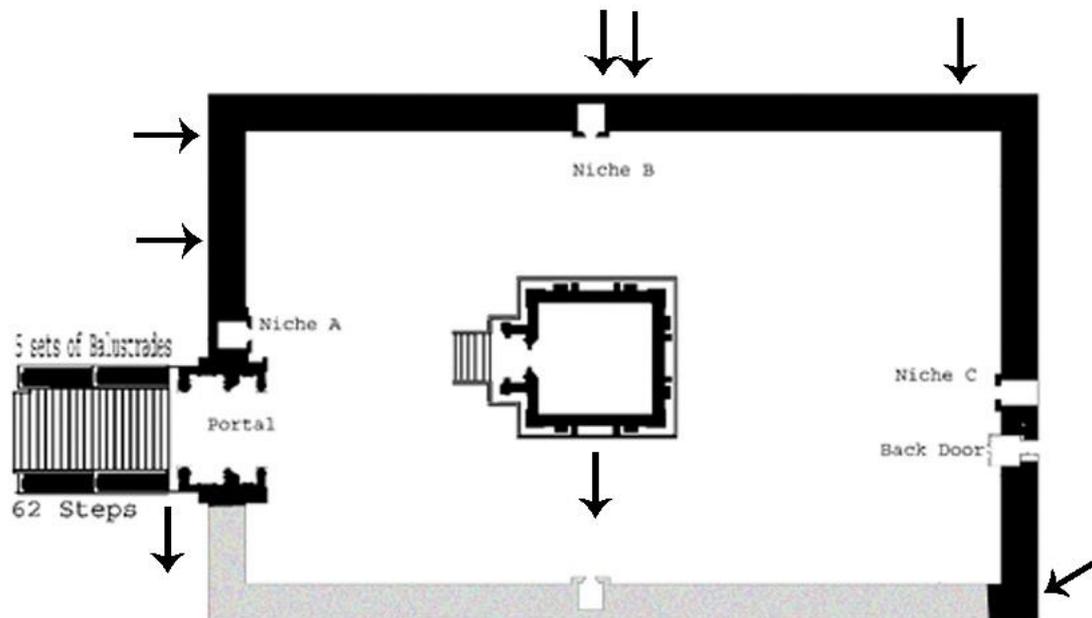

Figure 5. An arbitrary position and direction of the observable forces tilting the building southward

Figure 6. Deteriorations caused by biological growth on the surface
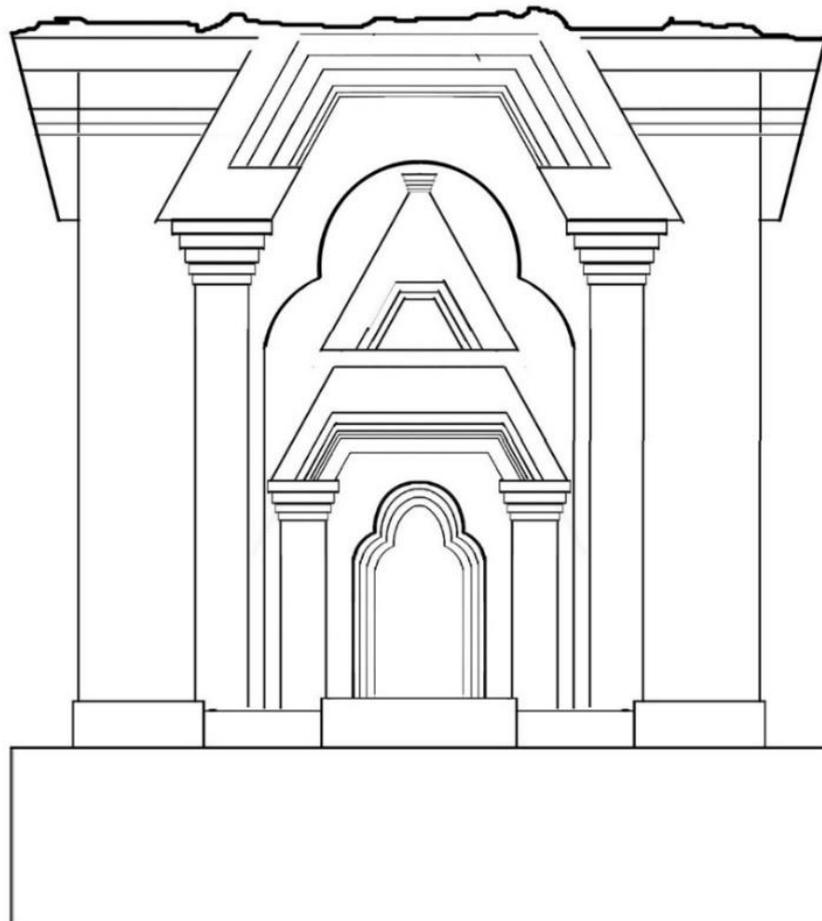
Figure 7. Elevation of the sides of the main shrine

A Terracotta Mould from Sainth (Jammu & Kashmir- India): Issues of its Identification and Historical Significance

NAVJOT KOUR AND AJITHPRASAD P.

Abstract

The paper investigates the historical significance of a terracotta mould from Jammu region, which bears the impression of a female deity/goddess. Stylistically it can be dated between 6th and 8th century A.D. Interestingly such a specimen has not been reported either from Jammu or its adjoining areas. It appears that its original piece was carved in relief either on wood, ivory or stone before the cast was taken on clay and fired. The figurine stands in an elegant pose, appearing to be a deity but its identification becomes a little difficult mainly owing to her blurred out attributes. This article discusses the issues of basic identification and argues that the figure can be tentatively identified as that of Yakshi or Lakshmi.

Keywords: *Archaeology, Jammu, Terracotta, Mould, Goddess, Kashmir, Karkotas, Buddhism, Buddhist Deities, Pauranic Deities*

Introduction

The present paper deals with one of the curious findings from the site Sainth in Jammu, a terracotta mould not reported hitherto. The site of Sainth (32°46′34″N; 74°30′45″E) is located on the right bank of the river Chenab, hardly one km away from the international border of India and Pakistan. It rises about 3mts above the surrounding plains and measures approximately 60 metres North- South and 60 metres East-West. The mould was discovered in an exploratory survey conducted in the area by the first author as a part of her Ph.D. research. The associated finds with the mould mainly include ceramics: Red ware, Red slipped ware, Black on Red ware with painted and incised designs on the rims and body (Fig I). Typo-technologically they belong to a time span that ranges between Early Historic and Medieval Period. Therefore, it is safe to put the mould in the same time bracket as far as its chronological context is concerned.

Description of the Mould

The mould is in a near perfect condition, oval in shape and well fired. It has an exterior and an interior side, well defined by an undulating margin and a border of two lines filled with embossed dots. The exterior side measures 4.44 cm in breadth, 7.4 cm in length and 1.87 cm in thickness whereas the interior side (the negative impressed side) is 6.09 cm in length and 2.81 cm in width (Fig II and III).

It seems that mould was made by taking the impression on clay, of a female figure originally carved in relief either on wood, ivory or stone. This was then baked. The mould bears the negative impression of the figure, probably of a deity. Both clay and m-seal (a fine synthetic plastic material that is used for making casts) casts are prepared to examine the descriptive features of the female figure depicted in the mould (Fig III).

The specimen, a standing figure, is encircled by a bead like decoration that forms the border of the mould and at its centre is the standing female figure with the following attributes

1. The three lobed crown as seen in the *Vaikuntha Vishnu* (four headed aspect of Hindu God Vishnu) images from Kashmir, flanked by two lotuses.
2. Hair tied in a *dhammila* (side bun), above the left shoulder (as seen in Postel *et al.* 1985: 91 fig 5)
3. *Kundala* (earrings) in the ears.
4. Is probably wearing an arm band on the left arm/ Part of the veil (?)
5. A long *hara* (long string of beads) loosely on the chest and flows down between the breasts (ibid).
6. Is probably wearing a tunic.
7. The *vanamala* (garland), ascending through the left arm goes behind the neck and descends from the right side to complete itself. (Figure IV and V)

Physiognomic features of the figure are as follows:

a) Oval shaped face with closed eyes.

b) Prominent round breasts.

c) The left arm rests on the left thigh.

d) The right arm is raised to the level of the face and is holding a flower that closely resembles a lotus. .

e) The right leg is stretched straight towards the left side and some unidentified object (probably a bird?) rests on it.

f) The left leg bends sharply and crosses the back of the right leg and therefore rests on the right side.

The figure therefore stands in the *asokadohadakrida* pose (gesture associated with fertility goddesses (e.g yaksi, Shalabanjika) (Czuma 1985: 119) (Figure VI).

Chronology

The chronology of the figurine can be assigned to the time bracket ranging between 6th to 8th century A.D (Karkota dynasty of Kashmir), based on its following attributes:

1. Posture
2. Physiognomic feature
3. Crown
4. Veil?

Posture

The female figure in the specimen is standing in a graceful posture with slender waist and heavy hips and thighs. These attributes of the figure can be compared to the metal image of Durga Mahisasuramardini found from the Chamba hills. Huntington (1985 fig. 17.26) mentions about the slender waist of the figure contrasted against the full hips and thighs, characterising the stylistic type that was heavily dependent on the Post-Gupta tradition. Similar reference is made by Siudmak (2013: 251) who describes the posture

of the two armed dancing Mother Goddess, probably *Kaumari* (see Siudmk 2013 plate 115a), as a new Post-Gupta idiom and which resembles the posture being discussed above. These evidences support the proposed time bracket of the specimen.

Physiognomic Feature - Face

The face of the specimen appears oval shaped.

In this regard, Pal (1975: 30) mentions that the face of the Kashmiri figures have a round and bloated appearance after the eight century A.D unlike the oval faces of either Gandhara or Gupta figure, hence confirming the time bracket assigned for the specimen. One of the interesting things to note here is that Lalitaditya (ruled from 699 to 736 A.D according to Kalhana, Stein 1900: 88) of the Karkota dynasty is said to have brought Odisha under his control (Stein 1900: 90). This conquest must have had implications in the art and architecture of that time. Can the roundish appearance of the face in sculptural art after the eight century A.D be seen under the light of the above intercultural influences?

Crown

The crown of the specimen is vertically tripartite in shape, structurally similar to those found in Vaikuntha Vishnu images in Kashmir.

A detailed study of the image enabled in understanding its stylistic parameters. The textual and image surveys from within the region allowed comparability of the crown with that of the known ones. On the basis of stylistic considerations, Postel *et al.* (1985: 89) have proposed a fourfold chronological sequence in the evolution of crowns in sculptural art in the Chamba region. These are:

Period I: Early 6th to early 8th century A.D

Period II: Early 8th to end of first quarter of 10th Century A.D

Period III: End of first quarter of 10th Century A.D to 11th Century A.D

Period IV: 11th Century to 17th/18th Century A.D

According to him, besides the classical southern Kashmiri crown of Iranian and Gupta variety (for description see *Postel et al.* 1985: 91) (Variety 3A) continued from the end of Period I until the end of Period III (early 6th to 11th century A.D) and a typical north western Kashmiri three vertical pointed diadem (Variety *3B*) came into use from 9th century up-to the present day and further slight modification of the same variety (Variety *3C*) is found in about 15-16th century A.D (Figure VII)

Further Pal (1975: 34) adhering to Postel *et al.* statement, opines that coronet with three medallions had definitely become an established feature of eighth century sculptures.

Besides, a close examination of the crown of the specimen revealed small full-blown flowers as decorations flanking the crown (Figure VIII). This is significant in assessing the date of the specimen in the light of Postel *et al.* (1985: 91) observation that the full-blown flowers became part of the headdress only after around 8th century AD.

The crown therefore seems to be falling under either the 3A category (if period is taken into consideration) or under 3B (if the shape of the crown is considered). Apparently, it is close to the variety 3B with flowers flanking the crown. It can therefore be hypothesised that the pointed crown variety might have started to appear somewhere around the 8th century A.D with the reminiscence of the preceding tradition of flanking the crown with the flowers (Figure IX).

Veil

Another interesting feature to note here is the presence of a veil or at best a poorly camouflaged veil in the figurine. Apparently the 'fashion' of veiling the hair under a scarf appeared as a well-established item of dress in Kashmir from the sixth century onwards (Siudmak 2013: 477; Postel *et al.* 1985: 90).

Distribution of Moulds

A cursory survey of the literature would reveal that moulds belonging to different periods are reported from several sites across the country. It is reported from the

excavation at Devnimori in Gujarat (Mehta & Chowdhary 1966), Sanghol in Punjab (IAR 1988-89: 73, plate XXXIX B), Gilund in Rajasthan (IAR 1959-60: 46, plate XLVI), Vaisali in Bihar (IAR 1961-62: 7, plate VII C), Rajbadidanga in West Bengal (IAR 1963-64: 63, plate XLVII C), Yeleswaram in Andhra Pradesh(IAR 1964-65: 4, plate III), Mathura in Uttar Pradesh(IAR 1974- 75: 49, plate LXI A), Thanesar in Haryana (IAR1987-88: 29, plate IX B), Naranag in Srinagar (1988-89: 104, plate LII B-C), Adam in Maharashtra(IAR 1990-91: 50, plate XXXVI A), Taxila in Pakistan (IAR 1991-92: 68), Ambaran in Jammu (IAR 1999-2000: 62, plate 57). They however do exhibit remarkable variation in their theme, style and attributes depending on what is being depicted. In that sense the specimen from Sainth described above also shows its own regional style.

Discussion

This part essentially deals with the identification of the specimen in the backdrop of cultural and religious milieu. Deductive methodology is applied for reaching the tentative conclusions.

The very purpose of a mould is repeated productions of images/casts having standardised features. The question that arises then is the identity of the image and its cultural attributes that made it a popular item of possession. Would this be an item of reverence, something such as a totemic emblem? The other possibilities are its use as part of some decorative panel or in some ritual practices, for both of which there are no reference found from Jammu or Kashmir till date. Although references to the usage of votive images for religious purposes are not uncommon in the historical and ethnographic contexts (e.g. Golu Bommai - South Indian Navaratras where votive figurines are kept for reverence- Personal communication K Krishnan), images similar to the above are absent in the archaeological material from the area under the current study. Nevertheless, the specimen, because of its iconographic attributes appears to represent a celestial being of some social significance.

It probably belongs to some cult as Agarwal (1965:122) mentions about the predominant iconography of the cult images, although he essentially talks about the early Indian art.

The standing figures, he explains, with their right hand raised and the left on the hip belong to some cult. Sometimes the right hand had a flower, or *Chauri,* or weapon; sometimes the left grasps the robe, or holds a flask, but the position of the arms is constant.

In the light of the above observation the attributes of the semi divine deities (Yakshi and Apsara/ Surasundari) as well as divine deities (Buddhist deities like Tara, Mayadevi; Pauranic deities like Ganga, Yamuna, Parvati and Lakshmi) were compared with the specimen for ascertaining its identification.

The possibility of the specimen being Surasundari/Apsra is ruled out because of the presence of the crown. The surasundaris usually have an elaborate headdress in place of a crown.

Regardless of the fact that Tara was a flourishing cult in 8th century Kashmir and there was literature (*Devitarakuvakyadhyesana nama stotra, Aryatarasadhana and Astabhayatranatarosadhan)* dedicated to her (Naudou 1980: 76) by the 8th century author named Sarvajnamitra (Joshi 1967: 25), the possibility of the specimen being Tara is ruled out on following grounds: Firstly there is a general paucity of tangible evidence of Buddhist deities (including Tara) in the area, as stressed by Pal (1975: 27) and secondly, the dearth of Tara images in *Asokadohadakrida* pose, the pose in which the figure in the specimen is depicted. Tara is essentially the saviour goddess, a sea goddess for traders (Gupte 1964: 104-106), implying that the deity was not directly related to fecundity.

The specimen is comparable to Mayadevi on the other hand, only if her pose is taken into consideration in the Buddha's birth panel. But in the formation of that panel, many divinities play the role, which is lacking in the case of the specimen under current study.

It is therefore more or less certain that the specimen does not represent any of the deities discussed above. The other set of divinities whose attributes are comparable to the specimen belong to the Pauranic sect. In this regard, a study by Shikasree Ray (2014) gives an interesting insight to the present study.

In her analysis of the sculptures depicted on the temples of Odisha, Ray talks about a

rare variety of crown termed by her as *"trishul shaped crowns"*. According to her, nine deities – one major and eight minor – dating from 6th to 10th century A.D (Sailodbhava and Somavamsi period respectively) are seen to have been wearing this crown and all are apparently 'Brahmanical deities' (Figure X).

Interestingly, there appears to be striking architectural similarities between the temples of Odisha and Krimchi temples of Jammu (personal observation). These temples roughly belong to 8th/9th century A.D. The march of Lalitaditya against Odisha (Stein 1900: 90) as has been already discussed seems to be a logical explanation to this resemblance. It can further explain why there are similarities in these crown types.

On this ground, the features of the major Pauranic deities are compared to the specimen. The preposition of the specimen being Ganga or Yamuna (River Goddesses) is untenable on the ground that, save the posture, there is no commonality between the specimen and attributes of these two goddesses.

Considering the iconographic features, the specimen is unlikely to be Parvati, despite the fact that she is occasionally depicted with lotus (Chandra 1998:246). In Kashmir, the most popular emblem of Shiva, the supreme deity of the Shaivites, is the phallus (Pal 1975: 14). Pal quotes Kalhana (ibid) who says that the majority of the Shiva temples in Kashmir originally contained linga as the principal icon and not in the human form. The point to consider here is if Shiva is not revered in his human form, the chances of worship of Parvati in the human form further decreases.

This deductive exercise was beneficial in demarcating two deities – Yakshini and Lakshmi - whose iconographic depictions are closely comparable to the one from Sainth. But it may be noted that the comparison is not fully compatible, as all the features of these deities do not match with the specimen.

As far as the identification of the image with Yakshis or Yakshinis is concerned, they are benign deities connected with fertility and since the figure depicted in the mould stands in the *asokadohadakrida* posture associated with fertility, they can be related.

Many Yakshis and Yakshas found their association with the area. For example, *Pandika*

and *Harita* are associated with Gandhara, *Kunti, Nali, Udarya, and a nameless Yakshini* of Kashmir (Misra 1981: 58). Mahamayuri refers to *Pancika* as the tutelary deity of Kashmir (c.f. Misra 1971: 170). Sialkot (*Sakala[1]*) also had a tutelary deity named *Sarvabhadra* (Misra 1981: 168), although he is not sure of the proper identification of the area as Sialkot. (Refer to Appendix I (Misra 1981:167 to 171) for further details).

However the absence of their iconographic representations from the area, and also the statement by Misra (1981: 105) that the iconographic texts lack the information about Yakshas because they were composed at a time when Yakshas had ceased to have an independent status should be taken into account before identifying the specimen as Yakshi.

The second hypothesis on identification of the specimen as Lakshmi is based on the following observations:

Apparently, image of Lakshmi (?) is depicted on the coins of Indo-Greek rulers, Agathocles and Pantaleon. She is seen holding a lotus, which is quite similar to the one in the Sainth specimen. Banerjea (1956: 124) quotes Coomaraswamy who has identified the "dancing- girl" on the coins of the Indo-Greek kings Pantaleon and Agathokles, as Sri-Lakshmi. Banerjae believes her to be an equine-headed Goddess – 'Yaksini Asvamukhi'

Further Banerjea (1956:123) records that Lakshmi is represented without the attendant elephants, either seated on a full- blossomed lotus or standing with a lotus flower in her hand (emphasis by the author), on the coins of Ujjayini Janapada. It should however be remembered that for the present study only standing Lakshmi with lotus in her hand is considered for investigation. Whitehead (1914: 129) describes one of the female figures on the coin of Azes as Goddess Lakshmi, "standing to front with flower in the raised right hand". Banerjea (1956: 149), however, identifies her as Durga Simhavahini.

An interesting point to note here is that post-Gupta period in Kashmir till the reign of the

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[1]The area from where the mould has been found is very close to Sialkot, therefore the tutelary deity of Sialkot probably had impact on that area also.

Harshadeva (1089-1111 A.D) has witnessed the monotonous depiction of Lakshmi on the reverse of the coins (Vanaja 1983: 19-20), making the deity a clear choice among the most revered deities at that time in Kashmir. It can therefore be assumed that Lakshmi was a popular deity and commonly worshipped in the region. On that basis it is plausible that the deity in the mould could be Lakshmi.

Further, this is supported by the fact that the crown she is wearing is very typical of Vaikunta Vishnu images in Kashmir and adjoining areas. She therefore can be related to Vishnu, who was presumably a popular deity among the local population. This is supported by the observation by Shali (1993:155) that during the time of Lalitaditya, the majority of the population were followers of Vaisnu and the Buddhists and Shaivites were minorities. The fact that Vishnu was the most venerated deity and also the family deity of the Karkotas (Shali 1993: 155), it should not be surprising that Lakshmi was also worshipped on a grand scale in Kashmir and the surrounding areas as well.

Though the circumstantial evidences pointing towards the identification of the female figure as *Lakshmi* is overwhelming in the present research, one cannot really be certain unless some other definite evidence is discovered in the future. The point to note here is that the deity/figure under investigation is depicted in *asokadohadakrida* pose, which is not the usual pose for Lakshmi. But if we consider the fact that Lakshmi is related to fertility in some parts of the country (e.g. some villages in Andhra Pradesh in India (Padma 2013: 84), the change proposed for Lakshmi in this case may be seen as a regional variation, affiliating the deity to fertility cult.

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Figures
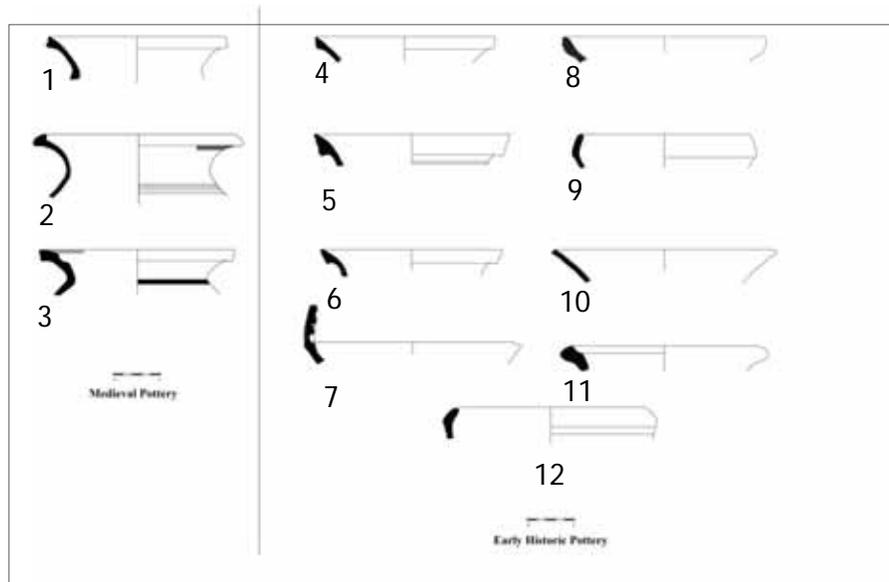
Fig. I- Pottery from Sainth: 1-2. Red ware 3. Black on red ware 4. Red Slipped Ware 5. Red ware 6. Red Slipped Ware 7. Black on red ware. 8- 12. Red slipped ware

Fig II- Terracotta mould

Fig III- Cast of the mould made on m-seal

1. Crown
2. Dhammila
3. Kundala
4. Arm Band/ Part of Veil?
5. Hara
6. Tunic
7. Vanamala
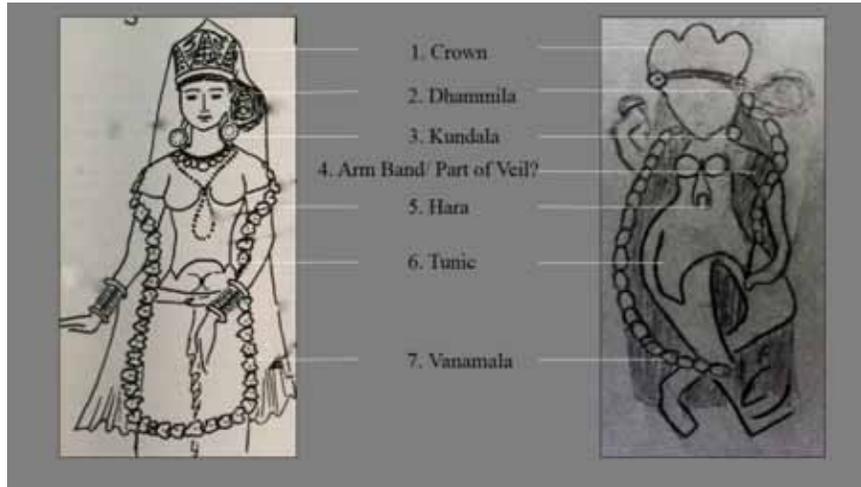
Fig IV- Postel et al. 1985

Fig V- Reconstruction of the features of the female figure of the

d. Right arm with a lotus?

a. Oval shaped face

b. Prominent round breasts

c. Left arm on left thigh

f. Left leg

e. Right leg with a bird?
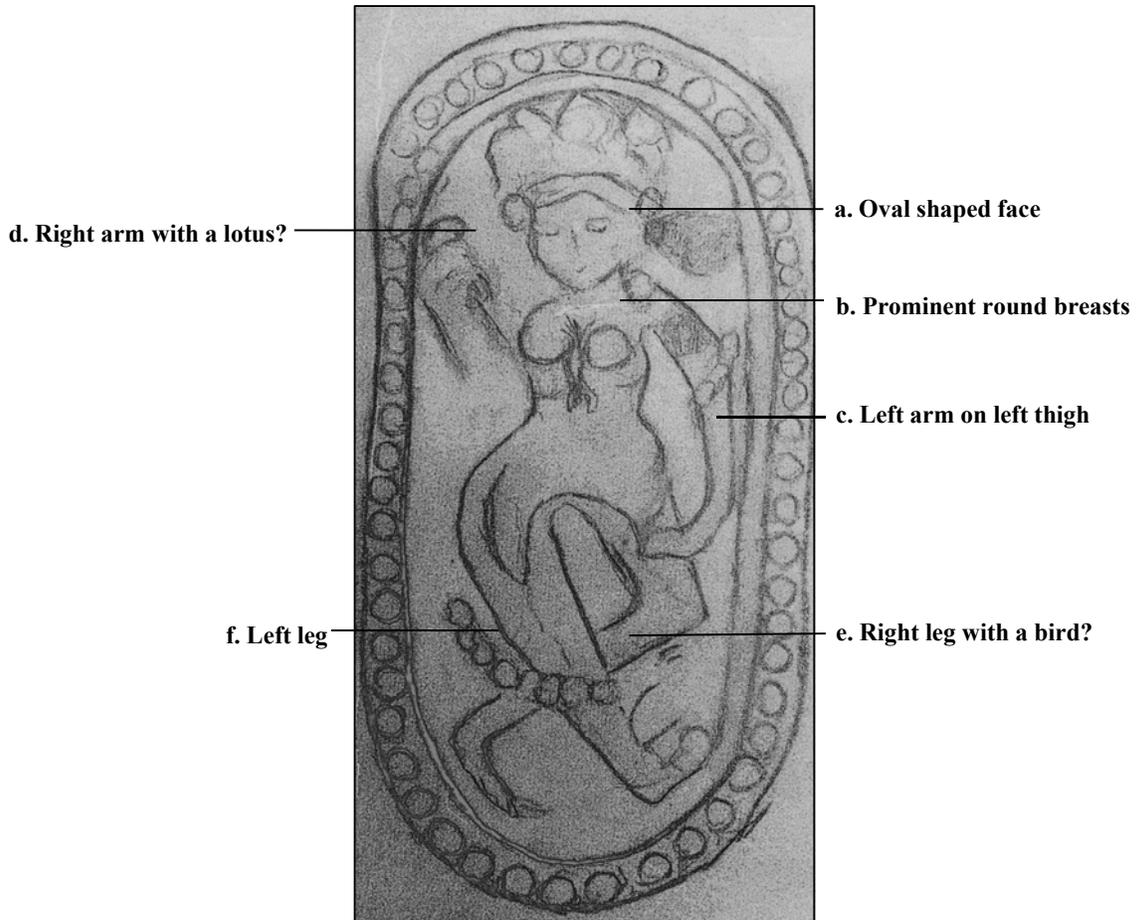
Fig VI- Line drawing of the
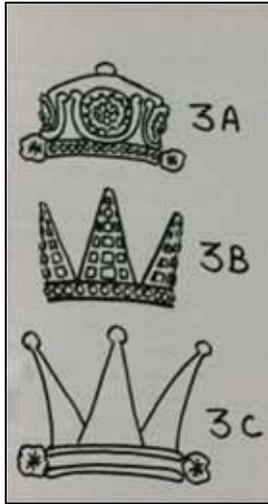
Figure VII- Stylistic crowns from Chamba

Figure VIII- Flowers flanking the crown

Figure IX- Comparison of different crowns as discussed by Postel et al. with the specimen
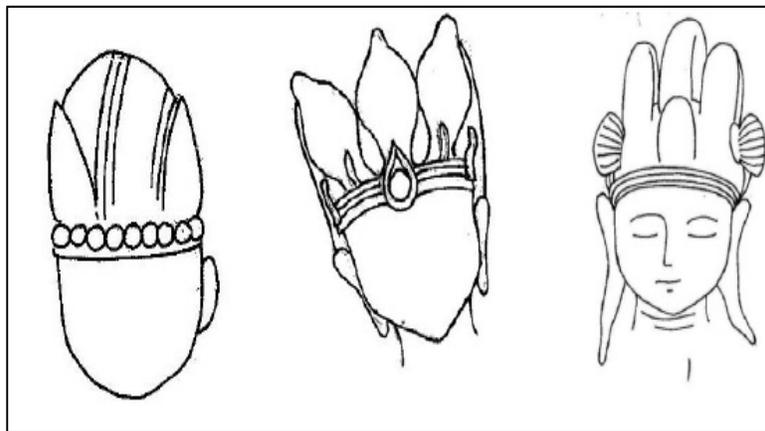

Figure X- Trishul shaped crowns from Odisha (Ray 2014)

Buddhu Ka Awa: The Nature of the Building

TAUQEER AHMAD AND SAMIA TAHIR

Abstract

Apart from royal buildings, the elites (Umra) of the Mughals also produced a number of monuments including mosques and tombs. However, they do not equally manifest the attributes of royal style. Although, they carry several royal traditions and elements but declining attitudes in the tomb building begins to appear in the 17th century AD. Particularly those buildings or tombs clearly mark the decline in the tomb architecture which was built after the reign of Shah Jahan and perhaps the tomb or Buddhu Ka Awa is also included among those buildings. However, builder seems to maintaining the royal style of architecture as this aspect of Mughal architecture has been discussed by authors in the subsequent pages.

Keywords: *Buddhu Ka Awa, Mughal Period, Tomb Architecture*

Introduction

Lahore being the inheritor of bountiful and diverse archaeological heritage, occupies a very significant position. It inherits the appreciable and tremendous legacies of historic period which tote up its pride and splendour. It is known for its monuments which are equitably enhancing its beauty and witness the history of Lahore. The art of building which flourished here is magnificently superb and unprecedentedly rich in its architectural context. In short, it is the cultural capital of Pakistan which is known for the variety of its monument. It has been ruled by a number of dynasties, which impressively contributed and added up significant land marks in the assets of Lahore.

Lahore was occupied by Mahmud of Ghazna in 1021-22 AD who annexed it to his vast empire and made it provincial capital. The Ghaznavid political domination continued till the defeat of its last ruler Khusro Malik who was arrested by Shahab-ud-Din in 1186. After the fall of the Ghaznavid Empire, Lahore was plundered by different dynasties including Khiljis, Tughlaqs, Sayyids, Lodhis and Suris. However, it excelled magnificently in the art of building during the Mughal rule from 1526 to 1759.

Moreover, the architecture of Lahore touched its peak of grandeur and glory during the Mughal Period. The Mughal emperors beautified the city with some of the finest architectural splendours including mosques, tombs, forts and gardens etc. Few of them have survived the devastated forces of the time and some distressingly manifest their ruins. Among many dilapidated and neglected monuments of Lahore, there stands a domed square tomb traditionally known as Buddhu Ka Awa. It is located on the south side of the G.T Road just opposite to the University of Science and Technology (31°34'34.4"N 74°21'21.0"E).

In the course of time the origin of Buddhu Ka Awa seems to have been overlapped into a number of confronting views, as it is now differently identified. The word Buddhu may be restored most probably as the worship place of Buddha i.e. stupa. After the death of Buddha, stupa became a cult object and it became common parctice among Buddhist to erect stupas. It seems that during the Kushana's period a stupa might have been erected in this area which was destroyed after the decline of Buddhism. Stupa was originally made of bricks and these bricks were taken out by the local villagers. Thus, the stupa seems to serve as query of bricks and as a result earned its new name Awa i.e. kiln, and finally came to be known as Buddhu Ka Awa instead of stupa of the Buddha. However, in contrast to this historical explanation, local traditions speaks about a brick potter named Buddhu, who established a brick kiln as it is known as Awa in local language. He used to supply the burnt bricks for the royal edifices of Shah Jahan's reign. Once he stopped a saintly person to warm himself from the warmth of kiln in a cold night. His malediction led the kiln of Buddhu become unserviceable ever after. (Latif, 1892).

Moreover, French General of Maharaja Ranjit Singh named Avitable used Buddhu Ka Awa as his summer house during the Sikh reign. However, later on this area was occupied by the Pakistan railway authorities. They cut away and levelled down the Buddhu Ka Awa (kiln) to provide accommodation for railway workshops and stores, and erected a short heighted pillar as an identification to mark the area of Awa or kiln. However, Buddhu Ka Awa rendered its name to a Muslim tomb built, probably, in later the half of 16th century during the reign of Aurangzeb Alamgir. Thus, the site of Buddhu Ka Awa is now wrapped up within controversies as it presently comprises of two monuments, a tomb and a short heighted pillar within the distance of few feet. (Fig: 1 & 2)

Buddhu Ka Awa: Controversies

Latif (1892) forthrightly describes the Buddhu Ka Awa as a brick kiln or *Pazava.* He attributed this Awa to a brick potter named Buddhu who, in his opinion, belonged to Shahjahan's reign. Moreover, he continues to explain that the father of Buddhu named Suddhu constructed several kilns on the order of Jahangir, Mughal emperor and supplied burnt bricks for many royal edifices. After the death of his father, Buddhu continued his father's occupation which he flourished so well. One day it happened that a holy man named Abdul Haq, a disciple of Hazrat Mian Mir came to Buddhu's Kiln to warm himself in a wintry and rainy night but he was driven out by Buddhu's workmen. This provoked the curse of the *faqir* and consequently the kiln became unserviceable.

However, Chughtai (2000) gives a different story about Buddhu Ka Awa. He says that Buddhu Ka Awa or brick kiln was established during the reign of Shah Jahan, Mughal emperor. He explained that *Buddhu Ka Awa* would have orinally been a stupa built by the followers of Buddha. However, the structure of the stupa was later on dismantled but it gave its name to the place where it was once stood. So the stupa was abandoned and its name survived.

Goulding (2006) however, agrees with Latif's opinion that it was a kiln of Buddhu, who was a royal Brick He further added that no traces of this kiln were left as it was demolished in

1850 to provide bricks for the construction of barracks for Europeans troops at Mian Mir. The bricks quarried from the Buddhu Ka Awa for the construction of barracks were not sufficient in quantity, therefore, some Muslim tombs and mosques were also destroyed which badly damaged Muslim heritage of Lahore. Thus, it becomes obvious that the Awa or so called kiln served as a quarry of bricks.

Controversies regarding the Tomb Structure

There are many controversies regarding the identification of the person who is buried inside the tomb which is situated on the southern side of Awa or kiln. Lal (1884) mentioned the burial chamber as tomb of Nawab Nusrat ullah Khan also known as Naster Khan. In his opinion, the tomb was built during the reign of Aurangzeb Alamgir which was later on used by a French General Avitable as his residence. Avitable also built a remarkable bang low in the vicinity of this tomb during the reign of Maharaja Ranjit Singh. The tomb remained under occupation of Sikhs till the end of their rule. However, the grave cenotaph of Nawab Nusrat Jhang was removed and the chamber inside was levelled to the ground on the order of General Court and floor was paved. He altered this tomb with so many versatile innovations and converted it into a luxurious residential building. Moreover, a mosque located nearby this tomb, was also added up to this splendid banglow.

Latif (1892) however, designated the tomb standing at the site of Buddhu Ka Awa as the tomb of Khan-i-Dauran which is located on the southern side, closer to the kiln which is now marked by a pillar. Khan-i-Dauran was a renowned figure of Mughal court during the reign of Shah Jahan. His original name was Khawaja Sabar and he earned the title of Yamin-ud-daula Khan-i-Dauran Bahadar Nusrat Jhang. This tomb was constructed by Khane-i- Dauran as a burial place of his wife. He died in 1643 AD and his son buried him here close to the grave of his wife.

Chughtai (2000) describes the tomb of Khan-i-Dauran as a double storey building. Besides this he agrees with the Latif regarding the use of this tomb during Sikh and British period.

However Goulding (2006) disagrees with all above mentioned writers and erroneously identified the tomb as the tomb of Buddhu.

Thus, it may be inferred that when the French General Avitable built his summer house on the top of the kiln and added the surrounded monuments to enhance the area of his bungalow. Consequently, the tomb building became a part of residential area of General Avitable and lost its identity and came to be known as Buddhu Ka Awa, as originally it stood in the vicinity of the Awa or kiln. Traditionally, the tomb building is now known as Buddhu Ka Awa instead of the deceased person for whom this tomb was originally constructed.

Architectural Description of the Tomb Building

Originally, the tomb building was located in the middle of a huge garden which gradually reduced its actual size due to human vandalism. Now the tomb structure stands in the center of an artificial garden which is square in shape, measuring 46'-2" from all sides. The whole area of the garden is enclosed by a fence and entrance is provided on north side through a small gateway. So far as the tomb building is concerned, externally it gives the impression of a double storey building mainly consisting of a lower square chamber which is elegantly crowned by a high dome. (Fig. 3 & 4)

The tomb structure stands on a 25' square raised plinth/platform which is 5 feet in height from ground level. The platform is marked by a pair of staircases on the northern side which provide access to the burial chamber. The burial chamber occupies the centre of this platform by leaving a considerable space round it, measuring 11'-5" from all side in width. However, Lal (1884) mentions that marvelous tomb building was surrounded by a projected space or platform which measured 24' in width from four directions.

Moreover, access to the burial chamber is provided through an arched entrance facing north. The arch of entrance is cusped in shape which accommodates a rectangular doorway leading into the burial chamber (Fig. 5). Its entrance arch reminds the typical Mughal cusped arches

seen in the buildings of Shah Jahan, but it less refined and ordinary in treatment. The central arched panel is flanked by two slightly recessed arched panels. Each arched panel is marked by a rectangular plain band above which separates lower blind arch from the upper most moulding line. Lower panel elusively accommodates a slightly recessed blind arch set within a rectangular frame. The whole surface of these panels was once, pronouncedly ornamented with the paintings and foliage pattern of different colors. But unfortunately, not even the faint traces of these decorations are visible now. Whole decorative scheme disappeared due to the severe weathering. It also seems that it was later on white washed, the vestiges of which still survive.

Thus, the elevation of the lower part of the tomb appears tripartite in design as it is divided into three parts. It is further marked up by a slightly projected cornice just below the parapet. However, the crowning feature of this whole lower composition that is parapet is now missing at some places due to structural deterioration. The tripartite scheme, consisting of three arched panels, central being larger, repeats on all sides.

The whole structure of tomb building is strengthened by engaged piers on four sides.

Piers are built of typical Mughal burnt bricks and front of the piers seems originally truncated with two offsets. While the rear piers show extension indicating arcades which has now been totally demolished. Latif (1892) erroneously mentioned that there were vaulted chambers round the mausoleum supported by six pillars on each side. Infact, these pillars were four in number as the actual space does not allow the construction of more than four pillars. Moreover, there was a passage as well beside the western boundary wall of the tomb building which led towards the residence of General Court Sahib, but now completely vanished. Thus, the actual tomb chamber was originally covered by a double storey arcaded structure probably like a pillared veranda, which is now disappeared (Fig. 6 & 7). However, its remnants are still visible on the rear wall of the tomb. Moreover, parapet is reported to have originally been marked by kiosks or domed pavilions with eight arched openings. (Lal, 1884)

The square burial chamber is adequately crowned by a high dome which is gracefully enhancing the beauty of the tomb building (Fig. 8). Externally dome may be resolved into three portions. The lowest part consists of an octagonal base which is marked by arched windows on four cardinal points. Above this octagonal wall, there rises a high drum which is circular in shape. It greatly manifests the central Asian tradition. However, the plain surface of the drum is disturbed by a slightly projected line of brick masonry which looks like a molding. However, drum is followed above by a circular neck on which actually dome rests. The neck is slightly recessed and marked by a projected line of brick masonry which separates the dome from the high drum. It is lavishly ornamented with a band of miniature arches. Each arch is skilfully embellished with floral designs which show flowers and leaves interconnected with each other through a stem. However, the artist tried to add the slight touch of naturalism to the whole decoration. The curvature of dome is externally decorated with a typical chevron motif. Moreover, use of yellow and blue glazed tiles is magnificently adding the beauty to the structure. Signs of floral designs in mosaic can still be seen on some of the yellow tiles. However, the dome finally terminates into an inverted lotus which manifests a typical Indian tradition. It is now almost ruined (Fig. 9).

Interior of the Tomb

So far as the interior of the tomb building is concerned, the lower storey is totally altered with white washed and not a single trace of any decoration on the walls is left. It is occupied by two grave structures (Fig. 10). Originally, the actual cenotaph of the graves had been leveled down while this tomb was being used by General Avitable as his residence. However, it seems that after the creation of Pakistan, the graves cenotaph was restored to mark the place of burials but not according to their original form.

The lower storey is followed by squinches on four corners which provide an octagonal base above square and marks the phase of transition. Each squinch is decorated with honey comb pattern, marking the tier of intersecting arches and accompanied by an arched window (Fig. 11). Moreover, the interior of the dome is discernibly ornamented with stalactite or

muqarnas pattern which includes different geometric patterns such as squares, lozenges and triangles. These shapes are overlapping with each other in such a manner to devise tier of small cells. The inner space of the dome is also covered by concentric circles from which originate the different geometric designs such as triangles and circles. However, the apex of the dome is covered by a sun flower from which concentric intersecting lines are sprouting (Fig. 12).

Conclusion

The discussion above clearly demonstrates that the site of Buddhu Ka Awa is very significant in architectural and historical context as it is marked by two monuments. So far as the term Buddhu Ka Awa is concerned, it has been derived from the pre-existing name of stupa (cult of Buddha). It may be concluded that most probably in ancient times a stupa was built which was originally made of bricks. In subsequent period the bricks of stupa were taken out by the local villagers. Thus, the stupa served as quarry of bricks and earned its name Awa i.e. kiln and finally came to be known as Buddhu Ka Awa.

However, the tomb in the vicinity of this Awa or kiln is designated as the tomb of the wife of Khan-i- Dauran Bahadur Nusrat Jhang. He constructed this tomb as the burial place of his wife during his stay in Lahore. Different writers have mentioned this as the tomb of Khan-i- Dauran Bahadur Nusrat Jhang who is mistakenly reported to have been buried in Lahore. According to *Maasar ul Umra,* he was died in Gawalyar and buried in local graveyard. The tomb of the wife of Khan-i- Dauran Bahadur Nusrat Jhan represents square tomb tradition in Lahore which was infact originated from Moosa Aahangar. However, it greatly incorporates the pre-existing tradition of Mughal architecture such as glazed tiles, honey comb pattern, wall panelling and high dome.

Although the tomb of the wife of Khan-i- Dauran Bahadur Nusrat Jhan was built during the reign of Aurangzaib Alamgir and it was the declining age of Mughal architecture. But the Tomb of the wife of Khan-i- Dauran Bahadur Nusrat Jhang still marks the glorious period of Mughal Art of building. It is generally expressed that the golden period of Mughal

architecture was ended with the death of Shahjahan but this impression does not seem true in the presence of the tomb of the wife of Khan-i- Dauran Bahadur Nusrat Jhang.

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Figures

Figure 1: Tomb on the Site of Buddhu Ka Awa

Figure 2: Pillar marking the Site of Buddhu Ka Awa

Figure 3: Front view of the tomb
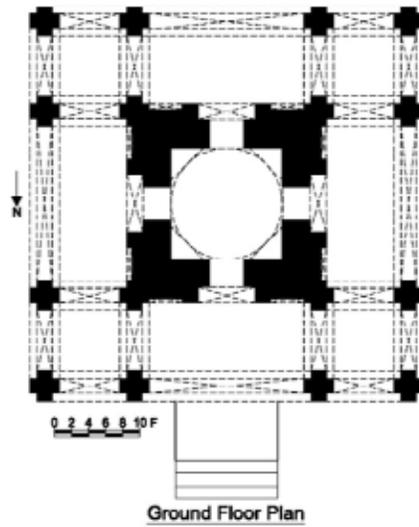
Figure 4: Ground Floor Plan of the Tomb

Figure 5: Arched entrance to the Tomb

Figure 6: Remnants of arcaded chamber around the Tomb Building

Figure 7: Remnants of arcaded chamber around the Tomb Building

Figure 8: First Floor Plan of the Tomb

Figure 9: Dome above the Burial Chamber

Figure 10: Grave Cenotaphs inside the Tomb

Figure 11: Squinches below the dome

Figure 12: Interior Decoration of Dome

Stepwell – The Water Architecture of India

MAHUA CHAKRABARTI

Abstract

A unique Indian architecture, for preservation of water is the stepwell. In hot and semi-arid region, where rainfall is unusual, stepwells are found, mainly in northwestern India. These are known in different names such as 'baoli', 'bawdi', 'vavdi', 'vav', 'vai', 'kalyani', 'pushkarni' etc. There were a number of various types of stepwells situated on the trade routes to serve thirsty and tiered people. These were also places for ritual observances and meeting places. Though constructed mainly for utilitarian purpose, these stepwells often comprise embellishments of architectural significance. Stepwells are an example of the manmade chasms created for water conservation as well as of an amazing artistic works.

Keywords: *Stepwell, Bowdi, Baoli, Vav, Jhalara*

Introduction

Some architectural works in India, which are not found anywhere else in the world, are the steps to water or the stepwells or rather "stepped wells". They are unique yet minor elements of the Indian architecture, particularly the beautifully engraved walls of these underground water bodies. The climate of Western India is hot, semi-arid and rain is infrequent. Consequently, it is always necessary to save the water of the monsoon rains and keep it available for the arid season of the year. Accordingly, it was felt necessary to build the stepwells. Primarily deep excavated ditches, rock-cut wells, or ponds filled in with water accessed by a circular flight of stairs or steps are called stepwells. These are known in different names such as *'baoli', 'bawdi', 'vavdi', 'vav', 'vai', 'kalyani', 'pushkarni'* etc. In the Sanskrit *Silpa-Shastras* and ancient inscriptions, those are referred to as *'Vapi'* or *'Vapika'*. The stepwells were constructed mainly for utilitarian purpose, though they often comprise embellishments of architectural significance.

It is thought that to ensure water during dry season the stepwells were constructed. In

Hindu mythology, water is a very significant element, considered a boundary between heaven and earth, thus known as *tirtha*. As artificial *tirtha*, the stepwells became not only sources of drinking water, but calm places for bathing, prayer, and meditation. In *Arthashashtra* of Kautilya, mention was made of irrigation by water-harvesting systems.

Since Puranic times, building up a water body or providing support to one who have constructed it has been considered an act of *punya*, a good deed. The rock edict of Rudradaman at Junagadh in Western India, inscribed in 150 CE, narrates about the Sudarshan lake of Junagadh, which was built initially by the great Mauryan emperors. This edict, written in Sanskrit, is the oldest such edict extant in India. The edict of Skand Gupta, which is three hundred years later than Rudradaman's inscription, also speaks about the reparations conducted by the Gupta king in 455-456 CE. It is showing how important was the matter of water, both for the people and the king who ruled them.

Hindu mythology is satiated with accounts of lakes, ponds and kunds. According to one such story, Lord Vishnu with his own hands dug the Manikarnika kund of Varanasi. This kund is thought so sacred that it is believed that during afternoons, all other sacred kunds of India come here to take a holy bath. There are similar stories about the Mandakini lake of Mount Abu.

Archaeological evidence reveals that the practice of water conservation is as old as the science of ancient India. Excavations prove that the cities of the Indus Valley Civilization had great systems of water harvesting and drainage. The settlement of Dholavira, laid out on a slope between two storm water channels, is a great example of water engineering (Takezawa). These may be the precursor of the stepwell. The rock-cut stepwells in India, for centuries, remained a vital part of the lives of the communities of Western India as sources of water for drinking, cleaning, and bathing, for festivals and ceremonies as well. These stepwells were always constructed on the trade routes. They served as breezy resting places for pilgrims, caravans, and common voyagers during the high temperature of the day or for the night sojourn. However, these outstanding constructions were much more than functional tanks.

An advanced water harvesting system that used the natural slope of the land to store the floodwaters of the river Ganga have been reported at Sringaverapura near Allahabad.

Chola King Karikala made the Grand Anicut or Kallanai across the river Cauvery to redirect water for irrigation (it is still working) while King Bhoja of Bhopal built the largest artificial lake in India.

Drawing upon centuries of knowledge, Indians continued to build structures to fetch, hold and deposit monsoon rainwater for the dry seasons. A goddess called "Varudi Mata" is believed to dwell in the stepwells. She is believed to be the goddess of fecundity and is worshipped for granting good crops. In India, the earliest rock-cut stepwells were constructed during the second to fourth centuries CE (Livingston & Beach: 2002). Subsequently, wells at Dhank, near Rajkot, Gujarat (550-625 CE) and the stepped ponds at Bhinmal, Jalore district of Rajasthan (850-950 CE) were constructed. After that, we may notice rapid construction of stepwells in a widespread area covering from the southwestern Gujarat to the north of Rajasthan, down the western border of the country. A thousand of stepwells were reported from that area during that period. From the eleventh to sixteenth century, majority of the stepwells were built in India. Most of the stepwells existing now were constructed eight hundred years ago.

Architecture

A Stepwell is a construction, of which the major parts are underground, similar to subterranean temples. A stepwell consists of three architectural parts, (i) the straight down well with a large top and graduated sides meeting at a relatively shallow depth, sheltered from direct sunlight by a complete or partial cover, (ii) the stepped passage leading down several storeys, and (iii) many intermediary pavilions. Generally, stepwells are richly decorated with ornamental relief work and sculptures. In their heyday, many of them were painted in bright colors of lime-based paint, and now traces of ancient colors adhere to dark corners.

According to classical texts, there are four types of stepwells but actually, there are numerous variations of this fundamental classification:

- Nanda – the simplest and common type with one flight of steps leading to the well.

- Bhadra – two flights of steps aligned in accordance with the well in the center.
- Jaya – three flights of steps perpendicular to the flanking ones and arranged in three directions around the central shaft.
- Vijaya – resembling Jaya but in four directions.

We may classify stepwells by their size, plan, materials, and structure. They are of various structures like rectangular, circular, or L-shaped; their building materials vary from masonry, or to rubble, or to brick; and they can have from one to four individual entries. Every stepwell has a unique character. Over the years, the architects also tried out with different designs.

Construction of stepwells involved not merely the plummeting of a typical deep cylinder from which water could be hauled. An adjoining, stone-lined "trench" was carefully positioned. A long staircase and side ledges were set in, which allowed approach to the ever-changeable water level; it run through an opening in the well cylinder. In dry seasons, over a hundred steps had to be crossed to arrive at the water level. However, during rainy seasons, the trench changed into a large reservoir, filled in, and the steps went under water, sometimes water reached the surface. This nifty system for water preservation continued for thousand years.

As stated earlier, the wells are called by many names. In Hindi, they are baori, baoli, baudi, bawdi, or bavadi. In Gujarati, they are commonly called vav.

Baoris are special stepwells that were formerly a part of the early system of water storage in the cities of Rajasthan. The insignificant rainwater in that region was diverted to artificial tanks through canals built on the undulating environs of cities. The water would then permeate into the ground and caused raising the water table and revitalizing a deep and intricate network of aquifers. A series of layered steps were built around the reservoirs to narrow and deepen the wells so that the water loss through evaporation could be reduced.

Jhalaras are characteristically rectangular-shaped stepwells that comprise tiered steps on three or four sides. Water from the subterranean seepage of an upstream reservoir or a

lake was stored in these stepwells. Jhalaras were built to secure easy and normal supply of water for religious rites, royal ceremonies and community use. There are eight jhalaras in the city of Jodhpur, the oldest being the Mahamandir Jhalara that dates back to 1660 CE.

Frequently, in many wells in Gujarat, covered "pavilions" were introduced in each successive level, which were accessed by narrow ledges as the water level rose. Those pavilions provided essential shade as well as strengthened walls against the intense pressure. For this reason, most stepwells are progressively narrowed from the surface to the lowest tier underground, where the temperature is refreshingly cool. By building down into the ground rather than the likely "upright", it was a kind of reverse architecture. Since many stepwells have diminutive construction above the surface other than a low masonry wall, a sudden encounter with one of these vertiginous, constructed gaps creates a sense of sheer wonder.

Besides, art became an element of stepwells. Reliefs and sculptures are noticed on walls, cornices, pilasters, pillars and niches. There are chambers and steps through which the well could be accessed. The lattice work on walls, beautifully carved pillars, ornamented pillars in adjacent area have made the chambers and steps remarkably ornate monuments of Indian architecture.

Stepwells are intricate engineering achievements and spectacular examples of the Indian architecture. Those were commissioned by royal, affluent, or influential patrons. Impact of patronage is discernible on the stepwells, in their architectural ornamentation as well as in their structural plan. In the twelfth century, constructions of stepwells under the Muslim power clearly mark this change. There were marked differences between the Hindu and the Muslim architecture. The post-and-lintel construction with corbel domes are the characteristic features of the Hindu architecture. The arch and the "true" dome were from the Muslims. Sculptures and friezes of deities, humans, and animals bear the Hindu influence. The Muslim architecture is entirely devoid of portrayal of any human figure. It is very interesting to mention here two stepwells in Gujarat — the Adalaj Vav and the Dada Harir Vav. Both of those were constructed around 1500 CE when the Hindu and the Muslim traditions mixed for a short period. Their patrons were female,

whereas those were built in the Islamic reign but by the Hindu artists. All are richly ornamented but deities and human figures are obviously absent.

Examples

There are numerous stepwells in northwestern India as well as some sporadically found in other parts of the country. Some are mentioned below.

The earliest example of a bath-like pool accessed by steps is found at Uperkot caves in Junagadh. The stepwell called Navghan kuvo is hewn partly out of the soft rock (Plate 1). The well is named after Ra Navghon (1025-44 CE). It was constructed in the year 1026 CE. It is an example of the early rock cut stepwell architecture. A spiral flight of steps leads down 52 meters to the water. The well itself is square shaped (Plate 2). Light is admitted through the openings in the sidewall. The well is enclosed with a large courtyard. The well itself is much older than the courtyard (Jutta: 1981).

In Udaygiri in Odisha, there was also a stepwell leading down to the water body (Plate 3). This stepwell served a long time ago as the source of water for the Buddhist monks. However, it is now not in use and filled in with polluted water (Plate 4). It is believed that the water in this well never dries up. The well dates back to tenth century CE.

The Rani ki Vav, otherwise known as the Ranki stepwell, located in Patan in the north of Gujarat is an unparalleled example of the Solanki architecture (Plate 5). It was made by Udaymati (1022-1063 CE) the wife of the Solanki King Bhimdev in 1063 CE. This massive stepwell is 64-metre long, 20- metre wide and 27-metre deep. The stepwell is multi-storied, encompassing walkways and walls that connect the stepped reservoir to a circular well. Columns, brackets and beams are decorated with scrollwork and wall recesses (Plate 6). Those are richly carved with depiction of *dasavataras* of Vishnu, alternating with female figures flanked on the walls encircling the staircase.

The last step of the well leads to a small opening. It was the way in to a 30-kilometer long channel, which is now blocked by stones and mud. This tunnel was probably used as an escaping way by the kings during war. The UNESCO included the Rani-ki-Vaav in the list of world heritage sites in 2014.

A superb instance of the synthesis of the Hindu artistry and floral and geometric patterns of the Islamic architecture is the stepwell of Adalaj, situated on the main caravan way of Ahmedabad and Patan (Gujarat). It was made by Rudabai, the widow of a Rajput noble Veer Sinh Vaghela in 1499 CE. It is five-storied structure, using cross beams all along their lengths (Plate 7). This stepwell belongs to the category of three-faced 'Jaya' stepwell. It contains Arabesque designs, ornamented pillars, decorative verandas with fine carvings, carved walls and niches with shrines of Hindu gods and goddesses, elephants, flowers, birds and *chhatris* all through its five floors underground. The space inside the stepwell is octagonal (Plate 8) but the well is circular. There is a three-dimensional trellis with stone floor slabs running transversely (Plate 9). This creates a rhythm of light and shade. The temperature within the well is lower than the outside ambient temperature.

The Champaner city in Rajasthan is otherwise known as "the city of a thousand wells". Amongst those, the Gebanshah's Vaav at Champaner has been built in the sixteenth century CE by a fakir named Gebanshah (Plate 10). This stepwell comes under the category of the 'Nanda' type. There are steps and covered landings alternatively, which are known as 'kutas'. The well is completely open to the sky admitting light and revealing a wonderful view of the beams and pillars crossing one another at angles. There are 'kumbhas' or pitchers that can be seen below the beams lining the walls of the stepwell. These are not much ornamented. The well is 20 meters deep with the circular shaft having a diameter of 6 meters. The length of the well at ground level is about 50 meters. There is still water in this well.

There is a unique Helical Stepwell situated in a short distance from Champaner, towards Vadodara. It consists of a 1.2-meter wide staircase which spirals down along the wall of the good shaft (Plate 11).

Modhera is a town in Mehsana district of Gujarat. The town is well known for its Sun Temple of Chalukya era. The temple has an adjacent stepwell, which is of the 'Nanda' type (Plate 12). It is from the eleventh century CE. It has three tiers. Ornamentation is insignificant. There is a square pavilion without a dome at the shaft end of the well. It looks rather like a temple sanctum.

The largest, and perhaps the greatest stepwell, named Chand Baori (c. 800 – 825 CE) is situated in Abhaneri/Abaneri, Dausa in Rajasthan. This is a four-sided structure with a huge temple on one side (Plate 13). Terraced steps, 3500 in number, march down the other three sides. It has thirteen storeys with a depth of 100 feet. The stepwell was constructed in the tenth century, and it is dedicated to Harshat Mata, goddess of joy and happiness.

Rani Ji Ki Baori or "Queen's Stepwell" situated in Bundi, is the most famous in Rajasthan. It was built in 1699. It is 40 feet wide at the top, 200 steps go down to the water (Plate 14).

In the lost city of Vijayanagara there is a large pond-style stepwell near the ruins of Hampi. It is similar to Chand Boari, but with four even sides (Plate 15).

The Agrasen Ki Baoli is situated in New Delhi. This stepwell was discovered in 2002. It indicates late Tughlaq (1321-1414 CE) or Lodi (1451-1526 CE) architectural style. Agrasen Ki Baoli measures 58.52 metres by 13.71 meters at ground level. It has been constructed by putting 'rubble masonry.'

The monument has four tiers with a flight of 108 steps going down to the well some of which are submerged. The well is rectangular. The steps are flanked by thick walls on both sides. There are two rows of arched niches at each of the tiers. Each series of niches are divided into two levels — the top level is a shallow 'false niche' that was probably meant for the purpose of design. However, the lower niche is deep and can easily have room for two people; it served as a meeting place and provided relief from the warmth. There are passages and rooms inside the baoli, which are now locked away.

There is a circular well measuring 7.8 meters in diameter at the northern end of the baoli. It is protected by iron grills at the top and is linked to the baoli through a duct. In the past, as the water level rose in the well, it would fill the baoli from the bottom to the top level (Plate 16).

Another notable stepwell in Delhi is the Red Fort Baoli, which is a unique stepwell in Delhi having two sets of staircases, leading down to the well. The date of building of this

baoli is uncertain. Perhaps it was constructed before building of the Red Fort in 1648 CE.

The two sets of staircases imitate each other and come across at a right angle, giving the baoli an 'L' shape (Plate 17). Unlike other baolis, the stairs are not very steep, so that one can easily climb down to the source of water. There is an octagonal tank measuring 6.5 meter in diameter and 14.27 meter deep at the bottom end where the stairs meet. It is covered and attached to the adjacent tank measuring 6.1 m x 6.1 m at the southern end.

In Red Fort baoli, equal shaped stones have been carefully piled in rows to build up its walls, resulting in a proportioned design of the monument.

There are vaulted chambers on both sides of the staircases, which can accommodate a number of people. This is again a distinctive element of this baoli. After the revolt of 1857, the baoli was concealed and its cubicles were used as prison.

In Gwalior Fort, there is the Assi Khamba ki Baori (Plate 18). This ancient stepwell is located in front of the Man Mandir Palace. It was made by Maharaja Man Singh Tomar (1486 – 1516) for his queens to bathe. It consists of eighty pillars and therefore it is known as Assi (80) Khamba ki baori.

Social aspects

Over the centuries, stepwell making improved so that by the eleventh century those became superb achievements of engineering, architecture, and art.

Stepwells were not only a source of water but also meeting places of people and for religious observances (Tadgell: 1990). They run almost as underground temples, rich in engraved images of the divinities. These sculptures created a holy environment for ritual dip, prayers, and offerings. Even at present, a number of stepwells continue as functional temples although there is dearth of groundwater, for instance, the Mata Bhavani Vav in Ahmedabad, built in the eleventh century CE. The stepwell architecture is rich in the icons from the Hindu pantheon as well as worldly similes like that of *mithuna* (erotic lovers), horses and elephants, butter churning, fighting or acrobatics, or decorative

friezes and panels with flower-patterned motifs. Besides, there are sculptures such as Tirthankara congregation found in the stepwell architecture created under Jain influence.

A millennium ago, stepwells were essential to daily lives of the people. It was the act of benevolence of the rulers of the regions to build stepwells for the common people. Through the ages, a number of stepwells were built all over northwestern India. However, most of those at present have been abandoned; many are dilapidated and dried out, as groundwater has been sidetracked for industrial use and the wells no longer access the water table. Recently, major restoration works have been undertaken in some important sites in Gujarat. There is a collaborative endeavor to boost understanding to protect stepwells as fine work of architecture and engineering.

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Figures
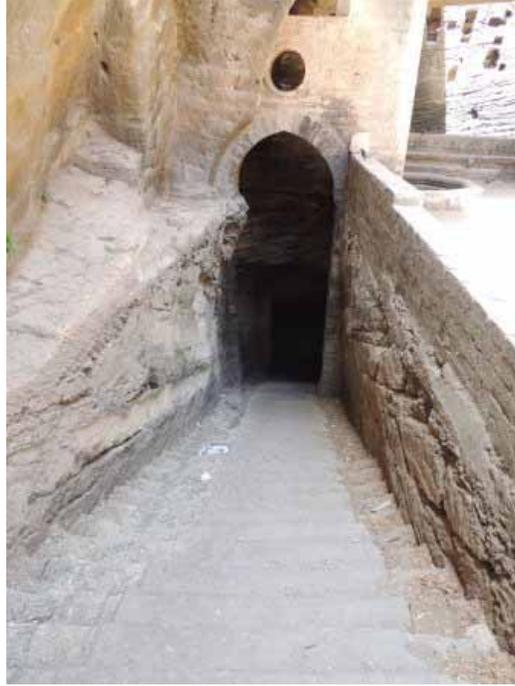
Plate 1. Steps in Navghan Kuvo (Photo courtesy Wikimedia)

Plate 2. Navghan Kuvo – inside view (Photo courtesy Wikimedia)

Plate 3. Stepwell at Udaygiri (Photograph by author)

Plate 4. Well, Udaygiri (Photograph by author)

Plate 5. Rani ki vav (Photo courtesy Wikimedia)

Plate 6. Sculptures in the Rani ki vav (Photo courtesy Wikimedia)

Plate 7. Adalaj stepwell (Photo courtesy Wikimedia)

Plate 8. Inside view of Adalaj stepwell (Photo courtesy Wikimedia)

Plate 9. Trellis and stone slabs in Adalaj stepwell (Photo courtesy Wikimedia)

Plate 10. Gebanshah's vav (Photo courtesy Wikimedia)

Plate 11. Helical stepwell (Photo courtesy Victoria Lautman)

Plate 12. Modhera stepwell (Photo courtesy Wikimedia)

Plate 13. Chand baori (Photo courtesy Victoria Lautman)

Plate 14. Rani ji ki baori (Photo courtesy Victoria Lautman)

Plate 15. Hampi stepwell (Photo courtesy Wikimedia)

Plate 16. Agrasen ki baoli (Photo courtesy Wikimedia)
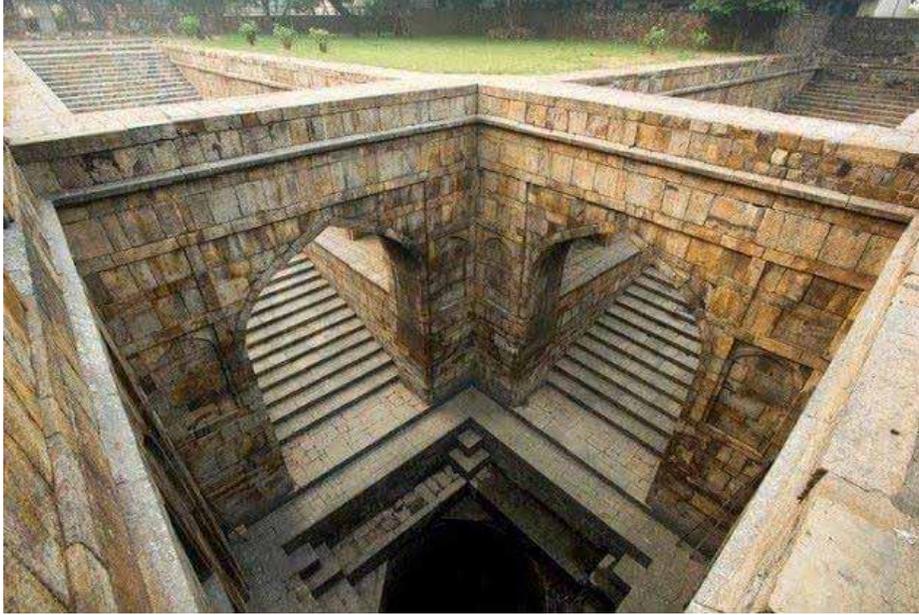
Plate 17. Red Fort stepwell (Photo courtesy Wikimedia)

Plate 18. Assi Khamba ki Baori, Gwalior Fort. (Photograph by author)

Darī-Persian Inscription of NĀDER SHAH and ZĀHIR SHAH: Recently Reported from the Afghān building *Qissā Khwāni Bāzaar*, Peshāwar

MUHAMMAD WAQAR AND NIDAULLAH SEHRAI

Abstract

Here we have Persian inscription from Afghān building, situated in Qissā Khwāni Bazaar, nearby the Kabuli Gate, inside wall city Peshāwar. The inscription belongs to the king Moḥammad Nāder Shah (1883-1933) and his son king Moḥammad Zāhir Shah (1914-2007). They were from the Mohammadzai clan (a section of Bārakzai tribe). Prior to the present study, no attempts were made to document and decipher this important Darī Persian text written in Arabic script. The present research is focused on the translation and transliteration of the inscription along with its brief introduction, history and architecture of Afghān trade centre.

Keywords: *Darī-Persian Inscription, Afghān building, Qissā Khwāni, Peshawar*

Introduction

Peshawar, the capital of the Khyber Pakhtunkhwa Province of Pakistan, has a unique place in history. Due to its strategic position, this region has played a decisive role in the events, which have influenced the South Asia Subcontinent and the Central Asia alike. The city of Peshawar, perhaps one of the most ancient among the living cities of Pakistan (Nadiem 2007: 10). Furthermore, no city in South Asia has enjoyed such an ideal place as Peshawar. Similarly, guarding the Khyber Pass, it controls the lucrative trade with South and Central Asia. Families have survived from times immemorial whose fore-fathers patronized and managed the caravan trade between Peshawar, Bukhara, Samarkand, Khiva and beyond. The famous Sethi[1] family had monopolized such a network of the 19th and 20th centuries before the Russian Revolution. Peshawar was one

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[1] Sethis family is the business class of Peshawar during 19th and 20th century.

of the four major cities (along with Pushkalavati, Hund and Shahbaz Garhi) of ancient Gandhara (Durrani *et al* 1997: 185).

The present paper is focused on the Darī[2]-Persian inscription from Afghan building[3]. An inscription in marble installed on main-entrance of the Afghān building located at the famous bazaar of Qissā Khwāni (Fig.1), latitude 34° 0'29.66"N. longitude 71°34'11 (Fig.2). 18"E. The Qissā Khwāni bazaar described as "This is the Piccadilly[4] of Central Asia and the fame of the Qissā Khwāni or Story-Tellers Bazar is known throughout the length of the Frontier, Afghānistān and far even beyond." According to Gopal Das, this open Bazaar was originally built by Avitabile[5]. It is mentioned neither by Elphinstone nor by Mohan Lal, who have described other bazars (Dani 1969: 18). The bazaar has always been remained a meeting place for foreign traders, especially for marketing products like dried fruits, woolen products, rugs etc. (Nadiem 2007: 21). The present Darī-Persian inscription is one of the most important material evidence providing valuable information about the trade centre. The inscription mentions the names of the of *Musahiban* (a royal Afghān dynasty of Moḥammadzai clan) rulers i.e. Moḥammad Nāder Shah Ghazi, his son Moḥammad Zāhir Shah, their Afghān representative Mr. Ābdur Rāsul, the then 'Afghan Commercial Counselor' at Peshāwar and the dates of construction and completion of the building. Moḥammad Nāder Shah Ghazi and his son Moḥammad Zāhir Shah remained the Kings of Afghānistān. According to the inscription, the Afghan building was completed under the supervision of Mr. Ābdur Rāsul (Fig.3).

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[2] Darī or DarīPersian (*fārsi dari*) is the variety of the Persian language spoken in Afghānistān.

[3] The said building is known with various names i.e. Afghān building / Afghān trade center/ Afghān commercial consulate/ Afghān trade commissionerate.

[4] Piccadilly is a road in the city of Westminster, London. Here Qissā Khwāni bazaar is compare with Piccadilly street.

[5] Paolo Avitabile (1791-1850) also known Abu Tabela. Italian General and later remained as a governor Peshawar in 1837 during Sikh rule.

Historical background of Nāder Shah and Zāhir Shah

Moḥammad Nāder Shah son of Sardar Muhammad Yusuf Khan, was born at Dehra Dun (India) on April 9, 1883. He got his basic education from his home-town and learnt English, Arabic and Urdu. In 1900 his grandfather, Sārdar Yaḥyā Khan, obtained permission for the family to return to Afghānistān, where, in 1903, Nāder Khan was appointed to command a regiment of Household Cavalry and was promoted to the rank of a general for year or two later. He accompanied King Ḥabib-Allāh to India. His position after the assassination of that monarch and his actions as a general in the 'Third Afghān War' has already been recorded. He served as a Minister of war from 1919-24 during the reign Amir Amān-Allāh. He continued to be a leading personage at Kabul under Amān-Allāh until, owing to his opposition to the injudicious haste that that ruler displayed in his reforms He fell out of favour and retired to the post of Afghan Minister at Paris. This appointment he resigned owing to illness, which did not, however, prevent him from responding to the trumpet-call of duty (Sykes 1940: 322). After the abdication of King Amān-Allāh in January 1929, Nadir left France for India and established himself at the Afghān frontier. He collected tribal support, including Waziri tribal forces from the Indian side of the border, and, after initial setbacks, defeated Ḥabib-Allāh Kalakāni and captured Kabul on 13 October 1929. Nāder Khan was proclaimed king two days later (15 October 1929). He was assassinated attended a high school graduation ceremony in Kabul on November 8, 1933 by a Hazara student (Abdul Khaliq) who was a servant of Ghulam Nabi's family (Adamec 2012: 294-95). After the assassination of Nāder Shah in 1933, his nineteen-year-old son Zāhir Shah took his father's title. He remained a strong ruler for the next forty years (1933-73), during this time Afghānistān enjoyed a relatively peaceful existence (Romano 2003: 44; Newton 2014: 353-55).

Architectural Details of the Afghān building

It is three-story building, in rectangular plan. The is presently used for commercial purpose. Façade of the building is elaborated and a series of windows are planned. Moreover, the façade of the building is patterned on an early 20th century. The building represents typical western architecture and it is suggested to be one of the rare examples

in Peshawar city. The main entrance[6] of the building provides at the centre, facing south. The façade of the building containing a series of rectangular windows at regular intervals with slightly projected eaves (*chajja*)[7]. Topmost storey provided with circumference wall (*pardahwall*) (fig. 4). The main entrance has two Corinthian half engaged octagonal pilasters with squatted pitcher pattern, on either side with intricate floral motifs (fig. 5). The first and the second-floor are provided with square pilasters of which capitals are Corinthian. The second-floor window is round arched with French window (fig. 6). Internally, Only the ground floor containing a series of arch openings, the rest of the two storeys had rectangular openings. There are 40 rooms inside the building. In front of rooms, the veranda is provided (fig. 7). The roof is flat, made of steel-girders, T-iron and *chawka*-bricks. Staircases are provided to the southwestern and northern sides in the interior of the building. The first storey has an open rectangular arcaded courtyard whilst the upper two storeys are devoid of arches except for the pillars. Since 2004[8] it is occupied and used as a shopping market (fig. 8).

Inscription Details

The inscription is installed on main-entrance top, in the fabric of the wall then in-framed in stucco mould. The detail of the inscription is executed on the flat surface of a rectangular white-marble slab measuring 170 x 61 cm, with black ink. Besides this, one more vaulted shape white marble slab measuring 46 x 28 cm, attached to it at the top, which shows the title of the inscription. The title of the inscription is written in *Naskh*, while rest of the text is written in *Nastaʿlīq* style and composed of six lines. Though this inscription is well-preserved and legible but slightly damaged at lower and side borders. Due to this uncertainty, some of the words are difficult to read (fig. 9).

The actual text and its transliteration & translation in the following languages are given as under:

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6 It has a rectangular wooden jamb measuring 340 x300 cm and provided a modern iron-gate.

7 Only first two storeys containing eaves above the windows. Presently, these storeys incorporated into shops.

8 Personal communication with Mr. Haji Sher Ghani Khan (shopkeeper in the Afghan building since 2004).

بسم الله الرحمن الرحيم در عصر سعادت عنصر شهريار قضاخواه ملت و درافغانستان باحضر
محمد نادر شاه غازی نوراند تعامر قده كه كان آمال و آرزوی شاهانه شان مصرف نهضت و ارتقا
سعادت جامعهٔ اسلاميهٔ افغانيه پوتيارج دوم جدی ۱۳۱۲ در نقطه علوه که حكومت افغانستان
واقع به بازار قصه خوانی پيشاور تأسيس و بنا نهاده شده در سال ۱۳۱۴ هجری شمسی
درما انفرمائی علیحضرت المتوكل على الله محمد ظاهر شاه دام الله ظلال و رتبه تمام خان عبدالرسول
کل التجار افغانی متعینه پيشاور شرف اختتام پذيرفته بنام پشتون كوت ناميده شده بنه

English:

Pakhtun Koṭ

"In the name of Allah, the Merciful and Gracious. The well-wisher and progressionist King of Afghānistān, His Excellency Moḥammad Nāder Shah Ghazi (God luminescent his grave with blessing) whose sole intention was to keep the Afghāni Islamic Society together on the path of improvement and prosperity, and he always remained busy in this endeavour. During his auspicious period, this royal building was founded on the 23rd December 1933, owned by the government of Afghānistān located in Qissā Khwāni Bazaar, Peshawar. And in 1935 during the rule of, His Excellency Āl Mutukal Āal Allāh Moḥammad Zāhir Shah (his government always may remain under the protection of God), the Afghān Commercial Counselor/Commissioner Mr. Ābdur Rasūl was posted in Peshawar, under his supervision, it was reached to completion."

Urdu:

پشتون کوٹ

بسم اللہ الرحمٰن الرحیم افغانستان کے ملت کے خیر خواہ ترقی پسند بادشاہ اعلیٰحضرت محمد نادر شاہ غازی نوراللہ تعالیٰ مرقدہ (اللہ تعالیٰ اس کی قبر کو نورانی بنادے) جس کی واحد شاہانہ آرزو افغانی اسلامی معاشرے کو بھلائی اور خوش بختی کی راہ پر گامزن رکھنے کی تھی اور اس تحریک میں مصروف عمل رہے۔ اُن کے پُر برکت دور میں مورخہ 23 دسمبر 1933 کو پشاور کے قصہ خوانی بازار میں واقع افغانستان کے حکومت کی ملکیت میں اس شاہی عمارت کی بنیاد رکھی گئی۔ اور 1935 میں اعلیٰحضرت المتوکل علی اللہ محمد ظاہر شاہ ادام اللہ ظلال دولتہ (اس کی حکومت پر اللہ کا سا یہ ہمیشہ کیلئے قائم رہے) کی حکمرانی کے دوران پشاور میں تعینات افغان کمر شل کو نسلر جناب عبدالرسول کی نگرانی میں پایۂ تکمیل کو پہنچی اس کا نام پشتون کوٹ رکھا گیا ۔ بمہندسی نظر (معمار نظر) [9]

Discussion and Conclusion

The inscription played an important part to reconstruct the history of Peshawar particularly about the trade relationship with Afghanistan and other Central Asian Countries. The building was built by Afghān government to set up trade links with the Peshāwar city (the then north-western part of British India). In addition, to establish the historical value of persons mentioned there. Besides, undoubtedly forms an important chapter of Peshawar's history of King Moḥammad Nāder Shah and Moḥammad Zāhir Shah's reign. The inscription narrates, that the foundation of the building was laid in the reign of Nāder Shah in the ownership of Afghānistān's government, in the Qissā Khwāni bazaar Peshawar. Furthermore, praising his efforts for the development of Afghāni Islāmic State, especially the growth of trade and commerce during his rule and after his sudden death it was completed during the reign of his son Zāhir Shah. However, the foundation date (23rd December 1933) of the Afghīn building is contradictory as per the information provided by the inscription. Whereas, the historical events of the Nāder Shah's reign

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[9] The author would like to express his utmost gratitude to Dr. Maqsood Ahmad (Lecturer in Persian Department, U.o.P) for translating the inscription from Persian to Urdu for this research paper.

revealed that, he was assassinated on 8th November 1933, which happened 46 days earlier from the foundation date. Here it shows lack of communication between the concerned authorities. After empirical analysis, it is suggested that most probably the idea of the construction of the Afghīn building was proposed by Nāder Shah during his reign but after his sudden death, Afghīn government started construction of the said building to fulfill his desire and to praise his efforts for the development of Afghan society, especially in the field of trade and commerce.

The inscription is written in *Nastaʿlīq* style, which shows Persian influence on the art of calligraphy. The dates mentioned in the inscription is given in Solar (*Shāmsī*) *Hijrī* calendar i.e. the year 1933, the 2nd day of the month of *Jadi*[10]. The study of the above inscription shows variations in the script i.e. the title of the inscription [پاینتونکوت] where the second word of the text [کوت] is basically [کوٹ] but the absence of [ٹ] in Persian, they used it. In the second line, the word [نتاعالے] is basically [تعلی] but here they used flat [ے] instead of round [ی], for the calligraphic way. Furthermore, in the fourth and sixth line the word [پاٜیشاور] is written in Darī-Persian style but usually, it is written in Urdu language in the following manner [پشاور]. Apart from this some of the words are missing due to some of the damages occurred with the passage of time. These words have been reconstructed and regenerated as per the meaning of their sentences i.e. the first word in the fourth line is [واقع] where [و] is missing, the last word in the same line is basically [وزمان] but here only [و] is clearly visible, the rest of the word is difficult to understand. The first word of the fifth line is [پیمانفیومائی], where the word [فر] is half missing. In the last line, the first word is [کایل] where the word [و] is completely missing. Similarly, the last word of the inscription [پیمنسینظر] in which the second word [نظر] is difficult to find because of the damages, but the first word [پمنسی] is used for an architect in the Persian language. Therefore, most probably the last word [نظر] is the name of an architect.

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[10] Solar or Shāmsī Hijrī calendar also known as Afghan Persian calendar used in Afghanistan. The month of Jadi or Jady (roman Capricorn) is the ten month of the said calendar and is equal to the month of December-January of the Gregorian calendar.

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Figures
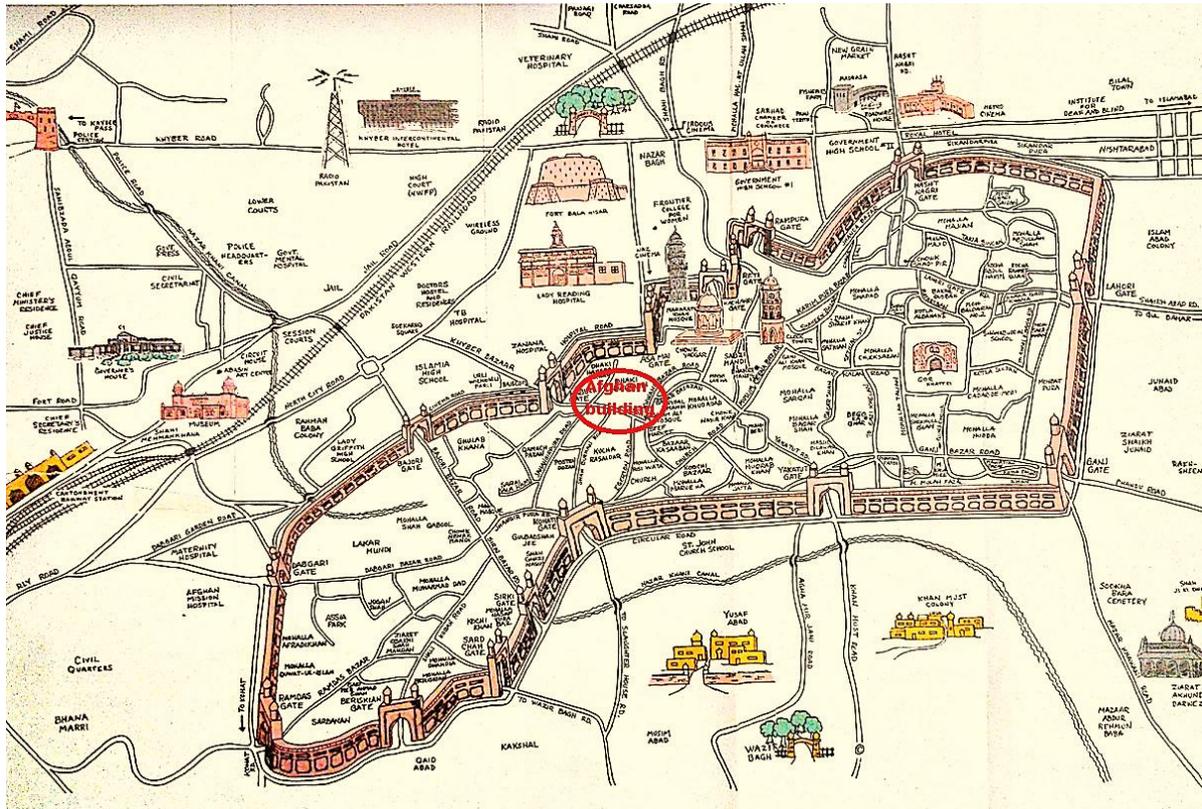
Figure 1: The Wall City of Peshawar, circle showing Afghan building (Courtesy: Sayed Amjad Hussain 1985)
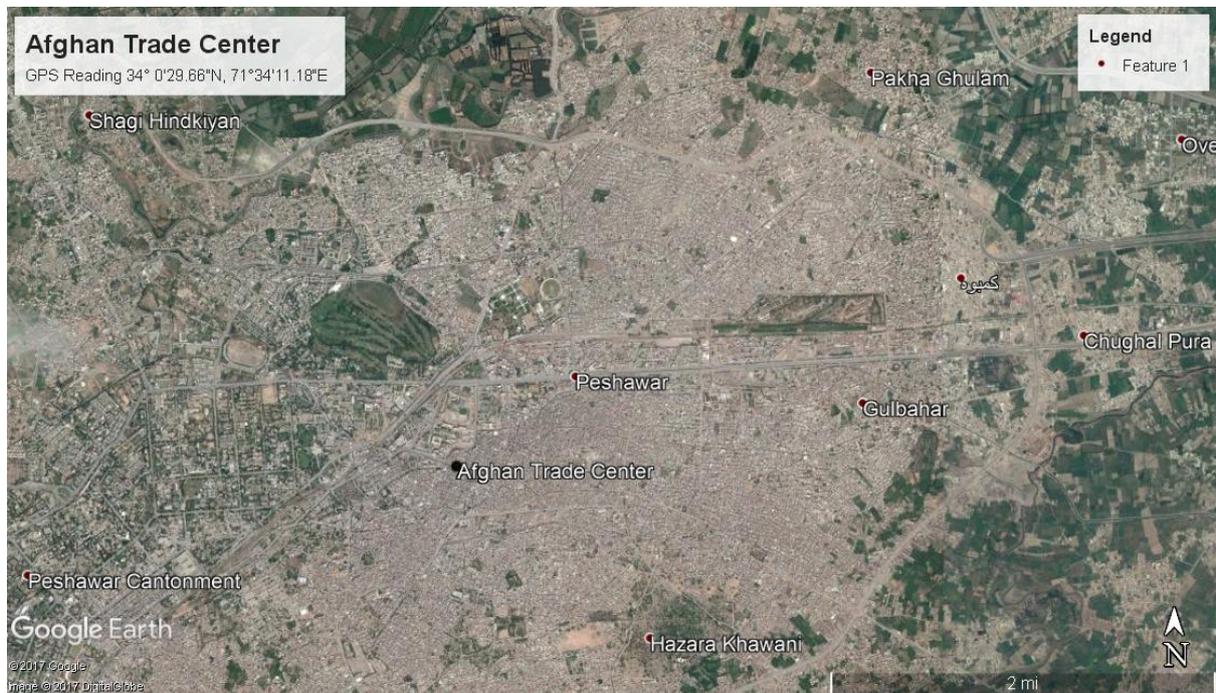

Figure 2: Location of the Building in Peshawar (Photo processed from Google Earth ™ on October 3, 2017)
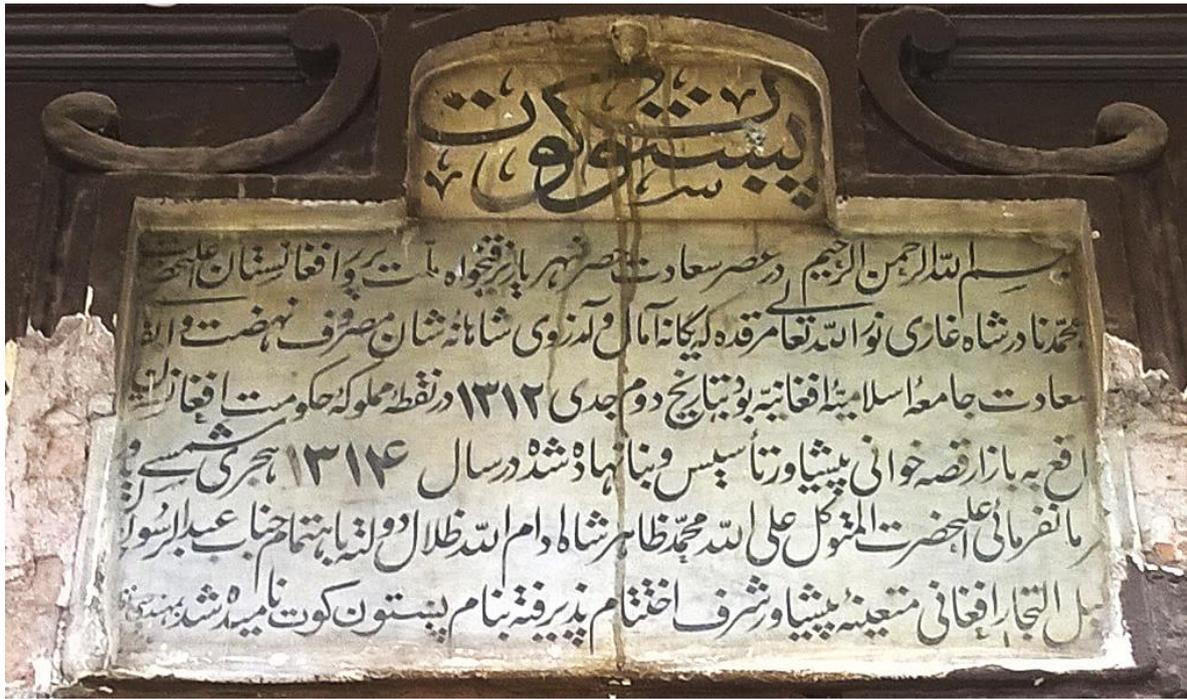
Figure 3: close-up view of the Darī-Persian inscription

Figure 4: Façade of the Building.

Figure 5: Main entrance showing white marble slab inscription with Corinthian pilasters on either side.

Figure 6: Complete view of the main entrance with rest of the storey

Figure 7: Interior view, showing multi stories of the Building

Figure 8: Interior view with central open-courtyard occupied by various shopkeepers.

Figure 9: Detail of the inscription.

Figure 10: Modern board, showing the name of the building

Windows: A Source of Ventilation in Islamia College Buildings

Imrana Seemi, Zakir ullah Jan, Zil-e-Huma, Rabia Chishti, Faiza Tauqeer

Abstract

Window is an important element of building used to achieve the ventilation, light admission and view. The size, style and material consider the architectural movements. Islamia College Peshawar, an architectural heritage, represents best utilization of architectural elements in a balanced and proportionate way. Windows play a very significant role in the setting of Islamia College's architecture. Four different styles of windows are built in Islamia College buildings: Arched windows, Screen or decorative windows, rectangular windows and ellipse shaped windows. These windows are added for provision of natural light, ventilation and view.

Keywords: *Islamia College, arched windows, ellipse shaped windows, architecture*

Introduction

The Islamia College Peshawar buildings are one of the architectural heritage of Colonial period. It is one of the oldest educational institutions of the Country founded by Nawab Sir Sahibzada Abdul Qayyum and Sir George Roose-Keppel in 1913 (Imrana, 2016; Muhammad Ayub et al., 2013). The College building represents the amalgam of Mughal and Gothic architectural style. In Islamia College Peshawar buildings' architectural symmetry is well achieved by placement of doors and windows. These elements not only help in the architectural setting of buildings but also add in availing best ventilation, light admission and view.

Windows are the most important element and one of the most significant components in shaping the character and façade of the building (Ching, 2014). They are an aperture in the wall or in the ceiling of a building. The main functions and performance of windows are ventilation, view, entrance of daylight and sunrays, heat insulation and condensation,

sound insulation and decoration. They are usually installed in a manner to add up in the architectural embellishment and symmetry of a building (Imrana 2016).

Aim of Study

Records of historical buildings are not only significant in their own right as accounts of declining heritage and culture but also because they document the architectural periods and styles of a specific time period. In this context very little documented record has been found on the architecture of the Islamia College building. A preliminary study on Islamia College building by Muhammad Ayub et al. (2013) has based on the conservation of the College building. The scope of their work includes, repair and rehabilitation of the domes, deteriorated arches of reception hall and roof treatment. Their work demonstrated the significance of conservation of historical buildings and also defined the methodology adopted in the conservation work. However, the study does not address the architectural styles in reference particularly the window styles adopted by its initial builders.

Therefore, the present study aims to present a brief analysis of the historic windows of Islamia College Peshawar to highlight the architectural style and designs of the windows. The study examined the window types, material, adopted style, sizes and their installment with accordance to purpose of the lodgings or rooms. For this purpose this study selected the windows of Main College Hall, the College Mosque, hostels and offices.

Historical Background

Conventionally windows were used for two purposes: ventilation and illumination (Matus, 1988). But along with that they also serve numerous other functions that add a lot to the impression of a building and the ease of its occupants. These functions include the view, outside sounds, communication and simply being aware of the outside surroundings (Ching, 2012). Window openings have a long history of their development. Differences in climate, culture, materials and structural methods have always played a vital role in determining the size, style and treatment considered suitable at any specific

time as well as corresponding to architectural movement fashion and traditional skills (Chudley & Greeno, 2008).

In prehistoric times caves were selected with openings towards sun. It showed the importance of light and ventilation. Early cave paintings also show windows images. Light was probably admitted through pipe holes in the walls and roof vaulting (Fletcher, 1975). Cave paintings had also shown images of early windows. Architecture of Ancient Egypt and Western Asia show small openings or incisions because of the religious and ceremonial reasons and to keep the interior cooler. As the sunlight is the vital requirement in any space so the day light was admitted through roof incisions or through pierced stones grills in clerestories found between the outer and inner rows of columns (Beckett, 1974). In ancient Greek the rooms were built around a courtyard which totally vanish the construction of windows in their architecture, since each room was lighted by a door to the central, row of columns in the courtyard (Friedman, 1995). In early Gothic era the windows remained comparatively small as a Romanesque style but later the vertically elevated windows were developed with the emergence of a new type of architectural system. In England and France window's size was large due to the adaptation of pointed arch and development of Gothic vaulting. While, in Europe the appearance of larger windows coincided with increasing facility in the art of colored glass making and decorating. Later in Gothic architecture the use of uncolored thin glass made the interior space lighter (Beckett, 1974).

Windows in Islamia College Buildings

Windows play a very important role in the setting of Islamia College's architecture. Similar to the colonial windows that were placed nearest the exterior wall surface, resulting in a deep interior, the same style is adopted in this construction (Imrana, 2016). These windows are symmetrical on the exterior and interior. Following Four different styles of windows are built in the College buildings:

- Arched windows
- Screen or decorative windows
- Rectangular windows

- Ellipse shaped windows

Table 1: Windows Styles used in different areas of Islamia College Peshawar Buildings

Areas	Width of Windows	Height of Windows	Type of Windows
Mosque	4.'0"	6'.0"	Arched Shaped
Ross Keppel Hall	4'.0"	8'.0"	Arched Shaped
Class Rooms	4'.6"	7'.6"	Arched Shaped
Class Rooms	9'.0"	8'.0"	Rectangular Shaped
Offices	2'.6"	4'.6"	Arched Shaped
Front Façade	2'.6"	4'.6"	Arched (Decorative)
Hostel	3'.0"	4'.0"	Ellipse Shaped
Collegiate School	4'.0"	5'.0"	Ellipse Shaped
Residential Area	4'.0"	5'.0"	Ellipse Shaped

Arched Windows

In Islamia College buildings arched shaped windows are used in the College mosque, Roos Keppel Hall, offices and class rooms creating an exciting and spacious effect in the area. They are casement type of windows having hinges on sides. All the windows have double panes (Plate 1). They open in inward direction, inserted with small glass panes through which light and view can be obtained and when opened provide full ventilation as well. Each window is divided into two parts: the lower part is rectangular in shape with the two sash panels which can be opened while the arched shaped upper part of the window has fixed glass panes. They are used in the lower portion of the hall. Size of these windows is 4ft in width and 8ft in height as shown in (Table 1). Same type of window is provided on the upper portion of the hall as well (Imrana, 2016).

In the College mosque arched shaped windows are added in prayer hall. They are installed with glass panes. Same type of arched windows were used in other places of the

buildings but with the passage of time and due to the changing requirements and need of the institution the outer look has been changed.

Screen or Decorative Arched Windows

Windows with decorative edging at the top is another style used in the building to add beauty in the exterior. The cut work is made by bricks. The brick mullion and brick edging at the four sides of window is used. This gives a frame and depth to the window and also helps in protecting the interior spaces from direct sunrays and rain (Plate 2). They are created in the center of blind arches. The size of these windows is 2.6ft x 4.6ft. The same window style is used in library area. These windows are added at the front edges of eastern and western block of main building and library (Imrana, 2016).

Towards the south of eastern and western block, windows are created for the ventilation of small rooms creating a symmetrical balance. On the pillar towards the west side another similar type of window frame is added. The space is filled with fret work of clay brick material and from the back the window is covered with bricks. The main purpose of this window is decoration.

Rectangular Windows

This is the most general type of window. These windows are larger than arched windows used in the building. These are wooden frame windows in rectangular shape. These windows have three parts: 1) upper part consists of three ventilators; 2) the middle part has four panel sash casement style window and 3) the lower part has fixed glass section, giving the central part an elongated look (Plate 3).

These windows are used in recreation center and class rooms which keep them well ventilated. To create cross ventilation in the interior, windows are placed opposite to each other. In educational buildings such kinds of window placement not only keep the interior well ventilated but also provide light and give the interior a spacious look. The windows are placed to create symmetrical balance in exterior facing. Grills are later on added to the windows.

Ellipse Shaped Windows

Ellipse shaped windows are frequently used in the rest of the Islamia College buildings such as hostels, residential areas, library and academic blocks. In these windows the top edge of the wall is in ellipse shape although the window frame is rectangular (Plate 4). The remaining area at the top is plastered. These are casement type of windows with two panes inserted with glass. In hostels these windows are grilled at the exterior wall for security and protection. These windows are also added with wire gauze.

Supplementary or additional windows are installed in the arch spaces to enclose the area for different purposes (Plate 5). These windows are supplemented with metal grills and wire gauze. Steps show that originally it was an open space and now one of the arches is used as door way and the other as window.

Some of the hostel façades are enhanced by adding a *Jahroka* type of bay window commonly used in Mughal period and in the *Sethi Houses Peshawar*. They are provided in warden lodges right above the main hostel gates. These wooden *Jahrokas* are extended outward and supported by iron brackets. The whole structure is divided into three parts: the center and the two sides. All these sides can open fully (6a and b).

Discussion

The excellence of windows in a building is considered by the use and comfort they give to residents of the building and the confrontation they have to decline (Benjamin, 1975). Comfort involves characteristics like utility, natural light permissible in the building which depends on the number and size of windows, and the heat that is permissible to enter the building due to the windows. Research has shown that at least 20% of the wall space should be occupied by windows for ease and practical working environment (Fitch & Bobenhausen, 1999). They further state that insertion of glass in windows provides optical as well as psychological relief from "a highly structured and unnaturally monochromatic experience" (p.116). Provision of these facilities helps in better feeling and production of better work. In buildings used for educational purpose, natural light is far preferred over artificial light. Windows of Islamia College, in every area are well

provided in terms of light admission, air circulation, view and overall psychological effect of brightness.

Conclusion

In Islamia College's buildings the Pointed Gothic style and Ellipse Shaped windows are used. These pointed style windows are installed in the main Islamia College building to add symmetry with the pointed doors and arches. These pointed windows are either built in wooden panels with glass insertion or screen windows for decorative purpose. Rest of the Islamia College's buildings are added with ellipse shaped windows.

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Figures
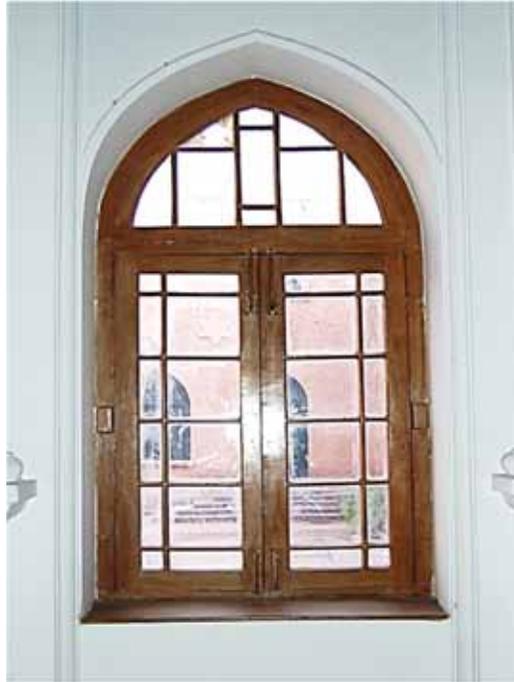
Plate 1: Islamia College Peshawar, Arched Shaped Windows
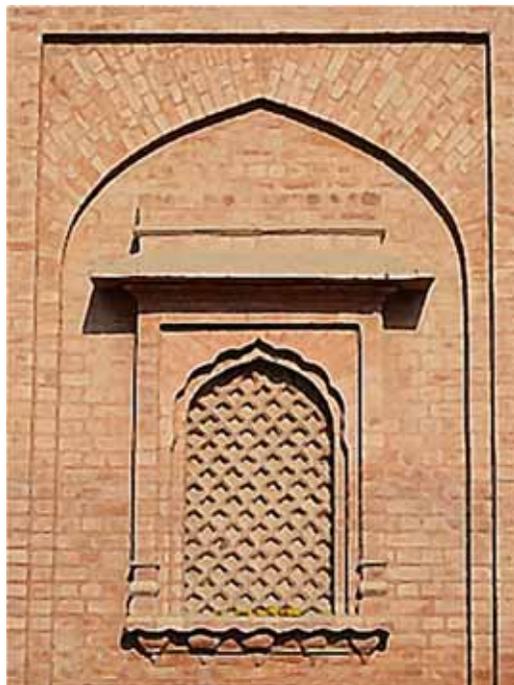
**Plate 2: Islamia College Peshawar, Arched Shaped Decorative Window**

Plate 3: Islamia College Peshawar, Rectangular Shaped Window

Plate 4: Islamia College Peshawar, Ellipse Shaped Window

Plate 5: Islamia College Peshawar, Supplementry Window

Plate 6a: Islamia College Peshawar, Jharoka window of the hostel (Outer View)

Plate 6b: Islamia College Peshawar, Jahroka window of the hostel (Inner View)

Forging Peace through Heritage Education at Elementary Level in Pakistan

HABIB ELAHI SAHIBZADA, SHAKIRULLAH AND MUHAMMAD ASIF KHAN

Abstract

Peace is the essential message of Islam. It can be inculcated among the learners at the critical time of their grooming such as elementary education. Heritage education is one of the most influencing area that leaves relatively permanent imprint on the thinking and practice of the learners. Hence; peace can be inculcated among the students through heritage education. Therefore, in this paper the existing content of elementary education in Pakistan was analysed with reference to the peace-blended content on heritage education. The problem under study was, "Forging peace through heritage education at elementary level in Pakistan". The objectives were: to critically evaluate the existing courses of Pakistan studies with reference to the inclusion of heritage education related materials for promoting peaceful behaviours among the students; and what corrective measures could be suggested to strengthen peace-promoting behaviours among students through heritage education. The study was of analytical nature as the courses of Pakistan Studies for elementary level were analysed so as to search for heritage education related content that is tailored for promoting peaceful attitudes. The paper is rooted in the integrative approach of content selection pertaining to peace promoting heritage education for any schooling level. All the courses of Pakistan studies taught at elementary level constituted the population. The sample consisted of courses meant for elementary school level in the public sector. The said courses were analysed from two aspects, that is, how much content related to heritage education is included in the text; and how the same is devised for the promotion of peaceful behaviours. It was found that some topics related to heritage education are there in the content but they are not properly arranged in a peace-promoting manner. It was found that the said contend is less, un-practical, and devoid of promoting peaceful co-existence and global citizenship. A peace-promoting content of heritage education was recommended to be made a compulsory part of the curriculum at elementary school level that may inculcate among the students the peaceful

attitudes and behaviours of: critical thinking, tolerance, respect for diversity and global citizenship.

Keywords: *Peace, tolerance, heritage education, global citizenship*

Introduction

Pakistan is one of the growing economies of the world that has achieved better economic progress despite her active involvement against the war on terrorism. Apart from the state level the Pakistani society presents an unsatisfactory picture where injustice, atrocity, impulsiveness, absence of patience, forbearance, and respect for humanity prevail. To cope with the challenges of the 21st century, the Pakistani society needs to be equipped with the required potentialities and practices so as to successfully participate in the march towards progress and development. It is pertinent to mention here that such progress and development at national level is almost impossible without abridging the local culture and traditions of the people with the process of development that is rooted in the fast-emerging global changes as expounded by Zerrudo (2005). This concept of development was highlighted by UNESCO which encompasses its complex and multidimensional aspect including other aspects such as utilizing the potentialities of the community to positively contribute and duly share the fruits, which is more than just economic growth (Sta. Maria, 2001). This way the importance of cultural aspect and heritage education in the overall development of any society increases manifold.

Similarly, Pakistan is at the front line on war against terrorism, hence the Pakistani society need to be more potential for sustainable peace. Again, this can be achieved through an integrated strategy at national level to cope with all the aspects of war-promoting patterns of the social setup. So, peace can be promoted through a variety of approaches, one being through heritage education that gives a sort of local as well as global awareness among the students. In this respect the Peace Museum Japan is a living example of using cultural heritage for promoting peace in the society.

Keeping in view the significant role played by heritage education in promoting peaceful behaviors and global consciousness, the researcher carried this study to highlight the

positive contribution of heritage education with a peace perspective at the elementary school content of Pakistan studies.

Statement of the problem

The problem under investigation was, "Forging peace through heritage education at elementary level in Pakistan".

Objectives of the Study

Objectives of the study were:

1. to critically evaluate the existing courses of Pakistan studies with reference to the inclusion of heritage education related materials for promoting peaceful behaviors among the students.
2. to suggest measures that could be adopted to enhance the awareness level of Elementary school Pakistan studies teachers to strengthen peace-promoting behaviors among students through heritage education.

Significance of the study

Heritage education is an emerging concept around the world that emphasizes to endow the young learners with an understanding of the cultural heritage and to promote peaceful co-existence for the better future of humanity. The study is significant in the sense that in a country like Pakistan which is badly affected by the current wave of terrorism, there is a dire need of promoting peaceful behaviors among its inhabitants as a partial fulfilment to counter extremism, war-mongering overtures, and impulsive attitudes. The study will pave way for researchers in the field to ponder over the possible mechanisms that may enhance peaceful dispositions among individuals as a lasting solution to terrorism.

Delimitation of the study

The study is delimited to the courses of Pakistan studies for elementary school level.

Review of the related literature

A brief review of the related literature is given below.

Defining culture?

There are a number of definitions of culture that is one way or the other rooted in the specific philosophies of the related scholars. Zimolmak & Stansfield, (1983) thinks about culture as the living style of a people with reference to a specific time and location. Since change is in the very nature of the Human beings, so the human culture changes with the passage of time. The reason is that what has been achieved by the existing social setup is transferred to the new generation through the various modes of education. Furthermore, every existing social setup adds something to the existing culture. This way cultural growth takes place. It is pretty reasonable to mention here that the speed of this cultural growth or change is different from society to society. Viewing in this perspective all such aspects like: art and architecture, foods, clothing, utensils and other civilizational tools, belief system, habits, customs and values constitute the culture of a particular community as put forth by Tümertekin & Özgüç, (2015). This aspect of the human nature leads to cultural diversity where people add to their existing culture with innovations. Güvenç, (1994) is of the view that every production of any people against the natural world and that which is created with nature constitutes the culture of that specific people. Alım, (2009) believes that all the material and non-material aspects of values of any people stands for the culture of that people. Similarly, social researchers like Uygur & Baykan, (2007) are of the view that culture is the outcome of the accumulation process of the people who with passage of time gradually adds new knowledge to their culture. Furthermore, as the concept of culture is of multi-disciplinary nature where social scientists from sociology, psychology, history etc., therefore, there is somewhat variation in its definition due to the respective disciplinary bent of mind as Gülcan, (2010) concludes.

Explaining Cultural Heritage

Cultural Heritage is the name of the all those values, belief system coupled with the specific practices and the distinguishing objects of art and artifacts of a community. This

idea is beautifully summarized by Zialcita, (2007) in the following words, "all the beliefs, values, practices, and objects that give a place its own specific character (p.1).

The study of cultural heritage is significant in the sense that it links together various people that have relatively closer cultural heritage. Furthermore, it enhances the sense of 'we feelings' among the people. Similarly, it is a source of establishing strong traditional links that could be lost in the absence of a cultural awareness (www.reference.com).

Cultural heritage identifies and explores and identifies the specific cultural attributes of a community, preserve it, and transmits it to the present generation for the betterment of the coming generation (https://en.wikipedia.org/wiki/Cultural_heritage).

This way the study of cultural heritage provides the learners with the history of the human entity and thereby paves way for strengthening a sense of unity, belongingness, and common origin among the learners. This ultimately strengthens the attitudes of co-existence, mutual respect, and respect for diversity which are the core elements of peace.

In this perspective the protection of such precious heritage of any society seems imperative so as to strengthen the ideas, behaviours, and attitudes of the people to have respect for such cultural symbols that is seen in various forms. It is due to this aspect that Doğaner, (2003) laid emphasis on the protection of these symbols of identity such as: ruins, monuments, historical buildings and sites, places of worship, masjids, and churches etc. It is, therefore, worth mentioning here that such protection is only possible when the humans are made aware of the importance of such cultural heritage. No doubt, education in the formal sense is one of the effective tools as such.

Heritage Education

Heritage education refers to the process by which a society's history and cultural identity is taught to the learners. Huhta & Hankis, (1988) in their definition of heritage education included the following aspect of any society that are taught systematically such as: history, traditions, ancient cities, monuments, museums, architecture, cultural landscapes, newspapers, documents, court records, memoirs, handcrafts and photographs. It is defined by the Council of Europe Committee of Ministers, (1998) as

teaching cultural heritage through a variety of active teaching methodology. In this respect, Copeland, (2004) believes that heritage education enables the learners to respect cultural sites and traditions, as it endows the learners with a sound understanding of how and why to protect cultural sites. In the views of Europa Nostra, (2004), heritage education enhances students' knowledge and behaviour regarding the history and value of the natural and man-made environment in which they find themselves.

The aim of heritage education, according to, Dönmez & Yeşilbursa, (2014) is to: enable the learners to study and understand their relative history and cultural heritage; endow the learners to understand humanity in the local and global context; prepare sensible and useful citizens. It is pertinent to mention here the possible role of the formal education in promoting heritage education.

The Role of education

Besides other functions, the process of the formal education carries out the following functions that can surely play a significant role in the preservation, maintenance, and transference of the cultural heritage to the future generations.

1. Transmits cultural heritage to the learners: One of the outstanding functions of education is to transmit the cultural heritage to the present generation, thereon to pass it to the next generation. Therefore, it is of vital importance to base the education system of any society on the cherished ideals of universal brotherhood, peace, tolerance, and respect for diversity. This can be achieved, at least partially, through strengthening the awareness level of the people regarding respect for cultural heritage.

2. Reforming Human Behaviours and Attitudes: Reforming human behaviours and attitudes is another significant function of education. This is the point that is much needed for developing a sense of global citizenship and international community. Of course, the study of cultural heritage rooted in the philosophy of peace will strengthen respect for humanity.

3. Inculcation of the desired values: Every society possesses some values that are transmitted and inculcated among the learners through the process of education. If

some of the international values such as: peace, tolerance, and respect for diversity are incorporated through heritage education that will be an easier way to achieve the cherished ideal of a peaceful global community. Such values can be inculcated through a sound culture-based pedagogy.

The culture-based pedagogy

Many scholars from around the world have talked about the need of a culture-based pedagogy. Wu, (2011) in his research found that culturally relevant pedagogy empowers the learners' capacity for academic, social, and political competence. Similarly, another scholar, Mèndez (2006) found that the academic achievement of students is enhanced with the effective use of, students' heritage especially in the writing aspect. Furthermore, Alkateb, (2013) found that culture-based pedagogy strengthens students' teamwork spirit, knowledge and skills in research together with developing leadership attitudes.

Now the question is how such a teaching strategy can be a devised that may cater for the intended needs. The answer has been given by many researchers such as: Passagua & Williams, (2012); Smith, (2011); Simşek, Elitok, & Kesici, (2013), who argue that an effective teaching strategy related to cultural heritage can be more effective if carried out for teaching the curriculum in a natural school setting. Passagua and Williams (2012) stress the incorporation of food items as elements of specific family related heritage education that may ensure among students a belief in cultural diversity.

Similarly, Smith (2011) is of the view that historical places, buildings, and landscapes are the most effective tools in the teaching of history. In this connection a variety of approaches have been suggested by many scholars as Simşek et al., (2013) favored the use of drama for teaching cultural heritage for children at an early stage of schooling.

Usually the social studies related courses are meant for inculcating cultural awareness among the students; however, this is worth-mentioning that through an integrated approach the inculcation of awareness related to cultural heritage can be done through other basic courses as well. In this connection the study of Alajmi (2013) is worth-mentioning who stresses to integrate the study of cultural heritage in arts subjects as well. Even Averill, (2012) goes on to the extent of including the study of cultural

heritage in mathematics as well. As mentioned earlier, raising the awareness level of the people may ensure the protection of cultural heritage and this is possible through proper education otherwise as put forth by Aktekin, (2010); Dönmez & Yeşilbursa, (2014) the preservation and protection of the cultural heritage wouldn't be possible. In this respect researchers such as: Patrick, (1988); Hunter, (1988); Patrick, (1989); Bektaş, (1992); Corbishley, (2000); Curtis & Seymour, (2004); Henson, Stone & Corbishley, (2004); Hereduc, (2005); Alkış & Oğuzoğlu, (2005); Copeland; (2006) found a strong relationship between cultural heritage and education hence; they highlighted the pivotal role of education in bringing about awareness among the people for the preservation and maintenance of cultural heritage.

The Possible role of the Teachers

Teachers are the pillars of any culture and civilization as they are assigned the responsibility to transmit the cultural heritage to the new generations; hence they play a tremendous role in this respect. They can forge peaceful attitudes among students by inculcating the three fundamental ingredients of peace i.e. accommodation, tolerance, and respect for diversity. This way cultural heritage can be protected when respect for the same is inculcated among the learners. Most of the cultural heritage related devastating incidents around the world is actually the outcome of this lack of awareness among the people. This aspect is somewhat highlighted by Uygur & Baykan, (2007) in their academic assentation. Yasin, (2007) is right in saying that cultural heritage, in the broader sense, is the common asset of the human family which in turn is the common responsibility of the human family to preserve and protect. Regarding this aspect Herbert, (1995) highlighted the latest concepts and approaches that are useful for the preservation and protection of cultural heritage at local and at global level. As a result of that some international organizations and institutes are actively involved in this connection as expounded by Emekli, (2005). It is pertinent to mention here that in this connection raising the awareness level of the people is of vital significance. That is the reason that the UNESCO launched the first ever Convention Concerning the Protection of the World Cultural and Natural Heritage (UNESCO, 1972). Another significant stride in this direction was the European Union's move under the title, "Europe a Common Heritage". The prime objective of this move or campaign was to bring about awareness

among the people of Europe and to foster supporting relationship among the member-states for enhancing awareness about cultural, natural, and historical heritage in the region.

In this regard the latest innovation is that most of the cultural heritage is preserved through the latest technology. So, an electronic version of cultural heritage preservation is applied where archives, museums and libraries have been electronically developed. Most importantly such arrangements of digital collection regarding cultural heritage are now-a-days used for educational purposes as well. Ott & Pozzi, (2011) maintain that these cultural heritages related digital collections are used by teachers for teaching activities. This is the typical example of using cultural heritage in the teaching-learning process.

Methodology

The study was of analytical nature as the courses of Pakistan Studies for elementary level were analysed so as to search for heritage education related content that is tailored for promoting peaceful attitudes. The paper is rooted in the integrative approach of content selection pertaining to peace promoting heritage education for any schooling level.

Population and sampling

The population of the study consisted of all the courses of Pakistan studies in the country. The sample of the study consisted of courses meant for elementary school level in the public sector.

Research instrument

As earlier mentioned, the approach was analytical so the existing courses of Pakistan studies meant for elementary level were examined through content analysis procedure.

Data Analysis

The related courses were analysed from two aspects, that is, how much content related to heritage education is included in the text; and how the same is devised for the promotion of peaceful behaviours.

Findings of the study

The findings of the study reveal that some topics that are related to cultural heritage have been included in the courses for various levels of the elementary stage. However, the thrilling findings are that these topics are properly linked with raising the awareness level of the learners about the importance of cultural heritage for peaceful co-existence. Furthermore, the methodology, the related activities are either missing or left at the discretion of the teachers of that subject. There is no mention among the objectives of teaching those concepts to foster an awareness among the learners about the importance of the cultural heritage. Similarly, there is no linkage of thought and concept-making of the learners regarding the positive use of the taught concepts to develop a sense of respect for cultural heritage and for developing peace promoting attitudes such as: accommodation, acceptance, tolerance, and respect for diversity. The idea of global citizenship is altogether missing in the analysed content. The content does not develop international understanding that could be fostered through heritage education at this stage of schooling. It was found that the content for the said level is devoid of any practical activity such as: heritage education related trips to notable sites and museums. During the analysis, it was found that relatively less time is allocated to the contents that are meant for cultural heritage. Similarly, a limited portion of the cultural heritage is covered despite the case that Pakistan is located at the most historical site of the ancient Indus Valley civilization which has remained the abode of where a number of dynasties, nations, and people with their respective peculiar cultures.

Alternatives for forging peace through heritage education

It is pertinent to mention here that as there is scarcity of awareness programs for teachers regarding the positive role of heritage education in promoting peaceful attitudes and behaviors among the teachers, therefore, the need of continued training sessions,

workshops, seminars may be arranged so as to raise the morale and awareness level of the teachers for the dissemination of the desired knowledge and related skills.

Discussions

Despite the fact that Pakistan is located on the very landscape of the ancient Indus valley civilization that is one the most affluent area regarding cultural heritage. However, the issue is that at one hand the people are not much aware about the importance of this cherished cultural heritage, on the other hand much of that cultural heritage is destroyed. That is the reason why heritage education is not properly addressed in the course contents at the elementary level. Similarly, the concept of peace museum is gaining momentum around the globe where museums and archaeological sited are used for promoting peace and sustainable development. But unfortunately, the same is missing in the teaching process in Pakistan. The positive side of the picture is that even in face of such circumstances there are some very meaningful attempts by various organizations, institutions, and university departments that are exclusively devoted to the preservation and maintenance of cultural heritage in Pakistan. Of course, such efforts are very encouraging however, there is the need of addressing the issue at state policy level where heritage education needs to be made a compulsory part of the schooling process that may be strengthened at college and university level. Similarly, heritage education may be used for promoting peace in the society.

Conclusion and Recommendations

Based on the findings and discussion of the study it can safely be concluded that heritage education has neither been properly addressed in the elementary school curriculum nor it has been made peace-friendly. The content for the said understudy level is not in line with the international level in Pakistan. It may include the specific cultural heritage of Pakistan together with a blend of the Islamic cultural heritage that is one of the richest on consisting of a number of buildings, palaces, forts, and mosques of world reputation. It is therefore, recommended that heritage education may be made a distinct part of the curriculum for elementary level. Furthermore, such a pattern of heritage education may be devised that may cater for the promotion of peace among the students. That the

content and teaching methodology of cultural heritage may be developed on the principles of global citizenship, international understanding, peace, tolerance, and respect for diversity.

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Developmental Stages of Children Art: A Historical Perspective and its Implications for Today's Elementary Art Education Programme

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Abstract

The present study aims to provide a brief description of the child art studies. For this purpose the paper analyzes the contributions of philosophers, psychologists and art educationists in (1) providing favorable climate for progression of art education and (2) evolutionary process of developmental stages of child's artistic growth. The paper also aims to present a brief analysis of art education in Peshawar, Pakistan and draws out some important suggestions based on the child's interest and stages of artistic development to plan elementary art education.

Keywords: *child art, artistic development, artistic growth, art education*

Introduction

It was late in the nineteenth century when the philosophers and psychologists in Europe noticed children, scribbling and creating images on the walls. This marked the beginning of the child art which at first was considered as part of their play but later the drawings were purposefully collected and analyzed to understand their perception of the world (Chishti, 2015; Hurwitz & Day 2001). The study of child art was generated initially from the Child Study Movement in 1883 as a secondary finding of the movement. The movement was based on examining evolutionary patterns of child progression and to bring a change in traditional art teaching method being practiced in schools (Richards, 1974-1975; Hurwitz & Day, 2001). The findings of the movement revealed that a child's artistic growth progresses through different developmental stages just like his physical or

other growths. After this discovery various studies were conducted to observe the characteristics of child art.

Background

Arlene E. Richards in his lectures (1974-1975) described various philosophers, psychologists and art educationists who were responsible for recognizing the importance of child art and developmental stages of child's artistic growth. Hurwitz & Day (2001) also mention the contributions of these eminent scholars in understanding the importance of child art and in recognizing the fact that it is a mind activity and that schools should be focused on child-centred art programs.

Aims of the Study

The study of Richards provides a detailed account of child art studies in chronological order and documented the child's art progression from the year 1857 to 1921. However, these lectures do not mention the contributions of some other renowned persons after 1921, such as Viktor Lowenfeld and others. Therefore, the present study aims to provide a historical perspective of the progression of child art study from its beginning from the late 19th-century to the late-20th century specifically when in 1947 Lowenfeld presented his most acceptable theory of artistic developmental stages. For this purpose the paper provides an analysis of contributions of philosophers, psychologists and art educationists in (1) providing favourable climate for progression of art education and (2) evolutionary process of developmental stages of artistic growth. The study also focuses on its implications for today's art education program in the Country. For this, paper also presents a brief analysis of art education in Pakistan and draws out some implications based on the study findings for policy makers, teachers and care takers to plan an appropriate art curriculum.

Historical Background

Influencing factors for favourable climate

Initially the philosophy of Jean-Jacque Rousseau (1712-1778) and John Dewey (1916-1966) influenced the child-education (Kelly, 2004). They presented a concept that children have their own feelings and thought process which should be supported (Dewey, 1934). They both agreed that children should be allowed to learn through self-initiated activities (Brown, 2006; Chishti, 2015; Chishti et al. 2016; Dewey, 1934; Hurwitz & Day, 2001). Another great influence came from the field of psychology. In the late 19th through early 20th century G. Stanley Hall and other psychologist launched the child study movement and introduced the term creativity (Richards, 1974-75; Brown 2001). It was in this period that the educators and psychologist started studying children drawing as evidence of psychological states. Self-expression and creativity were highly appreciated and encouraged and practiced in art education (Eisner, 1994; Kelly, 2004).

According to Kelly (2004) Piagetian theory of cognitive psychology (1964) has had a great impact on the psychological studies of child art. Piaget (1955) believed that the relationship of children with art is purely based on their ability to understand the permanent existence of objects. Lack of such understanding will prevent them from evoking the past and anticipating the future as they will have no image to help them move on. In order to recall what is not there and to think about it, they require a schema (a diagrammatic presentation). These schemas help human mind to organize their experiences and understand them. Piaget's different stages of development gained extensive attention in child education and cognitive development. He believed that teachers, need to design different environments and interact with children to bring out their creative, inventive and critical thinking (Chishti, 2015; Kelly, 2004). Other psychological theory such as Cole's psychoanalytic theory (1960) stated that child art was a reflection of his deep inner emotions, feelings, and inner psychological drives. For example, fathers were usually drawn tall because emotionally children believe them to be powerful and dominating (Cole, 1960). These philosophical and psychological theories not only attracted the attention towards the importance of children's art, emotions, and self-expressions but also facilitated the concept of child-centered art

education therefore, served as environmental factors and provided a favorable climate for further studies and progression of child art (Chishti et al., 2016; Richards, 1974-1975).

Developmental Stages of Child Art

During the child study movement (1883), Hall conducted a child study in which children's drawings were collected and analyzed. In these drawings, he observed the development of the human figure. Based on these observations, Hall suggested six developmental stages. He noted that the drawings progress in following stages: (1) random marks to (2) simple circle for head (3) head joined by single lines for limbs and arms (3) addition of face features (4) arms extended from head (5) body represented and (6) finally a dressed figure appeared with transparent clothes (Richards 1975-1976). From these findings Hall suggested the role of the adults and school programs to make children understand their environment. His study contributed in understanding and recognizing child art, child psychology and importance of child hood (Heilig et al., 2010).

The child study movement of Hall laid a ground for further studies of child art and a plea to bring a change in art education programs initiated. The prominent figures who struggled for the advocacy of art education and argued for the need of change were Spencer, Cooke, Frienz Cizek, Barnes, Herrick, Lukens, and Kerschensteiner. In (1886) Ebeneezer Cooke suggested to change the teaching method of the art. He recommended that observations of children drawings can help to develop art program that would maximum benefit the children. He described four developmental stages in child art and pointed out that children draw from their imaginations (Hurwitz 2001; Richards, 1974-1975). Before that, in 1861 Herbert Spencer had already studied children drawing as artists (Kelly, 2004). He recognized the early scribbles of a child as a development of his other abilities (such as motor development and kinesthetic intelligence). His theory defined that (1) every living thing grows and develops through a simple to complex process; (2) art should be stimulated from early years of life and (3) copy models or predetermined art (e.g. color-in images) should be strictly avoided as it develops the habit of imitation and inhibit the child's creativity (Brown, 2001; Kelly, 2004; Peers,

2002; Richards, 1974-1975). The writings of Spencer influenced James Sully and in 1896 he presented three stages of artistic development after scientific observation of children's drawings. He was the first to use the term *schema.* He opined that although children art was not up to the adult's standards but their art should not be looked as immature. Some important findings of his research included: (1) exaggerated images of important people or parts of objects and (2) children drawing should not be evaluated according to the adult standards (Kelly, 20004). The reason is that as children can't behave like adults, similarly they can't draw like adults. Other researchers like Ricci (1887) and Earl Barnes (1893) concluded their studies that (1) children draw human schema at first, (2) show movements and (3) draw objects in transparent manner. In 1896 Lukens conducted a study. He was interested in the subject matter of children drawings. He concluded his study with suggestions like children should let to draw the subject matters of their own choices and interest.

Franz Cizek the 'reformer of art education' began the Child Art Movement in Vienna in 1897 (Hurwitz & Day, 2001). He was the first to introduce the term 'child art' in the 1890s. He was an art teacher as well and established the first Art Academy for juvenile children in Vienna. Franz Cizek described the age of three to seven as the age of purest art. He opined that children have their own values and they should be given free hand to draw what they feel. The adults should not interfere with their mode of self-expression. The encouragement of their self-expression would bring diversity in their subject matters and work of art (Richards 1974-1975). In the early 20th century Burke also stressed the child's self-expression. He agreed with Cook, and Barnes that a child was interested in expressing his own ideas rather than copying the stereotyped geometrical shapes and forms. For him human figure was most important because of his first recognition with 'I', as his own self (Lowenfeld, 1954).

Those researchers whose primary interest was the stages through which a child progress in his artistic development, were Sully, Partridge, Kerchensteiner, Stern, Luquet, Rouma, Buhler, Cole, Read and Lowenfeld (Kelly, 2004; Richards, 1974-75). However, the most lasting and significant descriptions of 'children's artistic development was provided by Viktor Lowenfeld in the book, *'Creative and Mental Growth'* (1947). Lowenfeld (1954) put emphasis on the individuality of the child and suggested self-directed approach. He

was mainly concerned with different aptitudes of expressions working behind visual images (Kelly, 2004). In 1947 he illustrated six stages of children's artistic development in his book which was most widely used in the field of art education. *He* described these *stages* according to the child's age and characteristics of drawings. :

1. *Scribbling (2-4 years):* (1) creation of uncontrolled marks due to lack of motor control, (2) control scribbling and (3) naming the scribbles (fig. 1).

2. *Pre-schematic (4-7 years):* conscious creation of images; floating images; representation of human figure with circle for head and single lines for limbs (fig. 2)

3. *Schematic (7-9 years):* identified schema, awareness of space concept; using bottom of the page as a base line and top as a sky line; relationships among objects becomes apparent; parts of objects are exaggerated according to its importance to the child (fig. 3).

4. *Gang age (9-12 years):* self-awareness and self-criticism becomes apparent; idea of perspective and overlapping of objects becomes apparent as the concept of space develops; forms become more elaborate than previous; children start to hide their drawings if fear of lack of drawing ability develops (fig. 4).

5. *Pseudo-naturalistic stage (12-14 years):* children strive to draw like adults; more conscious about naturalistic drawing; shading appears; concerned more about the accuracy of drawing objects; idea of space division and proportion becomes strong (fig. 5).

6. *Adolescent art (14 – 17 years):* art becomes conscious effort. It is the time when a teenager decides to quit art or continues making art as a mean of self-expression (fig 6).

Lowenfeld's study influenced others as well to further study the child art and based on his idea of artistic development many others conducted researches in the same field. Such as Mendelowitz (1953) proposed 4 stages of similar characteristics. Read, in 1956 categorized children's drawing into 12 developmental stages. Later on Kellogg (1969) presented six further categories of scribbling or first stage of artistic development. In 1979 Betty Edwards concluded same developmental stages into four. Hurwitz & Day (1991) in the Book *Children and their art: Methods for the elementary school* described

the artistic development into three major stages. In later years, the works of Horward Gardner (1978), Judith Burton (1980) and Duncum (1993) also contributed to research area of child art. All these scholars agreed with Lowenfeld ideology that children are born artists and should be given freedom of self-expression, be allowed to progress naturally through their artistic developmental stages and the teacher should be concerned to satisfy the needs of every single child (Brown, 2006; Cole, 1960).

Findings of the study

The philosophers, psychologists and art educationists made a great deal in the evolutionary process of artistic developmental stages during the Child Study Movement in 1883. Afterwards the Child Art Movement was started by Franz Cizek. His philosophy further influenced Sully, Kerchensteiner, Buhler, Lowenfeld, Hurwitz and Day and others. They spent their quality time observing children at art, studying their drawings and analysing their thoughts and self-expressions through their schemas and subject maters. They noticed that when a child grows his drawings develop from simple to complex and from haphazard placement of objects on the paper to organized manner to more elaborate forms. They were among those who studied the subject matter of children's drawings in detail. Through their extensive studies of child art they concluded that every child has artistic growth and he progress through it in different developmental stages. In-short, in the light of above studies the present paper put forward some major findings:

1. Every young child regardless of race, region and religion passes through an artistic developmental stages.
2. His artistic growth progresses naturally just like his physical, emotional and mental growths.
3. A child learns to draw from simple to complex shapes to more elaborate forms.
4. He draws spontaneously through his imaginations and any hindrance in this way of self-expression or discouragement may freeze his artistic growth at early age of life.
5. He draws his own choice of subject matter therefore he starts with a symbol of man as a sense of self-identification with 'I'.
6. For a child drawing is a language than a visual art.

Art education in Pakistan

After reviewing the studies related to the stages of child's artistic development and concluding the findings the question here is that *can schools play their role in nourishing this type of growth and help the child in attaining a healthy artistic development just like his physical, mental and emotional growth?* Before proceeding to answer this question let's have a look into art education in the Country. According to a study by Vandal (2004) more than 85%, of schools in Pakistan are Government owned schools financed by federal, provincial government or other stack holders. Ironically, government and semi government schools have no art education in their curriculum therefore children experience visual arts and aesthetics very often within the school settings (Chishti, 2015; Vandal, 2004). Vandal (2004) further described that "the National Policy for school education (government schools) is somewhat silent on art education and strong on character building and moral improvement" (p.1).

As far as private schools are concerned, they do have art program as a part of their curriculum but very few of them such as the oxford or Cambridge Schools system offer a child-centred art program. A survey by Chishti (2015) revealed that many private schools funded by the local bodies practice stereotype teaching in art class room and they are mostly teacher-centred. Lack of professional and quality art-teachers is another issue which needs attention to be solved (Vandal, 2004). However, on-job trainings particularly in the domain of art education can overcome this problem. The study raised a question that '*can schools play their role in nourishing the artistic growth and help the child in attaining a healthy artistic development just like his physical, mental and emotional growth'?* In 2015 a comparative study by Chishti was conducted to investigate the impact of elementary art education on children's creativity in the schools of Peshawar, Pakistan. The study findings concluded that the art students scored significantly higher as compared to the non-art students. The previous research finding support the answer of the present study that *'yes'* schools can and should play a vital role in this type of growth to best benefit the children.

In account of the present research findings mentioned earlier the paper also draws some implications for schools, teachers and policy makers based on the child's artistic development:

1. The art program should be child-centered rather than the teacher-centered.
2. The subject matter for an art activity should be based on the child's interest rather than predetermined art.
3. Children at elementary level should be allowed to draw by their own imaginations and their self-expression should be encouraged.
4. The artistic developmental stages should be given due importance.
5. Policy makers, educationists and art teachers should be trained accordingly to recognize the stages of artistic development in order to develop a relevant curriculum to best benefit the children.
6. Children should not be forced to copy models or images otherwise the act could develop the habit of imitating rather than to enhance their imagination and creativity.
7. The art curriculum should be based on the philosophy of art education; it's meaning for children and according to the stages of development so that their art can naturally progress.
8. Child art should not be evaluated on adult standards or as other formal subjects instead every art work should be praised to encourage child's creativity and self-expression.
9. Teachers should be concerned about every single child in their art class.
10. Trained art teachers should be hired to facilitate and guide the child art.
11. Every child should be given equal opportunity to have formal art education at school.

Conclusion

Children art is universal and their art progresses through different developmental stages. However, there is a dire need to understand this natural phenomenon of artistic growth. The matter of understanding is that the child art is not just making simple marks, lines and meaningless schema but actually representing his feelings, thoughts and expressions. His spontaneous drawings give us his insight and conveying us a lot about his emotional, physical as well as mental growth. In this regard we as adults should be conscious about the fact that by not knowing or ignoring this natural phenomenon we may responsible for freezing his artistic development which is vital and natural; may accountable for snatching the ideal time when creativity has a chance to be fully flourished and letting

his artistic growth mal-nourished by not providing him a favorable environment. For a child the process of making art is as natural as he speaks with words, tells us his worries with tears and shares his joy with smile. It is important to understand that this is the child right to be given freedom of self-expression through artistic ability which is innate and according to the laws of human nature and development. We adults as policy makers, educators, teachers, parents and caretakers can play their role to make early years of life joy full and beneficial for all types of development whether its' physical, social, mental, emotional or artistic.

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Figures

Illustrations of Developmental Stages of Children Drawings


Figure 1
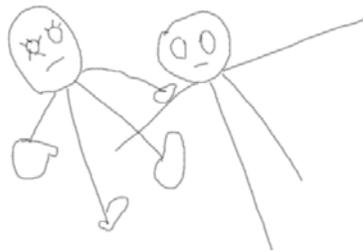
Figure 2

Figure 3

Figure 4

Figure 5

Figure 6