

タイトル	A Study of Takht-i-Bahi (A Gandharan Buddhist Site in the North West Pakistan) Part II
著者	CORNISH, Setsuko
引用	北海学園大学人文論集, 6: 53-74
発行日	1996-03-31

A Study of Takht-i-Bahi

(A Gandhāran Buddhist Site in the North West Pakistan)

Part II

Setsuko CORNISH

Preface

Takht-i-Bahi is situated in the Mardan district in the central part of Gandhara, about two and a half miles north east from Sahri-Bahlol (where Hsuan-tsuang玄奘632AD mentioned in his diary as Palusha, about which E.Errington argues that Sahri Bahlol is possibly Palusha not Shabasghari conventionally designated by early archaeological authorities such as Cunningham, Hargreaves and Spooner.(1)). From present capital of the North West Frontier Province of Pakistan, Peshawar city, it is about 50 miles north east.

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

In the excavations of 1907-8 conducted by J.Spooner found altogether about 500 specimens, stone fragments alone numbering 472 pieces and some dozen larger sculptures.

Spooner classified his findings in five; whether of indigenous or of foreign origin, the pieces with archaic elements in Gandhāra art which were previously known to Indian art before the appearance of the Gandhāra School. The group was small. They were such as half

dozen lion's heads of varying degrees of excellence, floral patterns on panels and crouching elephants. Secondly, mainly stone sculptures with foreign elements, they were such as modillion cornices, brackets on top with Corinthian capitals which show Hellenic elements. The triangular stone panels consisted of marine monsters, one of which had the body and head of a man with forelegs, wings and a long serpentine tail with well defined spots. The cupids bearing a long garland on their shoulders show particularly Roman-Greco flavour. The third and fourth categories contained panels of the stories from the life of the Buddha and fragments that seemed being relevant to more directly devotional cult of Buddhism respectively.

The stories from the life of the Buddha as well as Jataka stories are the largest group, which includes the Buddha's birth, childhood, youth, old age and death. They depict, for example, the first sermon at Benareth, the turning of the Wheel of the Law, the presentation of the four bowls to the Buddha, the great renunciation, the white dog which barked at the Buddha, the emaciated Siddhartha, the Buddha in the fire temple, the Naga Raja Kalika and his spouse Nagi Suvarnap and Panchikha's visit to Buddha. There is a clue that the stone sculptures were made at the site to decorate the stupas and chapels of the monastery as an unfinished seated Buddha in stone was found.

Takht-i-Bahi must have had the artists who stayed to carve the statues out of local stones. Who were the sculptors? How did they carve those statues and panels, did they have models to copy out or did they look at a kind of text book? Those are my next questions to research. But now I would like to, following the first paper <pp109-134 A study of Takht-i-Bahi, No5. Studies in Culture October 1955>, present a part of the sculptures of Takht-i-Bahi out of my collection of photographs. My attempt is to create a corpus of the pieces of sculptures if

not complete from Takht-i-Bahi in Peshawar Museum and others and various archaeological reports and documents and consequently to reconstruct the decoration of stupa and chapels, to relocate the statues into situ hoping to be able to give a light on studies of the succession of styles and of a relative datation.

In this papaer 16 pieces mainly from the third category are introduced with illustrations of stories. Their possible dates and locations on the site are not intended.

The Buddha stories in sculptures excavated from Takht-i-Bahi (mainly from Spooner's record)(2)

1, Dipankara, Jataka *Fig. 1

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

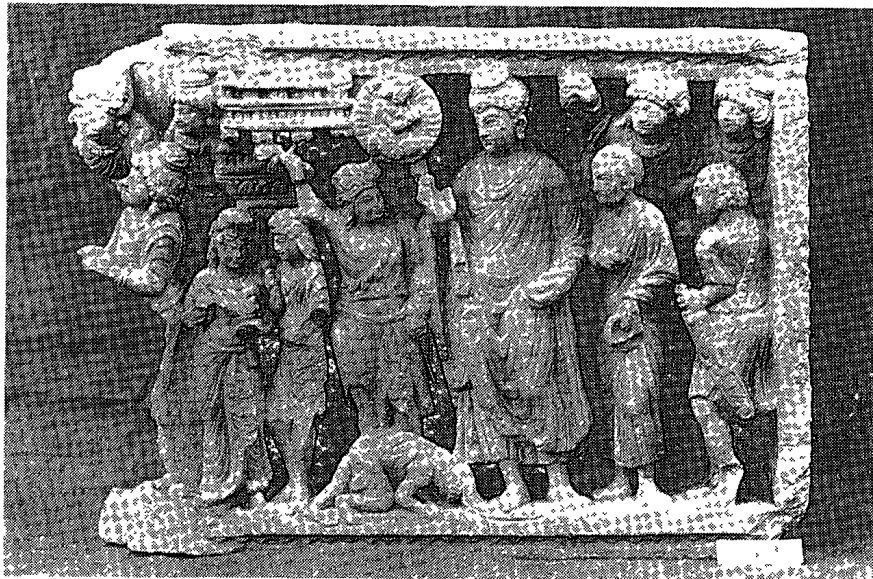


Fig. 1

Sanskrit version which is represented in the Gandhāra sculptures The hero of the story known as Sumedha in the Pali texts, as Megha in the Mahavastu and as Sumatī in the Divyavadana

Divyavadana Version

A king named Vasava, offered five gifts to Sumatī, a young Brahman who was the master of the Vedas They were a gold ornament, a waterpot, a bed decorated with gold and jewels, five hundred coins and a bride Sumatī accepted all of them except the bride She was very much impressed by the young Brahman and requested him to accept her as a bride This too Sumatī rejected She went to the city of Dipavatī and dedicated herself to the service of God She gave all her ornaments to a gardner who promised to supply her daily with a number of blue lotuses for worship Sumatī dreamt strange dreams and went to a seer for explanation He advised him to go to the city of Dipavatī to consult Dipankara Buddha who was visiting that city on a royal invitation He went and saw the great preparations made for a warm reception of Dipankara Buddha in Dipavatī The girl also went to the gardener to get her lotuses on the same day But she found that all of them were collected and sent to the king for the worship of Dipankara Soon by a miracle seven lotuses blossomed in the gardener's tank She plucked and put them into her water jar to hide them from the officers of the king and went to the city Sumatī searched for flowers everywhere but could not find any At last, by chance he met the girl Due to his merit, the lotuses suddenly came out of the water-jar Sumatī requested her to give him the lotuses for five hundred coins The girl, who now had her chance, said to Sumatī you did not accept me then, and now you are demanding these lotuses from me I will not give them to you Later she realized that he wanted them for the worship of Dipankara just as she did She agreed to give

him five and retain two for herself but not for money. She insisted at the time of offering the flowers to Dipankara, Sumati must wish to have her in every future birth as his wife. He promised to do so. They came out to the road to have a glimpse of Dipankara who was just about to enter the city. Due to a huge crowd, they could not get close to him. Dipankara by his supernatural power perceived this and immediately caused a heavy shower of rain. In the confusion of the crowd, Sumati got an opportunity to go nearer Dipankara and threw the five lotuses at him which did not fall to the ground but remained suspended in the air and formed a wheel-like canopy. The girl also threw her two lotuses and they too remained fixed near Dipankara's ears. The road was full of mud as a result of the shower. Sumati prostrated and spread his matted hair as a carpet in front of Dipankara to enable him to pass. He placed his feet on it and crossed over. Dipankara predicted that in time Sumati would be born as the Buddha Sakyamuni for the benefit of mankind. As soon as this prediction was uttered, Sumati soared up to heaven and in that position was seen by the people.

In this single piece four episodes are clearly shown. On the left Sumati is standing with purse in his right hand and water flask in left and negotiating with girl who is standing in the gate of the city with water jar and lotuses. In the second act Sumati is hurling the lotuses at the Buddha. In the third he is prostrating and in the fourth he is shown kneeling and adoring him in the air. The men and women are watching these events from the balconies. Behind Dipankara Buddha stands a monk with shaven head. Above him is the head of bearded Vajrapani who holds a vajra, thunderbolt in his left hand.

2, Great Departure *Fig 2

Siddhartha the prince could not be satisfied with his material life and decided to leave all the worldly things behind him to seek the truth when he was 29 years old. This panel depicts while his wife Yashodara and his son Lahula are still asleep Siddhartha on the horse back is leaving the Kapilavastu Castle. The horse Kantaka's hoofs are supported by two yakshas to avoid noise so that the palace guards should not wake. Chandaka the groom loyally and intently holds his master's reign. A woman looked puzzled at the gate.

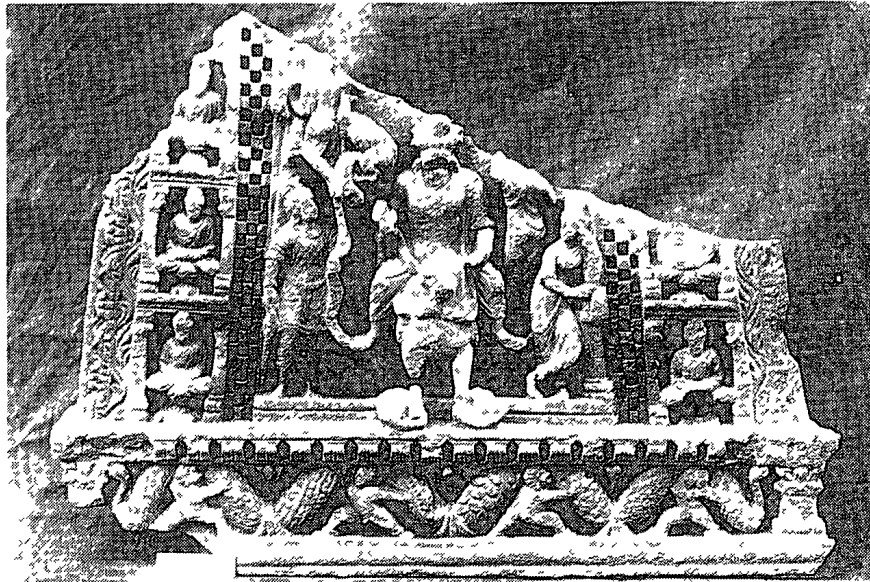


Fig 2

3, Emaciated Siddhartha *Fig.3

Siddhartha practised such a severe asceticism for six years that he was worn to skin and bone. This piece shows the great teacher at the limit of his strength. The sculptor has carefully depicted the skull. At the Ushnisha topknot the hair falls in horizontal wavy lines and at the forehead in a disorderly fashion as if the winds and rains have brought them down during asceticism and meditation.

On the forehead, the veins are clearly shown, the sockets of eyes

are deeply sunken and the cheeks are heavily wrinkled In Peshawar Museum, now this is combined with its torso terrible in its realism *

Fig 4

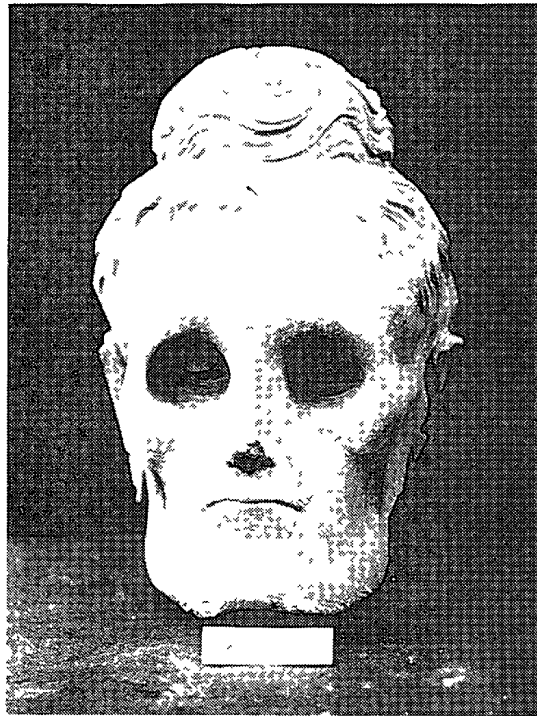
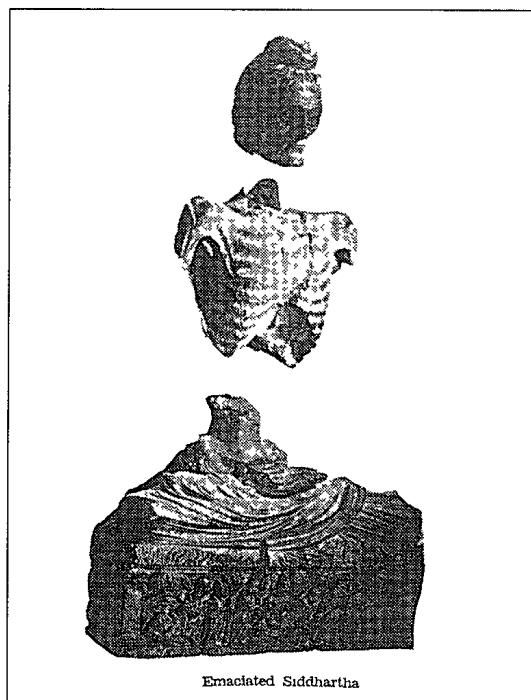


Fig 3



Emaciated Siddhartha

Fig 4

4, Hymn of the Naga Kalika *Fig 5

On the way to the Bodhi tree, where Siddhartha had been contemplating Enlightenment, he passed by the residence of the Naga Kalika. When Kalika and his wife saw the effulgence of his body, they prophesized his approaching Enlightenment in a hymn. In this rather damaged piece, on the right you can see the Buddha is standing and listening to the prophecy of the Naga Kalika and his wife, who are standing in the water tank surrounded by a railing. Kalika is wearing a turban and his queen probably a wreath, pendants and bangles. Both of them are adoring the Buddha with folded hands and behind their heads there should be the hoods of serpent. On their left, Mara the evil one is leaning against his daughter; may be in his disappointment to find out the Buddha's enlightenment is nearing inspite of his repeated obstructions while Buddha's meditation.

5, Offering of the two merchants *Fig 6

On the pedestal of the Emaciated Siddhartha, (the skull explained in Fig 3 belongs to this) the story of the Two Merchants is carved. The

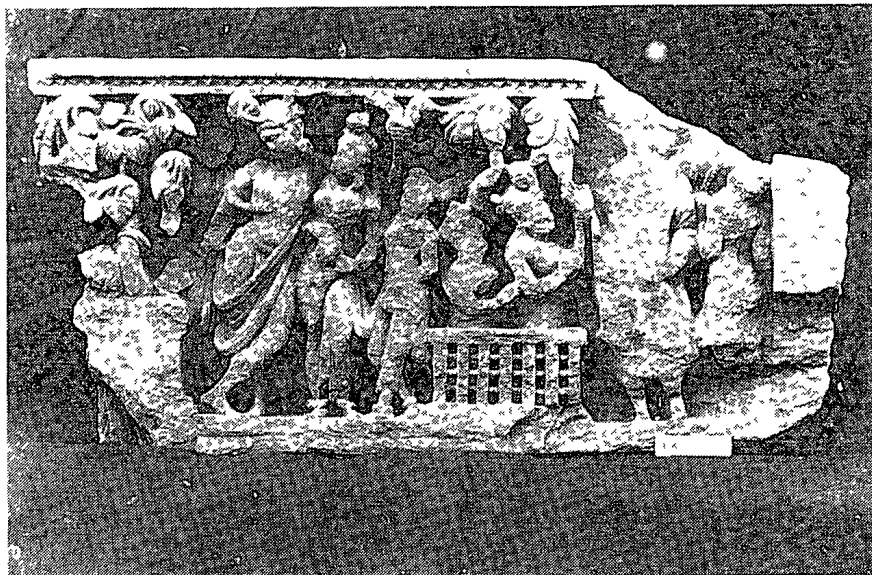


Fig 5

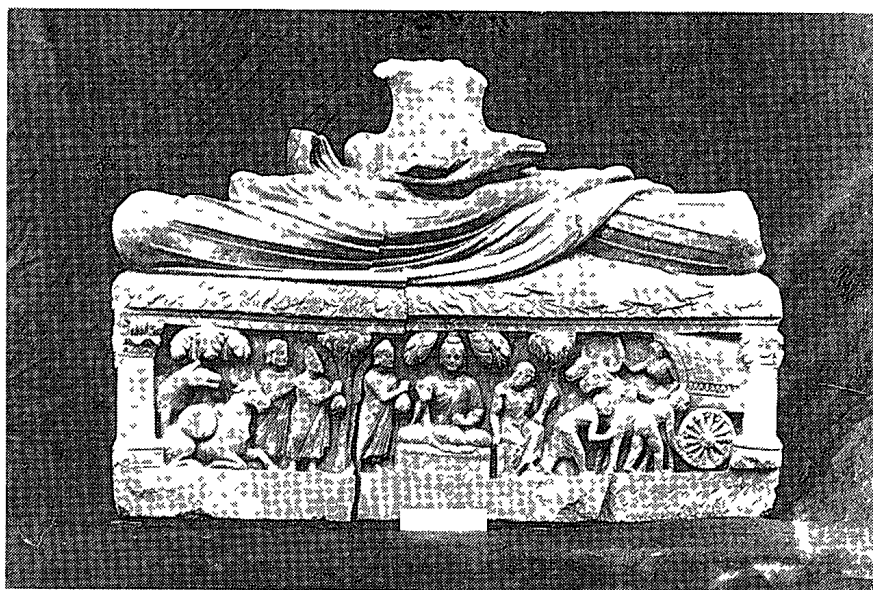


Fig 6

Buddha had to wake from his seven weeks trance after the Enlightenment. A caravan of merchants was passing by that grove where he was sitting. It belonged to the merchants, Tripusha and Bhallika of Orissa. These clever men had placed two bullocks at the head of the caravan to precede it and give warning of approaching danger. On nearing the grove it is said that these bullocks all at once showed signs of fear and refused to go ahead and lay down. The other bullocks also stopped and did not care for the beating of the drivers. It was further found that the wheels of the cart had become mysteriously fixed, stopping the advance of the caravan. At this moment a stranger appeared before the terrified merchants and told them about the presence of the Buddha and his need of food. The stranger was really the spirit of the grove in bodily form. Thus the two merchants approached the seat of the Buddha under the guidance of this spirit and offered him honeycomb and wheat. He received the offer in the four-fold bowl he had just accepted from the Guardians of the Heavenly Quarters. The accuracy with which the story is told on this pedestal is marvelous. Every detail of the legend is faithfully and cleverly depicted. Note the

bones of the skeleton with the legs covered by garment on the platform
The study of the anatomy of human body by the sculptor is remarkable

6, The First Sermon *Fig 7

The First Sermon is a very important event in the history of Buddhism which is termed in Sanskrit *Dharma chakra-pravartana*, meaning “Setting in Motion of the Wheel of the Law” or the “Foundation of the Kingdom of Righteousness” In the archaic Buddhist art, before the Buddha image had evolved, the First Sermon was presented in the symbolic form of a wheel In Gandhara art, the Buddha is shown delivering it in person and in some other friezes actually turning the Wheel of the Law

In this panel the Buddha is shown seated on a seat which was offered by one of the five disciples The Wheel is shown on the front of the seat having twelve spokes The Buddha is in the centre and raises his right hand in the pose of blessing and holds the hem of the monastic robe in his left Here the hand being distorted we can only see the hem rising a little under the hand At his right are two disciples



Fig 7

sitting and listening to him attentively Behind the two there seems to be a turbaned deva showering flowers at the Buddha raising his right hand At his left are remaining three though one standing has no head part

7, The Buddha transformed into images, The great miracle of Sravastī *Fig 8

The Buddha performed many miracles before king Pasenajit in a specially built pavilion at Sravastī to convert six heretical teachers of Rajgir They claimed great miraculous powers and challenged the Buddha to participate in a contest of miracles before the king According to the Buddhist texts, the Buddha walked into the air first and from his shoulders came flames of fire and from his feet, streams of water Secondly, he transformed himself into many images which floated in the air in different directions and reached up to Heaven while he preached Law The other part of the miracle is that the two naga kings Nanda and Upanada, created a wonderful lotus before the king



Fig 8

The Buddha sat on it and preached the Law The second part of the Miracle is shown in this panel The Buddha is sitting on a lotus throne in the pose of meditation On either side are four Buddhas standing on lotus flowers and two devas at the sides supporting the canopy tentatively Five buddhas are attending to observe the miracles and the two at the bottom are keepers of the gate

8, The Buddha in the fire temple at Uruvilva *Fig 9

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

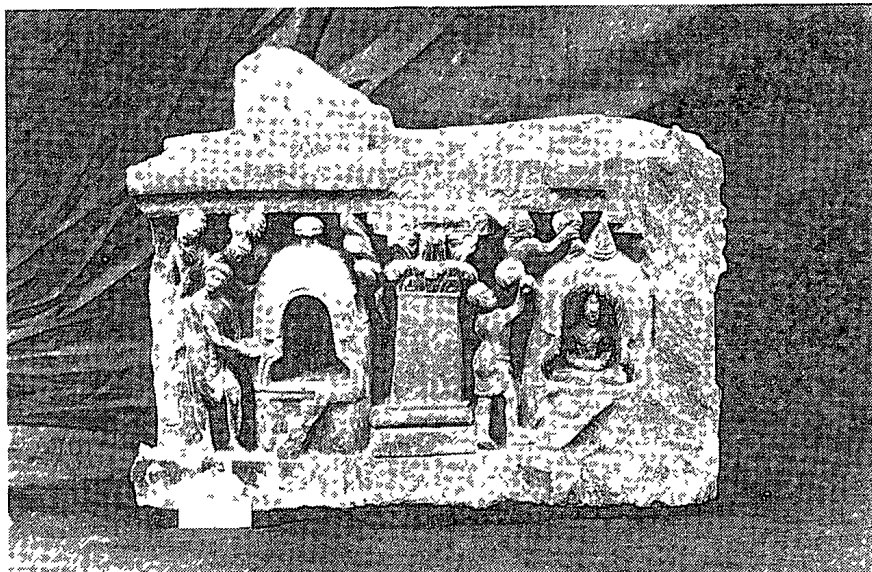


Fig 9

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

9, Barking white dog *Fig 10

When the Buddha was in the country of Sravasti, he went to see a certain man named Suka who was absent at that time. He had a white dog in his house which was eating out of a dish on a couch. When the Buddha arrived, it began to bark furiously at him. He told it that it was due to its wealth that it had fallen in status. The dog was so ashamed of the remarks of the Buddha that it fled into a corner. When Suka returned and saw the dog in that wretched condition, he asked what had happened. After hearing the story, he went to see the Buddha and enquired about it. The Buddha told him that the dog was his own departed father who had come back to life in that form. He further advised him to ask the dog where it had buried the treasure before his death. The frightened Suka did so and was surprised when the dog crawled under the couch and began to dig. When the place was

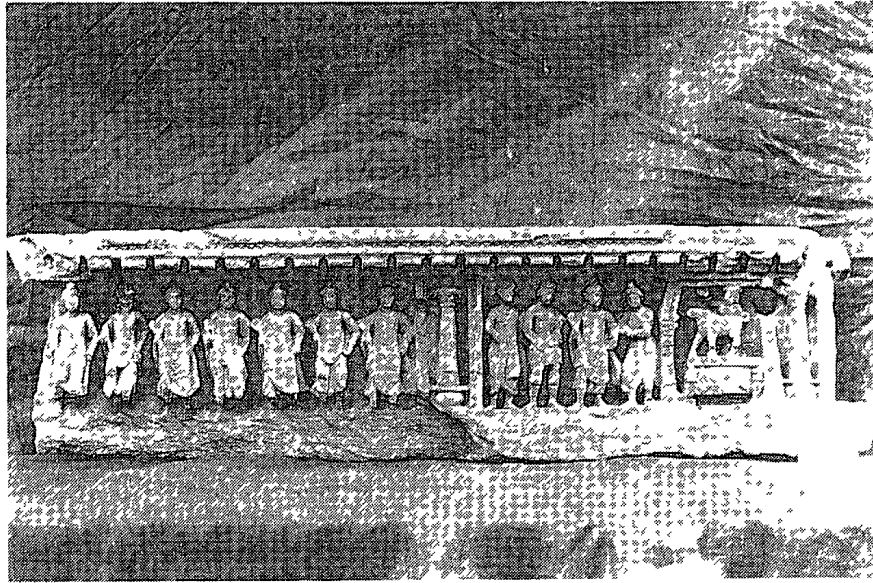


Fig 10

opened up, the treasure was discovered and the words of the Buddha were found to be correct

The story of the white dog is carved in the right portion of the panel partitioned by a Corinthian pillar. To the right of the Buddha is Vajrapani holding his vajra with his left hand. A female figure is telling off the barking dog and Suka on the left to the Buddha seemed surprised to find the truth about his dog.

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

10, Offering a handful dust *Fig 11

It was the daily custom of the Buddha to go out to beg at a certain hour with his begging bowl in his hand. The same was done by other monks. The charitable people used to give alms to these monks who mainly depended on them. Once in the city of Rajgir, Buddha was going with his begging bowl held out before him. He came across two little boys who were playing on the road. One of them wanted to make an offering but he had nothing to give to. He reached up to the bowl



Fig 1 1

and dropped a handful of dust in it. The Buddha was very much impressed by this act of piety and love of the boy. Some assert that the Buddha prophesied that the boy would be a mighty Buddhist ruler in next birth. The child in this legend is identified as Asōka, the Mauryan ruler, who was a great patron of Buddhism. The other boy who played on the road and in this panel sitting on the ground in pose of adoration to the Buddha with his hands clasped, appeared as Radhagupta, one of the ministers of Asōka in his next birth. Behind the small boy a woman is looking at what is happening with gentle expression. Two child figures on the column on the right, one is playing drum with a smile on his face and the other seems dancing.

1 1, Haritī and Panchika *Fig.1 2

Normally Haritī appears with her husband Panchika, the war lord of the Yaksha. Together, they represent wealth and fertility. Haritī was the Mother of Demons initially. Although she had five hundred sons yet she used to eat the children of Rajgir. The Buddha, who wanted to teach her a lesson, hid her most beloved child under his begging bowl. The distraught mother wandered in his search every-



Fig 12

where Thus the Buddha said to her, “Thou art heart broken because of one lost son among five hundred, how much more grieved must they be who by thy deeds have lost all their offsprings ”

In her deep regret, she was converted to the good Law She gained the power of giving children to the barren mothers and curing them In this carving she is holding her coveted child and showering her affection with probably holding a small cornucopia which symbolizes wealth and fertility Honeycomb and fruits are hanging over her richly dressed head

12, Death of the Buddha *Fig 13

The Buddha died at a very old age of 80 in 483 BC at Kusinara Even at this time, he was travelling in the company of Ananda, one of

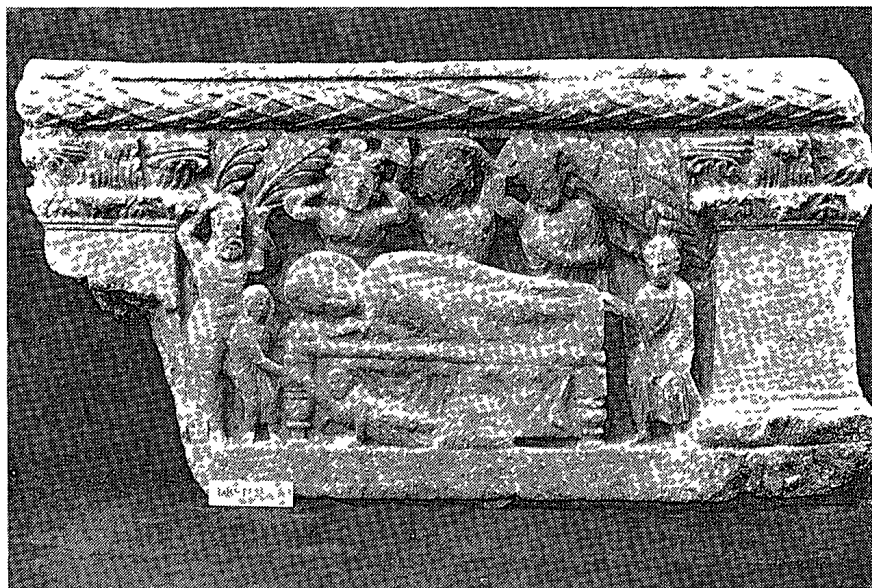


Fig 13

his foremost disciples and other monks to teach Law to the people. He fell ill and day by day he became weaker and weaker. While he was in a mango grove in Pava, a smith named Chunda entertained him with a dish which he ate but could not digest. His health declined and the time of his death came. To save the smith from the blame, he told his disciple to inform him that his offering would bring great reward, for it would be the immediate cause of his attaining *nirvana*. The Buddha was taken from the camp to a grove of Sal trees owned by the Mallas of Kusinara, where a couch was prepared for him in between the two Sal trees just as he wished. The news of his illness spread like wild fire in the neighbouring kingdoms and people from all walks of life rushed to the scene. When the end was approaching, Buddha spoke to Ananda: “Now I depart to *Nirvana*, leave with you my ordinances, the elements of all knowing one will indeed pass away, but the three gems will remain.” After speaking to other mourners about salvation, he became unconscious and passed away. This is the *Mahaparinirvana* of the Buddha.

In between the two Sal trees, the Buddha is lying dead on the couch

In the background are the Malla noblemen of Kusinara mourning and wailing raising their arms. At the feet of the Buddha, Mahakasyapa is standing and touching the feet of the Master for the last time. Subhadra whom the Buddha himself had converted just before his death is sitting absorbed in meditation on the ground. Ananda, who has fainted on the ground is being helped by another monk. At the left, Vajrapani is expressing his sorrow with his right hand on his head and holding his thunderbolt with his left hand. Later the holy body was cremated and his relics were distributed.

*Fig 14 also describes His death. This is one side of the square column which shows the scenes to do with the funeral. This has only Kusinara Mallas and Subhadra, the old man who had turned to be a buddhist just before the Buddha's Death and the Buddha's feet are appearing.

13, Cremation of the Buddha *Fig 15

The body of the Buddha was then placed on the perfumed wood and four Malla nobles tried to set on fire the funeral pyre but their efforts

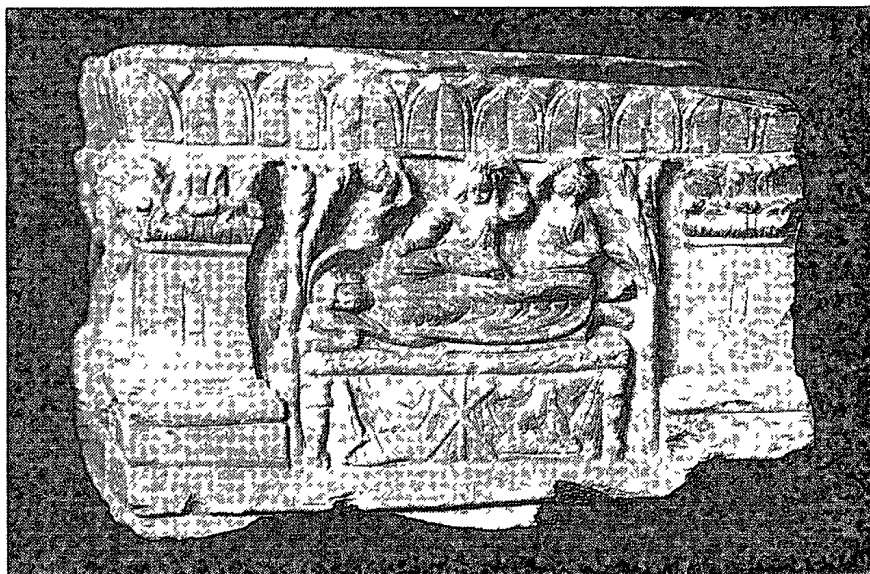


Fig 14

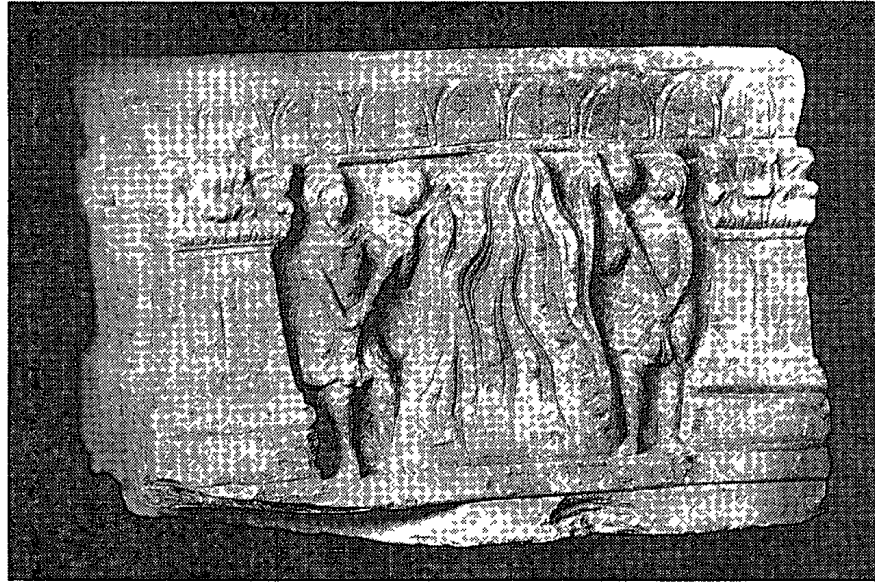


Fig 15

failed. In the death scene Fig 13, Mahakasyapa is shown standing and touching the feet of the Buddha. According to another version the fire did not catch because Mahakasyapa was not present. He was travelling in the company of five hundred monks from Pava to Kusinara. Soon after his arrival, he saluted the feet of the Buddha, walked three times around the body and bowed in reverence.

The other monks did the same and then the funeral pyre caught fire itself. The body was fully burnt and when only the bones remained, streams of water fell from the sky and rose up from the ground to extinguish it. The Malla nobles poured vessels of scented water over the body and kept the bones in the Council Hall for several days so that the people should pay homage.

On this panel <this is the other side of Fig 14 on the same column> the funeral pyre flames and two Malla nobles pouring water on the blazing fire from the small jars tied to the ends of long poles.

14, Cult of the Stupa *Fig.16

The recipients took the relics after the distribution to their respec-

tive tribes to enshrine them in stupas which were made for this purpose. In Gandhāran art the men who carry them are shown riding on a horse, elephant and camel. Thus the relics of the Buddha were enshrined in stupas or funeral mounds. Later the worship of the stupa became a part of the Buddhist religion. In archaic Buddhist art, before the Buddha image had evolved, the stupa symbolised the death of the Buddha. Sometimes it contains relics and sometimes not.

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

Conclusion

The sculptures of Takht-i-Bahī are none existent in the actual site when I visited there in August 1995 apart from a number of statues and pieces stored in the temporal museum at the western corner of the site. One fake cement buddha was placed in one of the chapels on the east side of the court of small stupas. Dr Saeed-Ur-Rehman (director of the

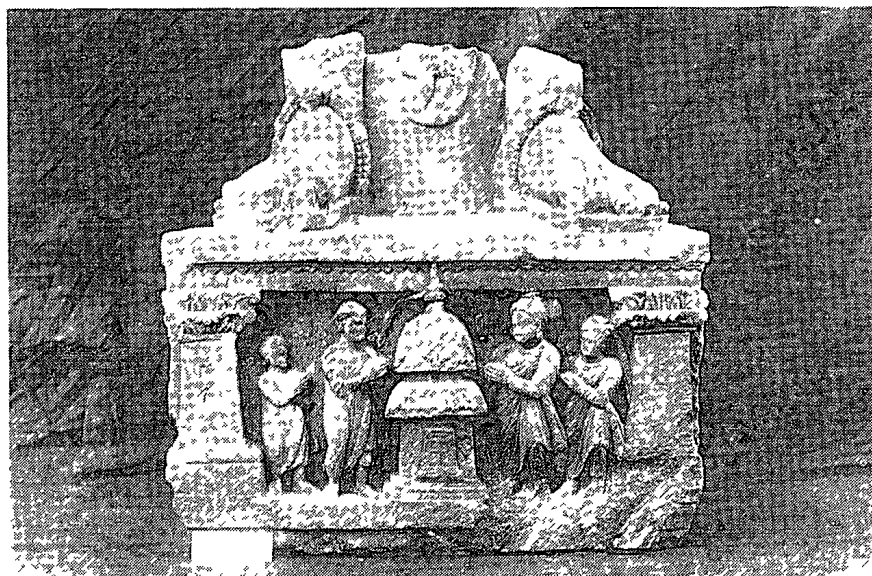


Fig 16

Peshawar branch of Pakistan Archaeological Department of Peshawar) explained that his office has been restoring the structural aspect of the site since 1988. The gateway to the monastery, for instance, was surely better reconstructed than I had visited in September 1993. But the sculptures were scattered into many places almost in damaged conditions in the course of excavations since 19th century and looting by local people in the manner of unorganized diggings and it is impossible to assemble them let alone restoring them back.

The pieces known as Takht-i-Bahi sculptures including small damaged panels etc would become about 800. In this paper only 17 are introduced but the work of assembling and analysis them will be continued.

Notes

- 1 Dr Elizabeth Errington of the British Museum argued the matter in <in search of PALUSHA> Iranian Studies in Honour of A D H Bivar vol 7 London 1994
- 2 In the India office of British Museum some records of Spooners are preserved. School of Oriental and African Studies, University of London also keeps excellent materials for Art and Archaeology of Asia.

Bibliography

- Archaeological Survey of India Annual Report 1907-08
Takht-i-Bahi near Mardan pp 40-50 & figs 1-7 pp 132-148
Archaeological Survey of India Annual Report 1908-09 pp 32-50
Archaeological Survey of India Annual Report 1910-11 pp 18-22 & pp 33-39
Archaeological Survey of India Annual Report 1920-21
Basham, A L ed Papers on the Date of Kanishka (Leiden) 1968

- The Wonder that was India, (London) 1954
- Beal, S Si-Yu-Ki Buddhist Records of the Western World (London 1883, 2nd ed 1906)
- Bellew, H W A General Report on the Yusufzais, (Lahore) 1864 rep 1977
- Burgess, J The Ancient Monuments, temples and sculptures of India, 2 vol , (London) 1897
- Cambridge Ancient History, IV (Cambridge)(2nd ed) 1988
- Cribb, Joe Numismatic evidence for Kushano-Sasanian Chronology Studia Iranica, (London) 1990
- Cribb, Joe and Errington E The Cross Roads of Asia The Ancient India and Iran Trust (London) 1992
- Dani, A H Gandhāran Art of Pakistan (Peshawar) 1968
- Errington E -In search of PALUSHA-Iranian Studies in Honour of A D H Bivar vol 7 (London) 1944
- Foucher, A The beginnings of Buddhist Art and Other Essays in Indian and Central Asian Archaeology (Paris London) 1917
- Higuchi, Takayuki The Archaeology of the Silk Road (Kyoto) 1985
- Hutton E The Sculpture of Gandhāra and its Classical Aspects (London) 1988
- Ingholt, H and Lyons, I Gandhāran Art in Pakistan (New York) 1957
- Kurita, I Gandhāran Art 2vols (Tokyo) 1988
- Maeda, K The rise and fall of the ancient Bactria (Tokyo) 1989
- Marshall, J The Buddhist Art of Gandhāra (Cambridge) 1960
- Rowland, B A revised chronology of Gandhāra Sculpture (London) 1936
- Sehrai, F A Guide to Takht-i-Bahi (Peshawar) 1986
- Thapar, Romila (London) History of India vol one 1966
- Tissot, F Gandhāra (Paris) 1985
- Wheeler, R E M Five Thousand Years of Pakistan (London) 1950
- Dictionaries, Japanese English Buddhist Dictionary (Tokyo) 1980
- Dictionary of Buddhist Sutra (Tokyo) 1989