

PAKISTAN'S HERITAGE

GLORIOUS GANDHARA

LIFE STORY OF BUDDHA ETCHED IN STONE



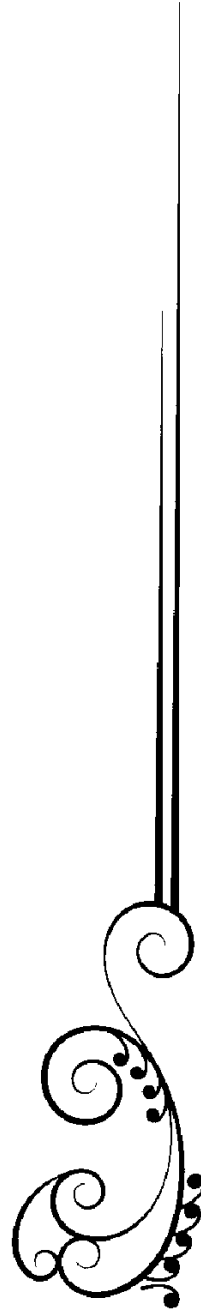


LORIOUS ANDHARA

Life story of Buddha etched in stone



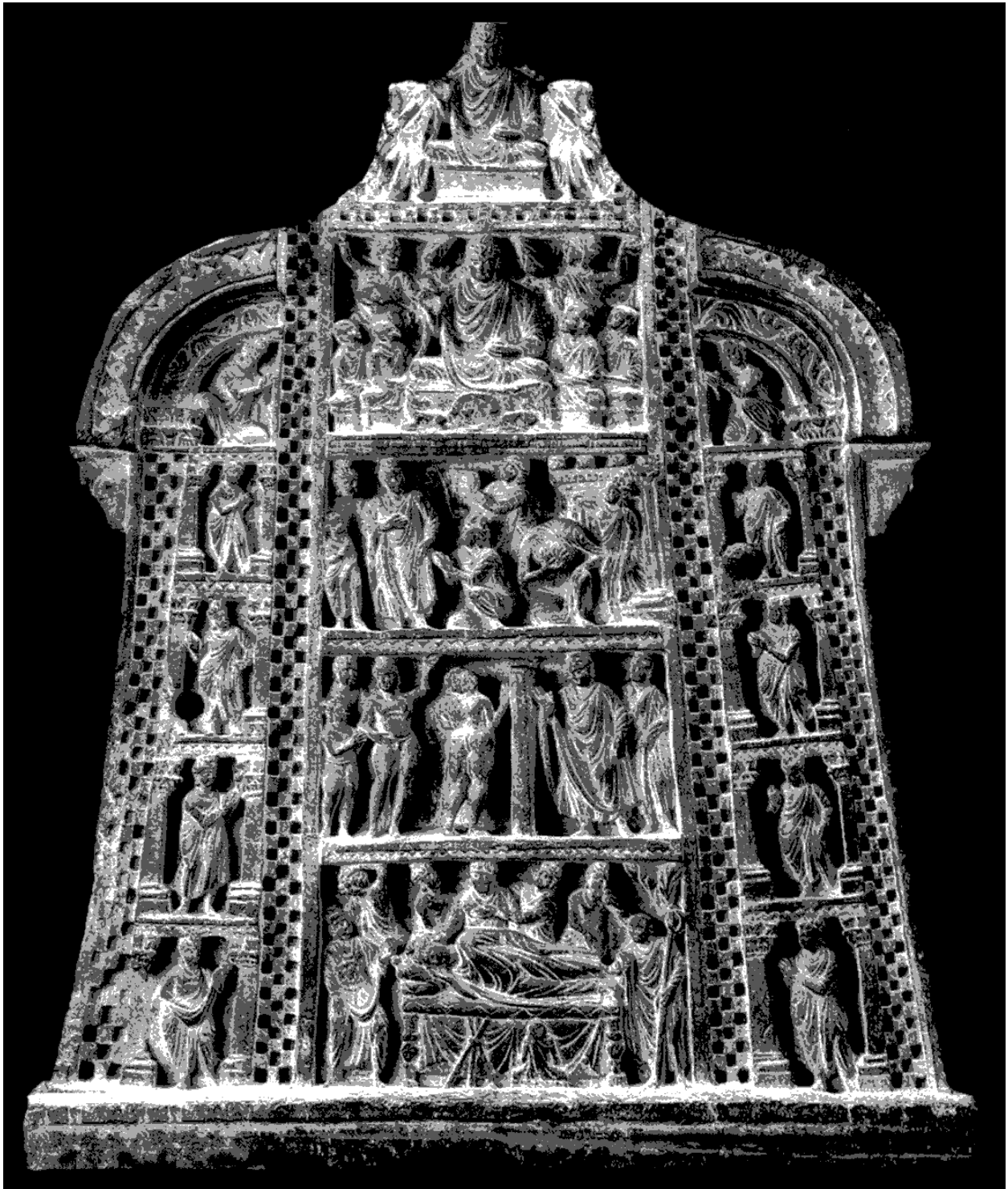
National History and Literary
Heritage Division,
Government of Pakistan
Islamabad



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LIFE STORY OF BUDDHA ETCHED IN STONE



Grey Schist, 3rd Century A.D. Peshawar Museum

GLOSSARY

Ananda: One of the Shakyamuni Buddha's Ten Great Disciples, and the Buddha's cousin. He was first in hearing the Buddha's words. As he had excellent memory, he memorized the Buddha's sermons, which were later recorded as sutras.

Anjali mudra: (Pali) to join the palms in a reverential gesture of respect.

Arhat: (Sanskrit) The perfected disciple; one who has completed the discipline required to attain liberation.

Ashoka: A Buddhist monarch of 300 B.C., the third Emperor of the Mauryan Dynasty, who unified most of India under his rule and fostered the dissemination of Buddhism. It is said that the Third Council was held during his reign. Ashoka set the model for many other rulers who sought to govern in accordance with Buddhist philosophy.

Avalokiteshvara: One of the principal Bodhisattvas in the Mahayana Buddhist tradition; personifies boundless compassion. Bodhi: (Sanskrit and Pali) Enlightenment; the spiritual condition of a Buddha or Bodhisattva.

Bodhisattva: One moved by compassionate zeal to aid fellow beings, hence willing to postpone his or her own entrance into Nirvana to this end.

Bodhi tree: Sacred fig tree (*Ficus religiosa*), under which the Buddha attained enlightenment.

Brahma: One of the three major deities of Hinduism, along with Visnu (Vishnu) and Siva (Shiva). Adopted as one of the protective deities of Buddhism.

Brahman: The highest of the Four Castes in ancient India at the time of Shakyamuni. They served Brahma, with offerings; the keepers of the Vedas, i.e. priestly caste.

Buddha: The Illumined One. The main title of the founder of Buddhism after his Enlightenment. Chakra: Dharma wheel

Contemplation: Abstract contemplation. There are four levels through which the mind frees itself from all subjects and objective hindrances and reaches a state of absolute indifference and annihilation of thought, perception, and will. Deva: Literally, "shining one". An inhabitant of the heavenly realms.

Dhamma (Pali) Sanskrit form: Dharma: The Universal Truth; The Teachings and the inner practice of the Teachings of Buddha; Essential quality and factual reality.

Dhyana: Meditation, concentration.

Enlightenment: Complete elimination of all negative aspects of the mind and perfection of all positive qualities.

Gotama: Gotama in Pali, Gautama in Sanskrit. The surname of the Shakya clan into which Shakyamuni was born. Another name for Shakyamuni.

Jainism: A religion founded by Nataputta, who was a royal clan of the Nata tribe in ancient India at the time of Shakyamuni. Its basic doctrine is non-materialistic atheism.

Jataka Tales: Stories or legends about Buddha's birth or previous forms of existence. Kanthaka: The young Buddha's favourite horse.

Kapilavatsu: The capital of the Sakya kingdom. The king of Kapilavatsu was Suddhodana, who was the father of Shakyamuni. The present-day Kapilavatsu is in Nepal.

Kasyapa: Skr. (Kassapa Pali) Main disciple of the Buddha.

Ksatriya: Ksatriya in Sanskrit, Khattiya in Pali. The second of the four Indian Castes at the time of Shakyamuni, they were the royal caste, the noble landlord, the warriors and the ruling castes.

Kusinara: Kusinara in Pali, Kusinagara in Sanskrit. The village where Shakyamuni Buddha died.

Lumbini Park: The birthplace of Shakyamuni Buddha, which lay between the state of the Shakyas and the Koliyas. Magadha: One of the four great kingdoms (i.e. Magadha, Kosala, Varnasi, and Avanti) in ancient India. The capital of Magadha was Rajagarha. The King of Magadha, Bimbisara, became the follower of Shakyamuni.

Mahakashyapa: (Skt) Mahakassapa (Pali) The Dharma heir and most prominent disciple of Shakyamuni Buddha. The First Patriarch in the Zen Buddhist tradition, he was responsible for convening the first Buddhist council after the death of the Buddha.

Mahamaya: The mother of Shakyamuni. She was the Koliyan Princess and married to Suddhodana. She died seven days after giving birth to Shakyamuni.

Mahaparinirvana: Beyond Nirvana, the state into which one that has attained Nirvana passes at death.

Maitreya: (Skt), literally means friendly and benevolent. He will be the next Buddha in our world. He is now preaching in Tusita Heaven. He is usually represented as the fat laughing Buddha. Mara: The personification of evil and temptation.

Meditation: The process of becoming deeply acquainted with one's own mind. Mudra: (Sanskrit) Hand gesture, essential element in Buddhist iconography.

Miracles of Gautama Buddha: Gautama Buddha was alleged to possess superhuman powers & abilities. He attained his abilities through deep meditation during the time when had renounced the world and lived as an ascetic.

Rahula: He was one of the Ten Great Disciples of Shakyamuni. He was the first in esoteric practices and in desire for instruction in the Law. He was also the son of Shakyamuni Buddha.

Rajagarha: Rajagaha in Pali, Rajagrha in Sanskrit. The capital of the ancient kingdom of Magadha in India, which was the centers of culture at the time of Shakyamuni. The first monastery called the Bamboo

Grove Park was built by the elder Kalanda and King Bimbisara of Magadha in Rajagarha.

Renunciation: The attitude of complete detachment from the experiences of samsara, seeing that there is no true pleasure or satisfaction to be found within it.

Sakya: The tribe or clan into which the Buddha was born.

Sangha: (Pali) On the conventional (sammati) level, this term denotes the communities of Buddhist monks and nuns; on the ideal (ariya) level, it denotes those followers of the Buddha, lay or ordained, who have attained at least stream-entry. Shakyamuni: (Skt.) The founder of Buddhism. He was born as the Prince of Sakyans, and was called Siddhartha Gautama. At the age of 35, he attained supreme Enlightenment and became the Buddha and was the called Shakyamuni.

Siddhartha: Siddhartha in Sanskrit, Siddhartha in Pali. The given name of Shakyamuni when he was born to the King Suddhodana. The name means "wish fulfilled".

Stupa: (Sanskrit) Originally, a tumulus or burial mound enshrining relics of a holy person such as the Buddha or object associated with his life.

Suddhodana: Pure Rice Prince, the father of Shakyamuni, ruled over the Sakyans at Kapilavatthu on the Nepalese border. Tathagata: (Pali/Skt.) Literally, "one who has become authentic (tatha-agata)," an epithet used in ancient India for a person who has attained the highest religious goal. In Buddhism, it usually denotes the Buddha, although occasionally it also denotes any of his Arahant disciples.

The Three Jewels: Or the Triple Gem, i.e. the Buddha, the Dharma, and the Sangha, which are the three essential components of Buddhism. They are the objects of veneration. Buddhists take

refuge in them by pronouncing the threefold refuge formula, thus acknowledging themselves to be Buddhists.

Tusita Heaven: The fourth devaloka in the Realm of Desire. Its inner department is the Pure Land of Maitreya who like Shakyamuni and all Buddhas is reborn there before descending to earth as the next Buddha in our world.

Urna: (Sanskrit) The jewel or small protuberance between the eyes of a Buddha Rupa or statue representing the 'third eye of spiritual vision'.

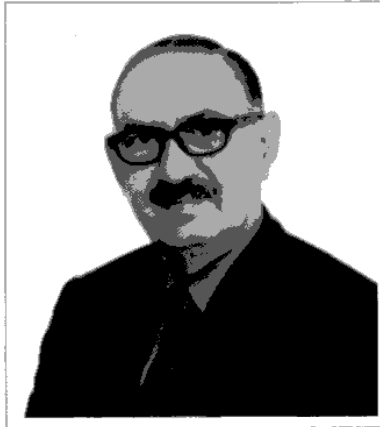
Uruvela: A town in Magadha where Shakyamuni attained his enlightenment and Buddhahood in the woods along the Nairanjana River. Ushnisha (Sanskrit) The protuberance at the top of the head of a Buddha, representing the flame of supreme enlightenment.

Vajrapani: (Skt.) "Bearer of thunderbolt". An attendant on the Buddha, who has status of a Bodhisattva.

Yaksa: The demons in the lower realm, like the Ghost Realm. They are evil, malignant and violent. They live on earth or in air.

Yasodhara: The wife of Siddhartha Gautama. She later became a nun (Bhikhuni).

FOREWORD



Ancient Gandhara, located in the rugged foothills of the Himalayas in what is today northwest Pakistan and a sliver of Afghanistan, was for centuries a thriving center of trade along the Silk Road linking China, South Asia, and the Mediterranean. Gandhara's strategic position and wealth attracted many invaders, including the Greeks, Parthians, and Kushans, who brought with them diverse religious traditions and artistic conventions. Much of Gandharan art is thus a compelling fusion of foreign styles that ultimately gave visual form to the region's Buddhist religious ideals. Buddhism, which had emerged from north India, was embraced by the Gandharan people, whose wealth gave them the means to invest large sums of money in the construction of Buddhist monasteries and sacred areas. More sculpture and architecture made in the service of Buddhism has been found in Greater Gandhara than in any other part of ancient South Asia.

The first art associated with Buddhism dates to the early first century A.D., when carved reliefs embellishing religious architecture began to appear.' These reliefs typically illustrate important episodes from the biography of the Buddha, such as his birth, first sermon, and death.

The Museums of Pakistan are fortunate to have in their collections a broad and artistically rich sampling of Gandharan art from the region's history, including the unique fasting Buddha. This coffee table book is an enthusiastic effort to give a pictorial depiction of Buddha's life story in a chronological order and an understanding of Gandhara's complex cultural history as well as its evolving artistic traditions.

I hope this well-crafted piece of information would guide, encourage and attract more Buddhist pilgrims to Pakistan to revive the 'Gandharan Trail'.

Irfan Siddiqui

Advisor to the Prime Minister

National History & Literary Heritage Division

PREFACE

The most lasting imprint that a civilization left on Pakistan is the Gandharan civilization. Gandhara means the 'land of fragrance' and very true to its meaning the fragrance lasts to this day. For well over two thousand years, the ancient lands of Gandhara served as the veritable holy land for Buddhist monks and devotees alike for pilgrimage from all over the world. Though very few Buddhists now live in Pakistan but the remains of their religious establishments still remain preserved and protected as an important part of our tangible and intangible cultural heritage. Taxila and Takht-e-Bahi- the two most important Gandharan monasteries — because of their outstanding universal value (OUV) are inscribed by Pakistan on the UNESCO 'World Heritage List' as protected sites under 1972 UNESCO Convention and also being common cultural heritage of human mankind.

In order to introduce Buddhist cultural heritage of Pakistan to the Buddhists in particular and to the world in general, this coffee table book is an attempt to give an insight to the world about our rich Gandharan heritage of Pakistan. Pakistan firmly believes in sharing this cultural heritage with the world without compromising on its ownership.

ACKNOWLEDGEMENTS

I am profoundly grateful to the Department of Archaeology and Museums for providing the photographs and details. My special gratitude to Habibullah Khan Khattak for his meticulous detailing of events in a chronological order for the initial draft. I would also like to express my sincere thanks to Abdul Azeem, Tahir Saeed, Mahmood ul Hasan, Nazir Ahmad, Haroon-ur-Rasheed in planning, editing and supervising the printing of this book. Special thanks to Ms. Sumera Samad, Director Lahore Museum, Dr. Abdul Samad, Director Archeology, Khyber Pakhtunkhwa and Muhammad Shah Bukhari, Curator National Museum, Karachi for their cooperation in facilitating our team to photograph these precious images. I owe thanks to Shiraz and Farhan photographers of PNCA for travelling to all museums of Pakistan to photo shoot these high resolution pictures for this book. My profound gratitude to Mr. Mashhood Ahmad Mirza, Joint Secretary, for his personal supervision and minutely revising and reviewing the book and for getting this important book printed. Last but not the least; I am highly indebted to Mr. Irfan Siddiqui, adviser to the Prime Minister on National History & Literary Heritage Division, for his keen interest and support in the publication of this book.

Mohsin S. Haqqani

Secretary

Islamabad

May 25, 2016

INTRODUCTION

Pakistan has been the cradle of Buddhist art and culture and the second holy land of Buddhism for well over a thousand years. The religious faith has marked the most significant epoch in the history of the cultural and social evolution in the subcontinent. Indeed, it has been one of the greatest spiritual experiences the world has ever seen, and, which has left behind one of the finest manifestation in the domain of art and culture.

A philosophy of life propounded by its founder Gautama Buddha, soon became the religion of the subcontinent, influencing the life and imagination of the people. Gradually spreading across the entire orient. Even today it is a dominant faith in various countries of the world including Sri Lanka, Myanmar (Burma), Thailand, Tibet, Mongolia, China and Japan, and its followers form the third largest group among the religious communities of the world.

The advent and development of Buddhism owes a great deal to the ancient land of Pakistan. It was here that the religious activities reached its climax through well-organized missionaries and ultimately made it a world religion.

The land of Gandhara where the celebrated faith evolved is more or less a triangle about 100 kilometers across east to west and 70 kilometers from north to south, on the west of the Indus River. It is surrounded on three sides by mountains. It covers the vast areas of today's Peshawar valley, the hilly tracts of Swat (Udyana), Buner and the Taxila valley. The name 'Gandhara' is found for the first time in the Rig-Veda, the sacred ancient hymns of the Hindus. The name also appears in some Persian inscriptions, particularly in the Behistun inscription (528-486 B.C.), and in the inscription discovered from the ruins of the Susa Palace in Persia (An archeological site belonging to 6th century B.C.).

The Gandharan people served Persian over lords for well over two hundred years when, in 327 - 26 B.C., the territories were taken over by the Greek legions under Alexander the Great for a short time (20 years). The Greek invaders held the town of Ora in Swat, Pushkalawati (Modern Charsadda) and the areas around the, Indus river basin of Hund. Alexander is said to have stayed in Taxila for one month.

It was during the long reign of the grandson of Chandragupta, the celebrated Ashoka (272 -237 B.C.), that Gandhara became the veritable centre of Buddhism. The king was himself converted to the faith and became its ardent and enthusiastic patron. During his long reign he built numerous stupas and monasteries throughout Gandhara, in Shahbazgarhi, Mansehra and Taxila. While at Shahbazgarhi and Mansehra are located his famous rock edicts, Taxila has the honour of possessing the earliest known stupa named as 'Dharmarajika'.

After the death of Ashoka in 237 B.C., Gandhara passed on successively to foreign rulers. The first of these were the Bactrian Greeks, (190-90 B.C.), followed by Scytho-Parthians (90 B.C. to 64 AD.), Kushanas (64-241 AD.), Sasanians (241-358 AD.), and Kidara Kushanas (358-560 AD). Finally in 465 AD, the White Huns or Ephthalites swept over the entire Gandhara, destroying whatever came in their way including the Buddhist religious establishments.

For over a thousand years, Buddhism prospered in Gandhara as a dominant religious faith. The influence of Greco-Roman architecture can be found in the remains of the dwellings uncovered at the Bhir mound at Taxila, in the shape of well-planned city of sirkap at Taxila and the fabulous stupas and monasteries.

The coins minted and circulated in Gandhara normally had Greek legends on their obverse and Kharoshthi on reverse; but in rare cases the legends were in Brahmi. The Brahmi script was also used for writing the sacred books of the Buddhists.

A detailed black and white map of the Gandhara region, showing its geographical boundaries and numerous archaeological sites. The map includes labels for neighboring regions: Dir to the north, Nuristan to the west, Swat to the northeast, and Bajur to the west. Major cities and sites marked include Buner, Chamia, and Taxila. The word 'GANDHARA' is prominently displayed across the central part of the map. A legend in the top left corner identifies symbols for archaeological sites and geographical features. A scale bar and coordinate grid are also present.

Archaeological site map of Gandhara



Excavation at Sehri-Behlol Mardan 1910

Life Story of Gautama Buddha

The details of the life of the historic Gautama Buddha are obscured by a veil of legends and myths, though the primary incidents of his life and the central theme of his religion, as preserved in the Buddhist literature, are clear enough to provide a coherent picture. It has been recorded that Gautama Buddha was the son of Suddhodana, a petty ruler of Magadha in Southern Behar. He was born in 566 B.C. At the time of his birth, it was prophesied that he would renounce the world on seeing a sick man, an old man and a corpse. To avoid the situation, the royal father planned the life of young prince in such a way that he should not have to go out of the palace, and every effort was made to hide world's miseries from him. When the king saw his son's meditative turn of mind, he married him at the age of sixteen to a beautiful girl named Yasodhara. However, he preferred solitude and thoughtfulness and paid little attention towards the luxury and entertainments which his royal father had provided for him. At last, at the age of twenty-nine, he decided to leave home in quest of Truth. In the darkness of night he rode away towards the forest where he discarded his royal rubies and ornaments, cut his long hair with his sword and became an ascetic.

During his early wanderings, he practiced rigid austerities and resorted to various kinds of self-tortures. For six years he lived in this manner and was reduced to a skeleton. Yet real knowledge he was seeking eluded him. Ultimately, he realized that self-mortification was not the way to achieve the enlightenment. Therefore, he gave it up and accepted the food from a maiden named Sujata who had gone there to worship a tree deity. After taking a bath in Narinjana River, he sat under a Pipal tree at Bodhgaya.

Here at the age of thirty five, he attained the Enlightenment. The event raised Gautama from the status of Bodhisattva to that of a Buddha. He then set out to preach the doctrines of his philosophy and in the Deer Park of Sarnath (Modern Banaras) delivered his first sermon which was termed in Buddhist terminology the setting in motion the wheel of the Dharma. The simple but universal truth explained by the Buddha appealed to the minds of the people and gradually his following increased.

A year after the Event, Suddhodana heard of his son's glory and invited him to visit his capital Kapilavastu. The Buddha accordingly came to his parental home. Suddhodana paid homage to his son, as he was now a holy man. To his wife Yasodhara he looked more glorious in the monk's robe than in the princely apparel. She threw herself at his feet. Hundreds of Sakya rulers and other elite of the kingdom joined the religious fold. Sometimes, he performed miracles to support his claim which often displeased and annoyed the Brahman Hindus. Indeed, they had foreseen in him their own condemnation and the age-old, complicated and forsaken system they had evolved for the common man.

When the Buddha attained the age of eighty years, he felt that his end was at hand. He proceeded to Kusinagara (State in Northern India) and asked his disciple Ananda to spread a cloth on the ground between two Sala trees. He was born between two Sala trees in the Lumbini gardens, and was to die in a similar state. He lay down and gave his last admonition to thousands of monks who had assembled there to have a last glimpse of their master. He uttered his last words: Now monks! I have nothing more to tell you but that all that is compassed is liable to decay. Strive after salvation energetically. It was in the month of May the year 486 B.C., that the Buddha passed away. His remains were cremated with royal honour and divided into eight parts to be deposited into the stupas erected in the eight different parts of the Subcontinent.

Buddha's Conception

Maya's Dream

King Suddhodana was ruler of Magadha in Southern Bihar in the border region of India and Nepal, with its capital at Kapilavastu. His wife Queen Maya Devi or Mahamaya saw a strange dream at night while asleep at her palace somewhere in 624-623 B.C. The years of conceivment and birth of the Prince have been given different in different sources. She saw that the Bodhisattva descended from the Tushita heaven and assumed the form of a noble white elephant. He approached her from the north side with a white lotus in his silver coloured trunk. He moved thrice around her couch and then entered her womb. She revealed her dream to the king the next day. The king invited sage Asita who was an expert astrologist to interpret the dream. The Sage explained that the queen had conceived a son who will become either a power monarch or a Buddha.



*In this panel, Queen Maya is seen reclining on her bed at night, in a closely guarded room.
Lahore Museum, Lahore.*



Another view of the dream as conceived by an unknown Gandharan artist, Jamal Ghari now in British Museum



Saga Asita is explaining the dream, while King Suddhodana and Queen Maya attentively listen to him. Lahore museum.

Birth of Prince Siddhartha

Queen Mahamaya carried her baby for almost ten months. She wished to deliver her first baby at her parents' home at Devadaha city. The king in fulfillment of her desire made elaborate arrangements to make the journey of the queen as comfortable as possible. During the journey from her palace to her parents' home she wanted to stay for taking rest in a beautiful Lumbini garden. It was there in this garden that the queen felt the labour pain. She stretched out her hands to get hold of a branch of a sala tree. She delivered her child while standing under the tree in the same position in the 623 B.C.



A view of the birth scene of the future Buddha. Swat museum, Swat



Birth of Prince Sidhartha

Princesses Mahamaya holding a branch of Sal tree in the Lumbini Garden. Prince Siddhartha, the Bodhisattva (the future Buddha) emerges exactly from the same place of her body, head erect and carrying special marks on his body. Gods hurry towards her receive the baby. Lahore museum, Lahore.

Bath of Prince Siddhartha

Prince Siddhartha could already stand on his own immediately after his birth. The title Bodhisattva walked seven paces and announced his future importance in a lion's voice, 'in the entire world I am the chief and that I will take no more birth again'. As per legends, he was given bath by his maternal grandmother and maternal aunt, while gods Indra and Brahma poured water over the child.



A view of the seven steps of Prince Siddhartha, the future Buddha



*Gods Indra and Brahman pouring water on the newly born Prince at the time of his first bath.
This Grey Schist panel of 3rd century CE is preserved in Peshawar Museum. Peshawar*

Queen Maya and the Prince Siddhartha return home



National Museum of Pakistan, Karachi

The newly born prince Siddhartha was safely brought back to Kapilavastu from the Lumbini garden. To celebrate this auspicious occasion excellent arrangements were made. A royal procession bedecked with singing and dancing men, women and the funsters accompanied the baby prince traveling through the highly decorated road. The panel is an excellent example of the creation of action; the effect is full of feeling of movements.



Panel showing the return to Kapilavastu, British Museum

Horoscope of Prince Siddhartha

After the birth of the Prince, Rishi Asita was once again invited to the palace to foretell the future of the child. In this picture the sage is examining the special marks on the body of the baby and discussing with the king. He prepared a horoscope and interpreted it for the royal couple. He informed that the child would become a Buddha or, according to his physical characteristics, such as the Urna, the little whorl of the luminous hair between the eyebrows and the Ushnisha, the protuberance at the top of the head might become a future universal monarch. This panel was found from Naogram and on display at Lahore Museum.



Interpretation of the body marks of Siddhartha by the wise man Asita, Naogram, 2nd-3rd century, light grey Shist – Lahore Museum, Lahore

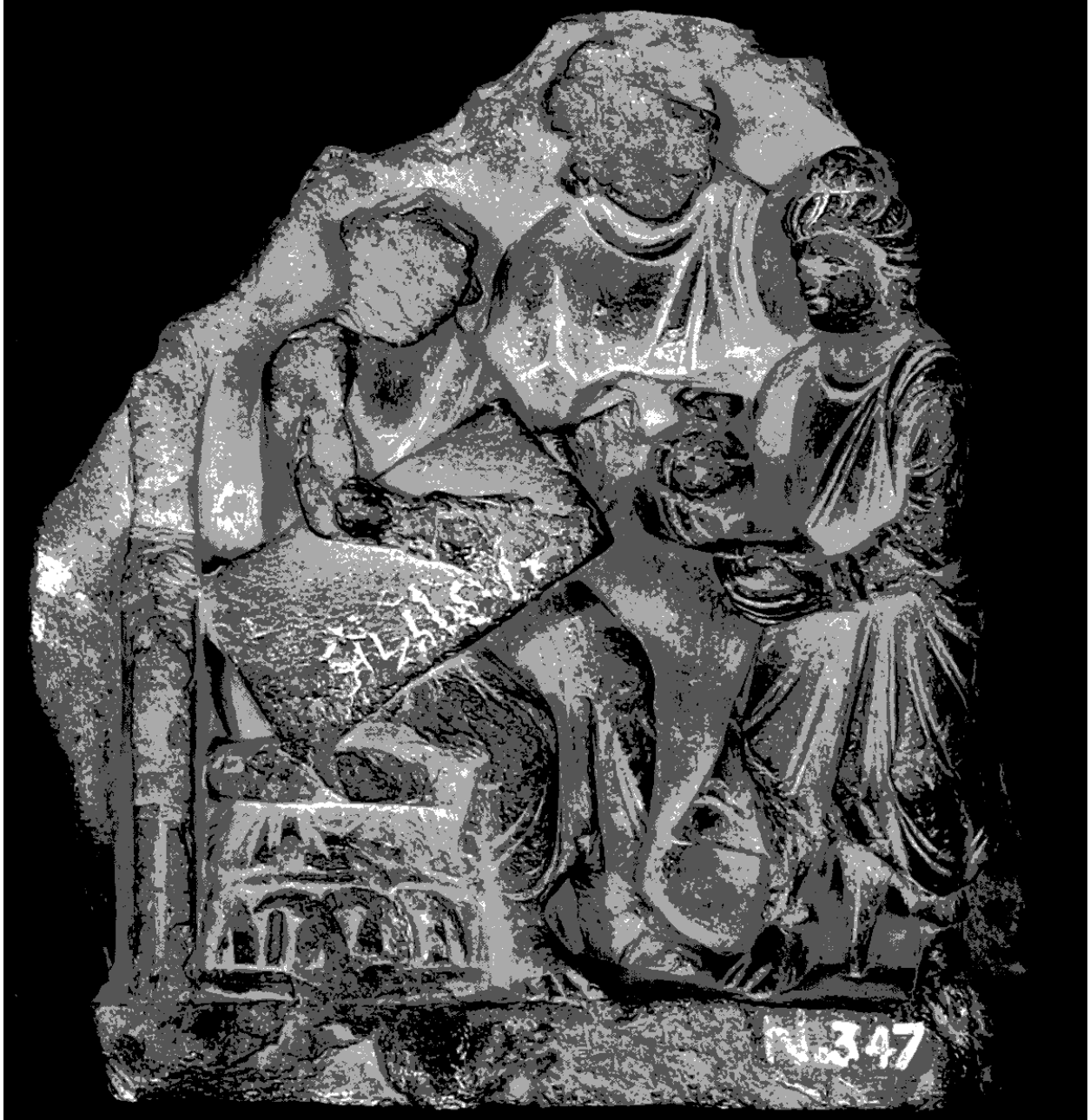
EARLY LIFE

Prince Siddhartha in School

The Prince was admitted to a school for formal education of the time by his royal father. Visvamitra was tasked with the job of training the Prince in the art of writing. The Prince was educated in the subjects then popularly taught and also trained in archery and wrestling.



This beautifully carved panel depicts Siddhartha holding tablets and inkpot while going to school in a ram-cart alongwith other boys and the maid servants. This panel was found from Charsadda. Peshawar Museum, Peshawar



Prince Siddhartha at School. In this picture, he is seen holding the tablet and writing on it with a pen. Peshawar Museum, Peshawar



Untitled

MARRIAGE

Competition of Siddhartha for Marriage

The king, Suddhodhana wanted to arrange marriage of the Prince at the age of sixteen years. He selected the beautiful daughter of Dandapani, who is said to be the chief of army of the kingdom. Dandapani wanted to give hand of his daughter Yasodhara to a brave soldier. For the purpose a competition was arranged where the winner would stand entitled to marry with Yasodhara. Siddhartha was persuaded by his father to take part in the contest. Amongst the contenders were step brother of Siddhartha named Sundaranand and cousin Devadatta. Siddhartha won the competition by winning all the contests including wrestling, lifting of the elephant, horse riding, music, mathematics, chariot race and recitation of verses. On the final day of the grand competitions, Yasodhara came to choose her life partner. She put a garland on Prince Siddhartha as a token of her having selected him for marriage.



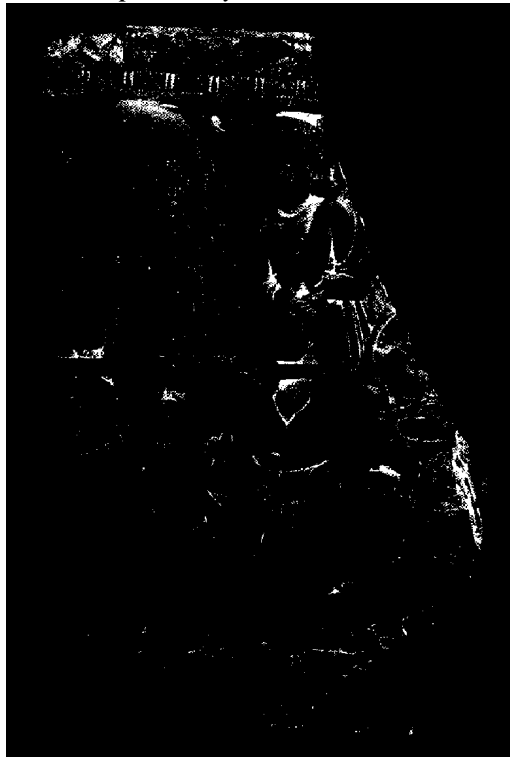
This is a frieze of a votive stupa with three competition scenes in the lower register, the first scene depicts wrestling, the second shows an archery competition, while the third shows the Prince lifting of an elephant. This beautiful frieze is housed in Peshawar Museum, Peshawar



A broken panel depicting the king Suddhoddhana welcoming his victorious son, who had defeated all the candidates of the competition. The king is shown with folded hands under shadow of the umbrella. A decorated elephant is awaiting the Prince to ride on. The portion containing the picture of Siddhartha is missing Peshawar Museum, Peshawar



Siddhartha and Yasodhara holding hands circumambulate the sacred fire as per Hindu traditions. They are draped in special dresses made for the marriage ceremony. In the picture, the parents of the bride are seen standing behind the couple. This panel of wedding scene was found from Sehri Behlol and presently housed in Peshawar Museum, Peshawar.



Yasoddhara the bride being carried to Prince Siddhartha's palace in a traditional carriage specially made for brides. National Museum of Pakistan, Karachi.



Life in the hare. The bride Princess Yasodhara offering a drink to Prince Siddhartha, but he is depicted being oblivious to the worldly pleasures and clearly in a pensive mood. The charm of dancing and singing girls also could not draw attention of the Prince. This panel is preserved in Islamabad Museum, Islamabad.



Princess Yasodhara in here harem shown asleep on her couch. This rare panel is housed in Chakdara Museum, Chakdara, Dir.



King Suddhodhana alongwith Prince Siddhartha and other dignitaries watching a plough match on a hot summer day. The tired oxen were dragging the plough in a tough competition and being beaten by the ploughmen to run faster. They were sweating and bleeding due to whipping. Birds were also seen devouring the insects in abundance. These scenes greatly confounded and depressed the Prince. He left the venue and retreated to a nearby secluded place. Lahore Museums, Lahore.



After leaving the scene of the plough match, the Prince went to a secluded place for meditation under a jambu tree. In the picture, the prince is shown sitting under the tree. The shadow of the tree under which the Prince was sitting was still on him, while the shadows of the other trees moved with the sun. King Suddhodana came to see his son. When he saw this scene, the king bowed and knelt in front of his son. Here the King Suddhodana is seen in barbarian dress. This rare panel of first meditation of the Prince is preserved in Peshawar Museum, Peshawar.

THE GREAT DEPARTURE



The Renunciation of Palace Life

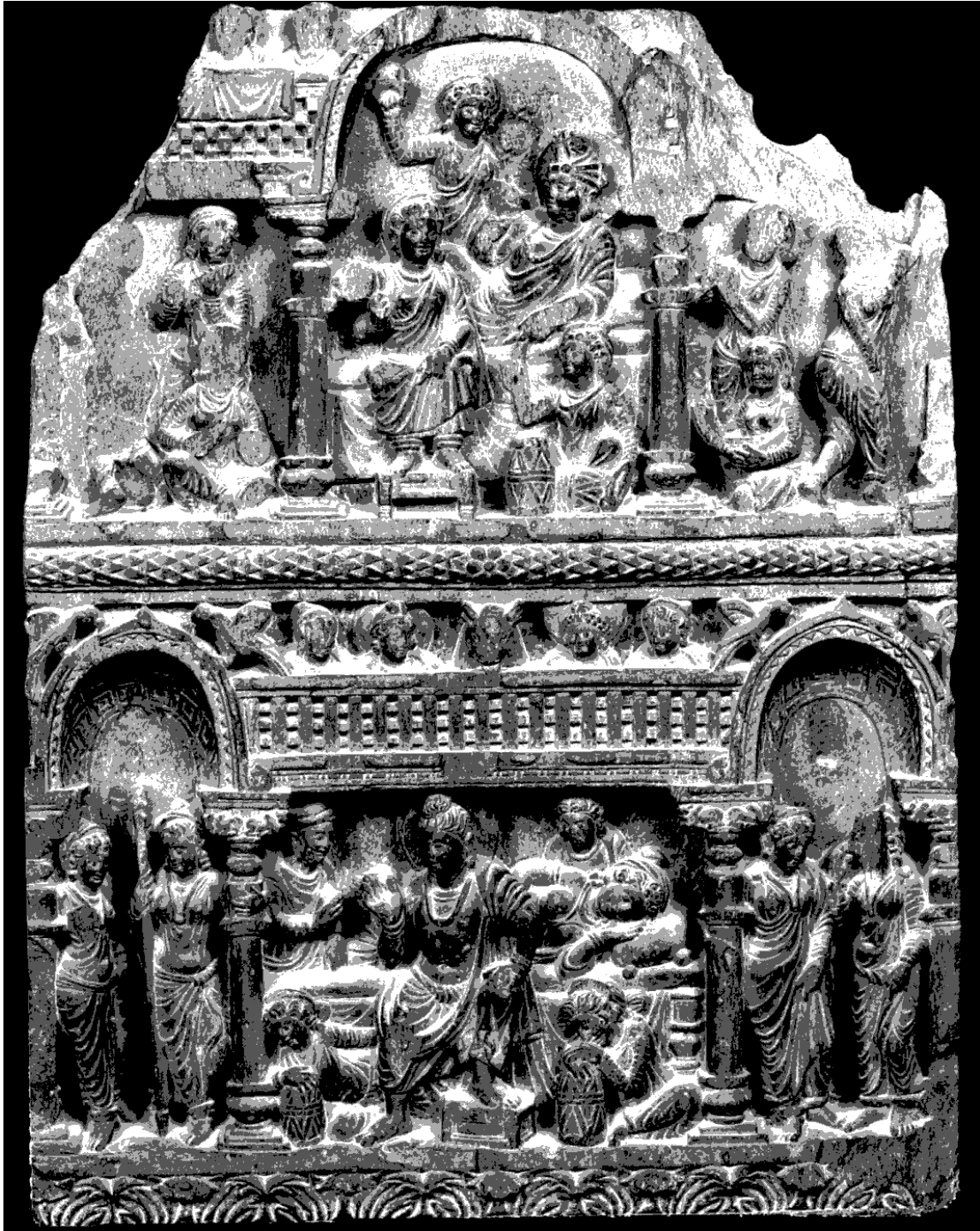
When the King Suddhodana saw his son's meditative turn of mind, he married him at the age of sixteen to a beautiful girl named Yasudhara. However, he preferred solitude and thoughtfulness and paid little attention towards the luxury and entertainments which his royal father had provided for him. The ravages of poverty, disease, and even old age were therefore unknown to Siddhartha, who grew up surrounded by every comfort in a sumptuous palace. At the age of twenty-nine, he made three successive chariot rides outside the palace grounds and saw an old person, a sick person, and a corpse, all for the first time. On the fourth trip, he saw a wandering holy man whose asceticism inspired Siddhartha to follow a similar path in search of freedom from the suffering caused by the infinite cycle of birth, death, and rebirth. On his return to palace, the thoughtful prince became all the more pensive and melancholy. The noblest of the women waited with musical instruments on him. But these splendid instruments failed to delight or thrill him; the one desire of the saintly Prince was to leave home in search of Truth.

Departure

At last the Prince decided to leave the palace. At this juncture, everyone in the palace including the Princess Yasudhara and other dancing girls and female attendants were overpowered by sound sleep which distorted the gestures of their limbs. Siddhartha got up and cast the last glance at his wife and went out. He awoke the groom, the swift-footed Chandaka, and said, "Bring quickly the horse Kanthaka". I desire to depart hence today to reach deathlessness. Then the Yaksas bowed down their bodies and bore Kanthaka's hoofs off the ground with the tips of their hands. The city gate houses, which were closed with gates furnished with heavy bars and which could not easily have been forced even by elephants, opened noiselessly of their own accord as the Prince passed along.



The Yaksas lifting up the hoofs of Kanthaka off the ground to avoid noise. It is said that all the gates of the city which were closed with heavy bars and could not have been forced even by elephants opened of their own accord on arrival of the prince to let him pass. Swat Museum, Swat.



In the upper part of this panel, Prince Siddhartha and his wife are seen together watching dances and listening music before his departure from the palace. In the lower part all the dancers and musicians are seen exhausted and sleepy. Princess Yasodhara is also shown asleep, while the Prince is apparently leaving his bed. This panel was found from Jamrud in Khyber Agency and now house in the National Museum of Pakistan, Karachi.



Kanthaka, the horse kissing the feet of his master Prince Siddhartha while departing from him as it was given in charity during exile by Sddhartha. This panel found from Sikri, now preserved in Lahore Museum, Lahore.



The return of Kanthaka, the horse of Prince Siddartha to the palace alongwith princely belonging being handed over the princess. The princess is visibly upset and turns her face to show her anger and grief on departure of the Prince. Swat Museum.

Meeting with Ascetics



The Brahman is sitting in his straw hut and the Buddha alongwith Vajrapani- “Bearer of thunderbolt”, and attendant of the Buddha, who has the status of a Bodhisattva – standing outside while Buddha is consulting him on ways and means to reach the ultimate truth.

Peshawar Museum, Peshawar.



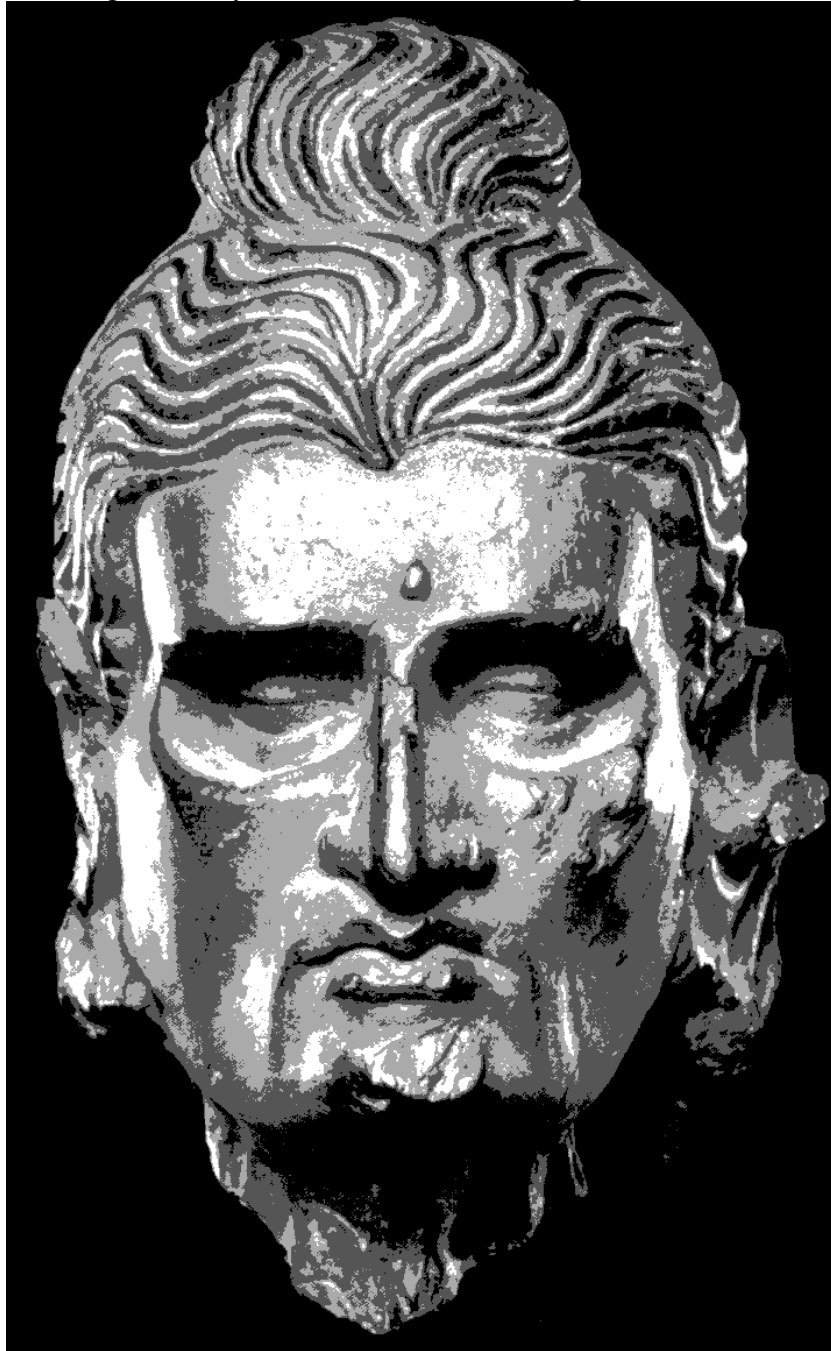
The Buddha had a meeting with the Brahmins to solve his personal problems. But they could not satisfy him so he decided to solve the matter by himself. The five Brahmins that the Buddha has consulted are seen in this panel. Lahore Museum, Lahore.



This masterfully carved panel depicts a very important scene in the life of the Buddha. Here Svastika, the grass-cutter standing under the Bodhi tree is presenting a bundle of grass to Prince Siddhartha to spread under the trunk of the tree. Vajirapani is also seen in the picture. The Prince has decided to meditate under this Bodhi tree till finding the truth. Peshawar Museum, Peshawar.

Fasting Exercises

Prince Siddhartha undertook extraordinary austerities by starvation and many other kinds of fasting which are very difficult for an ordinary man to perform. For full six years he carried on the exercise and made his body emaciated so that only skin and bone remained. Yet these lengthy and difficult exercises nothing substantial to him for enlightenment he wished to acquire. Therefore, he gave it up and accepted the food from a maiden named Sujata who had gone there to worship a tree deity. After taking a bath in Nalinjara River, he sat under a fig tree at Bodhgaya. Here at the age of thirty five, he attained the Enlightenment.



Head of Fasting Siddhartha, Metropolitan Museum of Art, New York, USA



Fasting Siddhartha, Peshawar Museum, Peshawar.



A master piece created by an indigenous sculptor of Gandhara. To produce replicas of the fasting Prince Siddhartha, attempts were made by different artists yet just two of these excellent depictions are found that are in Lahore Museum appears to be first, the one found in Takht-i-Bahi monastery and the other found from Sikri, Mardan both date back to 2nd – 3rd century CE.

Attack of Mara

During his meditation under the Bodhi tree at Bodhgaya he undertook extraordinary austerities starving and fasting for full six years. This exercise made his body emaciated to such an extent that only skin and bones remained. At this juncture, Mara (The personification of evil and temptation) thought that his power in the world would be seriously impaired if Siddhartha obtained the supreme knowledge and subsequently lead other to salvation. As such, he used all possible means to persuade Siddhartha to give up the quest. He tempted him with power and pleasure, commanding his own daughters to disport themselves before Siddhartha. The future Buddha refused to oblige Mara. Mara was enraged and collected his army of followers who stood around him in various forms carrying lances, clubs and swords in their hands saving the faces of boars, asses and camels to frighten Siddhartha. However, Siddhartha was not at all alarmed and frightened. Eventually, Mara and his followers went away dejected.



Mara's Furious soldiers ready to attack the meditating Siddhartha, Lahore Museum, Lahore.

PARINIRVANA

The Great Enlightenment

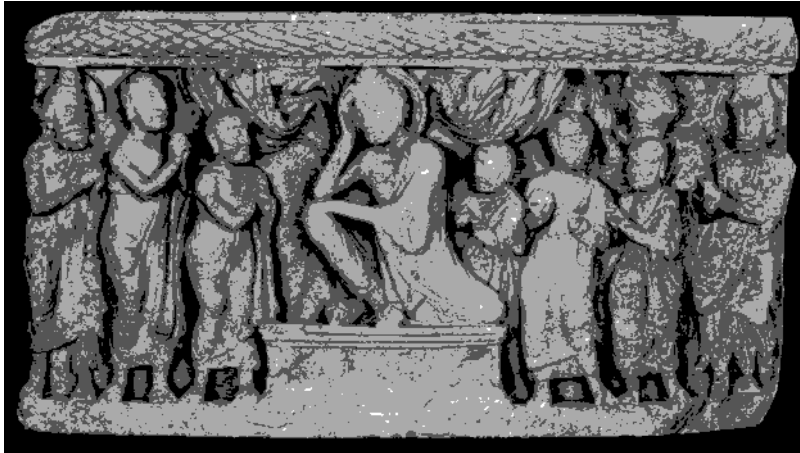
After the lengthy starvation and fasting and the unsuccessful attack of the Mara, the future Buddha realized that the lengthy and difficult exercises paid nothing substantial to him for enlightenment he wished to acquire. He, therefore, decided to take up the supreme, immovable cross-legged posture with his limbs massed together like the coils of the sleeping serpent, saying, 'I will not rise from this position on the ground till I achieve the completion of my task. 'At the moment of the fourth watch when the dawn came up and all that moves or moves not was stilled, the great Seer reached the stage which is known of alteration, the state of omniscience. When he knew this truth, the earth swayed like a woman drunken with wine, the quarters shone bright with crowd and mighty drums resounded in the sky. Then for seven days, free from discomfort of body, he sat looking into his own mind, his eyes never winking.



Un-successful attack of Mara, Siddhartha enlightenment. Peshawar Museum, Peshawar.

Instigation of the Buddha

Seeing that the world was lost in false views and vain efforts and that its passions were gross, seeing too that the law of salvation was exceedingly subtle, he set his mind on remaining immovable. Then the two chiefs of the heavenly dwellings learning that the Buddha's mind had taken the decision to preach tranquility, they were filled with the desire for the world's benefit, and shining brightly, approached him. The chiefs requested the Buddha stating “ O Sage, having yourself crossed beyond the ocean of existence, rescue the world which is drowning in suffering, bestow your excellence on others also”. Thus addressing the great Seer, they returned to the celestial sphere by the way they had come. The sage also pondered on the speech, the decision grew strong in him for the liberation of the world.



In this panel two persons stated to be the chiefs of the heavenly dwellings are seen requesting the pensive Buddha to teach dharma. This panel of 2nd century CE in grey schist was found at Butkara in Swat and presently housed in Swat Museum, Swat.

First Sermon



After obtaining the enlightenment and considering the request made by the two heavenly chiefs to rescue the world which is drowning in suffering and bestow his excellence on others also, the Buddha decided to address the five disciples who had left him when he had abandoned his austerities. They had taken shelter in the Deer Park at Saranath. The Buddha proceeded to Benaras and from there to the Deer Park where he preached his first sermon to turn the wheel of the law for the first time, known in Buddhist literature as the turning of the wheel of the law. Lahore Museum.



The Buddha's first sermon in front of live monks, 2nd - 3rd century CE, light grey schist, Lahore Museum, Lahore.



Buddha with Donors, Lahore Museum, Lahore.

The Miracle of Saravasti

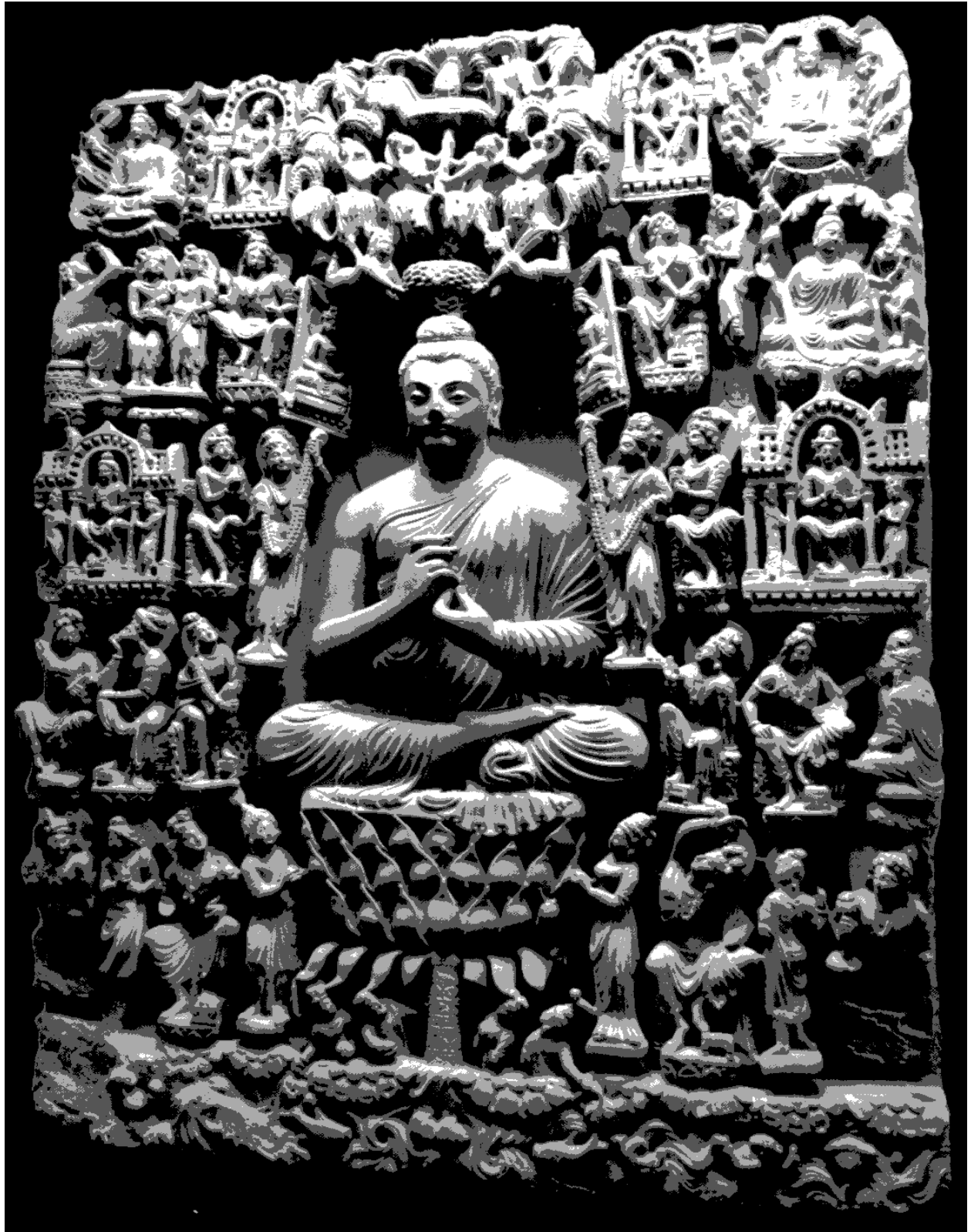
The Buddha after his enlightenment for the first time decided to display his miraculous powers. He performed at Saravasti in the presence of King Prasanjit and vast concourse of people, a double miracle of levitating while emitting, alternately, flames and waves or water according to some interpretation from the upper and lower parts of his body, and in multiplying images of himself upto the heavens and in all directions while he preached the law. He was flanked by Brahma on his right and Indra on his left, while the two naga rajas, Nanda and Upananda, created a wonderful lotus on the corolla on which the blessed one seated himself. Then by the magic power above his lotus he created another and on this one also a Buddha was seated with his legs crossed, and thus in front, behind and at the sides were all Buddhas.



Miracle at Saravasti - Panel depicting the Buddha in preaching (Dharma Chakra Mudra) pose while angels are holding a garland above his head - Lahore Museum, Lahore.



Miracle of Saravasti – The Buddha shown discharging fire and water, Karachi.



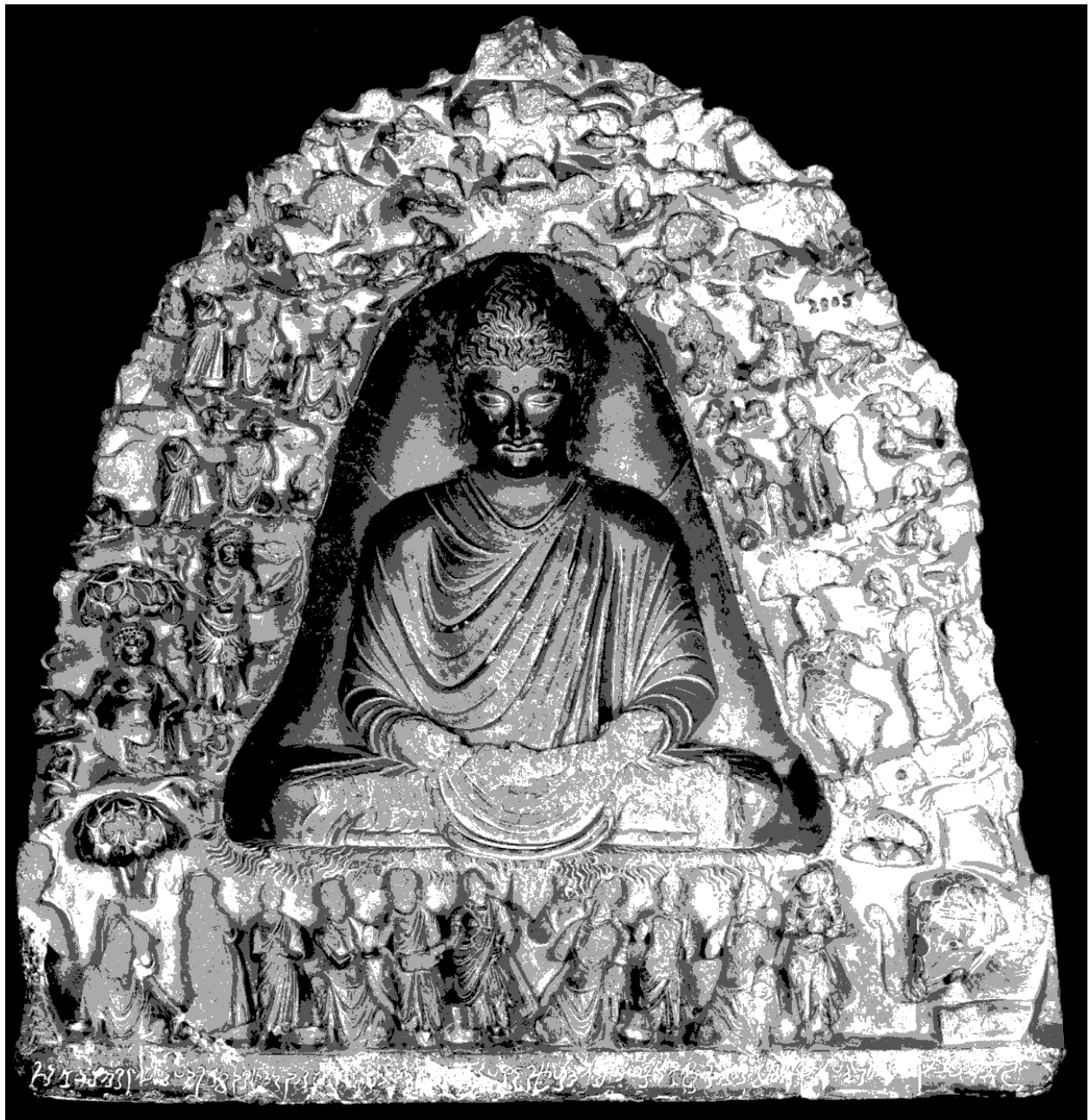
Miracle of Saravasti (Buddha's vision of paradises) Lahore Museum, Lahore



Flames emanating from shoulders and water from the feet of the Buddha during Miracle of Saravasti. The miracle of fire water at Saravasti, 3rd century CE, grey schist, Lahore Museum, Lahore.



Miracle of Saravasti – Buddha emanating other Buddhas surrounding him, Lahore Museum, Lahore.



Stele depicting Buddha in Indrasala Cave with Khroshthi inscription, recovered from Mamane Dheri, Charsadda, 3rd century A.D., Peshawar Museum, Peshawar.



Standing Buddha, holding the alms bowl, schist, Takht-i-Bahi, Peshawar Museum, Peshawar



The Buddha and the Naga Apalala, schist, Peshawar Museum, Peshawar.



Standing Figures of Buddha is schist, 3rd century A.D. Islamabad Museum, Islamabad



Descent from the Tayastrimasas Heaven

The queen Maya was reborn as a Deva (god) after her death in the Trayastrimsas, a heaven of thirty three gods. Buddha went there to preach his doctrine to Deva with other gods. It happened after the great miracle at Saravasti. After the Performance Buddha came down by a triple ladder, accompanying the gods Indra and Brahma. The side of this miracle was sankaskya in Uttar Pardesh, India. Peshawar Museum, Peshawar.



Buddha was presented his image carved in Sandal wood by the King of Udayana. The Buddha disliked the idea and did not allow worship of his image as it was against his teaching. Lahore Museum, Lahore.



The king Naga Apalala and his wife were living in a pool in Suvastu river. They were used to and fond of floods periodically while the inhabitants of Swat were sick of it, so they requested Buddha to get them rid of it. The Buddha ordered Yaksha to block the water sources with rocks in the mountain for their safety from floods. The act terrified the king Naga who also went to Buddha, requesting for floods, as his living was linked to the flood water. Hence Buddha allowed a flood after an interval of twenty years, so he could get his food to subsist. The name Swat is derived from the word "Savastu". Taxila Museum, Taxila.



Offering scene –renunciation of Nanda, there are two figures scaled in the door way. Nanda (One of the Shakyamuni Buddha's Ten Great Disciples) is shown presenting a bowl to Buddha. The Green schist high relief panel is specimen of an excellent craftsmanship from Nimogram, Swat Museum, Swat



The nursing of the Dead Woman – Peshawar Museum, Peshawar.

There was a king who had many wives. The youngest of all was bearing a child. The senior wives who were jealous of her conspired against her. They bribed the palace Brahman to tell the king that the youngest wife was of ill omen and the child to be born would bring destruction to the king as well as his kingdom. Thus the terrified king buried her alive in a tomb in order to escape that destruction. In the previous births the mother and the child had acquired merits. Thus the child was born to her in the tomb after her death but she was still giving him milk from her breast. Sudaya, the child, lived for three years in it. One day the wall collapsed and the child came out of it. He lived in the forest for three more years. The Buddha met the child when he was on the tour of that area and made him a monk who later converted his own father to the good law. On the left the Buddha is standing with Vajrapani and the nude child before him with clasped hands in adoration. Above the child is probably the king who is adoring the Buddha. The bust of the dead woman can be seen in the open front of the tomb. Her left side is depicted as a skeleton while the right breast is represented round and full as if that of a living woman. The panel is on display in Peshawar Museum.

Legend of Hariti and Panchika

Hariti, a demon or the Yakshi, gave birth to five hundred children. In her former incarnation, she was the personification of the most dreaded disease, smallpox, and thus had made a vow to devour all the infants of Rajagirah. Every day she ate some infants until the Buddha came to know of the menace. In order to teach her a lesson, he hid one of her beloved children under his alm bowl. She searched for her child from place to place, and found it when she reached the Buddha. She was very angry with the Buddha for his action. In answer to her accusations, the Buddha was amazed that she had been so perturbed about one of her five hundred children. How much more perturbed and grieved the parents would have been who had only one or two children whom she had devoured because of her cruel vow. Touched by these words,

Hariti was ashamed of her deed, and was soon converted, but in her anxiety for her own children she asked the Buddha how they would be able to continue to exist in the future. The Buddha told her that she should not worry and promised that in every monastery there would be sufficient food available for her offsprings. That is why the image of Hariti is found in all the Buddhist monasteries, holding an infant in her arms and with three or five children around her knees. She has thus become the goddess of fertility in the Buddhist cult. Panchika was also a semi-divine and the warlord of the Yakshas. In addition to his military functions, he is depicted having a lance in his hand. He was the husband of Hariti, thus seated with her Lahore Museum.



Panchika, Lahore Museum, Lahore.



*Panchika and Hariti with their one standing in the middle, their other kids are shown below.
Peshawar Museum, Peshawar.*



Hariti, Lahore Museum, Lahore



Hariti, Lahore Museum, Lahore



The scene of offering honey by monkey and the dead women nursing Chatpat in Dir, 2nd-3rd century CE, grey schist, Dir Museum, Chakdara, Dir.



Taming the back serpent at Rajagirha, Ranigat, 3rd Century CE, grey schist, Lahore Museum, Lahore.

MUDRAS (Preaching Poses)



Buddha in meditation – two devotees in attendance, schist. Pnar, swat museum, swat.

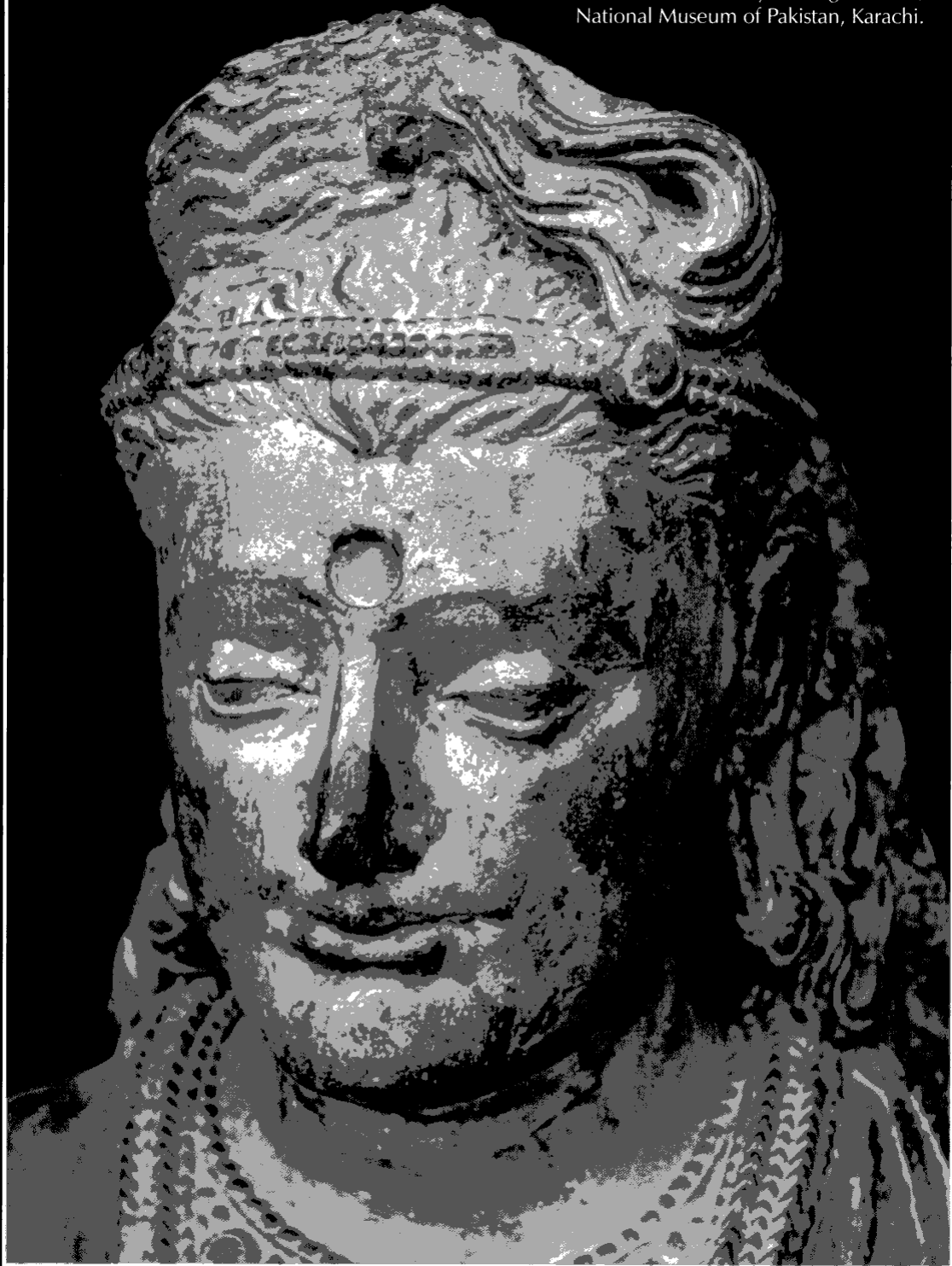


Buddha's head with Halo with traces of gold wash – Lahore Museum, Lahore.



Head of Bodhisattva, Metropolitan Museum of Art, New York, USA.

Bust of Bodhisattva Maitreya with gold wash,
National Museum of Pakistan, Karachi.



Bust of Bodhisattva Maiterya with gold wash, National Museum of Pakistan, Karachi.



Buddha in dharmachakra mudra flanked by Bodhisattvas. Peshawar Museum, Peshawar.



Buddha in dharmachakra mudra. National Museum of Pakistan, Karachi.

MAHAPARINIRVANA

Death of the Buddha

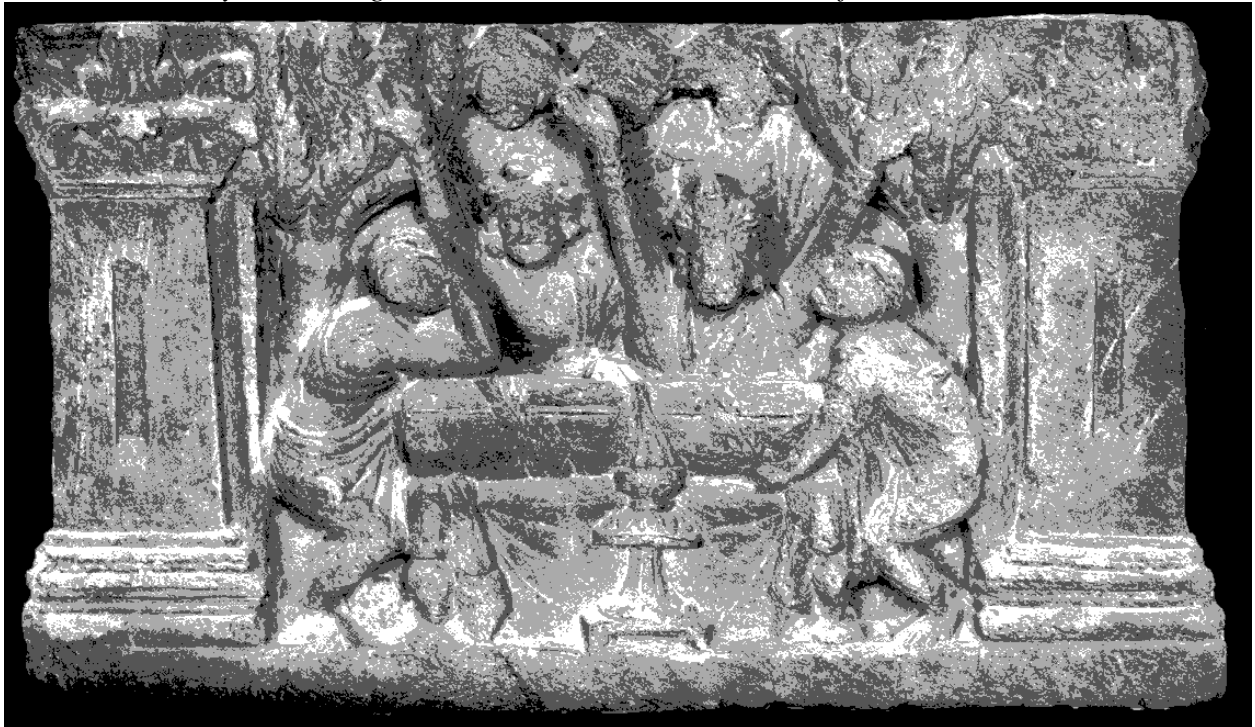
At an advance age of about eighty years or so, the Buddha together with a sizeable group of his mendicant-brothers went to the other side of the river Hirannavati to Kusinagara bend. Reaching the Sal-tree grove there, he instructed the venerable Ananda and said, 'Pray, Ananda, arrange for me the platform with its head to the north between the twin Sal-tree; I am tired, Ananda, will lie down'. Then the blessed one attained the first trance. Emerging from the first trance, he attained the second trance, and continued so on up to the fourth trance. Emerging from the fourth trance, the Buddha breathed his last at Kusinagara, a place in the Utter Pradesh on the 13th October, 483 B.C.



The great nirvana of the Buddha (Formerly at the Guides Mess, Mardan), 2nd-3rd century CE, Peshawar Museum, Peshawar.



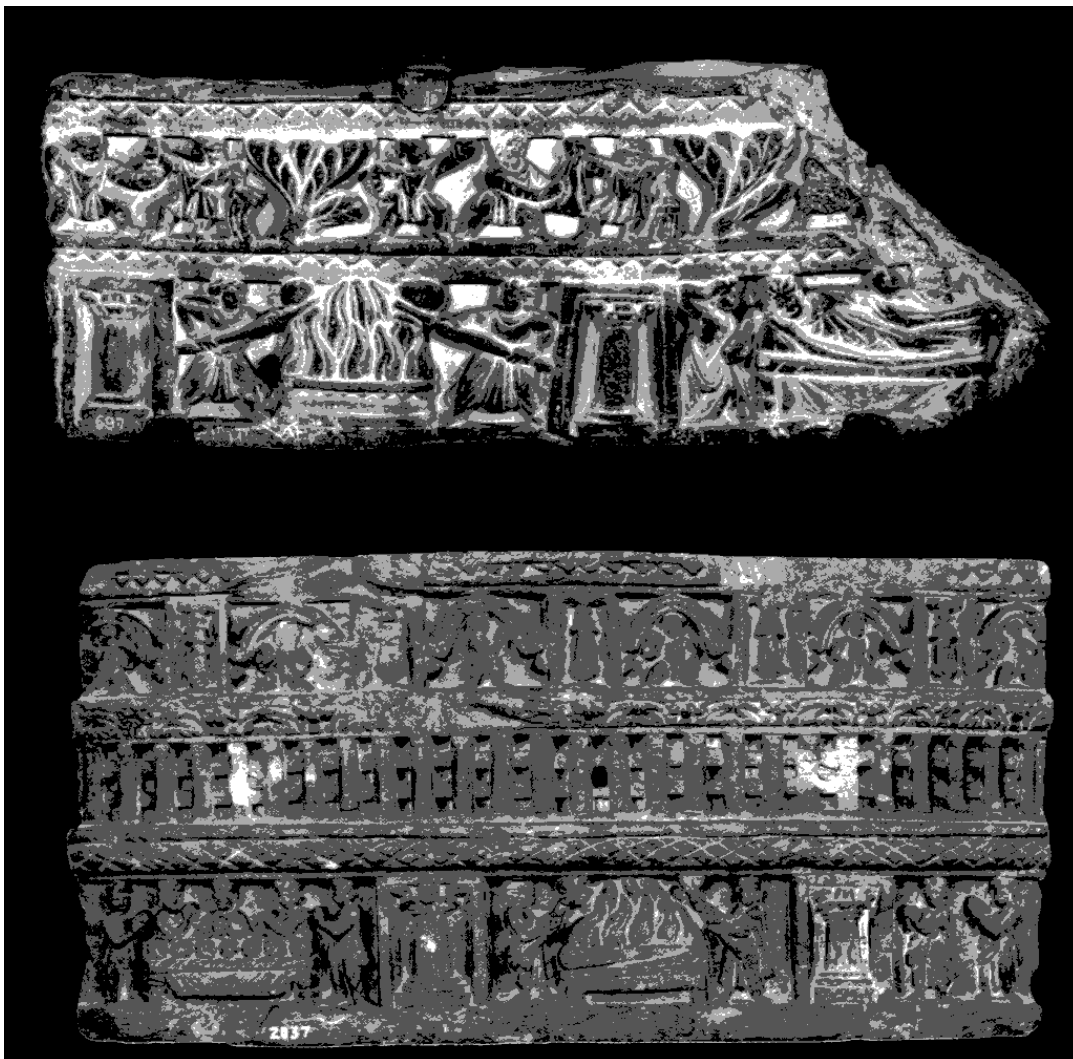
Seated Maitreya on the right and Parinievana Wah collection form Taxila, Taxila museum.



The Coffin – scene of mourning & wailing by the disciples.

The Cremation of the Buddha

After the death, the question of the disposal of his body was raised. Ananda, a close disciple of the Buddha is said to have asked him during the last hour what his wish was in regard to the disposal of his body, and he was instructed to leave the matter to the direction of the leading laymen of the neighborhood. Thus the neighboring chiefs, the Mallas (Chieftans of Kushnagara) were charged with the conduct of the funeral ceremonies. The body was wrapped in five hundred pieces of cloth and placed in a coffin which was placed in receptacles. The body was cremated. Their relics were then divided into eight portions under the supervision of the Brahman Drona, then distributed among the eight communities whose claims the Mallas respected, and who built the stupas to enshrine the relics. However, none of these eight stupas are believed to exist now as they were opened and the relics were collected and further divided for enshrinement in new stupas during the reign of Asoka in the 3rd century B.C. Peshawar Museum.



Distribution of the Relics

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The Kanishka casket is Buddhist reliquary made in gilded copper. The casket is housed in Peshawar Museum. It is said to have contained three bone fragments of the Buddha, which were forwarded to Burma now Myanmar by the British following the excavation, where they still remain.



Globular schist reliquary with gold casket – containing two bone fragments, Dharmarajika complex, Taxila Museum, Taxila.



Cold – gilded supa model, schist, National Museum of Pakistan, Karachi.



Supa Model, Swat Museum, Swat.



Sitting devotee holding as oil lamp in his hands. National Museum of Pakistan, Karachi.

Life Story of Buddha Etched in Stone gives an insight into what is undoubtedly one of the most impressive and revered collection of Gandhara art in the world.

This beautifully illustrated book comprehensively covers all important events in the life of Gautama Buddha depicted in the stone panels, friezes and statues collected from different Gandhara archaeological sites of Pakistan. This coffee table book is indeed a quintessential guide for keen interest takers on the Buddhist heritage of Pakistan.

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