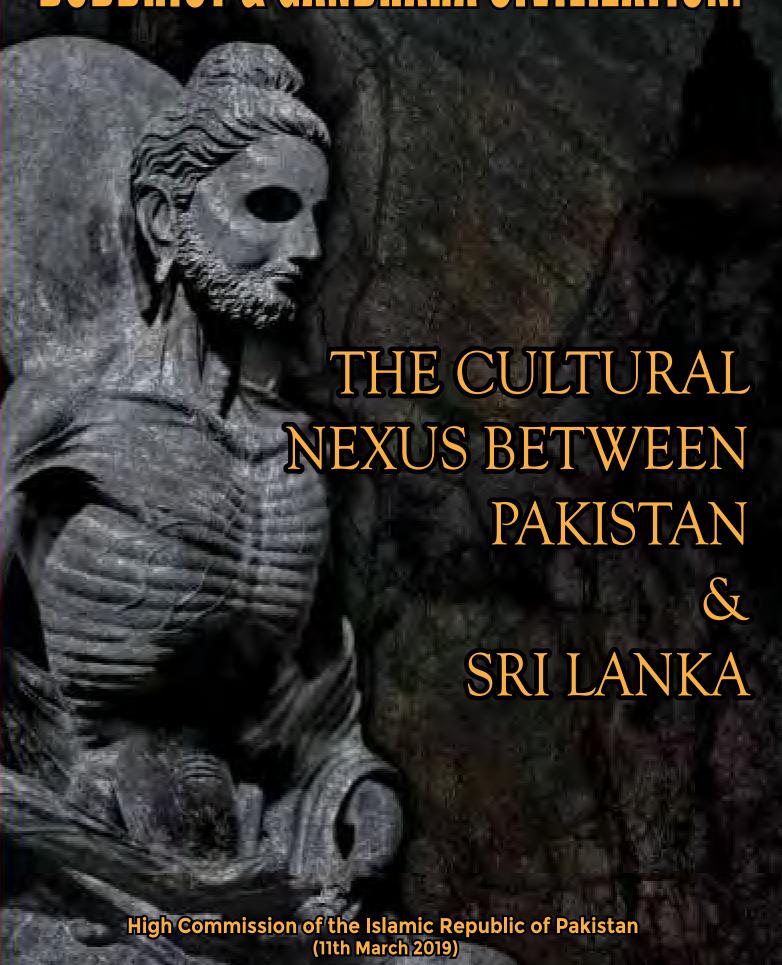
International Seminar BUDDHIST & GANDHARA CIVILIZATION:



International Seminar on

Buddhist and Gandhāra Civilisation: The Cultural Nexus between Pakistan and Sri Lanka

(11th March 2019)

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FOREWORD

Pakistan and Sri Lanka enjoy special relations. We share a glorious past and we also enjoy cultural commonalities and converging interests in the present times. Our young and dynamic people are moving into a peaceful and prosperous future, under the guidance of democratic leadership in both countries.

In addition to this International Seminar on 'Buddhist and Gandhara Civilization', the Government of Pakistan has undertaken numerous initiatives in Sri Lanka to further cement the bonds of brotherhood between our peoples. Establishing the Pakistan Pavilion at the International Buddhist Museum, Kandy, organizing visits of senior most Monks, religious scholars, civil servants, and academicians to Pakistan, the facilitation of exposition of Lord Buddha's sacred relics in Sri Lanka from Taxila, and publishing of Sinhala translation of the book on Pakistan's Gandhara Heritage etc. are manifestation of strong friendly relations between our two countries. It is pertinent to highlight that efforts are also underway to establish 'Asian Civilizations Studies Centre' in Sri Lanka, under the initiative of Pakistan-Sri Lanka Higher Education Cooperation launched by the Higher Education Commission of Pakistan.

The people of Sri Lanka are close to the hearts of the people of Pakistan. Similar sentiments prevail in this beautiful land about their Pakistani brothers and sisters. We need to constantly nurture this unique bond of friendship, solidarity and brotherhood that was established soon after our independence.

Founder of Pakistan, Quaid-e-Azam Muhammad Ali Jinnah, on the occasion of Ceylon's independence, on 4 February 1948, said:

"Pakistan has the warmest goodwill towards Ceylon, and I am sanguine that the good feeling which exist between our two people will be further strengthened as the years roll by and will bring us into still closer friendship."

In this volume, you will see some of the most beautiful archeological sites of Gandhara Civilization preserved in Pakistan. I strongly encourage you to visit these places with your family and friends. I am sure, after visiting Pakistan, you will be mesmerized by her glorious history and enchanting beauty.



Major General (Retd) Dr. Shahid Ahmad Hashmat High Commissioner of the Islamic Republic of Pakistan

PREFACE

This volume contains the papers/presentations by eminent scholars from China, Germany, Pakistan and Sri Lanka at the International Seminar "Buddhist and Gandhāra Civilisation: The Cultural Nexus between Pakistan and Sri Lanka", which was held on 11th March 2019 at the Buddhist and Pali University of Sri Lanka.

It is, however, important to mention that, the volume is neither a research study nor a book of history nor a treatise on art, architecture or archaeology. It is a thematic effort by the High Commission of the Islamic Republic of Pakistan to highlight the rich cultural legacy of Pakistan that augments the bond of friendship between Pakistan and Sri Lanka.

I am thankful to the management and students of the Buddhist and Pali University of Sri Lanka, who voluntarily and untiringly cooperated with us to hold this International Seminar. I am also grateful to the Buddhist clergy and prelates of different chapters for their whole-hearted participation.

I would also like to pay warm gratitude to all guests and staff of the High Commission, who remained involved during the International Seminar and the media organizations for their extensive coverage.



Intisar Ahmad Sulehry Press Attaché High Commission of Pakistan Colombo, Sri Lanka

HISTORIC SIGNIFICANCE OF THE SEMINAR

The International Seminar was an initiative in line with the vision of the Prime Minister of Pakistan, the Hon. Imran Khan, to highlight Pakistan's rich cultural heritage and tourism potential to the world.

Once in Pakistan, you can witness the evolution of mankind from 9000 BC, from pre-pottery Neolithic Mehergarh standing beside the historic Buddhist sites - coetaneous to Harappa and Mohenjo Daro civilisations, to the magnificent tombs, palaces, mosques, forts, shrines, and fabled bazaars of the medieval period, and, finally, modern and contemporary 21st century art and architecture.

Connections between the peoples of Pakistan and Sri Lanka are rooted deep in history. Buddhism has flourished for centuries in areas that have now become Pakistan. Taxila is the reminder of the ancient period. The bond of friendship and understanding between Pakistan and Sri Lanka has a solid and unblemished history of standing together for each other in difficult times.

The International Seminar was an exceptional opportunity for Sri Lankan people to learn about Pakistan's cultural inheritance. Pakistan has seen an upward surge in foreign travelers visiting Pakistan to appreciate its beauty. More and more travelers, backpackers and mountaineers continue to pour into the country in record numbers. They send the message back to the world, loud and clear, that it is safe to travel in Pakistan and the experience is second to none.

In a commendable initiative, Pakistan has recently extended the visa-on-arrival facility to 50 countries and offered e-visas to the citizens of 175 countries.

(The Venue)

The Buddhist and Pali University of Sri Lanka

The Buddhist and Pali University of Sri Lanka is the pioneer institute for promotion and propagation of Buddha Dhamma and Buddhist and Pali studies in Sri Lanka and abroad with facilities for research in the relevant field.

The purpose of holding the International Seminar on "Buddhist and Gandhāra Civilisation: The Cultural Nexus between Pakistan and Sri Lanka" at the University was to promote Pakistan-Sri Lanka cultural bonding. The Buddhist and Pali University is not only recognized as the main Theravada Buddhist University in Sri Lanka but also as one of the foremost Buddhist universities in Asia.

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Brig. (Retd.) Agha Ahmad Gul Former Vice Chancellor, University of Balochistan, Quetta, Pakistan

Brig. (Retd) Agha Ahmad Gul hails from Quetta, Balochistan. He was commissioned in the Pakistan Army in 1968. He served on various command, staff and instructional appointments and also had a stint of deputation abroad for two years 1983-85. He is an Honour Graduate of the 1978 Officers' Advanced Course of the US Army Field Artillery School at Fort Sill, Oklahoma. In 1980, he was also an Honours Graduate in War Studies of the Pakistan Army's Command and Staff College, Quetta. He earned Masters Degrees in War Studies in 1992 and in Defence and Strategic Studies in 1994, both from the Quaid-i-Azam University, Islamabad. He was on the faculty of the Command and Staff College, Quetta, from 1986 to 1989 and the National Defence College (later University), Islamabad, from 1992 to 1994. He also commanded the Joint Services Staff College, Chaklala, from 1996 to 1998. He retired in 2002. In his post-military career, Brig. Gul was the CEO of the Electric Supply Company of Balochistan province for over three years and later held a senior management position in the Natural Gas Company responsible for gas service in the Sindh and Balochistan provinces. He served as Vice Chancellor of University of Balochistan, Quetta, from 2006 to 2008. He is now a freelance visiting faculty member at several educational and research institutions and is Senior Fellow at the Global Think Tank Network (GTTN), in the Commission on Science and Technology for Sustainable Development in the South (COMSATS University), Islamabad. During military service Brig. Gul was awarded the Chairman Joint Chief of Staff's Commendation in 1996 and the Sitara-e-Imtiaz (Star of Excellence, Military) by the President of Pakistan in 2001.

Gandhara Civilisation – Buddhist Heritage

By

Brig (Retd.) Agha Ahmad Gul

Introduction



Pakistan has inherited four civilizations; Mehrgarh is a Neolithic period 7000 BC-2000 BC, located to the west of River Indus near the Bolan Pass 100 miles south of Quetta. It is believed to be perhaps the earliest known farming area and herding in South Asia. It was succeeded by Indus Valley Civilisation which comprises two ancient civilizations of Harappa and Moenjo Daro. These were the earliest urban settlements of Bronze Age, which existed during the period of 2500-1500 BC with similar characteristics. The fourth is Gandhara Civilisation. Gandhara was the name given to the land and its associated civilization that existed in what is now northern Pakistan and Afghanistan from about 500 BC to 900 AD. It was ruled by many dynasties but nearly all were linked by their adoption of Buddhism as a religion for the most part. The Buddhism and the Indo-Greek artistic tradition became its cultural identity.

That, then is what I shall be talking about today.

Sequence

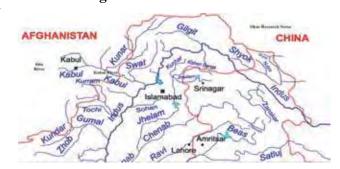
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The Extent of Gandhara



Gandhara was an ancient state lying about the Rivers Indus, Kabul and Swat in the present day Southern Afghanistan and Northwestern Pakistan. It was bounded on the North and the West by the Hindu-Kush and Suleiman Mountains, and Safed Koh range in the South. The cultural and political hegemony of Gandhara prevailed up to Kabul and Bamiyan Valleys in Afghanistan and the Potowhar plateau South of Islamabad of today.

Origin of the Name Gandhara



The name Gandhara may have had several origins. The most prominent and geographically supported theory is that the word Qand/Gand is evolved from 'Kun' which means 'well' or 'pool of water'. It holds to reason that the territory could have been known as 'Land of the Lakes', with many small rivers crisscrossing along with three major Rivers, Kabul, Swat and Indus.

Political History of Gandhara

Gandhara witnessed the rule of several major powers of antiquity as follows:

Achaemenids: 600-400 BC.Greeks: 326-324 BC.

Mauryans: 324-185 BC.
Indo-Greeks: 190-110 BC.
Scythians- Parthians: 110 BC-80 AD.
Kushans: 100-450 AD.
White Huns: 450-850 AD.
Hindu Shahi. 850-990 AD.
Muslim Rule: 1025- AD medieval Indian History.

Achaemenids & Alexander. Around 556 BC, during the reign of Cyrus the Great Gandhara was added to the Achaemenids Empire. In 327 BC Alexander the Great conquered it. Alexander's stay here was short, but he left sizeable population of Greeks in every region he conquered, including Gandhara. The craftsmen, soldiers and other followers were encouraged to inter-marry and blend with the locals, introducing the Greek civilization in conquered regions which affected their history for centuries to come.

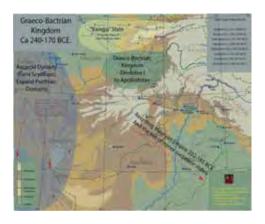


Mauryans Rule. Some 7 years after Alexander, King Chandragupta of Magadha in India, conquered Gandhara and named Taxila a provincial capital of his newly formed Mauryans Empire. Chandragupta's grandson Ashoka in 268 BC extensively propagated the spread of Buddhism. The Mauryans Empire lasted some 130 years.



Indo - Greeks. In 184 BC, Greeks left-behind by Alexander, who had remained strong in Bactria, modern North Afghanistan, invaded and captured Gandhara under King Demetrius. He built a new city near Taxila known now as Sirkap (meaning

'severed head'). His Kingdom consisted of Gandhara, Arachosia (modern day Kandahar in Afghanistan), the Punjab, and a part of the Ganges Valley in India. 2nd century BC-Taxila was a multiethnic, multi-racial and multi-religious society, where Greeks, Indians, Bactrian's and Western Iranians lived together. Remains of a Zoroastrian Temple from that period still exist at Jandial, directly north of Taxila.



Scytho-Parthians. The nomadic Scythians from Persia, began gradual takeover of Gandhara and the Punjab around 110 BC. They ruled for about a 100 years and then in the first quarter of the 1st century AD, the Parthians moved in from Persia and took over the Greek Petty Kingdoms in Gandhara and Punjab.



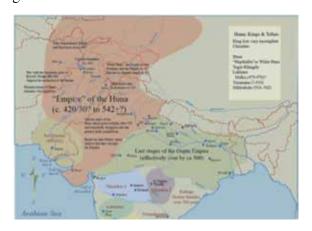
Kushans

The Kushans a tribe from Central Asia wrested control of Gandhara Region from the Scytho-Parthians in 80 AD. Taxila was destroyed and rebuilt nearby, given the new name Sirsukh. It now became a hub of Buddhist activity and hosted pilgrims from Central Asia and China. Peshawar was made the capital. Kushans Empire later expanded eastward into the heartland of India. The Kushans era lasted until 3rd Century AD. It is considered the high point of Gandhara art, architecture and culture in the

history of this region. The tail end of the Kushans rule saw a succession of short lived dynasties taking over control of the Gandhara region.



White Huns. White Huns or Hephthalites, were a nomadic peoples of Central Asia, who invaded Gandhara region, around 450 AD, eventually reaching the western parts of present day India. The Huns adopted Hindu faith and by extension the culture of the Hindu Gupta Empire which at this time was ascendant in India. The religious character of the region gradually shifted away from Buddhism in favor of Hinduism. The Buddhism moved up through the northern passes into China and beyond. The change in religious character, the basis of all social life, led to a decline in the prosperity and steady erosion of Buddhist culture of the Gandhara region as a whole.



Hindu Shahi 850-990 AD & Muslim Rule 1025 AD. During the Hindu rule from about 850 AD and then successive Muslim conquests of Delhi from about 1025 AD, Gandhara region saw constant invasions from the Northwest which allowed no prominent culture to develop or be sustained along the ancient lines. The old cities and worship places of importance, the Gandhara Civilisation fell out of memory for the next 1500 years.



Gandhara Civilisation

Gandhara civilization developed under several invaders with varied cultural backgrounds over hundreds of years. It had multiple rulers with varied traditions who then ruled over the centuries. However, the archaeological evidence shows the uniformity of its cultural tradition persisted in spite of these changes in rule. Although the territories of the kings were often spread over vast areas, the cultural boundaries of Gandhara were well defined and allow us to identify it uniquely today.

It all perhaps started with the Achaemenian rule from 600 BC followed by the Greeks erstwhile incursion 300 years later, and then the rule of Chandragupta Maura. His grandson Ashoka propagated the spread of Buddhism. Its major cities were Purusa-pura (Peshawar), Pushkala-vati (Charsada) and Taksashila (Taxila). 2nd century BC Taxila was a multiethnic, racial and religious society, where Greeks, Indians, Bactrian's and Western Iranians lived together in peace, mutual tolerance in a culture, which allowed human development and finer arts. In 80 AD, the Kushans era started and lasted until 3rd Century AD.

These 400 some years are considered the high point of Gandhara Civilisation, which developed finest art, architecture and culture in the history of this region. Imposing Stupas with gold plated minarets, precious stone work, monasteries, Edicts on rocks carrying message of Lord Buddha, monasteries with students living on campus and beautiful Indo-Greek sculpture duly decorated with gold leaves, colourful paints gave a dignity and grace telling the story of that great period.

Then came the White Huns conquering Gandhara region around 450 AD. They adopted India's dominant rulers' religion, Hinduism. The new

religion changed the social fabric. With that started the decline of Buddhism, cultural change, intolerance and migrations. The new culture and migrations started the fall of Gandhara Civilisation. A golden period which lived for some 800 years was thus ended.

16. What was left of Gandhara thereafter, was put to sword and fire by the succeeding Muslim conquerors who mercilessly sacked, burnt and razed to the ground numerous stone built cities, monasteries, monuments and sculptures. Gandhara was forgotten, even by the-story-Tellers.

The archeological discoveries done by the British rulers during the 19th century revived the forgotten Gandhara Civilisation. Around Taxila the art of sculpture making still lives, albeit, at a low key. Lord Buddha's statues are still carved out of stones and surreptitiously passed on calling them, "ancient art just luckily unearthed". The fertility of the land still lives on through which here and there, ancient ruins stick out. The people of the areas know and take pride that they tread on the land of an ancient civilization.

A few words about the art and architecture of Gandhara Civilisation.

Gandhara Art



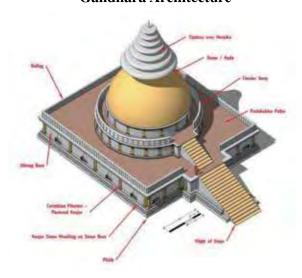
19. The Gandhara artistic tradition can be traced to the 1st century BC and it started declining in about the 8th century AD. It included painting, sculpture, coins, pottery and all the associated elements of an artistic tradition. During the

Kushans era in 1st Century AD, it grew rapidly. King Kanishka deified Lord Buddha and for the first time introduced the Buddha image which went on to proliferate so much that it defines the entire Gandhara culture. Thousands of these images small to giant monumental sizes, were produced and placed across every nook and corner of the region, especially in sacred worship sites.

Indeed, it was during Kanishka's time that Buddhism saw its second revival after Ashoka. The life story of the Buddha became the staple subject matter for any and all aspects of Gandhara art. The images of Lord Buddha enshrined in chapels, stupas and monasteries continue to be found in great number to this day.

Gandhara art recreates these scenes in such detail that architectural elements and items of everyday use such as beds and vases etc. can be clearly seen in them and also give a glimpse into the building culture of antiquity. Gandhara art can thus provide us with an insight into not only one aspect of the ancient life of the region but also of the entirety of the ancient Buddhist daily life.

Gandhara Architecture



The most prominent characteristic of the Gandhara architectural tradition was the proliferation of stupas and associated religious establishments such as monasteries which formed the core of the regional identity for nearly 1,000 years. The Stupas were built mainly for the reverence of the remains of Buddhist masters. The most important ones held the remains of Lord Buddha himself. Stupas were also built for monks of high stature.

Besides being an architectural feat, the Stupa was a vessel for the display of the prolific Gandhara art. It encompassed sculptures, reliefs, paintings and other highly decorated elements that encased the structure which added to its beauty and its veneration as a religious site. Stupas were initially built with circular bases and were of modest size, but as the Buddhism grew in importance in the region, these centers of worship were elaborately designed and adorned to boost the stature of the religion and to attract more worshippers.

The Stupa was the main center of worship. In support it had the monastery, a structure with its own fully contained living area for monks. The monastery or Sangha-rama, became a huge part of the Buddhist tradition. Over time, it became self-sustaining unit, with lands for growing crops and wealth showered on them by all.

Aside from these religious buildings there was of course civic architecture as well which varied and changed with respect to the culture prevalent in the region. Cities ranged from freely-planned organic settlements such as "Bhir" near Taxila, to the more rigid and planned out settlements like "Sirsukh", with the city of "Sirkap" somewhere in between in terms of planning and layout.

In Gandhara Civilisation, although the religious landscape was dominated by the Buddhist faith, there is nonetheless ample evidence of other faiths intermingling and thriving in the social fabric such as Paganism, Greek religion, Jainism, Zoroastrianism and early Hinduism amongst the various other cults. A Zoroastrian and a Jain temple and a temple of the Sun, are in evidence on the main street of the ruins of Sirkap city along with various stupas.

The richness of Gandhara Civilisation remained

Conclusion



buried for centuries, until it was discovered in the late 19th century. Gandhara, located at the crossroads of Asia constantly saw invaders, traders, pilgrims, monks and every other type of traveler through its lands. The leftover structures dugout from the ruins by the archeologists stand over a vast area at various locations.

Through the rolling grounds of erstwhile Gandhara, still fertile, still lush green, dotted by fruit gardens, the relics of the lost Civilisation show up here and there, indicating the glory and the grace of an ancient Civilisation.

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Prof. Dr. Hugh van Skyhawk is a research scholar, educationist, writer, and former advisor to the Foreign Office of the Federal Republic of Germany and to the German Technical Cooperation (GIZ). He is a private docent at the Johannes Gutenberg University Mainz, Germany. After the passing of the great Pakistani humanist and archaeologist Prof. Dr. Ahmad Hasan Dani in January 2009 van Skyhawk was appointed Acting Director of the Taxila Institute of Asian Civilizations of the Quaid-i Azam University (QAU) in Islamabad. Between the years 2008 to 2012 he lectured on Pakistan five times in the parliament of the Federal Republic of Germany (Bundestag). From 2013 to 2015 he was visiting professor at the Collegium Civitas in Warsaw, Poland. From 2014 to 2017 he taught at the University of Basel in Switzerland. His main disciplines are the History of South Asian Religions, Indology, Modern Languages and Literatures of South Asia, Sufism in South Asia, and the language and oral traditions of the Burushos of northern Pakistan. He was awarded the Peace Prize of the Belgian-Pakistan Non-Governmental Organisation (NGO) Institute for Peace and Development (INSPAD) in 2008, the Gold Medal of the Rotary Club International for "Service to Humanity" in 2012, and, in 2016, van Skyhawk was awarded the title "Ambassador of Peace" by the Institute for Peace and Development in Islamabad. In 2019, he joined the Alexander von Humboldt Foundation, Bonn, Germany, as an academic expert. van Skyhawk's website, Taxila Studies in Asian Civilizations, may

Image, Symbol, and the Fellowship of Man in the Art of Gandhāra

By

Prof. Dr. Hugh van Skyhawk

Buddhism has often transmitted its historical development in dialogs with other religious traditions and their followers both in images and in words. Beginning with the Great Words of the Buddha as in such teaching dialogs as the Brahma-jāla-sutta ('The Dialog concerning Brahma's Net'), the doctrines, epistemologies and practices of other religious communities are summarized with a view toward their refutation. In so doing well-known technical terms of other Indian religious traditions such as karma, dharma, mokṣa, jiva, tapas, prakṛti, māyā, ātman, brahman, dhāraṇa, dhyāna und samādhi are re-defined and relativized from a Buddhist point of view. Thus, in the course of time, there arose a common spiritual language of differing opinions which Buddhism shared with Brahmanism, Jainism, and other Indian religious traditions, each according to its own viewpoint.

One of the most conspicuous of these differing opinions is that concerning Śvetaketu of the Chāndogya Upaniṣad, 6.8-6.16, who receives the great brahmanical teaching (mahāvākya) concerning the ātman as the true Self (tat tvam asi) 'You are that (Śvetaketu).' from the ṛṣi ('Seer') Uddālaka Aruṇi who himself is of the brahmanical gotra (lineage) of Gotama. For Buddhists, however, Śvetaketu is the name of the Bodhisattva who meditates in the Tuṣita heaven before taking birth on the earth as Gautama, the Buddha.

To do justice to its didactic mission the sacred art of Buddhism followed the dialogical development of Buddhist doctrines considered perfected (siddhānta) for any given historical period. An easily accessible example of the expressive relationship of Buddhist doctrine to Buddhist sacred art can be seen in every Buddhist stūpa: On the conspicuous half-globe of the aṇḍa, the symbolic 'World Egg', there stands the rectangular harmikā, a symbol of the consecrated area of Vedic sacrifice in the middle of which stands the yūpa, the sacrificial post.

The primary meaning of this symbol concerns the movement of the sacrifice out of the world of action

and change, in which the sacrificer paradoxically causes suffering and death to other creatures in order to free himself from suffering and death, into the inner world of the sacrificer, that is, the contemplative ascetic, in which, ideally, without causing harm to other creatures, every breath is considered a sacrifice in the struggle for final liberation. As a secondary meaning the pious Buddhist might think of the Buddha Word according to which the Enlightened One is said to have exhorted the monks to proceed to places (usually at the crossroads of trading routes) where animals were sacrificed and to set the Wheel of dharma in motion there. Thus, we find stūpas, vihāras, and sanghārāmas often at the crossroads of ancient trading routes, as at the beginning or end of the perils of the Silk Road at Dunhuang, at the top of the coastal mountain ranges of India, the western ghāts, at Bhājā, Kārļā and Bedsa near Pune, or at the crossroads of Central Asia, South Asia and Iran, at Taxila in present-day Pakistan.

But the re-location of the sacrifice into the inner world of the sacrificer was not primarily a fruit of the Buddha's formidable efforts to improve the world, nor was it a result of the reformatory zeal of his community of monks. Rather, Buddhism tacitly linked up with the investigations of the nature of the ātman (the self and the Self) as practiced in the early Upaniṣads, such as the Bṛhadāraṇyaka-Upaniṣad (7.-8. c. B.C.) with its long, exhaustingly detailed negations of progressively finer categories of matter, all ending in "neti, neti" ("Not that, Not that"). The historical merit of Buddhism lies in the logical continuation of the upanishadic inventory of negations to an indefinable condition without content or differentiation, nirvāṇa.

With the relocation of the sacrifice in the inner world the human body as the means to achieving final liberation and the great doctrine of the human body as the means to achieve final liberation, yoga, and the great master of that doctrine, the Hindu god Śiva, gained considerable transcendental significance. Already in the Śvetāśvatara Upaniṣad ('The White-Mule-Upaniṣad', circa 400 B.C.) we encounter the notion of Śiva as the Highest Being, the parama-puruṣa, who,

Already Albert Grünwedel (1856-1935) referred to the "complete dominance of Buddhist art" in the first centuries of Indian art beginning with the edicts of Asoka, circa 287 B.C. (Grünwedel, Albert, and Waldschmidt, Ernst, Buddhistische Kunst in Indien, Teil 1, Berlin [Würfel Verlag], 1932, p. 8).

without giving up transcendence, manifests himself in this world as the Guru. His followers, his upāsakas, can enter into a personal relationship with Him, can strive in imagio dei ('in the image of God') to live like Him and, thus, achieve final liberation from suffering and the cycle of reincarnations. With the upgraded human body as the chief means of achieving final liberation the Buddhist doctrine according to which final liberation is only possible in the incarnation as a male human being goes, so to speak, hand in hand.

While Mahāyāna Buddhism considered final liberation for all beings to be axiomatic and made it a recurring theme in its sacred art – the countless figures full of the joys of life such as the Greek drinking bouts and the frequently portrayed erotic subjects, the maithunacouples, as well as the sensually pulsating floral ornamentals can be easily understood as expressions of the motive power in all beings toward release, toward final liberation.

At the same time, another doctrine arose in Buddhism at the time of Christ (A.S.) that was to have a great influence on the history of religious ideas. Human existence was indeed "full of suffering, impermanent, and not one's true nature" as all schools of Buddhism teach. But for the Mahāyāna Buddhist the created world at the same time contained the means of liberating the human being from suffering and the cycle of re-births and, for that reason, should not be despised. In the ancient 'university city' of Taxila, in present-day Pakistan, at the time of the Kuṣānā emperor Kaniṣka (Greek-Bactrian: Κανηκο; b. 53 [?]; d. 126-130 [?] A.D.) this famous core doctrine of Mahāyāna Buddhism was familiar to all:

yathā saṃsāra tathā nirvāṇa yathā duḥkha tathā sukha (That very thing which is saṃsāra, that itself is nirvāṇa. That very thing which is suffering, that itself is bliss.)

This newly-won insight into the nature of creation caused profound changes in the world view of the ancient Indians. The chain of thought and its world-changing conclusion proceeds as follows: All beings will be liberated from suffering at the end of the kalpa. But the kalpa is an unimaginably long period of time, approximately 320,000,000,000 years of human life. Within this almost endless period of time final liberation from suffering and re-birth, as a rule, is only possible in an incarnation as a male human being.

Otherwise, the individual karma-carrier (kāraṇa-śarīra) will continue to wander through countless births and deaths and the adverse experiences connected with them, such as pain, sickness, old age, and death.

But the pre-condition for the incarnation as a male human being is that the total weight of the impressions of subtle matter of the good and evil deeds from previous incarnations (saṃskāras) be in balance. If one has more good than evil deeds one will be reincarnated in a heaven of the gods (devalok) and will not see the need for liberation from suffering. Such an individual will dwell in happiness and bliss for a considerable period. But he will not achieve final liberation from suffering.

After the expiry of his residency in devalok he will again be born as a human being on earth, and the wheel of reincarnation continues as before. If one has more evil than good deeds, one will be re-incarnated as an animal, an insect, a worm, or a demon. The way back up the ladder of re-incarnation is then especially difficult as the lower forms of being, as a rule, have no or very limited capability of self-reflection. Demons (asuras, daityas, danavas), on the other hand, often do self-reflect. They can also be ascetics (tapasvin) and devotees (upāsakas) of Lord Śiva. But they will almost always prefer evil over good in keeping with the vāsanās (desires) of their samskāras (impressions in subtle matter of deeds in previous incarnations), as is clear in Duryodhana's well-known answer to Srī Kṛṣṇa in the Pāṇḍava-gītā:

दुर्योधन उवाच । जानामि धर्मं न च मे प्रवृत्ति-जानामि पापं न च मे निवृत्तिः । केनापि देवेन हृदि स्थितेन यथा नियुक्तोऽस्मि तथा करोमि ॥५७॥

Duryodhana uvāca jānāmi dharmam na ca me pravṛtti jānāmi pāpam na ca me nivṛtti: | kenāpi devena hṛdi sthitena yathā niyukto 'smi tathā karomi ||

"Duryodhana spoke:
'I know dharma but have no desire for it.
I know evil but cannot resist it.
As the god in my heart compels me, I act accordingly!"

Demon devotees are also well known in Buddhism.

Indian Culture, Bombay [Popular Prakashan], 1962, pp. 87-107.

Bhāgavata Purāṇa, 11.2.49; also Muhkerjee, Radhakamal, The Lord of the Autumn Moons, Bombay, 1957, p. 35.

Pangarkar, Lakshmana Ramachandra (editor), Bhaktimārgapradīpa, Bombay [Keshav Bhikaji Dhavale Publishers] 16th reprint, sake 1860 (īsvī san 1938), p. 44.

The asura Vajrapāṇi may be the trusted companion and bodyguard of the Buddha. But, owing to the vāsanās of his asura-nature, in this life he will not be able to understand the teachings of the Buddha and travel on the Noble Eightfold Path to nirvāṇa.

Residency on earth as a male human being, here and now, is thus very precious. Here and now one must achieve final liberation or again be tossed about like a leaf in a storm in the ocean of reincarnation for an indefinite period. The increased value of life as a human being here and now at the same time emphasized the value of love between human beings. Gods live unimaginably long lives in happiness and bliss but, while being capable of physical passion, they are not capable of feeling the urgency of love in the human sense. In this context one thinks of the story of Damayantīs cautious explanation of the choice of Nala as her husband against the possibility of becoming the wife of a god. The importance of human love is no less evident in Odysseus' cautious explanation of his choice to return to his wife Penelope in Ithaca to share with her the hardships of old age instead of dwelling forever in the fragrant cave of the comely Calypso enjoying forever the pleasures of eternal youth.

While recognizing the inestimable value of incarnation as a human being, Indian civilisation never developed a sense of tragedy comparable to that of the Greeks. There is no corresponding passage in Sanskrit literature for the pathos of Odysseus' perception of the painful yet enviable position of humanity vis à vis the eternity of time:

11.204: Then I tried to find some way of embracing my mother's ghost [psukhê]. Thrice I sprang towards her and tried to clasp her in my arms, but each time she flitted from my embrace as it were a dream or phantom, and being touched to the quick I said to her, 'Mother, why do you not stay still when I would embrace you? If we could throw our arms around one another we might find sad comfort in the sharing of our sorrows [akhos] even in the house of Hades; does Persephone want to lay a still further load of grief upon me by mocking me with a phantom only?'

11.215: 'My son', she answered, 'most ill-fated of all humankind, it is not Persephone that is beguiling you, but all people are like this when they are dead. The sinews no longer hold the flesh and bones together;

these perish in the fierceness of consuming fire as soon as life has left the body, and the soul [psukhê] flits away as though it were a dream. Now, however, go back to the light of day as soon as you can, and note all these things that you may tell them to your wife hereafter.'

In ancient India the human being as a cosmic mayfly could never bring forth the highest aesthetic resonance of the Greek catharsis. On the other hand, the linear perception of time of the ancient Greeks went hand in hand with the belief in the eternality of human individuation. Even in Hades Achilles remains forever Achilles. For the ancient Greeks there was no eternity of reincarnations in mythical monotony, there was no "train of duplicates that, becoming ever smaller in regressus, vanishes finally in the twilight of the eons." as Heinrich Zimmer (1890-1943) once described the ancient Indian doctrine of reincarnation.

It is also the merit of Heinrich Zimmer to have pointed out before the Second World War common features and differences between the ancient Greek heros and the Indian great heroes, the mahā-vīras, of the inner struggle for final liberation from suffering and reincarnation:

[Achilles] overcame death, the absolute threat to physical life – as it were, the point-like negation of its integration and quintessence, as the greatest temptation to react to something just as the Yogin overcomes the multifarious temptations of physical existence to gain power over him. (...) Both types are heroes, for heroism is internal; in us we overcome or nowhere. India has no heroes like Achilles. But the Yoga-sect of the Jains names itself after its great renewer in the time of the Buddha, after the "Jina", the "Victor", and calls him "Mahā-vīra", "the Great Hero". At the end of the time of the epic heroes in India the names and attributes of heroism passed over to the great ascetics and yogis, as Achilles is for the Greeks they became edifying role models of Indian culture.

The cyclic world-view which determined the ancient Indian perception of the human being in his limitations in time, space, and power, could be modified in favour of the here and now but it was never replaced as the foundation of the world view of Indian civilisation. Thus, the aesthetic traditions of the Greeks and later,

Mahābhārata, 3.52-79.

Odyssee, 5.204-226. For those interested: Calypso's cave is said to be located on the isle of Gozo, some six kilometers off the coast of Malta. Odyssee, 11.204-215. English translation quoted from The Odyssey. Rendered into English prose for the use of those who cannot read the original, by Samuel Butler, London [A. C. Fifield], 1900, p. 144. ["From some points of view it is impossible to take the Odyssey seriously enough; from others, it is impossible to take it seriously at all; but from which ever point of view it be regarded, its beauty is alike unsurpassable." Private letter to the translator.].

of the Romans, remained foreign to the ancient Indians despite innumerable examples of synthesis of Greek and Indian world-views in the sculptures and paintings of Gandhāra. Even if the foundations of Hellenic and Indian civilisations did not merge into a cultural synthesis, there were partial areas of culture in which there had been a substantial cultural exchange from the very first encounters of Greeks and Indians.

No less a historical personage than Flavius Arrianus (b. A.D. 85-90), the Greek from Nicomedia in Bithynia, who is a primary source for the life of Alexander the Great, devotes an entire chapter in his Indica to Alexander's encounters with the Indian gymnosophists or naked philosophers in Taxila in the year 326 B.C. whereby "naked philosophers" could mean the ascetics of the Digambara- ('clothed with the heavens') Jainas. One such ascetic, Calanus, accompanied Alexander back to Babylon and, on becoming seriously ill, is said to have immolated himself in the presence of Alexander.

Just as famous but with a more lasting influence was the dialogue between the Indo-Greek king Menandros I and the Buddhist monk (bhikku) Nāgasena, son of Soñuttara and disciple of the Buddhist teachers Rohā, Assagutta of Vattaniya and Āyupāla of Sankheyya near Sāgala. Though text critical studies such as that of the Pali-Kenner Oskar von Hinüber cast doubt on the historicity of Nagasena and see no specifically Greek content in the text in its present form, the dialog between Menandros and Nāgasena, the Milinda Pañhā ('the Fifty Questions of Menandros') survives even the most rigorous text critical analysis to remain a precious cultural monument of the fellowship of mankind in which the remembrance, if not the verbatim text, of this profound encounter of Hellenism with Theravada Buddhism somewhere in the Punjab in the latter half of the second century B.C. has been preserved for all time:

Nāgasena: O King! Has it ever happened that opposing kings have risen against you as enemies and rivals? Menandros: Yes, of course.

Nāgasena: Then, I assume, you proceeded to dig moats, pile up defense walls, erect fortified towers, build citdels and fill the storage rooms with food? Menandros: Not at all. I had taken care of that long before.

Nāgasena: Or did you have yourself instructed

in manoeuvering war elephants, in riding a battle charger, in driving a war chariot, in archery, and in swordsmanship?

Menandros: Definitely not. I had learned all that long before.

Nāgasena: But why?

Menandros: With the object of warding off future danger.

(Milinda Pañhā, Book III, Chapter 7)

Even if the Buddhist Theravada tradition never played a major role in the Greek-Bactrian kingdoms, one of their historical Indo-Greek kings, Menandros I, became a follower of the Theravada Buddhist tradition through the influence of the Thera Nāgasena. According to the Mahavāmsa, the Greek-Bactrian kingdom of Menandros later sent a large delegation of Buddhist monks headed by the

...Thera Yona [Ionian] Mahadhammarakkhita with thirty thousand bhikkus...

to consecrate the great stūpa of Anuradhapura (the Ruwanweliseya) that had been erected by king Dutthagamani (ruled from 101 to 77 B.C.) . The cultural contact that followed resulted in the "The Fifty Questions of Menandros" being transmitted to Sri Lanka orally by Greek-Bactrian Buddhist monks and later becoming an extra-canonical text of the Theravada Buddhist tradition.

Though there can be little doubt that the guru-cult of the Great Yoga Master arose in the milieu of Shaivism, representations of the Great Master in ancient times were limited to his footprints in stone or metal, his pādukās. Complete figures of Śiva as the Yogïrāj, the King of the Yogis, or of Gorakhnāth or Maccendranāth as great, semi-divine masters and teachers of yoga, are, for the most part, of medieval origin.

While the worship of the Buddha as the great yoga master symbolized by his footprints was certainly known in ancient times, it was in the portrayals of the Buddha as yoga master in the lotos-āsana or the motionless standing Buddha as a colossal figure that Buddhism made substantial contributions to the understanding of the full effect of the influence of the parama-puruṣa in this world, and that took place first in Gandhāra in the reign of Kaniṣka, app. 78 a.D.

Zimmer, Heinrich, Yoga und Buddhismus. Indische Sphären, Frankfurt am Main [Insel Verlag], 1973, third reprint 1982, p. 85: [Es gab für die alten Griechen eben keine ewige Wiederkehr in mythischer Eintönigkeit, keinen] "...Zug von Dubletten, der sich im Dämmer der Aeonen nach rückwärts verliert", as Heinrich Zimmer once described the cycle of reincarnation of the ancient Indians.

Zimmer, op. cit.., pp. 82f. (Translation from the German by the present author.).

Lucius Flavius Arrianus, Anabasis of Alexander, Books V-VII, Indica, Book VII, Chapter 2, Verses 2-7; cited in: Brunt, P. A. (ed.), Arrian. Anabasis of Alexander, Books V-VII, Indica, Vol. 269 in: Henderson, Jeffrey (ed.), Loeb Classical Library, Cambridge/ London [Harvard University Press],

So numerous were the figures of the Buddha and the Bodhisattvas in Gandhāra that for contemporary Zoroastrians and, later, for Muslims, the name "Buddha" meant the same as a generic term for an idol, a but. In this context Hermann Goetz (1898-1976), who had investigated archaeological sites of Gandhāra in the time before the Second World War, wrote

The Buddhist architectural monuments were laden with layer upon layer of decorative statues and reliefs. These filled the ante-chambers between the Roman columns and the Indian pillars along the walls of the stūpa-platforms, enclosed in concentric circles the drums of the actual stūpas, and especially the clover-leafed arches and the steep capped gables of the chapels were full of them. Buddha- (and the Bodhisattva-) statues usually reach half life-size, seldom full life-size, the figures of the reliefs vary between 2,5 to 13 cm. Still Jatakas are portrayed. But more and more frequent are the scenes from the life of the Buddha, previous experiences in heaven, his supernatural birth, his deeds of wonder as a boy, his life in the harem, his escape and changing of clothes with a beggar, his castigations, his victory over Māra, the <Lord of this World>, and his enlightenment, the first sermon at Sarnath, numerous wonders and other notable happenings, such as the healing of the sick, the awakening of the dead, the taming of wild elephants, and, above all, his manifestation in many forms simultaneously at Śrāvastī and, finally, his death at Kuśinagara.

Among the many statues and reliefs of Gandhara art there is a motif that is better known than any other the world over: the fasting Siddhartha. Nowhere else has the motif of fasting unto the threshold of death found such strong artistic expression. Nowhere else have the aesthetics of Hellenism and Indian civilisation merged so successfully. But the fasting Siddhartha presents us with a puzzle as well: Buddhism teaches that extreme asceticism only punishes the body while not increasing knowledge about final liberation. But the portrayal of the Buddha on the threshold of death through fasting captivates the eye of the beholder. This dangerous condition between life and death has its own dynamic, its own charisma, which contradicts a fundamental teaching of Buddhism. The reason for this lies in the power of tapas, the pan-Indian doctrine of asceticism and renunciation, a power arisen in a world of primordial forces which, in contrast to Buddhism, were amoral or pre-moral. In Indian civilisation even demons practiced tapas. For renunciation of sensual pleasures inevitably results in the ascetic's acquisition of superhuman powers.

The delicate elegance of the finely limbed models of Gandhāra figures gains through association with the pan-Indian theme of extreme asceticism increased power of expression. The Hellenistic portrayal of muscles, sinews, and bones of a human being reduced to a bare skeleton, which in other motifs could hardly be harmonized with the pan-Indian aesthetic perception of the limbs and torso of a human body as being like a pumped-up inner tube, showing no muscles, sinews, or joints, in this case convinces even the Indian beholder and is reminiscent of Jainism, another Indian doctrine of salvation which features yoga masters and ascetics. Despite substantial differences between the two traditions of salvation in world-view and doctrine Buddhist and Jaina stūpas, bronzes, and figural sculptures are often so similar that the attribution to the one tradition or the other is difficult, and, with the exception of the Buddhists, it was the Jainas who erected the greatest number of colossal statues of their revered teachers as, for example, the statue of the Jaina-siddha Śrī Bāhubalī (Gomateshvara) in Shravanna Belagola in Karnataka. Between 1913 and 1934 two stūpas in Taxila were excavated which Sir John Marshall (1876-1958) identified as Jaina stūpas. Moreover, in the Kuṣānā period members of the royal family of Taxila were lay-followers of the Jainas.

While ahimsā, the doctrine of non-injury to other beings, is a core teaching and practice in both traditions, only the Jaina version of ahimsā leads to voluntary fasting unto death in order not to create new karma, albeit only after the Jaina is convinced that his life in this body has served its purpose completely. This spiritual practice by which the Jainas are known throughout the Indian subcontinent is expressed in the Sanskrit word sallekhana (sat + lekhana), "the weakening of being" and is regarded by Jainas as the ideal form of asceticism.

Set against the background of Jainas at the court of the king of Taxila and the preoccupation of the Greeks with achieving immortality in this life, the importance of the portrayal of Siddhārtha's fasting unto the threshold of death becomes easier to understand: In the common language of differing opinions Buddhism

1983, pp. 207ff. and 491ff. Plutarch (Alex., 65) says this philosopher's name was Sphines; but the Greeks called him Calanus. The same author says that he was persuaded to come to Alexander by the king of Taxila. Cf. Strabo (xv. 1). Strabo (xv. 1) says that the voluntary death of Calanus occurred at Pasargadae; Aelian (Varia Historia, v. 6) says it was at Babylon; but Diodorus (xvii. 107) says it happened at Susa, which statement is confirmed by Alexander's admiral, Nearchus, being present.

Pāļi: Milinda; ruled from 155 to 130 B.C.

made a statement on the pan-Indian belief in the efficacy of tapas and, possibly, on the Jaina belief in sallekhana. Though the Fasting Siddhārtha of Sikri has since become the cultural heritage of mankind, its origin is to be found in the dialog of Buddhism with the religious environment of Taxila in the time of Kaniskā, app. 78 a.D.

Apart from the Buddha himself it was the Bodhisattva Maitreya, the Buddha of the West and of the Future, who was portrayed most often in the art of Gandhāra, in full life-size, sitting or standing, in friezes, in stone, in stucco-plaster, and in metal.

The doyen of Indological Silk Road research, Sir Mark Aurel Stein (1862-1943), has the merit of having traced the spread of Gandhāra art and, especially, of the portraits of the Bodhisattva Maitreya, in the ravines and oases along the southern route of the Silk Road. In the ravines of Dandān Oilik (literally: 'The Houses of Ivory'), ten days by camel through the davans (natural passages through high sand dunes) northeast of Khotan, and in the abandoned Chinese outpost Niya, which once had been peopled by Chinese troops under Indian commanders ruling over a colorful assortment of social misfits and outcastes, Stein discovered in 1908 wall paintings of Maitreya in Gandhāra style left undamaged since the abandonment of Niya at the close of the third century a.D.

When the Gandhāra-Maitreya came into contact with Chinese folk religion he was associated with the Shichi Fukujin, the seven Chinese gods of happiness, and the result of this syncretistic development was the Chinese Budai Luohan, the Japanese Hotei, the Hasne Buddha of Nepal or the internationally known fat laughing Buddha, who greets us at the door of Chinese restaurants.

Budai is worshipped equally in Buddhist, Shinto, and Taoist traditions. One finds his image in temples, restaurants, on amulets, in jewelry, in businesses. In a widely known folk tradition his earlier image as the Maitreya of Gandhāra still shines through:

[Budai-Maitreya] was so beautiful that a man once wanted to take him as his wife. In order to avoid such situations in the future he decided to become a fat Buddhist monk. Some say that he was so attractive that

the angels and the humans often compared him with the Buddha. He found this situation to be inappropriate and so he disguised himself with an unattractive fat body.

In the Chinese Buddhist tradition Budai-Maitreya sings this hymn just before his death:

Maitreya, the true Maitreya Has billions of incarnations. Often he is revealed to the people. At other times they know him not.

In Zen-Buddhism there is a well-known story about Budai Luohan/Maitreya. In a sense the long journey of the Gandhāra-Maitreya along the Silk Roads ends in this short Zen koan. Thus, it is not inappropriate that our short journey through the history of religious ideas in the Gandhāra-Period and its sacred art also end with the same story:

It is said that Budai was in the habit of going on journeys on which he would give candy to poor children, while from monks and lay Buddhists he would require only a copper coin. One day a monk approached Budai and asked: "What is the meaning of Zen?" Budai let his bag drop. "How does one realize Zen?", the monk inquired further. Budai picked up his bag and continued on his way.



Bodhisattva Maitreya as the 'Laughing Buddha' with Chinese robe, flock of children, and fat tummy; Tak Thog Gonpa, Ladakh, 07.07. (Author's photo ©).

Von Hinüber, Oskar, A Handbook of Pali Literature, Berlin [de Gruyter], 2000, p. 83.

The Mahāvamsa, Book XXIX, The Mahavāmsa or the Great Chronicle of Ceylon, translated into German by Wilhelm Ludwig Geiger (1856-1943); English translation assisted by Mabel Haynes Bode, London [Oxford University Press and the Pali Text Society] 1912, p. 194.

Pāļi: thupa, tope; Sinhala: dāgoba [dhātu + garbha].

Goetz, Hermann, Fünf Jahrtausende indischer Kunst, Baden-Baden [Holle Verlag], 1960, pp. 74f.

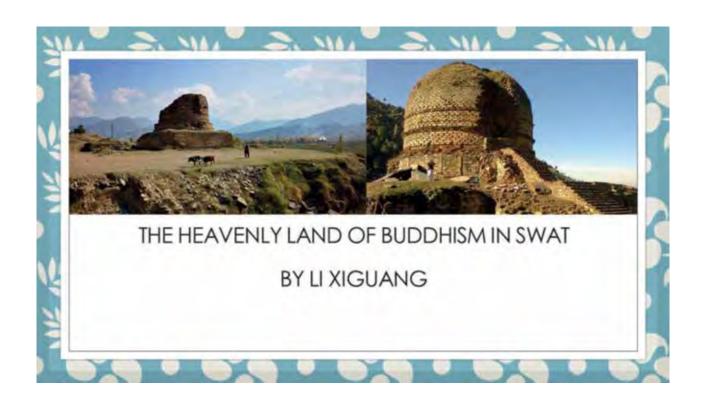
In the report of the Jaina muni Mānadevī Sūri, who, around 55 A.D., was called by the king of Taxila to deal with a devastating outbreak of plague in the city, one reads that there were "five hundred Jaina chaityas in the city itself and even more in nearby areas." See Devavimalagani, Hīrasaub-



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Introduction

 Swat, or Uddiyana, is a valley at the foot of the mountain range connecting the Hindu Kush with Karakorum to the north of the Peshawar Plain.

Swat was a major center of a Buddhist kingdom as part of the Gandhara Buddhism, with with a rich scattering of Buddhist monasteries, stupas, statues and rock carvings.

The Gandhara school is credited with the first representations of the Buddha in human form, rather symbolically as the wheel of the law, the tree, etc.

It was home to Chinese Buddhist pilgrims and Tibetan Buddhist pilgrims from early 5th century to the early 17the century even though Buddsim in Swat lasted until the 11th century after most of the valley had converted to Islam.



BUDDHIST & GANDHARA CIVILIZATION:

In Chinese Buddhem, Uddiyana's identified with Western Heaven (西天) where future Buddha 弥 勒德 Eves.

- In Chinese household words and the most popular novel "Plaram to the West" (《西游 记》), the Western Heaven's the holy place where the universal emperor Jade Emperor and the immortals live.
- In Tibetan Buddhem, Uddiyana's identified with Shambala (委巴拉) where the Buddhas and the consorts (dakina 空存興) live.
- But 西天and春巴拉(香格里拉)a inaccessible to ordinary mortals even though there were some aftempts were made by Europeans and a novel written about their adventure in Shangrila (Shambala).
- But Uddiyana (長代毛) has been geographically and realistically accessible, plignins can reach the western paradise, Being a great center of Buddhism with a rich reserves of Buddhist monasteries, stupas, Buddha mages, Uddiyana was the first and an important stop on the way to the heaverty place.



事佛,多諸寺塔,極華麗。

烏萇國,在賒彌南。北有葱嶺,南至天竺。 婆羅門胡焉其上族。婆羅門多解天文吉凶之 數,其王動則訪决焉。土多林果,引水灌田, 豐稻、麥。事佛,多諸寺塔,極華麗。

(北史春九十七列传八十五 西城)



My seven trips of trans-Hindukush, trans-Hindukush and Trans-Himalaya show me the great importance of the Swat Valley, which was not only near the commercial routes linking South Asia with China and Central Asia, but above all, historically and archaeologically it was the actual place where many stories of the previous life of Budda (佛本生的故事,Buddha jatake) took place.



The presentation will share the travel notes about Udiyana written by the five Chinese pilgrims from Fa Xian in the 5th century, Song Yun in the 6th century, Xuan Zang in the 7th century, Hui Chao and Wu Kong in the 8th century.

I will also discuss about pilgrims to Swat made by Tibetan Buddhist 邬坚巴 (U rgyan pa Rin chen dpal) in the 13th century and 达仓日巴 in the 16th century.





BUDDHIST & GANDHARA CIVILIZATION:



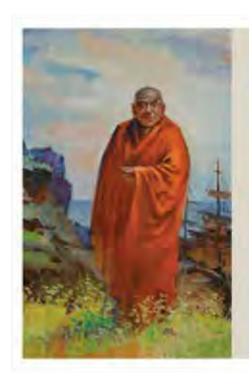
- AFTER crossing the river, (the travellers) immediately came to the kingdom of Woo-chang, which is indeed a part of North India. The people all use the language of Central India. Central India being what we should call the "Middle Kingdom. The food and clothes of the common people are the same as in that Central Kingdom. The Law of Buddha is very flourishing in Woo-chang. They call the places where the monks stay Sangharamas: and of these there are in all 500, the monks being all students of the Hinayana. When stranger bhitshus arrive at one of them, their wants are supplied for three days, after which they are told to find a resting-place for themselves.
- There is a tradition that when Buddha came to North India, he came at once to this country, and that here one a rock he lett a print of his foot, which is long or short according to the ideas of the beholder.



3.Ambassador Song Yun and Swat 宋云和斯瓦特

- A hundred years after Fa Xian's visit to Swat, the Northern Wei Dynasty sent Song Yun as an envoy as pligrim to the Western Heaven.
- After climbing over the Wahan corridor, he went to Udlyana through Little Tibet (Baltistan). There's only one narrow cliff path between Little Tibet and Udlyana, allowing only one person or one animal to walk. The man walked slowly with both hands holding the cliff. What is most thrilling is that one must cross a rope bridge from Little Tibet to Udlyana. Under the suspension bridge, it was a ten thousand feet abyss. The rope bridge had no handrall for hold. One has to wait for a windless day to walk on the bridge.

BUDDHIST & GANDHARA CIVILIZATION:



- Several years had now elapsed since Fa-hien left the land of Han; the men with whom he had been in intercourse had all been of regions strangeto him; his eyes had not rested on an old and familiar hill or river, plant or tree: his fellow-travellers, moreover, had been separated from him, some by death, and others flowing off in different directions; no face or shadow was now with him but his own, and a constant sadness was in his heart. Suddenly, (one day), when by the side of this image of jade, he saw a merchant presenting as his offering a fan of white silk; and the tears of sorrow involuntarily filled his eyes.
- 10 years later, Fa Xian returned China from Ceylon(Sri Lanka) in 412, he brought back Buddhist sutures that were unknown in China.

。在宋云等西行时,"皇太后敕付五色百尺幡千口, 锦香袋五百枚,王公卿士幡二千口",向沿途各 地赠送,并且还有胡太后给各国的公文,其中包括 给噘哒王,乌苌国王,乾陀罗国王的"诏书"。 就这一点来说,也是宋云西行与在他之前的法显, 和在他以后的玄奘西行的一个根本不同之处。







宋云给乌仗那王讲中国信仰

- When the king saw Song Yun, envoy sent by the Empress Dowager of the Great Wei with the imperial edict, the king prostrated himself to receive the edict. The king put his palms together devoutly and faced the east when he was told that the Empress Dowager was a folloer of Buddha. The king asked Song Yun, "Are you from the place of sunrise?" Song yun answered, "there is sea and water in the east of our country."
- Again, the kine asked. "Due your usunity have sonth?" Song Tunsaid." We have the vittum of the store Kong & Thursia. Thuring & Due 7 the did vidue, the Pengia gots and lever abode of immediate and on it; The division of Swan us the mage modicine of this too the secumentary of Party 72, withings that were said. The long said. If you country is of your present you are the enighbor of Buddhern. At the enighbor as thought to be record to the said said.



4.Monk Xuan Zang and Swat 玄奘与斯瓦特

The country of U-chang-nai is about 5000 ii in circuit: the mountains and valleys are continously connected, and the valleys and marshes alternate with a succession of high plateaux. Though various kinds of grain are sown, yet the crops are not rich. The grape is abundant, the sugar-cane scarce. The earth produces gold and iron, and is favourable to the cuitivation of the fullps. The forests are thick and shady, the fruits and flowers abundant. The cold and heat are agreeably tempted, the wind and rain come in their season.



• The people are timid, and in disposition are somewhat sly and crafty. They love learning yet have no application. They practice the art of using charms. Their clothing is white cotton, and they wear little else. Their language, though different at some points, greatly resembles that of India. Their written characters and their rules of etiquette are also of a mixed character as before. They greatly reverence the law of Buddha and are believers in the Great Vehicle.

CHINESE ACCOUNTS OF INDIA. Translated from the Chinese of Hisen Talong. by SAMUFLBEAL. Volume Two. CALCUTTA, 1958

旧有一千四百伽蓝, 多已荒芜

On both sides of the river Swat, there are some 1,400 old temples. They are now generally waste and desolate; formerly there were some 18,000 priests in them, but gradually they have become less, till now there are very few. They study the Great Vehicle; they practise the duty of quiet meditation, and have pleasure in reciting texts relating to this subject, but have no great understanding as to them.







5. Monk Huichao and Swat 慧超与斯瓦特

- 。慧超是唐朝时朝鲜半岛新罗国僧人,幼年入华。 他从中国泛海至印度,后来取道陆路经西域返回 中国,727年至安西((新疆库车)。
- 。慧超归来后写作了《往五天竺传》。20世纪初 敦煌遗书发现以后,西方"探险家"蜂拥而至, 大肆抢掠。经学者辨认,在伯希和运往法国的敦 煌残卷中,有一件首尾残缺的抄本《往五天竺 传》。

https://baike.baidu.com/ltem/ 慧超



- 。又从此建驮罗国。正北人山三日程。至 乌长国。被自云都地引船。此王大敬三 全。百姓村庄。多分施入寺家供养。少 分自留。以供养农食。设斋供养每日是 常。足寺足僧。僧稍多于俗人也。专行 大乘法也。衣着饮食人风。与建驮罗国 相似。言音不同。土地足驼骡羊马酰布 之类。节气甚冷。
- 《慧超·往天竺国传乌长国、p96.《古西城行记十一种》。 新疆美术摄影出版社、2016》

6. Monk Wu Kong and Swat 悟空与斯瓦特

- 。有两个悟空。最有名的悟空是中国最著名的神话人物、《西游记》里的孙悟空,或称美猴王(Monkey King)。他的确来过西天极乐世界,甚至大闹天宫,迫使玉皇大帝封其为齐天大圣,并在天庭建齐天大圣府,还搅乱了王母的蟠桃盛会。
- 。另一个悟空,俗名车丰朝(731—812),唐朝名僧,是《西游记》中孙悟空的原型。他在 天宝十年 751 年启程赴羁宾,天宝十二年 (753),随唐使团抵达健陀罗。

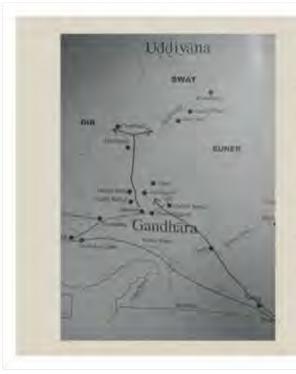


。又至乌仗那国,寻礼圣踪,住茫饿勃寺。复有苏诃 拔提寺、 钵楚拔提寺。如是往来遍寻圣迹,与 《大唐西域记) 说无少差殊。

(《悟空入竺记》, 古西域行记十一种, 新疆美术摄影出版社, 2016)

两点思考

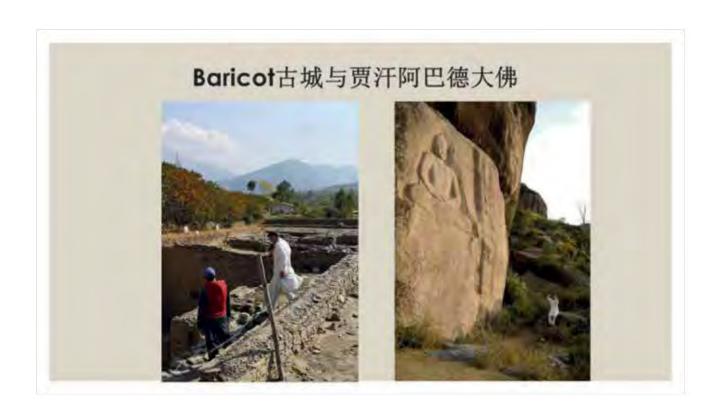
- 。为什么唐朝后来自中原的中国人唐朝后不再去斯瓦特?
- 。为什么唐朝后来自西藏的密宗佛教僧侣开始超声斯瓦特?

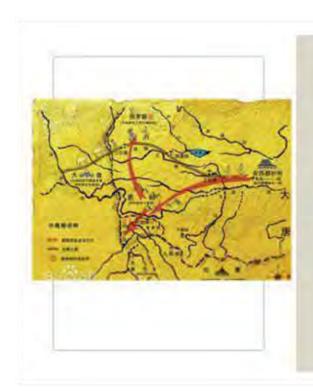


唐朝与乌仗那和健陀罗两国关系

- 。8世纪上叶侵入中亚的大食人曾对乌长国进行过多次的 诱降工作。但遭到拒绝。唐玄宗对他抵抗大食的行为相 当嘉奖:"大食与乌苌东邻接。开元 [713-741年] 中數 诱之,其王与骨驰。 俱位二王不肯臣, 玄宗命使册为王。
- 及《册府元龟》卷九六四载开元八年 (720年)"四月, 造使册立乌长国王、骨咄国王、俱位国王,并降册文, 皆赐彩二百段,三国在安西之西,与大食邻境,大食编诱 为虐,皆守节不从,潜布款诚于朝庭,帝深嘉之"与慧超 同时代的悟空也随唐朝的使者到达此国。
- 。在这段记载中提到,阿拉伯人已推进到了乌仗那的东部 边境-这段记载反映了中国对阿拉伯人在8世纪前10年 间对遥远的印度河上的信德(Sind)地方的成功掠夺的印象。







Chitral之战 (750) 和达罗斯之战 (751)

- 天宝初年、吐蕃以武力迫使小勃律(今克什米尔的吉尔吉特)要吐蕃公主、小勃律国施处吐蕃进往安置四镇的要遣。天宝六年(747年)、基仙芝率要年少骑一万进行长速远底。从安西出发,推过验较的大营山、攻占了小勒锋国。在杨季季要长程的小勃维国不及时整个主要同一。
- 天宝八载(749)十一月,吐火罗(在今阿富汗北部)叶护夫里伽罗上表唐廷说,组织国(Chárol)王梁附吐着,小勃律镇军报苦,远籍受屈,就发兵击破遇师国、请求周朝侵发变西兵造战。未年正月至小勃锋。五天月进至大勃锋。由于有了第一次派徒的总统,是他了事份债库。于700年由收据师国军队、保辖了继师主。
- 恒罗斯之战是唐朝安西都护府的草队与阿拉伯帝国的和中亚诸国 联定在伯罗斯的战役。但罗斯在帕米尔高速以西、吉尔吉斯坦与 哈萨克斯坦的增邻边境。战役的放坐时间在天宝十年(751年7月) 8月)、斯顿李丰对中部的场景。
- Wu Kong was the last Chinese visiting Swat after China lost the the Battle of Talas in 751 CE

咒术(Tantric)

- 人性怯懦,俗情谲诡。好学而不功,禁咒为艺业。(They practice the art of using charms).
- The priests who practice the rules of morality lead a pure life and purposely prohibit the use of charms.
- 。"东距勃律六百里,西厨宾四百里,山谷相属,产金铁,蒲桃,郁 金、稻岁熟,人柔诈,善咒术,国无刑杀,抵死者放之穷山。" (唐书,乌杖国传)



THE PRODUCTION AND A

Lotus-born Buddha





- A hundred years after Xuan Zang's visit of Udiyana, a beautiful boy was found by King Indrabhuti of Udiyana n the pond where the lotus flower was blooming. The Lotus-born Prince refused to be king. He went to Tibet to spread Tantric Buddhism and founded Tibetan Buddhism.
- There are many Tantras which were commonly acknowledged as having been first revealed in Udiyana.
- GREATER INDIA STUDIES NO. 2. TRAVELS OF TIBETAN PILGRIMS IN THE SWAT VALLEY BY GRUSEPPE TUCCI, PUBLISHED BY THE GREATER INDIA SOCIETY CALCUTA, 1940

- The major mountain of the Barikot area is the mount flam, which Inferestingly, is known in Pashto also as Jogiano-sar, or "Yogin" speak". That name is linked to
- the very interesting talk tale of a Buddhist master and his pupil, and the teaching of the art of flying. The pupil, tried to prematurely imitate his master. He secretly drank the blood of a serpent and died after trying to fly from the top of flam.
- 巴里科特地区的主要山是伊拉姆山(约3000 英尺),有趣的是,这座山在普什图语被称 为Jogiano-sar,就"Yogin's peak"(缩 伽修行者山峰)这个名字跟一个非常有趣的 民间故事有关。这个故事讲的是一位佛教大师教他的弟子学习空中飞行艺术。这个学生试图从伊拉姆山顶飞过,但是拜死了





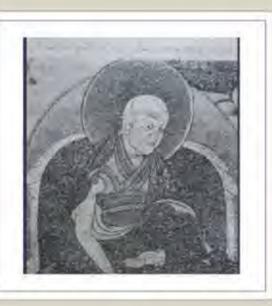
莲花生大师与空行母 Padmasambaya and Dakini

- Padmasambhava, also called Guru Rimpoche. He isrevered as the second Buddha in Tibet. Padmasambhava is said to be the son of Indrabhuti (因渣菩提), king of Swat in the early eighth century and one of the original Siddhas.
- Indrabhuti's sister, Lakshminkaradevi (罗 珂修明迦罗、疯狂的公主,因渣菩提之妹)是 公元9世纪的大成就者之一(accomplished Siddha) of the 9th century.



The land of Padmasambava and Dakinis

- 。香巴拉和乌仗那,前者被藏族朝 圣者视为仙境,更多的是神话和 神话之地传说,后者是地球上真 实存在的地方。
- 。在邬坚巴的传记中,乌仗那常常 是被称为"奇迹般的土地",那是 一个非常重要的地方,因为它被 称为莲花生的诞生地、空行母之 地,是宁玛派和后来的噶举派神圣 的土地。许多怛陀罗据信最早是 在这里出现的。



6.U rgyan pa and Swat 邬坚巴与斯瓦特

- Since Padmasambava, the founder of Tibetan Buddhism, was born in Swat and many Tantrics and Dakinis were also found there, Swat became a holy place for many pilgrims from Tibet, particularly from the schools of 宁玛派和噶辛派。Among the Tibetan pilgrims, 郭坚巴was the most outstanding traveler.
- Urgyan pa Rin chen dpal (1230–1309) was a great adept of the 噶菲派 of Tibetan Buddhism, particularly renowned for his knowledge of the Kālacakra, said to have been given to him in his vision by Vajrayogini in the Miraculous Land of Urgyan.

- 邬坚巴·仁钦贝(1230-1309),是噶举派竹巴噶举创始人郭仓巴·根布多杰的得意门徒,又为黑帽系第二世活佛噶玛·按希之弟子,黑帽系第三世活佛让琼多杰之上师。是噶举派著名成就大师,一位伟大的密宗大师。传说,他在乌仗那这个奇妙的国度里。在梦幻中遇到了Vajrayoginī,从她那里获得了时轮金刚的传授。
- He was the student of the 2nd Karma pa, who entrusted him with the Black Hat, which he passed to the 3rd Karma pa. He was also a great traveller who journeyed widely across and beyond Tibet.
- He met Qublial Khan in the capital of Yuan China。(1292年),他63岁时,应恩必烈之请到北京,给忽必烈授"时轮金刚曼荼罗灌顶",给臣民们讲授佛法。忽必烈要他留在北京,并赠给他许多财物,但他一分一毫未取,不辞而别返回西藏,衷心从事佛教弘法事业



- 。乌仗那, 宁玛派和噶举派的仙境 香巴拉, 格鲁派的仙境
- Udiyana: a land of fairies for Ningma and Kargyu; Sambbha, a land of fairies for Gelug

- 乌仗那, the country of Padmasambhav噶举派a, and the place of the fairies (Dakini) became the holy land for the 宁玛派, and, later on for the 噶举派 (特别是其分支竹巴噶举和噶玛噶举);
- · 香巴拉、Sambhala was on the other hand, changed into a paradise for the 苦行僧 initiated into the mysteries of among the 格鲁派(黄敦).
- Sambbha became popula in Tibet after Orgyn; that is the reason why we can not find about it as much information as we can gather as regards Orgyan(中国香客充分的行记); nor do! know of any historical it inerary of tat country. This seems to point to the fact that the mystic significance of SambhaJa developed at a later time.
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从西藏到斯瓦特徒步旅行

- 在1253年初到1259年初的六年里,邬呈巴被强烈的求知欧所驱使,在最高的坦陀罗的教导和不可战胜的宗教信仰的支持下,这个年轻人苦行僧的穷困潦倒的旅行生活,路上几乎什么都不带,只有笈囊和一根拐杖;
- 他两次穿越青藏高原西部,数十次赛马拉雅山和喀喇昆仑山脉连绵起伏,绵延数百公里越过或涉过许多河流和小渠。穿过许多战祸叛发的山口和国家。在300~5800米的海拔高度和温度。一30c到40c摄氏度中活下来了。他牵存下战胜了是难以想象的险阻的结果。他几乎是以生命为代价去能行的。一个人不得不在内心深处钦佩,他有着惊人的体力和贴力。除了极少数情况下,他是一路走来的:
- 如果所有目的地和中途站用一条直线连接起来, 距离加起来是 息里程据信至少为4.650公里。然而, 如果所有的起伏和还考 患了弯道, 总里程可能很容易达到两倍或更多甚至三倍这个距 离, 至少14000公里。哪坚巴是一位真正的伟大旅行家。



《邬坚巴传》

竹巴嘎季溫僧人前往朝圣。有关他们的朝佛路线。目前所见下述八部藏文史书,其中有:《喝举传记明灯》、《佛教史广莲花之太阳》。白玛喝波蒂、《乌迪雅阿旺嘉措传写白琉璃琵琶》、《乌仗那空行洲道略指南》(达仓日巴著)和《竹钦邬坚巴传》(素南淮色著》,原行记作者其笔分颇似《大唐西域记》,所记某些重要历史事件亦有相当价值。《竹钦邬坚巴传》成书于14世纪。书中主要记载邬坚巴尊者都仓巴弟子的生平,此弟子即邬坚巴仁钦贝[1230-1309年],属竹巴亳举派高僧。图齐于1930年在拉达克特米斯寺院的图书馆在书中发现了一部罕见而独特的《邹坚巴传》,据说有包含许多主要在西藏西部使用的口语术语,看起来像是第一次编辑天于旅行的叙述是由邬坚巴的一些弟子写的中国国内上个世纪九十年代出版的藏文版《邬坚巴传》是西藏藏医装院长率如才朝私人藏书,后列人西藏雪域丛书第32册。1997年10月西藏藏文古籍出版社出版



Brig. (Retd.) Dr. Safdar Ali Shah Director General (CPEC), Higher Education Commission, Islamabad, Pakistan

Dr. Safdar Ali Shah carries vast and varied experience of teaching, education planning & management, and research. He served in the Army Education Corps for over three decades. He is a graduate of Command and Staff College and National University of Modern Languages. During his career in the Army, he held senior positions including Principal Burn Hall College, Abbottabad; Director of Studies (provost) at Pakistan Military Academy; Chairman, Armed Forces Board for Higher Education; and Director Army Education. After retirement, he joined the National University of Sciences and Technology (NUST), where he served as Dean National Institute of Peace and Conflict Studies, Director Academics and Director Publishing and Student Affairs. On the research side, he was editor of several magazines and research journals. He has published 20 books, including a quartet on cultural heritage of Pakistan. He is recipient of Sword of Honor (from PMA), meritorious service award, Sitara-i-Imtiaz (Military), and two research awards. At present, he is working as DG CPEC at the Higher Education Commission, Pakistan.

THE CULTURAL NEXUS BETWEEN PAKISTAN AND SRI LANKA

Buddhist Heritage Of Pakistan And Cultural Linkages Between Pakistan And Sri Lanka

By

Dr Safdar Ali Shah

Introduction

Sri Lanka and Pakistan have been historically linked for centuries for being located in the same region. These relations go back to the time of Asoka and spread of Buddhism which became a strong bond between Gandhara (now Pakistan) and Ceylon (now Sri Lanka). There is strong evidence of cultural linkages between the two countries during the period of Indo-Greeks in the 2nd Century BCE. Both nations had similar historical experiences being a part of the British Empire and Commonwealth subsequently. The historical linkages were translated into strong diplomatic ties after independence of both countries in the late 1940s.

Scope

The article covers the following aspects:

- Historical Linkages between Gandhara and Ceylon
- Socio-cultural Relations between Pakistan and Sri Lanka



Historical Linkages

Gandhara, known as the Land of Fragrance in the Buddhist chronicles, was located in the north-west of present-day Pakistan. This historical region remained a part of the Persian and Maurya Empires and was known for its rich culture and fertile land.

When Buddhism spread beyond its birthplace, the first two places where it took root and prospered were Gandhara (Pakistan) and Ceylon (Sri Lanka). After the Third Buddhist Council, convened by Asoka, around 250 BCE, Buddhist missionaries were dispatched to various regions, including Gandhara

and Ceylon. While Asoka's son Mahinda was sent as a missionary to Ceylon, a Greek monk was sent to Gandhara because of Greek influence in the region. However, another son of Asoka, Kunala (b. 263 BCE) was sent to Taxila as a viceroy, where he was blinded due to treachery of his step mother. Later, his sight was restored. Kunala Stupa in Taxila testifies this account. So, Asoka and his family were a common denominator between the two countries, besides Buddhism.



Regular contacts were established between Gandhara and Ceylon during the Indo-Greek Kingdom (180 BCE–10 CE) in Gandhara. Buddhist bhikkus from Gandhara attended the completion ceremony of Maha Thupa at Anuradhapura in large numbers, as recorded in Mahavamsa XXIX:

From Alasanda the city of the Yonas came the thera (elder) Yona Mahadhammarakkhita with thirty thousand bhikkhus for completion ceremony of Maha Thupa at Anuradhapura. (Mahavamsa, XXIX)

https://www.cs.mcgill.ca/~rwest/wikispeedia/wpcd/wp/i/Indo-Greek_Kingdom.htmThomas Mc Evilly, The Shape of Ancient Thought. Comparative Studies in Greek and Indian Philosophies, (Allworth Press, New York, 2002) http://balkhandshambhala.blogspot.com/2012/11/Gandhāran.



This is supported by Perera, a Sri Lankan scholar, though he does not give the figure of 30,000 bhikkus. However, he makes a reference to the influence of Mahayana Buddhism in the making of colossal statues in Sri Lanka such as Avukana Buddha:

... it was recorded in the ancient chronicle Mahavamsa that among the many distinguished Buddhist monks who arrived at the final crowning ceremony of the stupa, to grace the occasion, were the dignitaries of the monastic establishment of Gandhara.

It was the religio-cultural contacts that prevailed between the two regions, which may have led to the borrowing of the ideas pertaining to colossal statues of the Buddha.

Historic Trade Routes during Kushan Empire

Historical trade routes during the Kushan Empire indicate the movement between the two countries during the prime time of Gandhara Civilization.



Relics of Buddha

Relics of Buddha were distributed by Asoka to various regions, where they were enshrined in stupas. Three Gandharan stupas had the distinction of being depositories of Buddha's relics, which were later discovered during the first quarter of the 20th Century and two of these were given to Sri Lanka and Burma, the two Buddhist countries under the British Empire at that time.

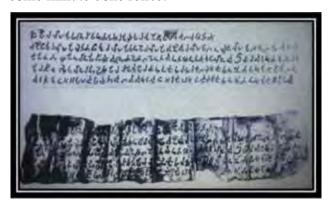
Dharmarajika was one of the relic depositories. Two relics were found from there: One was presented to Sri Lanka and the 2nd is preserved in Taxila Museum:

... inside the miniature gold casket, again, were some beads of bone and ruby with pieces of silver leaf, coral and stone, and along with these the bone relic. In February, 1917, these relics were presented by the Viceroy, Lord Chelmsford, to the Buddhists of Ceylon and were enshrined by them in the Temple of the Tooth Relic (Dalada Maligawa) at Kandy.

Relics (from Dharmarajika) in Taxila Museum

Another set of relics, along with a scroll in Kharoshti, testifying the authenticity of the relics, was unearthed from Dharmarajika. They are preserved in Taxila Museum and were taken to Sri Lanka for the worship of the Buddhists, more than once:

... it was here that one of the most interesting relics yet discovered in India was unearthed. The find was made near the back wall of the chapel opposite the Main Stupa and about a foot below the original floor. It consisted of a steatite vessel with a silver vase inside, and in the vase an inscribed scroll and a small gold casket containing some minute bone relics.



A.D.T.E. Perera, "Colossal Buddha images of ancient Sri Lanka," http://www.infolanka.com/org/srilanka/hist/13.htm

The inscription, which is in the Kharoshti character, and dated in the year 136 (circa 78 CE), records that the relics were of Lord Buddha himself. It reads:

In the year 136 of Azes, on the I5th day of the month of Ashadha, on this day, relics of the Holy One (Buddha) were enshrined by Urasakes (?), son of Lotaphria, a man of Balkh, resident at the town of Noacha. By him these relics of the Holy One were enshrined in the Bodhisattva chapel at the Dharmarajika Stupa in the district of Tanuva at Takshasila . . .

Common Ancestry of Pali and Punjabi Languages

Pali was patronized during the Indo-Greek Kingdom in Gandhara, with its capital at Sagala (present-day Sialkot in Pakistan), while Punjabi was widely spoken in the region. Moreover, when Buddhists were persecuted in the place of their origin, many migrated into the areas of the Punjab. Pali scholars from Magadha must have been among them. While Buddhist texts of Theravada are preserved in Pali, the oldest Buddhist texts in Gandhara have been found written in Kharoshti, the written script of local Gandhari / Punjabi. Similarities between Pali and Punjabi are highlighted below:

a.	Cardinal and Ordinal Numbers			
	Pali	Punjabi	Sanskrit	
One	eka	ik /ek	eka	
Two	dve	do	dvi	
Three	tayo	tre/tin	tri	
Four	cattaro	car	catur	
Five	panca	panj	pancam	
Six	cha	che	sas	
Seven	satta	sat	sapta	
Eight	attha	atth	astan	
Nine	nava	nau	navan	
Ten	dasa/rasadas	dasam/lasa		
	Pali	Punjabi		
1st	pathma	pehla		
2nd	dutya	dooja		
3rd	taliya	treeja/teeja		
4th	catuttha	cauttha		

5th	pancma	panjva /panjma
6th	chatthama	cheva /chema
7th	satthma	satvan / satma
8th	atthama	atthava / atthma
9th	navama	navan / nama
10th	dasma	dasvan / dasma

b. Root Verbs used in Pali and Punjabi with same meanings:

111041111150.			
	Pali	Punjabi	
Ask	pucch	pucch	
Laugh	has	has	
Live	vas	vas	
Search	labh	labh	
Cook	pac	pak	
Bind	bandh	banh / bandh	
Steal	cur	cura	
Bathe	naha	naha	
Draw		kadh	kadh
Go		ya	ja
Write		likh	likh
Dig		khan	khun/ khan
Grind		pis	pis/pee
Sing		ga	ga
Do		kar	kar
Keep		rakh	rakh
Die		mar	mar
Walk		cal	cal

Common Cultural Heritage

Both Pakistan (Gandhara) and Sri Lanka had similar historical experiences. Both emerged as centers of Buddhism during the time of Asoka. Both were looked up to and visited for authentic Buddhist text as seen in the case Chinese monk Fa-Xian who visited both places. Both were vandalized by savage invaders. They also bore the brunt of aggressive Christian missionaries and were part of the British Empire. Both got freedom from the British in 1947 and 1948 and are members of the Commonwealth.

Diplomatic relations between the two countries were established as early as 1948. Pakistan-Ceylon cultural society was formed in March 1954. Pakistan was a key participant in the World Buddhist Conference held in Colombo in 1950.

John Marshall, A Guide to Taxila, p. 41. John Marshall, A Guide to Taxila, pp. 51, 52. She was also the first country to commemorate the 2500th birth anniversary of Lord Buddha in 1956.

Besides regular contacts, President of Pakistan visited Sri Lanka in 1964, and he was presented a sapling of the sacred Bodhi Tree which was planted in the compound of the Taxila Museum, known for its rich collection of Buddhist artefacts and pieces of Gandhara Art, besides the holy Relics of Lord Buddha, which were exhibited for the faithful in Sri Lanka.

Radio Ceylon and Ceylon Tea were very popular in Pakistan. Both countries also collaborated in the field of cinema which resulted in successful joint productions. Sri Lankan film star, Sabeetha, starred in 17 Urdu films and was very popular among the Pakistani cinema goers. Besides film awards, she was conferred a special award for promoting cultural ties between the two countries. Cricketing passion abounds in the peoples of both the countries. Pakistan strongly supported Sri Lanka to get test status. Sri Lankan cricket stars Jayasuriya, Ranatunga, Murlidharan, etc. are household names in Pakistan. Sri Lankan team, which won the World Cup in 1996 in Lahore, received overwhelming support from the cheering Pakistani crowd.

Pakistan wholeheartedly supported Sri Lanka in its prolonged and bitter fight against terrorists and secessionists. Both countries enjoy strong and cordial bilateral relations, with uniformity of views on regional and international issues, and have a promising future ahead.



John Marshall, A Guide to Taxila, pp. 52, 53.



Prof. Dr. Ghani-ur-RehmanDirector, Taxila Institute of Asian Civilisations, Quaid-i-Azam University, Islamabad.
Pakistan

Prof. Dr. Ghaniur Rahman, Director of the Taxila Institute of Asian Civilizations of the Quaid-i-Azam University, Islamabad, was awarded the PhD in 2007 for his study Iconographic Symbolism of a Worldly Mission: Some Selected Episodes from the Life of Buddha Sakyamuni Represented in Gandhāra Sculpture from the Ca' Foscari University, Venice, Italy. He has published twenty-six (26) research articles and edited five (5) books while another edited book and his own book is in process of publication.

Socio-Religious Background And Iconographic Symbolism In The Life Of Buddha Siddhartha As Represented In Gandhara Art

Bv

Dr. Ghani-Ur-Rahman

The topic of my research is Socio-Religious Background and Iconographic Symbolism in the Life of Lord Buddha Siddhartha as Represented in Gandhara Art in which I'll show some scenes from the Buddha life story such as Dream of Maya, Birth of the Buddha Siddhartha and appearance of seven treasures or jewels with him as a great man (Maha Purush). The main problem in the treasure part is that the text and art mention more than 7 treasures and the researcher had to decide about the possible real seven (7) treasures.

So first a little light on the dream

Before the miraculous conception of the great sage of the Śākyas (Śākyamuni), to his mother Māyā, is said to had occurred a thought to follow a somewhat solitary life in a part of the palace and thus to abstain from any kind of sensual pleasures and had asked her husband not to long for her and that he being happy with her desire of following a life of piety had arranged for her solitary moments to acquire concentration. It was during this that she conceived the Bodhisattva Siddhartha through a dream. Māyādevi dreamt a white six-tusked elephant descending from the heaven entering her body from the right side. And it was this dream after which, according to Aśvaghosha, "[...] without defilement she received the fruit of the womb, just as knowledge united with mental concentration bears fruit"

She related the dream to her husband, king Śuddhodhāna, who sent for eminent Brahmans to interpret the marvellous dream. According to their interpretation of the dream a child who has just planted himself in the womb of Māyā was destined to either become a Buddha or a Universal King (cakravartin). "Māyā, the queen of the god-like king, bore in her womb the glory of her race and, being in her purity free from

weariness, sorrow and illusion, she set her mind on the sin-free forest"

Buddha Śākyamuni may have lived from about 563-483 B.C. who was born in ksātriya clan named Śākya. Suddhodhāna was a ksātriya king or head of his clan and territory and Māyā was his chief queen. When Śākyamuni had established his authority as a great religious teacher it was needed to be clarified how one would become a Buddha if he is not from religious (Brāhman) family. According to the Mahāvastu:

"Bodhisattvas are born in one of two classes of families, either a noble [Ksātriya] or a Brahman family. When the nobles dominate the earth, the Bodhisattvas are born in a noble family. When the Brahmans dominate the earth, they are born in a brāhman family"

The last rebirth of the Bodhisattva of our time had to be surrounded by wonderful events as he was a predestined one. The Buddha Dīpāmkara had already predicted regarding his Buddha hood and the occurrence of a few events before his Buddha hood in one of his last lives.

His conception was already viewed as miraculous and the texts affirm that these circumstances had been decided under the merits accumulated in the previous lives of the Buddha Śākyamūni.

When the time arrived the "Buddha-Uproar" took place. There are three uproars which take place in the world, - the Cyclic-Uproar, the Buddha-Uproar, and the Universal-Monarch- Uproar. The details are related in the Introduction to the Jātaka as follow:

Finally, when they realize that after the lapse of a hundred years a Universal Monarch is to arise, the terrestrial deities wander about, proclaiming: "Sirs, after the lapse of a hundred years a Universal Monarch is to arise in the world." This is called the Universal-Monarch-Uproar.

When the Buddha-Uproar is heard, the gods of

Aśvaghosa, Buddhacarita or Acts of the Buddha, translated by Johnston, E.H., Delhi, Motilal Banarsidass, 1936, pp. 1-2, (Canto 1).

Ibid, *p*. 2, (*Canto1*).

There exist enormous differences of opinions on the year of the birth of \hat{Saky} amuni. The differences rise sometimes up to more than a few centuries. The one mentioned here is taken from the introduction to The

all ten thousand worlds come together in to one place and after having ascertained what particular being is to be The Buddha, they approach him, and beseech him to become one. "Sir, it was not to acquire the glory of a Sākka [Sākra], or of a Mārā, or of a Brāhman, or of a Cakravartin (A Universal Monarch), that you fulfilled the Ten Perfections; but it was to gain omniscience in order to save the world, that you fulfilled them. Sir, the time and fit season for your Buddhaship has now arrived."

But the Great Being, before assenting to their wish, made what is called the five great observations. He observed and decided the time, the continent, the country, the family, and the mother and her span of life.

Then, surrounded by the gods of the Tusīta heaven, and dismissing all the other gods, he entered the Nandāna Grove of the Tusīta heaven died there and was conceived in the womb of Queen Mahā Māyā/Māyādevi.

While the future Buddha was taking a decision to come down to the earth for the last time as a son to Māyā, to her occurred thoughts to retreat from the world with pure thoughts and get refuge in dharma. Devas and divine guardians came to pay homage and protect the mother who will bear in her womb the glory of the world.

During that night of the full moon of the rainy season, when the midsummer festivities were in progress in Kapilavāstu, Queen Māyā lying on her bed , had a dream: she saw a small milk white elephant equipped with six tusks coming down from heaven and entering her womb from the right side. The next day the dream was related to the king who summoned many eminent Brahmans for the interpretation of the dream.

The Brahmans said to the king that a male child had planted itself into the womb of the queen. In the further interpretation they proposed that if the child continued to live a household life he will become a Universal Monarch; but if he leave the household life and retire from the world he will become a Buddha.

Socio Religious Background and Iconographic

Symbolism

SLEEP

"Māyā is Existence: both the world of which we are aware, and ourselves who are contained in the growing and dissolving environment, growing and dissolving in our turn. At the same time, Māyā is the supreme power that generates and animates the display: the dynamic aspect of the universal Substance. Thus it is at once, effect (the cosmic flux), and cause (the creative power)."

Why the sleeping is given so much importance? The Māyā could have conceived the Bodhisattva without a dream, if the Bodhisattva wanted. But the whole process shows a very meaningful message. The dream was dreamt in sleep and sleeping can be symbolised as Ignorance.

Knowledge arises from ignorance and is perceived in the middle of ignorance and can be recognised in a better way if the ignorance is known. Knowledge extinguishes Ignorance. It is like the light which extinguishes the dark and the light is easily recognised and in a better way perceived if one knows the darkness. The Future Buddha was a potential knowledge and thus was destined to extinguish ignorance. He was thus, light of truth to extinguishing dark or illusion. The death of Māyā soon after the birth of Bodhisāttva may symbolise the extinguishing smaller illusion by the light of Buddha which will later proceed to extinguish the bigger world illusion.

The Bodhisattva is also mentioned in texts that at the time of his meditation under the Bodhi-tree he was awakened to truth and about his past, present and future, it is like if he was in the state of a sleep and at the time of his meditation he awoke from that temporary dormant state and thus remembered not only his previous lives but also his task for the search of the remedy to cure humanity and after remembering everything he went ahead with more concentration and achieved the light of truth, the truth which showed the way towards liberation from samsāra. The liberation from samsāra is called nirvāna which should be the goal of every living being according to the doctrine of Buddhism.

Long Discourses of the Buddha, Dīgha Nikāya, translated by Maurice Walshe, 1987.

The Mahavastu, Volume II, translated from the Buddhist Sanskrit by J.J.Jones, London, Luzac & Company, 1952, p. 1.

Ibid, p. 40.

For the details regarding the four investigations see Warren, H.C., Buddhism in, 1986, p. 40; The



Dream of Mahamaya

BIRTH

A few important points for the birth scene Māyā, while standing under a śala tree in the Lumbini grove, holding a branch gave birth to Prince Siddhārtha (Śākyamuni). It is one among the many prodigious events happened in the life of Śākyamuni. He was born in an unusual way because he emerged from her right flank, and was received by the two most important Brahmanic gods, Brahmā and Sākra/Indra.

Immediately after his birth, the prince stood on the ground and faced the east, surveyed the four cardinal points, the four intermediate ones, and the zenith, and the nadir, in short, all the ten directions in order, and had nowhere discovered his equal, he exclaimed, "This is the best direction," and strode forward seven paces. At the seventh step he halted and with a noble voice shouted like the roar of a Lion) "The chief am I in all the world"

The bath scene presents a very interesting representation in Gandhāra sculpture. The presence of Śākra/Indra on the one side and Brahma on the other side of the Bodhisattva with the Bodhisattva in the centre makes an interesting triad. As we have already mentioned that Brahmā is considered as the representation of knowledge while Śākra as the representation of action or power and the Bodhisattva treated by both of them indicate as if the Bodhisattva was destined to achieve the power or ability of both of them. The Bodhisattva was the centre of the triad and thus of more importance than

them both.

Later on when the Bodhisattva Śākyamuni had already attained the supreme knowledge he established order of the monks and after his mahāparinirvana one of the symbols which represented him was a trident or the representation of three which included himself as the centre and dharma (the doctrine) on his one side while the angha (order) on his other.

Later on when the philosophy of the school of Mahāyāna had already established the Bodhisattva-s were elevated to the highest level and thus the Buddha was started representing flanked by two Bodhisattva-s, Maitreya and Avalokiteśvara, instead of the two Brahman gods to continue representing the triad.



Birth of Lord Buddha

SEVEN TREASURES

The Seven Treasures as Related in the Texts and Gandhara Sculptures (slides 10-23)

According to Buddha Śākyamuni every great man bears seven treasures which appear together with him (Sutta 63.5 in Hallade n.d.: 48). Thus, according to the Buddhist text with the Buddha Śākyamuni appeared seven treasures.

According to the Introduction to the Jātaka:

"Now at the very time that our Future Buddha was born in Lumbīni Grove there also came into existence the mother of Rāhula, and Channa (Chandaka) the courtier, Kaludayi the courtier, Kanthaka the king of horses, the Great Bo-tree, and the four urns full of treasure [....] These seven (The Future Buddha

Mahāvastu, Part II, tr. Jones, J.J., 1952 and Foucher, A., The life, 2003, p. 21.

Neither heaven nor hell is eternal in Buddhist Philosophy. They are only two of the five 'conditions' of impermanent rebirths: in hell, as ghosts, as beasts, as men, and as gods. The great wheel of samsāra keeps them with in its perpetual rotation, unless one day they can escape by means of virtues and sacrifices and

be counted as number 1 and the treasure together as number 7) are called the Connate Ones." (Warren 1986: 48)

In the Lakkhaṇa Sūtta, that is mainly about the thirty-two marks of a Great Man, Buddha relates that a great man who possesses thirty-two marks, is also possessed of seven treasures if he lives a house hold life and that he will become a ćakravartin monarch (Walshe 1987: 441).

According to Foucher, the universal monarch is possessed by seven great treasures, namely the most perfect of wheels, elephants, precious stones, women, ministers and generals. It was obligatory that these seven treasures should manifest themselves at the same time as the heir to the throne of the Śakyas (Foucher 2003: 36).

Discussing some important treasures Foucher says: . . . none of our text disputes this, but even the conscientious efforts made by all to agree could not be expected to meet with complete success. The discus or the "wheel" easily became the symbolic of the wheel of the doctrine, and its being set in motion for the first time was synonymous with the first sermon. The precious stones and the ministers often were left out because they were of no use. It was also difficult to have a large ceremonial elephant born at the same time as the prince, for the growth of such an animal is notoriously slow. This objection did not hold true for his favourite horse or his future wife. With a little good will the word parianayaka, leader, could be understood not as a commander of armies but simply as a groom. Thus at least four of the treasures remained useful for the future (Ibid: 37).

About the later additions in the list of treasures Foucher writes:

The Singhalese commentator not only include in his list of seven "born together" Udayin, who became the playmate of the young prince, but also named the ficus religiosa as the tree under which the Bodhisattva was to attain enlightenment. The Tibetan texts found it important to name in advance the kings contemporary with the master and with whom he would later come in contact, namely, Bimbisara of Magadha and Prasenajit of Kosala. Finally, they did not refuse the same kindness to the familiar Jinni who, thunderbolt in hand-whence

his name Vajrapani-was to constitute himself the bodyguard of the Blessed one and follow him as his shadow-in our term, hid guardian angel (Ibid).

Kern, counting some treasures says:

On the same day with the Bodhisattva were born Yaśodhara the mother of Rahula, Channa (chanda), Kaludayin (kalodayin, Udayin), the horse Kanthaka (Kanthaka), and Ananda, at the same time sprung into existence the Bodhi tree, and the four treasure vases. Northern sources name as born at the same time four kings who will play a part in the history of the Buddha, viz. Bimbisara, Prasenajit, Pradyota, and Udayana (Kern 1968: 14).

It seems the depiction of all the seven appearances is not very popular in Gandharan Art because just a few of them can be seen in the Museums and Catalogues. The three most important births depicted in stone are: birth of the Buddha, birth of the Chandaka and birth of the Kanthaka.

The following scenes not only show the two most important appearances among the seven i.e. the birth of Kanthaka, the personal horse of the Prince and the birth of Chandaka, the personal attendant/courtier, as these two played the most important role in Śākyamuni's flight from his home to become an ascetic and finally a Buddha, but there are also other representations which might be considered as the depictions of different treasures, although out of the context.

Significance and symbolism of the important treasures as mentioned by different scholars

Wheel is not only an important symbol for a righteous king but also a very important gesture of a Great man like Buddha. According to Kern:

The Wheel treasure, The Wheel of the Law, Dharmacakra, rather a symbol than a relic, is nevertheless an object of worship. The Wheel symbol is only in so far Buddhistic as it is linked with the preaching of the Law. Originally, as the very term denotes, it appertains to the Ćakravartin (Kern 1968: 99).

Similarly, Fouche writes about the wheel treasure in the following words:

Wheel was the first of the seven jewel of the universal monarch or Ćakravartin, "the one who sets the wheel in motion". It also must not be forgotten that the

take refuge in the absolute peace of nirvana. The Buddha came to earth to enlighten both men and gods concerning this unique chance to escape. For the details see also Foucher, A., The life, 2003, p. 19. For the details see The Mahāvastu, Vol. II, translated by Jones, J. J., Luzac & Company, London, 1952, pp. 4-11.

Bodhisattva might have become the sovereign of the universe, had he not preferred to conquer a spiritual empire. For the Indians, the Wheel as symbol of universe would serve just as well as symbol of the spiritual empire, and so the "setting of the Wheel of the law in motion" became a synonym for the first sermon insofar as it brought a new moral order in to the world (Foucher 2003:151).

The elephant is a big majestic animal. Several valuable things are made up of the elephant's tusks. Ivory work has been great source of income for many. Elephant is regarded as a representation of a big cloud that showers rain that is important for agricultural prosperity and this leads the elephant to enter in mythology finding place with the mother of wealth, Laksmi and the mother of Buddha, Mahamaya (Mittal 1993: 156).

Elephant is considered one of the treasures along with Amṛta which came out with the process of the churning of the ocean (samudramanthana) by the Devas and Asuras (Gupta 1983: 4 and 21). The Hindu-Buddhist philosophy has thus incorporated it into the seven treasures which appear in the world when a great man is born.

In the early Buddhist art the depiction of horse in narrative way mainly symbolises the event of the Great Renunciation (mahābhiniśkramana) of Gautama Buddha (Kumar 1993: 160). The horse is also associated with the Brahmanical god Surya (Ibid).

As the Buddha had to use the horse for his Great Departure it was necessary to include this important animal in the seven treasures which appeared at the time of his birth for him.

Hallade says about the wheel and triratna:

The jewel treasure, the highest object of worship for the Buddhist, are the "three Jewels", Triratna or Ratnatraya, The Buddha, the Dharma, and the sangha (Hallade: 85). In Gandhara art many base reliefs were devoted to the first sermon, given in the Gazelle Park at Sarnath, near Benares. Two gazelles often symbolize the place where the first sermon was given. But to make sure that it was understood, the ancient symbols were also added. The Wheel sufficed to evoke the sermon, turned by the hand of the Buddha it symbolized the transmission of the doctrine. The Triratana, an emblem with points, symbolized the "three Jewels of Buddhism", that is to say the gifts made to humanity The Buddha himself, The Law (dharama) and the community of Monks (sangha) (Hallad n.d.: 130).

For Buddha before his enlightenment not only his wife was there as a treasure but also other women in his palace for his entertainment. All the women which were available for his pleasure might be the ones who were born at the time of Buddha's birth to play a role in his life.

Other mentions of treasures have been omitted here as the focus is only on the ones which can be found in the Gandhara Sculptures.



Buddha himself



Birth of Kanthaka the horse and Chandaka the courtier

For the details see Warren, H.C., Buddhism, 1986, p. 43, and The Mahāvastu, vol. II, 1952, pp. 11-13. Ibid., p. 25

See The Birth of Buddha, Introduction to the Jātaka, Translated by Warren, H. C., Buddhism, 1986, p. 47.



Women pleasure treasure



Bodhi tree



Kanthaka (The horse)



Elephant

BUDDHIST & GANDHARA CIVILIZATION:

Dharmachakramudra







Vajrapani



Urns full of Treasures

Conclusion

We should consider the Lakkahana Sutta where Buddha says that a great righteous monarch (not a Buddha) possesses the seven treasures besides the thirty two marks. If still there are then depicted some of the treasures for him in the artistic context or out of the context in Gandhara what does it mean? We think it should be taken as part of the long development of the religion through history during which not only religion changed its form putting Buddha in very different categories as against his teachings but the art also played its role.

The later followers not only placed him in different levels out of love and thus considered him even as a righteous monarch (ćakravartin). He has, thus, not only been venerated as a Buddha but also as a ćakravartin. And having given him these two places of veneration it was inevitable to not only put some of the thirty two marks on his body but also depict the seven treasures in art for him.

There are repeated names in the different lists mentioned in different texts. Even if we exclude the repeated names, the number of treasures exceeds the exact number of seven. Excluding the common names from the mentioned lists if we count the ones such as the Buddha himself, Yaśodhara (alone or together with other women as women pleasure), Courtier/s (either only Chandaka or also Kaludayi who is mentioned in the texts but has not been depicted in art), Kanthaka, Bo-Tree, Vajrapani, Urns full of treasure, Elephant, Wheel and Tri-ratna (which is the holistic representation of Buddha, dharma and sangha) they are ten in number. These have been represented in Gandhara Sculptures in

one way or the other. Now we have to decide on the basis of repeated mentions, importance and depiction in art the final real seven treasures.

From the list of ten we have to eliminate three more besides the later additions. Considering Buddha above everything and that the treasures appeared for him we can easily eliminate him from the list. Looking at the remaining nine all have physical presence and can be counted into the treasures those appeared and could be seen, except Vajrapani who was an invisible and imaginary companion of the Buddha. Thus, if we eliminate the Vajrapani too we get the list of eight. Elephant, although an important animal cannot be more important than the other remaining ones which served Buddha in his life, thus excluding the elephant we get the most important and perhaps the real seven treasures and this way art becomes an important and permanent earlier source on the basis of which one can decide which could have been the real seven treasures which appeared with the Buddha.

The Ten Treasures:

Buddha himself Elephant Yashodhara Dharmachakra

Chandaka Tri ratna Kanthaka Vajrapani

Bodhi tree Urns full of treasures

The Final seven Treasures:

Yashodhara Dharmachakra

Chandaka Tri ratna

Kanthaka Urns full of treasures

Bodhi tree

- 1. Art plays an important role side by side the text to narrate the life of Buddha.
- 1. Text evolve and change with the passage of time while art remains permanent and can narrate the earliest history and, thus, sometimes become a more reliable source for the gaps in history.



Ven. Senior Prof. Dr. Gallelle Sumanasiri Thero

Vice Chancellor, Buddhist and Pali University of Sri Lanka

Ven. Senior Prof. Dr. Gallelle Sumanasiri Thero holds a PhD degree in Comparative Religious Studies from University of Delhi, India. He holds the office of Vice Chancellor of the Buddhist and Pali University of Sri Lanka since 2014.

Buddhist And Gandhāra Civilisation: The Cultural Nexus Between Pakistan And Sri Lanka

By

Ven. Senior Prof. Dr. Gallelle Sumanasiri Thero

Gandhāra can be considered a great cultural geographical area that is very important in the longtime friendship that exists between Pakistan and Sri Lanka. This area presently belonging to the Islamic Republic of Pakistan represented the North Western end of ancient India. The aim of the seminar entitled "Buddhist and Gandhāra Civilisation" is to remind us of the ancient Buddhist culture in Gandhāra and the Gandhāra culture in common. This seminar will be held on the 11th March 2019 at the Buddhist and Pali University in collaboration with the Pakistan High Commission and Buddhist and Pali University of Sri Lanka.

There is a kind of potentiality in cultural heritage in building inter relationship among different ethnic groups leaving aside the geographical difficulties. This in a way is building a cultural bridge. The nearest and most powerful cultural bridge that can connect Pakistan and Sri Lanka lies in Gandhāra. Gandhāra, an area that was based on a trading culture 2000 years ago, was a conducive area for the spread of Buddhist culture. The ruins of the hundreds of Buddhist monasteries that are spread across Taxila (Takṣa śila), Peshawar (Puruṣapūra) and the Swāt Valley (Sanskrit su + asti = 'well being') bear ample testimony to this.

Urban ruins like BhiṛMound, Jauliāñ, Takht-i Bāhī and Butkārā can be seen among them. This ancient geographical area was considered

a centre of the intellectuals at that time. The seats of learning such as Takṣa śīla speaks profoundly of the renaissance centered around Gandhāra. Furthermore, Gandhāra was a place of the beginning of Buddhist art. It endowed the world with an art from known as 'Gandhāra Art' that leads to Euro-Asian Art. Gandhāra is the intermediate zone that connected the western Asian culture an Eastern Asian culture.

Accordingly, in the international arena Gandhāra achieves a state of veneration due to its specific set of Buddhist artifacts. The kinship between Sri Lanka and Gandhāra is quite important because Sri Lanka has a Buddhist heritage expanding over two millennia. The archaeological heritage can be made alive by initiating an intellectual discussion. This would result in building up a live intellectual corelation in between the intellectuals of the two countries. The main purpose of the Pakistan High Commission and the Buddhist and Pali University of Sri Lanka is to strengthen this cultural relationship furthermore.

May the fruitful interrelationship between Sri Lanka and Pakistan exist forever!



Major General (Retd) Dr. Shahid Ahmad Hashmat High Commissioner of the Islamic Republic of Pakistan

Major General (Retd) Dr. Shahid Ahmad Hashmat, Hilal-i-Imtiaz (Military), holds a Ph.D. in International Relations (2001) and a Post-Doctorate in International Cooperation (2014). He has authored a book entitled: "International

Conflict Resolution: Role of the UN and the OIC", published in 2014. Besides contributing a number of articles to various national journals, he regularly participates in national and international seminars on International Peace and Stability.

Concluding Remarks by The High Commissioner

Excellencies,

Ladies and Gentlemen,

I would like to express my gratitude to all the speakers, who have come to Sri Lanka from China, Germany and Pakistan. Their admirable presentations have enabled us to conduct an International Seminar on the subject of 'Buddhist & Gandhara Civilization: The Cultural Nexus between Pakistan and Sri Lanka'. I am also grateful to the Buddhist and Pali University for their kind cooperation in organizing the seminar.

Ladies and Gentlemen,

The philosophy of life and doctrine of final liberation propounded by Gautama, the Lord Buddha, in the sixth century BC, became one of the dominant religions of the Indian subcontinent. Gradually, it spread across the entire Eastern World. Even today, it is a dominant faith in many countries including China, Japan, Myanmar, Sri Lanka and Thailand. Together with Islam and Christianity, Buddhism is recognized as a 'World Religion', whose followers from one of the largest religious communities in the world.

The advent and development of Buddhism owes a great deal to the ancient land of Pakistan. It was in Gandhara that its religious activities reached to their high-point through well-organized missionaries.

Ladies and Gentlemen,

Sri Lanka and Pakistan inherit a rich cultural heritage and strong cultural relations, which are rooted deep in the history. The mutual respect between the peoples of both countries forms the basis of this special relationship. It is further cemented by the commonality of eternal values of universal peace and love espoused both by Buddhism and Islam.

Pakistan and Sri Lanka are located at global strategic junctions that are meeting places of global civilizations, trade and cultures. The importance of both countries has increased tremendously in modern times for promoting cultural, civilizational and trade dialogues among the nations of the world.

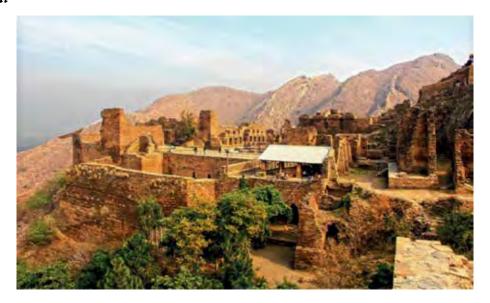
Ladies and Gentlemen,

In conclusion, on behalf of the High Commission of the Islamic Republic of Pakistan, I would like to express my appreciation to all the participants for taking time from their busy schedules to attend this seminar.

I would also like to invite all of you to visit Pakistan, the land of majestic natural beauty. During this visit, you will be able to pay homage and respect to Lord Buddha's most sacred tooth relic at the Taxila Museum, near Pakistan's capital Islamabad.

FAMOUS BUDDHIST SITES IN PAKISTAN

Takht-i-Bahi



Takht means "throne" and bāhī "water" or "spring" in Persian/Urdu. The monastic complex was called Takht-i Bāhī because it was built atop a hill and also adjacent to a stream. Located 80 kilometers from Peshawar and 16 kilometers Northwest of the city of Mardan, Takht-i Bāhī was unearthed in early 20th century and in 1980 it was included in the UNESCO World Heritage list as the largest Buddhist remains in Gandhāra, along with the Sāhr-i-Bahlol urban remains that date back to the same period, located about a kilometer south.

Takht-i Bāhī is a great source of information on Buddhism and the way of life people here used to follow. The village is built on the ruins of the ancient town, the foundation walls of which are still in a tolerably good formation. As a proof, that it was in the past occupied by the Buddhists and Hindu races, coins of those periods are still found at the site. The monks constructed it for their convenience. Spring water was supplied to them on hill tops; living quarters for ventilators for light and alcoves for oil lamps were made in the walls.

From the description of Song Yun, a Chinese pilgrim, it appears that it was on one of the four great cities lying along the important commercial route to India. It was a well-fortified town with four gates outside the northern one, on the mound known as Chajaka Dehri which was a

magnificent temple containing beautiful stone images covered in gold leaves. Not far from the rocky defile of Khaperdra did Aśoka build the eastern gate of the town outside of which existed a stūpa and a sanghārāma. Excavations of the site have unearthed at Takht-i Bāhī may include; the court of many stūpas, the monastery, the main stūpa, the assembly hall, the low-level chambers, the courtyard, the court of three stūpas, the wall of colossi and the secular building. In 1871, Sergeant Wilcher found innumerable sculptures at Takht-i Bāhī. Some depicted stories from the life of Buddha, while others more devotional in nature included the Buddha and Bodhisattva. The Court of Stūpas is surrounded on three sides by open alcoves or chapels. The excavators were of the view that originally they contained single plaster statues of Buddha sitting or standing dedicated in memory of holy men or donated by rich pilgrims. The monastery on the north, was probably a double storied structure consisting of an open court, ringed with cells, kitchens and a refectory.

ARCHEOLOGICAL SITES IN TAKHT-I-BĀHĪ

Sāhr-i Bahlol: It is located near Takht-i-Bāhī, at a distance of twelve kms from Mardan. It was a fortified town of Kushan period where a large monastic complex was built during the 3rd – 4th century CE. The site has been urbanized.

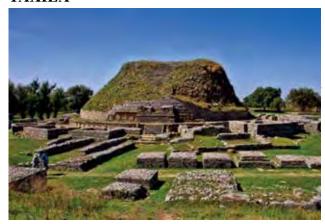
Only a part of the fortification wall is intact. A partial exacavation has yielded some of the finest specimens of Gandhāra Art.

Jamāl Gaṛhī: It is situated at a distance of 20 km from Mardan. This sacred Buddhist precinct comprises a large round stūpa surrounded by chapels and monastery. The main stūpa was one of the three stūpas in Gandhāra which had received original relics of Buddha during the reign of Aśoka. A large number of antiquities have been found from this site. Most of them are displayed in the Peshawar Museum.

Azīz Dherī: Azīz Dherī (third to fourth centuries AD) is among the early sites identified by archeologists. A number of antiquities had been recovered from this site, including as many as 200 coins, 38 stamps and 60 clay toys. In all, 35 statues were unearthed here. Of these, 26 are made of grey schist.

Rānī Ghāṭ – The Queen Rock: The fabulous Gandhāra site is located on a high hill in the Nogram Valley on Swabi-Buner border. Apart from its historical significance, the associated folklore makes it a wondrous place. According to the legend, this was a palace of the local ruler. The Queen would give audience to her subjects at this place and mete out punishments and rewards for their deeds. She would also go down to "buy fresh air", perhaps by inducing farmers and workers not to pollute her air.

TAXILA



The Taxila site also includes Khānpur cave, which has produced stratified microlithic tools of the Mesolithic period, and a number of Buddhist

monasteries and stūpas of various periods. Buddhist monuments erected throughout the Taxila valley transformed it into a religious heartland and a destination for pilgrims from as far afield as Central Asia and China.

There are over fifty archaeological sites scattered in a radius of 30 kms around Taxila. Some of the most important sites are; Dharmarājikā stūpa and monastery (300 BC - 200 AD), Bhir Mound (300 - 200 BC), Sirkap (200 BC - 600 AD), Jaṇḍiāl temple (c. 250 BC) and Jauliāñ monastery (200 - 600 AD).

The archaeological complex of Taxila is authentic in terms of its forms and design, materials and substance, and locations and settings. The property is being maintained to protect and preserve it from any changes to its authenticity. Specific attention to authenticity is being paid in conservation plans in order to maintain original designs, traditions, techniques, locations, and settings, according to international principles. Within the boundaries of the property are located all the elements necessary to express the outstanding universal value of Taxila.

A museum comprising various sections with rich archaeological finds of Taxila, arranged in chronological order and properly labeled, has been established close to the site. It is one of the best and well-maintained site museums of Pakistan. Pakistan Tourist Development Corporation (PTDC) has a Tourist Information Centre and a motel with seven rooms and restaurant facility just opposite the Museum. There is a Youth Hostel nearby, offering accommodation for members of the International Youth Hostels Federation (IYHF).

ARCHEOLOGICAL SITES AT TAXILA

Dharmarājikā: Dharmarājikā stūpa or Chir Tope is among the holiest shrines of Buddhism as Buddha's body-relics were enshrined here. A small gold relic-casket, containing some minute bone relics, probably of the Buddha, and a silver scroll inscription, in Kharoṣṭhī script, were found at this site during British rule, which highlight the significance of this sacred precinct. The site is about

three kms from the Taxila Museum. It is located on a high ground, next to a fresh water stream, and has a commanding view of the valley around it.

Mohṛā Murādu (third to fifth centuries AD: The sprawling saṅghārāma is located between two other important archeological sites in Taxila — Sirkap and Jauliāñ. The complex consists of a monastery and two stūpas. The monastery comprises twenty-seven rooms built around a vast courtyard with a pool. The main stūpa is distinctive for its bas-reliefs of Buddha at its base. Many statues, especially Bodhisattvas and artifacts have been found from this site including small stone-and-stucco stūpas.

The Healing Buddha: It is a seated Buddha with a hole at the naval. The hole is intended for the supplicant to place his/her finger in while invoking Buddha's healing powers for cure of bodily ailments. The Healing Buddha is widely worshiped in south-east Asia and the Far East as the Medicine Buddha. Discovery of the Healing Buddha from Gandhāra (Jauliāñ in this case) shows that this practice originated in this region.

Jauliāñ Monastery and University: This ancient saṅghārāma is situated near Taxila, in the close vincity of another famous monastery Moḥrā Murādu. It is located on a hill top about 100 m above the surrounding area. It was a two-storey complex with 28 rooms on each floor besides other support facilities. Besides statues and artifacts, scrolls in Brāhmī script have been discovered from here. It was the first major seat of learning or university of its kind in Taxila which attracted students from far and wide.

Bhamāla Stūpa and Monastery: The complex located on the right bank of the Haro River, about sixteen kms from Taxila. The main stūpa is unique and distinctive, having a cross-shaped (cruciform) plan, with a tall square base for the dome. Another feature of the main stūpa is that the area around its base is paved with terracotta tiles with geometrical designs, floral motifs and swastika symbols. The main stūpa is surrounding by a number of votive stūpas. The monastery, modeled like Jauliāñ, lies to the east, facing the main stūpa, with the monks facing the spacious assembly hall or courtyard.

Jinnān Walī Pherī (The Mound of Jinns): It is a new yet impressive addition to the galaxy of Buddhist sites of Gandhāra period in Taxila. The images of the magnificent monastic complex on the left speak of the significance of the site and the quality of exploration work. Many important antiquities have been discovered from this site, including rare mural, the only specimen of its kind in Gandhāra.

Kunāla and Ghāī Stūpas: It is located on the slopes of Hathiāl Hill overlooking Sirkap, while Ghāī which is an extension of Kunāla, lies on a hillside near the eastern fortification wall of Sirkap. According to a legend, Kunāla Stūpa was erected by Aśoka to memorialize a happening at this place related to his son Kunāla.

Bādalpur: This is newly explored archeological site situated about nine kms north-west of Taxila Museum. During the excavation, the remains of an assembly hall, kitchen, stores and steward rooms have been exposed and a good number of antiquities of first to fourth century AD discovered. These include pottery, gold and copper coins, seals and sealings, beads iron objects and grinding mills. The most remarkable find is the discovery of Mathura sculpture of seated Buddha, made from reddish sandstone.

Pippala: Located between Mohṛā Murādu and Jauliāñ, Pippala is an impressive monastery amid other religious retreats in Taxila which show the spread and density of the Buddhist population in this historical place. A round votive stūpa is fairly intact and well-preserved. It was included in the World Heritage Sites in 1980.

ZĀR PHERĪ (GOLD MOUND), HAZĀRA

It is a large monastic complex on the old Silk Route some 26 kms from Mansehra (originally: Mān Singh Serai) in Hazāra. It is located on a hillock which was in visual contact with other hill retreats in the area. The complex had a monastery and a stūpa resembling Jauliāñ. There are two caves-cum-tunnels which were possibly used for meditation. It was a fortified place, with bastions and a protective wall made of diaper masonry. It was later used as a citadel. It yielded more than one hundred stone sculptures and architectural panels besides other artifacts.

MĪNGORA

Mīngora is the largest commercial city in Swat District, Khyber Pakhtunkhwa province. Mīngora, three kms distant from Saidu Sharif, has yielded magnificent pieces of Buddhist sculpture and the ruins of a great stūpa. Other beauty spots worth visiting are Marghzar, 13 kms from Saidu Sharif famous for its "Sufed Mahal", the white marble palace of the former Walī (ruler) of Swāt.

Many Buddhist remains and carvings have been discovered near Mingora in the Jambil river valley. At Panr, a stūpa and a monastery dated to the first century AD has been excavated. At Loe Banr, Butkārā II and Matalai, Italian archaeologists unearthed 475 Aryan graves dated between 1520 and 170 BC and two horse skeletons. On the opposite side of the river Swāt at Aligrāma, near the Saidu Sharif airport, a site of Gandhāra grave culture discovered by Italian archaeologists was dated to 1000 BC.

SWĀT



The Lush-green valley of Swat District, with its rushing torrents, icy-cold lakes, fruit-laden orchards and flower-decked slopes is ideal for holiday-makers intent on relaxation. It has a rich historical past, too. "Uddiyāṇa" ('the Garden') of the ancient Hindu epics; "the land of enthralling beauty" where Alexander of Macedonia fought and won some of his major battles before crossing over to the plains of Pakistan. The "valley of the hanging chains" described by the famous Chinese pilgrim-chroniclers, Hiuen Tsang and Fa-Hien in the fifth and sixth centuries AD. Swāt was once the cradle of Buddhism in all its schools: Little

Vehicle (Hināyāna), Great Vehicle (Mahāyāna) and various esoteric sects where once 1,400 monasteries flourished. It was the home of the famous Gandhāra school of sculpture which was an expression of Graeco-Roman form in local Buddhist tradition. However, ruins of great Buddhist stūpas, monasteries, and statues are still found all over Swāt.

Archaeologists now know of more than 400 Buddhist sites covering an area of 160 km in Swāt valley alone. Among the important excavations of Buddhist sites in Swat an important one is Butkārā-I, containing original relics of the Buddha. A stone carved statues of Buddha, are still extant in the village Ghalegay and Jehānābād Manglawar. There is also a world heritage stūpa in Shingardār Ghalegay that was first mentioned by Lieutenant-Colonel Sir Harold Arthur Deane KCSI (1854-1908), the first Political Agent of the Mālākand (1895) and, later, the first Chief Commissioner of the North-West Frontier Province upon the creation of the province on 9 November 1901. Other important stūpas are located in Āmlukdāra near Barikoţ and Shnasha stūpa near Batorā village.

ARCHEOLOGICAL SITES IN SWĀT

Butkārā - I: Butkārā - I is a very significant Buddhist archeological site in Swāt Valley. It is among the earliest Gandhāra stūpas (third century BC), believed to have been erected on the order of the Mauryan emperor Aśoka to enshrine genuine relics of the Buddha. Butkārā-I is the largest and longest-lived sanghārāma (Buddhist sanctuary) sited on the fringe of the capital of the Uddiyāna of Gandhāra days. The precinct as a whole includes the Great Stūpa, the Great Vihāra (monastery), and a row of smaller vihāras. The main stūpa is surrounded by a cluster of 227 minor monuments. The main stūpa is like a large dome (11 meters in diameter at the base). It was built with blocks of dark phyllite on elevated foundations. Enshrined within the stupa was a cylindrical relic casket, representing the centre of the monument.

Butkārā – **III:** Second important saṅghārāma located in Jambir valley, not far from Butkārā-I. The site dates to an earlier period when Buddhism was first introduced in Swāt. There are three complete or

intact stūpas in the vihāra of Butkārā-III.

Tokar-dāra: The site is situated near Najigrām village, about five kms south of Barikot, overlooking the picturesque valley below. The architectural remains of the complex extended 228 meters northsouth and 206 meters east-west. It consists of a large stūpa and a monastery with living quarters, assembly hall, and an aqueduct cave. There are two other stūpas and some unidentified remains. The main stūpa is 15 meters high and well preserved. It consists of a hemispherical dome built on a square podium measuring 22 x 22 meters.

Adnān: It is a monastic complex in Adinzāī about eight kms north of Chakdara. Like many other monasteries in the area, the main stūpa is surrounded by votive stūpas with an adjacent monastery. A number of sculptures, coins and artifacts were discovered from this site.

Abbasaheb-china: It is a large saṅghārāma located on a hillside. It named so because of the presence of a freshwater spring there. "China" in the local language means a spring. It oversees the beautiful valley down below. Saṅghārāmas were generally built on hillsides for security against invaders and to save farmland for agriculture.

Gumbatuna: It is a massive Buddhist monument located on the right bank of the river Swāt, about six kms west of Barikot. It has a large stūpa surrounded by votive stūpas and vihāras. This first to third century AD site was excavated in 1994. Unlike most other saṅghārāma, the monastery of Gumbatuna was circular in plan. It has now been urbanized. It yielded a large number of stone and stucco artifacts.

Nimogrām: The remains of the Buddhist complex at Nimogram are situated on the right bank of the river Swāt, in a tributary valley of Šāmozāī, about 45 kms west of Mīngora and about 22 kms from Barikoṭ. It was built on a raised but terraced ground overlooking the narrow valley towards the east. The complex consists of three main stūpas in a row situated from north to south. A large number of rare artifacts have been discovered from this site, including 467 stone sculptures, 43 stucco pieces, five copper coins and two relic caskets. The stone

and stucco sculptures depict various scenes from Buddhist traditions. Most of these artifacts are placed in the Swāt Museum.

Āmluk-dāra: The stūpa of Āmluk-dāra is a marvelous monument which stands prominent in the backdrop of the majestic Mount Īlam mentioned by the Chinese chronicler Hiuen Tsang in the seventh century AD. This magnificent structure rests on a four meter high square plinth with a base moulding measuring 34 meters in diameter. The facing was originally covered with stucco plaster. The podium and lower drum are decorated by Corinthian columns of small dark stones.

Singardār Stūpa: It is situated about three kms to the northeast of Barikoṭ village on the Mīngora-Mardān road. The stūpa consists of two drums and a dome measuring 12 meters. The height of the stūpa from the dome to the existing base is 27 meters. It is made of slabs of dressed white stone, separated by layers of dark slate. There are traces of stucco plasters on the drums.

Gumbat Balokale: It is a unique double-domed Buddhist shrine of second century AD. It is one of the well-preserved ancient Buddhist monuments in the Swāt Valley. It is built on a square plan with an enclosed ambulatory set on a high podium. More than one hundred high quality antiquities, including sculptures, have been recovered from the site. As many as 40 pieces were taken to London out of which 16 are in the Victoria and Albert Museum.

Saidu Stūpa: Saidu stūpa was once a magnificent monument with columns at the four corners, crowned by lions. The raised pedestal with remains of votive stūpas around show signs of a magnificent structure at this site. The dome had umbrellas at the top.

THUL MĪR RUKĀN

The stūpa of Mīr Rukān is one of the few surviving Buddhist monuments in Sindh. Thul Mīr Rukān is a 22 meters high cylindrical structure, or tower, without any entrance. It is divided into five sections. The capitals of the pilasters in the circular casing are decorated with cut-brick work and moulded panels at the top.























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