

Management Plan and Culture Heritage

Local Development

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Abstract

Management of World Heritage Sites (hereafter WHS) is a critical topic and part of its importance emerges from the economic value that these sites bring to the areas and communities where they are located. This study shows how the management plan of WHS can play a big role in the development of the local community and the surrounding area. It aims to set general guidelines which may help in the assessment of the management plan and see how far or close from 'Sustainable Development' is a plan, which seeks to improve the conservation of the heritage sites as well as the local communities and the surrounding areas.

Introduction

'We must always recognise that change offers the potential not only to protect the existing values of places, but also to enhance and add to them. It is the means by which each generation aspires to create an even richer historic environment than the one it inherited, one that will in its own turn be valued by the generations to whom it is bequeathed.' (Conservation Principles English Heritage 2006: 14).

In this sense, management plans for WHS is a critical topic in the world, and its importance emerges from the value assigned to the site itself. To conserve the site value and to keep it in World Heritage List means not only to keep it in the same performance, but also to enhance it with the surrounding and add to it. So, a good management plan can keep the sites on the same track with the same performance. On the other hand, a bad management plan threatens that a site may be de-listed. The compulsory periodic reports on WHS bring the issue of management plans to the centre of attention. It has become clear that only sites which have a well designed management plan maintain their required standards. Because of that, recent policies from the World Heritage Convention require that all sites nominated for inclusion on the list must have management plans (Operational Guidelines II. C.23).

A good management plan according to the WHS, which in economic terms will allow a site to reach a point of sustainable success, has to integrate not only old monuments but also the social patrimony (costume, tradition, peoples and so forth), which may have been developed and changed through time but forms an integral part of the cultural assets as well as the buildings and physical stock themselves. The social patrimony refers to the locality, which means the local communities and their development. This paper aims to provide a discussion of the importance of taking into consideration the local development of communities while designing the management plan for a site.

Local Development

Development definitions and its ingredients

Development, from our point of view, is a word which contains many meanings: development of human beings and nature, economic development, the social life, the community development and so forth. All these meanings come into play in the term 'Sustainable Development' where 'Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs' (Brundtland Commission 1987).¹ In this sense, Sustainable Development focuses on improving the quality of life for all of the Earth's citizens without demolishing natural resources and decreasing their use. Sustainable Development is the need to establish new policies and systems to maintain the harmony and the equilibrium between the environments, the society and the economy which lead to the creation of a 'sustainable community' (*Journal of Systems Science and Systems Engineering* 11).²

The 2005 World Summit in New York declared that, to be effective, actions on sustainability must involve cooperation across three sustainability 'pillars': environment, society and economy. Although it is critical that there is cooperation among the three pillars, in practice this often entails negotiation between competing interests (World Summit 2005).

That means that the framework of Sustainable Development includes not only environmental and social responsibility but also economic responsibility.

Environmental sustainability refers to environmental actions or impacts. The term social sustainability means 'maintaining social capital'. Social capital is the investments and services that create the basic framework for society' (Goodland 2002: 2). Finally, economic development sustainability is 'the process of

creating wealth through the mobilization of human, financial, capital, physical and natural resources to generate marketable goods and services. The economic developer's role is to influence the process for the benefit of the community through expanding job opportunities and the tax base' (AEDC: 1984). This paper focuses only on the economic and social pillars, because they are to the point and more related to enhance the development of WHS and the local communities.

Economic sustainability: the three measure of human development

Economic development is a wide concept which 'defines all the factors 'economical, social, political, natural, cultural and so forth' that lead to economic growth'(Cellini 2008). Then the role of economic development is not only to increase per capita income (hereafter GDP) but also to enhance other ingredients such as quality of life, structure change, freedom etc. In order to take into account all these measures of development, the United Nations Development Programme (hereafter UNDP) created an indicator which is the Human Development Index (hereafter HDI). Every year since 1990 the

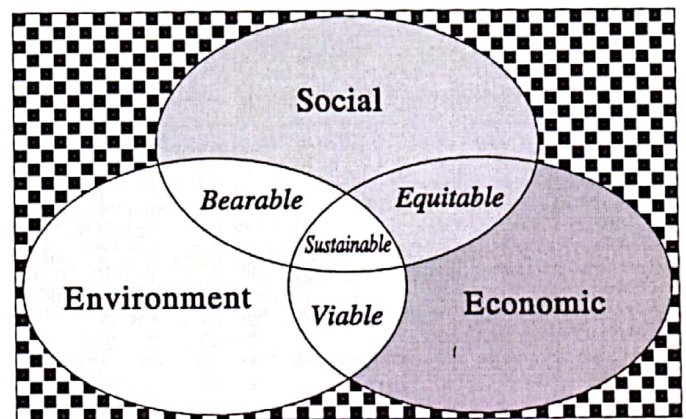


Fig. 1: The three pillars of sustainability
Source: IUCN (The Future of sustainability)

Human Development Report has published the HDI which looks beyond GDP to a broader definition of well-being. The HDI provides a composite measure of three dimensions of human development: 'Living a long and healthy life (measured by life expectancy), being educated (measured by adult literacy and enrolment at the primary, secondary and tertiary levels) and having a decent standard of living (measured by purchasing power parity, abbreviated as PPP, income). The index is not in any sense a comprehensive measure of human development. It does not, for example, include important indicators such as gender or income inequality and more difficult to measure indicators like respect for human rights and political freedoms' (Yearly Global Human Development Reports, UNDP, 1990).³ These measures are useful in the assessment of the economic level of the communities, and help in the process towards a sustainable local development.

Social Sustainability: the importance of social capital in improving local development.

A definition of Social Capital considers it as 'the norms and networks that facilitate collective action' (Woolcock 2001). Social capital 'is defined by its function. It is not a single entity but a variety of different entities, with two elements in common: they all consist of some aspect of social structures, and they facilitate certain actions of actors - whether persons or corporate actors - within the structure' (Coleman 1988: S98). According to this perspective, social capital can be a property of a group or a community or an entire nation. Hayami emphasizes the role of social capital as a generator of positive externalities to the community. 'Relationships of mutual trust created through long - term and multiple transactions... would not only be effective in suppressing moral hazards between the contracting parties but would also promote collaborative relationships within the wider community ... In this regard, trust is a kind of 'social capital'...' (Hayami 2001: 291). For him, trust and social harmony are the factors which help the community to overcome opportunism and moral hazard. Only community participation and a strong civil society, which includes government, can achieve trust and transaction costs.

From the above, social capital can be defined as an individual asset or a shared asset which is built on trust. So, to have a cohesive community and connected groups of peoples we need reciprocity, tolerance, patience, fellowship, love, accepted standards of honesty and self-discipline, and accordingly, culture and social norms play a big role as social capital. In this sense the existence of networks such as religious, ethnicity, political, or other types can serve as a basis for the growth of social capital that can be spent in the local development.

Role of culture for local development

Culture refers to features of a cultural environment such as language, history, accepted behaviours and shared beliefs, religion, sport, art, and cultural events (Kaplan and Sadock 2007: 168). These features influence social capital in shaping the cultural and social life of a society. This concept has been confirmed by Moncrieff: 'The social and cultural norms that people observe influence their attitudes and choices. People need not – and in many societies often do not act autonomously. Therefore, by ignoring or underestimating social/cultural norms and values, policymakers can miss potentially fruitful entry points and/or overlook some of the potential blocks to the policies they recommend' (Moncrieff 2004: 2). 'Culture also influences the structures of families, the types of relationships people have and the shared norms in a community. Political, legal and institutional conditions are reflection of

the shared norms and understandings of a particular cultural setting' (*Australian Bureau of Statistics 2004: op. cit.*).

So, the issue is how to make culture a lever for local development? The contemporary contribution of culture to local economic development is not only to attract tourists but also to increase the socio-economic life through job creation, exports and revenues. The contribution of culture to employment can vary from 3% to 7% or more (OECD 2005). 'Culture has become an essential component in the quality of life, a source of tourist revenue and a 'creativity lever' for new goods and services' (OECD 2005: 18). It is increasingly acknowledged that culture has become a tool to push the people and the communities (social integration) to contribute towards sustainable development.

Therefore, maintaining social capital balance is important for understanding the role of culture in different contexts, how policymakers can and should engage the immediate and long-term prospects for change and the likely directions that change might take. Importantly, balance also requires the integration of culture with other factors that influence identities, such as class, occupation, gender, location and politics (Sen 2004). Of course, policymakers must take into account the stakeholders and the local community while setting the development policies. So, to reach the objective set by the local development plan we need a good management plan which will be the tool of getting people together to accomplish the desired goals.

The concept of 'Sustainable Management'

Management is '*the art of getting things done through people*' (Parker Follett 1941).⁴ Attaching sustainability to management refers to managing the use, development, and protection of natural and physical resources in a way, or at a rate, which enables people and communities to provide for their social, economic, and cultural well-being and for their health and safety while (a) safeguarding the potential of natural and physical resources (excluding minerals) to meet the reasonably foreseeable needs of future generations; and (b) safeguarding the life-supporting capacity of air, water, soil and ecosystems; and (c) avoiding, remedying, or mitigating any adverse effects of activities on the environment' (*PCE Environmental Management 1991*).

A cultural site management workshop (World Bank Workshop) carried out under the auspices of the international institute for Sustainable Development (April 1999) stated that the aim of sustainable management is to protect and enhance cultural heritage by increasing the commitment of key stakeholders to the integration of culture heritage, stressing on the value of cultural heritage, significant characteristics of cultural heritage and principles for cultural heritage conservation and management. In the UN conference on environment and development (Rio de Janeiro, 3-14 June 1992: 1), it was stated that 'sustainable management was adopted to achieve and maintain cultural identity, social organization, as well as adequate levels of livelihood and well-being, calling for community contribution'. Hence, what is valuable in the historic environment should not be left to practitioners alone to determine. Everyone should have the opportunity to contribute, understand and manage the historic environment. On the other hand, practitioners should use their knowledge, skills and experience to encourage people to understand, value and care for their heritage.

What is a management plan for heritage sites?

Heritage site management can be defined simply as 'a document that sets out what is significant in a site or monument as a basis for understanding its important qualities, in order to determine the action necessary to protect and manage it' (*Edinburgh World Heritage Site*, July 2005: 10). Confirming this concept, Castellanos (2007: 8) affirms that management of heritage is 'Everything we do to conserve and promote the significance of a place. It is addressing all aspects related to a place in a holistic and participatory manner.' According to her, management of heritage requires an understanding of values and significance, the interdependency of factors as well as a participatory and comprehensive planning. Hence, a management plan can be a tool for conserving the significance of a heritage place and for managing collaboration among different interest groups in the public and private sectors, to achieve larger commitment and participation in conservation endeavors.

In the last few years, there have been many trials to develop some approaches to site management planning as a guideline for decision making. The approaches most often favoured are those called values-based, where: 'Values-based site management is the coordinated and structured operation of a heritage site with the primary purpose of protecting the significance of the place as defined by designation criteria, government authorities or other owners, experts of various stripes, and other citizens with legitimate interests in the place' (Getty Conservation Institute 2003: 1). The value-based heritage management has been most thoroughly formalized in Australia, where the Burra Charter guides practitioners.⁵

The importance of values-based site management emerges from the systematic way it analysis and distinguishes values of management plans by offering a positive approach in which conservation and development are not mutually exclusive objectives, but part of a single planned process. It accommodates many types of heritage by addressing the threats to which heritage may be exposed and suggesting a longer-term view of management. Values-based site management places great importance on consultation of cultural sites stakeholders and deals with their diversity.⁶ Generally values-based site management provides a framework for the conservation of cultural heritage within the site and the community.

The goals of management plans

To identify the main goals and aims of a management plan, it is necessary to identify the risks and threats hanging over the heritage sites, the growing economic, social and territorial relevance of natural and cultural values, tourist exploitation, the growing interrelation and potential conflict between the needs for conservation and the social demands.⁷

So, the role of planning is to conserve the site by promoting sustainable management as part of a dynamic, living and working context. Taking into consideration that cultural sites have multiple management objectives, there are often various activities that take place at these sites at the same time – such as conservation interventions, visitor management, infrastructure development, and interpretation – that are handled separately, without a unifying process that focuses all decisions on common goals. Also, a management plan has to facilitate the coordination among all the parties involved in the process, by increasing the awareness of communities, thereby encouraging all people to enjoy and understand the site.

The assessment of a site management plan

'Management without planning can be counterproductive and dangerous. Without a **significance assessment**, values, authenticity and integrity can be lost' (Castellanos 2007: 8). According to Castellanos, that means cultural heritage loss. Culture is the reality of a place in terms of social, economic, administrative and legal issues, these terms will be essential in defining sustainable projects for heritage management and conservation. Hence, to increase the effectiveness of management plan, a number of assessment tools have been developed to assess these plans. The World Commission on Protected Areas (hereafter WCPA) has developed a 'Framework' for assessment. 'The WCPA framework aims both to provide some overall guidance in the development of assessment systems and to encourage standards for assessment and reporting' (Hocking et al 2000: 1).

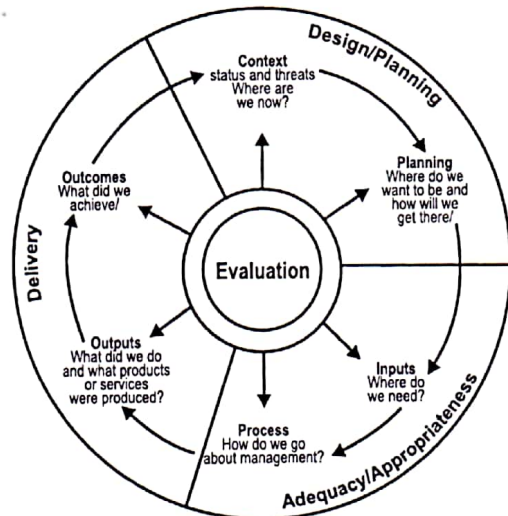


Fig. 2: WCPA framework,
Source: WCPA

To maximize the potential of heritage sites, and to improve management processes, we need to understand the strengths and weaknesses of their management and the threats they face. Elaborating from the literature mentioned above, here we develop a specific framework for 'Management Assessment'. This framework, based on that of the WCPA, contains the main characteristics that should exist, from my point of view, in any management assessment. The framework uses the SWOT analysis as a tool in the assessment of the local development management plans of the case studies where 'SWOT analysis is an assessment of Strengths, Weaknesses, Opportunities, and Threats. SWOT analysis is used within organizations in the early stages of strategic and marketing planning. It is also used in problem solving, decision making, or for making staff aware of the need for change. It can be used at a personal level when examining your career path or determining possible career development' (BNET Business Dictionary 2003: 1).

This framework is a matrix between the four elements of the SWOT analysis (Strengths, Weaknesses, Opportunities, and Threats) and the following evaluation elements:

Context: Significance of the place

- Community well-being,
- Recognition of heritage value,
- Participation of community members and increasing stakeholders commitment,
- The existence of Social Capital.

Planning: Design and planning for the place

- Administrative system (Legislation and policy),
- Local development plans,
- Heritage sites management plan.

Inputs: Resources needed to carry out the management

- Resources of the site,
- Resources of the community.

Outputs: Implementations of management programs and actions

- Results of management action plans.

Outcomes: Assessment of the output and future plans

Conclusion

This study was carried out for the purpose of learning how to maintain and manage a WHS with its surroundings (the city and the community). The role of a WHS into local economic development is not only to attract tourists but also to increase the socio-economic life. This paper confirmed that the culture heritage has become an essential component in the quality life, a 'creativity lever' for goods and services. Generally culture heritage and especially WHS, become tools to push people to contribute for a local sustainable development. We should give the chance to the communities to contribute and to participate in the decision making of the management plan, as they are the main stakeholders who benefit from the WHS. The study also attempted to find an applicable model aiming to achieve a better assessment for management plans. The use of the SWOT analysis showed considerable potential for this. The suggested guideline is based on five main points:

1. *Context:* The significance of the place, taking into consideration the community well-being, and the existence of Social Capital.
2. *Planning:* The design and planning for the site, how it is implemented in the local development plans and the heritage sites management plan.
3. *Inputs:* The resources from the site and the community.
4. *Outputs:* Implementations and results of management programmes.
5. *Outcomes:* The assessment of the output and future plans.

Finally, the study concludes that the best method to achieve 'Sustainable Development' is to integrate the local people in the management plan of WHS by providing an environment which encourages the participation of communities.

'Only with proper self identity, we would be able to realize that our heritage is part of us and what we do now will become part of our future and that of our future generations, and then we would endeavor to advocate for a sustainable development' (The Getty Conservation Institute 2002).

Notes

- ¹ World Commission on Environment and Development. *Our common future*. Oxford, UK: Oxford University Press, 1987:400
- ² Sustainable communities are places where peoples want to live and work, now and in the future. They meet the diverse needs of existing and future residents are sensitive to their environment and contribute to a high quality of life. They are all safe and inclusive, well planned, built and run, and offer equality of opportunity and good services for all (ODPM, UK).
- ³ See [http://human%20development%20reports%20\(undp\)/](http://human%20development%20reports%20(undp)/)
- ⁴ Whether management is an art or a science, management is a process that is used to achieve what an organization wants to achieve. An organization could be a business, a school, a city, a group of volunteers, or any governmental entity.

- ⁵ The Burra Charter is the popular name for The Australia ICOMOS charter for the conservation of places of cultural significance, which was adopted by Australia ICOMOS in 1979 at Burra, Australia. The charter has since been revised and updated, and the sole version now in force was approved in 1999.
- ⁶ Stockholders in this study are 'individuals or groups who have an interest in a site and who can provide valuable information about the contemporary values attributed to the place' (*Getty Conservation Institute*, 2003).
- ⁷ See also Gambino 2007.

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Notes on the Historical Geography of the Pakistani Panjab

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1. Introduction

In 2007-8, I undertook a field-study of the distribution of archaeological sites in the Indian states of Haryana and Panjab (Chakrabarti and Saini, forthcoming). Three aspects of this distribution, which have some bearings on the distribution of sites and routes of communication in the Pakistani Panjab, are the starting point of the present essay.

The first aspect is that the most important orientation of the distribution of Harappan sites in the Panjab (India) and Haryana lies along the alignment which can be traced between Delhi, Rohtak, Jind, Hansi, Hissar, Sirsa, Abohar and Fazilka. Beyond Fazilka the route enters Pakistan. I shall take up the ramifications of this route after it enters Pakistan. This alignment was important in Haryana and the Indian Panjab not merely in the Harappan context but also in the context of the early historic and later periods.

The second aspect is the alignment which leads from the Delhi area to Amritsar and then, Lahore. This alignment also can be detected easily both in the Harappan and later periods. However, the old alignment did not go up to modern Amritsar. It went up to Ferozepur, beyond which it entered the modern Pakistani territory. What happened to it after it proceeded beyond Ferozepur? This is another theme of my present essay.

The third aspect is the distribution of Harappan and later historic sites in the present Indian Panjab districts of Amritsar and Gurdaspur. An implication of this distribution is that sites of these periods should also be found in the areas across the border. If I remember correctly, no Harappan site has yet been reported in the adjacent Pakistani belt of Lahore, Gujranwala and Sialkot, to mention only the prominent places of this belt. There is however no reason why the distribution of the Harappan sites cannot extend up to the Sialkot zone. In fact, the location of Manda south of Jammu on the Indian side of the border should have alerted us to the probability of the existence of Harappan sites in the area near Sialkot. Further, the area near Sialkot lies in the foothills of the Siwaliks. On the Indian side, the Harappan sites are known to have existed right up to the Siwaliks. Sites like Rupa near Chandigarh have long been known, and I have found sites with the pottery of the Harappan tradition in Hosiarpur and Nawanshahr. There is no reason at all to imagine that the Pakistani side of the Siwaliks did not contain any Harappan site. The painted pottery sites of the Ferozepur district fall in a border area with Pakistan, and again, one can expect such sites south of Lahore. Ferozepur itself easily leads to Pak Pattan on the Pakistani side.

More important than this issue of Harappan distribution is the issue of the early historical route which went from Rajagriha in Magadha (modern south Bihar) in eastern India to Takshashila near Rawalpindi. What could be its alignment in the Pakistani Panjab?

2. The Location of Harappa and Other Issues

In a large tract of Haryana covering Panchkula, Ambala, Yamunanagar, Kurukshetra, Karnal and Panipat, no Mature Harappan site has yet been reported. The broad trajectory of the Mature

Harappan distribution in Haryana seems to be Sirsa, Fatehabad, Hissar, Hansi, Bhiwani, Rohtak and Jhajjar, with only one site - Balu - in the Jind-Kaithal stretch. This was the broad line of movement from Sirsa to the area of Delhi in the historical periods too, and here we can only observe this general similarity without trying to offer any specific explanation. At Badli, east-southeast of Jhajjar, R. C. Thakran (pers. comm. April 2008) has excavated a Mature Harappan level, and the location of this site suggests a Mature Harappan thrust towards the Yamuna.

In the case of this route which goes up to Abohar and Fazilka and then enters modern Pakistan, with its original alignment towards Bahawalpur and Multan, one has to enquire what happens to it after entering Pakistan. The same question has to be asked about the route which goes to Ferozepur from Ludhiana and to Amritsar from Ludhiana via Jalandhar.

If one follows the Delhi-Hissar-Sirsa alignment, one can turn from Hissar in the direction of Bhadra and Nohar in Rajasthan to catch the course of the Hakra. Or, one can go beyond Hissar up to Sirsa and turn in that area to the direction of Bhatnir or Hanumangarh to reach the Hakra course there. The Hakra alignment is followed up to Anupgarh to reach the Bahawalpur segment of Pakistan. This well-marked, although extinct, river corridor can give access from different points along it to Multan (through Bahawalpur) and even Dera Ghazi Khan (through Khanpur). One can reach Bahawalpur either from Mirgarh or Fort Derawar, and for accessing places in the Dera Ghazi Khan sector, Fort Derawar or Fort Marot seems to be convenient. Uchchh or ancient *Uchchapuri* lies on this route in this sector, and so does the Buddhist monastic site of Sui Vihar. The point is that to reach Multan and Dera Ghazi Khan, and even Dera Ismail Khan lower down, from the Hissar-Sirsa zone, the Hakra course up to Fort Derawar and Fort Marot is one of the convenient alignments. The importance of Bahawalpur as a communication hub has been emphasized in the following fashion:

‘At this juncture, we may note that the historical importance of the Bahawalpur tract need not be seen only in terms of the possibility of a perennial river flowing through this region. Bahawalpur was of great significance in the trade and trade route network also because of its geographical position, connecting the Indus plains with the Punjab and Rajasthan and further south, with Gujarat. In fact, the region, at the end of the nineteenth century, used to enjoy commercial transactions with Karachi, Lahore, Bombay and Calcutta. The chief centres of commerce were Bahawalpur, Ahmadpur East, Allahabad, Khanpur and Hasilpur, and part of the commerce used to go to Afghanistan and Turkestan’ (Lahiri 1992: 119).

The spaces which have been specifically mentioned (including Allahabad between Khanpur and Ahmadpur East) are all approachable from the area between Forts Derawar and Marot.

If one does not follow the Hakra alignment and yet try to reach Multan from the Hissar-Sirsa segment, one has at least two alternatives. If one follows the Delhi-Hissar-Sirsa-Abohar-Fazilka alignment up to the modern Pakistan border, the first major place that one gets on the other side, after crossing the Sutlej, is Dipalpur. If one follows the alignment beyond Sirsa up to Ferozepur through Bathinda, there is Kasur on the other side of the Sutlej in this territory. The importance of both these places - Dipalpur and Kasur - in the route network has been emphasized by Cunningham (Majumdar-Sastri 1924) and others. Dipalpur was an important place under Firoz Shah Tughlaq in the 14th century. To the southwest of modern Dipalpur, Cunningham (Majumdar-Sastri 1924: 244-245)

noted 'a high ruined mound' which had also a number of smaller associated mounds. He noted the presence of Indo-Scythian coins in the ruins, and on the whole he thinks that the Dipalpur mounds to be three-quarters of a mile long and half a mile broad. Pak Pattan or Ajudhan lies 28 miles southwest of Dipalpur. Cunningham writes:

'For many centuries Ajudhan was the principal ferry on the Sutlej. Here met the two great western roads from Dera Ghazi Khan and Dera Ismail Khan; the first via Mankera, Shorkot and Harappa; the second via Multan' (Majumdar-Sastri 1924: 250).

One may take up the issue of Ajudhan/Pak Pattan and Dipalpur at a greater length on the basis of the *Montgomery District Gazetteer 1883-84*. On Pak Pattan the Gazetteer (pp. 182-186) writes:

'Pak Pattan is a place of great commerce, collecting wheat, pulses from surrounding villages, *gur* and sugar from Hoshiarpur and Jalandhar, cloth pieces from Calcutta and Bombay, *majith* and fruits from Afghanistan'.

On Dipalpur, the Gazetteer (p.180) states:

'The place is frequented by traders from Dera Ismail Khan and other places towards the frontier, on account of the main road from Okara to Fazilka passing through that place'.

The question of these routes also brings us to the question of the location of Harappa. The *Montgomery District Gazetteer of 1883-84* (pp. 147-148) describes the principal roads of the district and the place of Harappa in that road network:

(1) The Customs line road, running from Jamlera on the Multan border, nearly parallel to the Sutlej through Pak Pattan and Haveli to Rohela Ghat, opposite Fazilka in the Sirsa district.

(2) The Lahore and Multan trunk road, running close to the Ravi, on the left bank of the river. Traffic on this road has greatly decreased since the opening of the railway in 1865; many of the *sarais* along it are in a bad condition and others have been closed altogether. But the road itself is in very fair order.

(3) The road leading from Jhang, via Kamalia, Harappa, Kabir and Pak Pattan to the Sutlej. Speaking of it, Lieutenant Elphinstone says:-

'Numerous caravans of merchants from Afghanistan frequent this route during the cold weather. They seldom dispose of their merchandise in the district, but, as far as I could ascertain, this route is generally selected by merchants who are anxious to arrive at their principal mart, Delhi, without the delay which would otherwise attend the unpacking of their wares at intermediate stations.'

- (4) The road from Harappa through Montgomery, Dipalpur and Busirpur to the ferry at Rahela Ghat.
- (5) The road from Pak Pattan to Chunian, passing near Dipalpur and through Shergarh.
- (6) The road from Jhang through Gugera and Satghara to Wan Radharam, running thence to Ferozepur.
- (7, 8, and 9) The roads connecting Montgomery and Pak Pattan, and Gugera and Pak Pattan, and Gugera and Dipalpur'.

It is thus clear that Harappa played a role both in the trade with Multan from the Delhi-Sirsa side and in the trade with Jhang and the frontier from the same direction. Harappa was also linked with Kot Kamalia and Shorkot, both to its west and both possibly important on the road to the Jhang area. Cunningham (Majumdar-Sastri 1924:235-238) calls Shorkot 'a huge mound of ruins' which he dated on the basis of the Indo-Scythic coins of Panjab. Kamalia also is 'a small but ancient town situated on an isolated mound on the right or northern bank of the Ravi'. Cunningham linked both these places to the progress of Alexander's invasion through the Panjab.

It would be fair to emphasize that Raverty (1892: 399, note 421) strongly criticised Cunningham for claiming Pak Pattan to be a traditional ferry point across the Sutlej because of the varying history of the course of this river. This does not take away the fact that Pak Pattan figured significantly in the relevant route network. The Panjab route network in this part has also been highlighted by H. K. Trevaskis (1928) who, as the Inspector General of Registration and Director of Land Records of the province sometime in the last quarter of the nineteenth century, had reasons to be closely familiar with it. Of the three major routes from the frontier, two came from Dera Ismail Khan in the north and Dera Ghazi Khan in the south, along the axis of the frontier hills. They crossed the Indus in their respective areas and crossed the Chenab and Shorkot and Multan. The northerly route or the one coming from Dera Ghazi Khan then crossed the Ravi at Tulamba and Harappa, where it joined the southerly or the Multan route (coming from Dera Ghazi Khan) and crossed the Sutlej at Pak Pattan, and followed the Sirsa-Thanesvar alignment. The third frontier route emanated from the Bannu sector which lies further up the axis of the hills from Dera Ismail Khan. This route crossed the Chenab at Chiniot and entered the Lahore area.

3. Was the Present Lahore-Rawalpindi Alignment an Ancient Alignment?

We have noted that if one follows the Delhi-Sirsa alignment up to Ferozepur via Bathinda, one gets Kasur on the other side of the Sutlej in Pakistan. According to Cunningham, Kasur was an ancient city which occupied about one square mile. From Kasur Dipalpur is easily accessible and thus it was also linked with the trade network running through the area. Through Patti, 'another large brick town of considerable antiquity' (Majumdar-Sastri 1924: 230-233), Kasur was linked with Lahore, but despite Cunningham's suggestion that it was linked in tradition with Lava, one of the two sons of Rama, nothing ancient has yet been associated with Lahore. One is not sure if the modern Amritsar entry to Lahore is ancient or if the modern Lahore-Rawalpindi alignment is a truly ancient alignment.

If this is not an ancient alignment, which alignment towards Taxila from the east was ancient? In the ancient context Ferozepur seems to be a more important communication hub than the Lahore-Amritsar zone. *The Ferozepur District Gazetteer 1883-84* (p.13) has the following on Ferozepur:

'Both town and territory of Ferozepur bear every appearance of having been not only long located, but having been at one time rich and populous. The numerous old walls and sites of villages throughout the present waste lands show that they were once cultivated; and the extensive ruins about this town prove it to have been a large and substantially built city'.

There seems to be a problem regarding the antiquity of the present Lahore-Taxila alignment. Lahore is not an ancient place and in Cunningham's account of the region, neither is any place near it convincingly so. The only mound worth consideration is Ransi but this place lies about 25 miles to

the west of Lahore and not on the straight Lahore-Sohdara alignment, Sohdera reputedly representing an ancient crossing of the Chenab. Between Sohdera and Taxila there are major ancient sites such as Jhelum and Manikyala.

It is possible that Sialkot marked a major halting place between the eastern sector of the Panjab, of which Amritsar and Lahore may be said to mark the westernmost fringe, and Taxila. Sialkot's identification with the ancient city of Sakala, celebrated as the capital of Menander in *Milindapanho*, is not in doubt (Law 1969), and Cunningham himself (1882: 44-46) described its ancient ruins measuring more than a mile in length and half a mile in breadth. The citadel on the northern side stands on a 700 ft square and 49 ft high ancient mound. There is a road from Sialkot to Pathankot via Gurdaspur, and that passes by the high mound of Kalanour and a few other mounds that we have noticed in the Gurdaspur area. We suggest that that this route provided access from Pathankot to Sialkot or ancient Sakala, and that this route led further on to Taxila. From the east, the route to Taxila could have gone through Sakala which lies only a short distance to the north-northeast of Sohdera, the ancient crossing of the Chenab.

It may be noted that there was no straight route from Pathankot to Sakala or Sialkot. The reason is that if one proceeds straight to Sialkot from Pathankot, one has to push through the landscape of the Siwalik foothills, which is frequently interrupted by boulder-carrying streams which fan out widely on reaching the plain. The route went via Gurdaspur and Kalanour. The alignment would have been the following: Pathankot > Gurdaspur > Kalanour > Narowal > Pasrur > Sialkot.

That this hypothesis, which we have deduced both geographically and archaeologically, is logical, is suggested by the route taken by Jivaka, the famous physician contemporary with the Buddha, from Taxila to Mathura. From Taxila he travelled through Bhadramkara, Udumbara and Rohitaka, the first two places being Sialkot and Pathankot respectively. Also in the *Ramayana*'s account of the route to the Kekaya territory in western Panjab (Jalalpur near Lala Musa), the route went through Sakala (for these references, see Moti Chandra 1977: 15-16).

4. Concluding observations

The present essay has located the position of Harappa on the vast network of routes between the modern Delhi area and Multan, Dehra Ghazi Khan and Dera Ismail Khan on the other. I have pointed out the traditional importance of this site as a place where the Ravi was crossed and how the route caught the Fazilka-Abohar-Sirsa alignment which, through places like Fatehabad, Hissar, Hansi, Jind, and Rohtak in modern Haryana, led up to the area around Delhi in the Yamuna valley. Having reached the Yamuna valley in this section, it was easy to move down the valley to Mathura in the historical period.

This essay has also stretched the probable distribution of Harappan sites in the Lahore, Gujranwala and Silakot sectors of Pakistan in view of their distribution across the border in India. Equally important is its argument that the old route from east India to Taxila went through Sialkot, the site of the ancient city of Sakala, from the side of Indian Pathankot which also was a major early historic settlement, although the old site has been destroyed now. It, however, existed in Cunningham's time.

For the last three decades I have been trying to understand the basic archaeological geography of vast sections of India and how the different sections were actually integrated into a network of

communications on the ground. My study of the Ganga plain (Chakrabarti 2001; 2007) occupied me for 14 years (1991-2001, 2003-05), and in 2007-08, I extended it up to the Amritsar border. Meanwhile, I examined the routes which linked the Ganga plain with the Deccan (Chakrabarti 2005), and the routes which linked the various parts of the Deccan and the southern peninsula (Chakrabarti, forthcoming). The present essay is my understanding of the alignments of a few of these routes in Pakistan.

Acknowledgements

I thank Professor Ibrahim Shah of Hazara University, most warmly, for kindly inviting me to contribute to this volume of *Pakistan Heritage*.

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Multiplicity on the Frontier: Imagining the Warrior Goddess

MICHAEL W. MEISTER

Modern Wicca, echoing nineteenth-century sources (Balfour 1873: 277), conflates many outsider goddesses — ‘She is known as Kali, Hecate, Ceridwen, Lilith, Persephone, Fata, Morgana, Ereshleigal, Arianhrod, Durga, Inama, Tiamat, and by a million, million other names’.¹ Indological scholarship has been more self-contained, although the possibilities of iconographic assimilations and associations from outside India are an acknowledged part of the search for origins of early Indian representations of divinity (Mukherjee 1969; 1985).

The complexities of South Asia as a ‘crossroads’ during early years when images of divinities were taking form and beginning to be used in that region have been well framed in a recent article by Suchandra Ghosh in *Studies in History* (Ghosh 2007). She cites Romila Thapar’s observation that ‘Those who came were initially alien in custom and belief, but the mutations that had occurred among them and among the host societies expanded the cultural experience of both’ (Ghosh 2007: 302; Thapar 2002: 223). She illustrates an important type of square coin found at Ai Khanum, Afghanistan, issued by the Greek Bactrian king Agathocles in the second century BCE, which bears the first anthropomorphic representations we have of two Indian divinities, Vāsudeva-Kṛṣṇa and Balarāma-Saṅkarṣaṇa, both two armed and with a single face (Fig. 1). ‘It is the oldest depiction of Indian deities that we have, and as such are symbolic of an intermingling of Hellenistic with Indian cultures’, according to Ghosh (Ghosh 2007: 304; Narain 1973; Holt 1988: 1-7).

Agathocles ‘was indeed a man of two worlds, a Bactrian king of the borderlands between Greek and Indian culture’, who had also issued many ‘beautiful Greek silver coins on the Attic standard’ – including a series of ‘pedigree issues’ delimiting his claimed lineage (Holt 1984) - as well



Fig. 1: Ai-Khanum, Afghanistan, ‘drachm of Agathocles with bilingual legend in Greek and Brāhmī’; Balarāma (obverse), Vāsudeva Kṛṣṇa (reverse), 2nd century BCE. (After S. Ghosh, ‘Understanding Transitions,’ Fig. 4)



Fig. 2: Pergamon, Turkey, Zeus Altar, goddess Hecate, 2nd century BCE (Pergamon Museum, Berlin). After [mlahanas.de/Greeks/Arts/Zeus altar E.htm](http://mlahanas.de/Greeks/Arts/Zeus%20altar%20E.htm))



Fig. 3: Pergamon, Hecate, detail. (After mlahanas.de/Greeks/Mythology/Hecate.html)

as these “coins of a very different world ... square or rectangular in shape, and which portrayed the gods of India rather than Greece. ... This is the money of ‘Rajane Agathuklayasa’, a monarch whose subjects required a native currency in the local scripts of North-West India” as F. Holt describes (Holt 1988: 1-2). In the coinage of the Kuṣāṇas centuries later coins of diverse divinities of subjects under them were also depicted including Śiva (Bactrian: Oesho), initially shown with two arms but then with four arms and multiple faces (Fig. 6) (Cribb 1997).²

Among coins minted for Agathocles in the second century BCE were ones with ‘his skilfully carved portrait on one side, and a standing Zeus holding Hecate on the other’ (Fig. 5); ‘These coins suggest that Agathocles, though ruling a kingdom in Central Asia, was certainly a Greek who governed subjects of Hellenic culture’ (Holt 1988: 2). W.W. Tarn in his pioneering study of the Greeks in Bactria and India remarked that ‘the important figure on these coins is the three-headed Hecate; she has never been explained, but she is the key to several things’. He equates the image of this tripartite goddess with the crossroads, ‘where met the three routes across the Hindu Kush from Bactria. Alexandria-Kapisa stood at the point of junction and doubtless Hecate of the Three Ways was worshipped there.’ (Tarn 1938: 158).³



Fig. 4: Rome, Capitoline, tripartite Hecate. (After 1911encyclopedia.org/Hecate.)



Fig. 5: Agathocles tetradrachm, 2nd century CBE; reverse, Zeus holding image of Hecate. (After Numismatica Ars Classica)



Fig. 6: Kuṣāṇa coin, Oesho/Śiva, 3rd c. CE (After mupam.com/kushan1.html)

‘According to the generally accepted view [Hecate] is of Hellenic origin, but Farnell regards her as a foreign importation from Thrace’, according to the *Encyclopaedia Britannica* 11th ed.; ‘Hecate was never incorporated among the Olympian gods’.⁴ She is associated with crossroads, thresholds, the underworld, magic.⁵ Pausanias in his travelogue in the second century CE attributed to the fifth-century BCE sculptor Alkamenes the creation of a triple-bodied sculpture-type for Hecate that stood on the Acropolis in Rome (Fig. 4) (Edwards 1986). Her image among the Gigantomachy of the Pergamon Zeus altar shows her with one body, six arms, and two visible heads (Figs. 2–3).

In this brief exploration of crossing thresholds I wish to address the thorny issue of ‘multiplicity’ in the representation of deities in southern Asia. The ‘multiplicity convention’ has been thoroughly studied by Doris Srinivasan, who traces it to origin myths in the *Rig Veda*: “The *Rig Veda* envisions the birth of the universe as analogous to human birth through labour. In this view, the creator god creates the universe by emitting all forms which lie dormant in his middle. ... Being thus pregnant with the forms of the phenomenal world until he is ready to give birth, the creator god is with multiple bodily parts and/or forms much like mother is ‘with child’.” (Srinivasan 1997: 5; Meister 2007).⁶

Yet images of anthropomorphic deities are not the focus of early Indic worship. These emerge only by the early centuries BCE and CE and become central to the practice of later Hinduism only as the praxis of temple worship evolved (Davis 1991). How were images perceived? How were they used and assimilated? How integrated and eventually transformed? India’s reception of anthropomorphized images makes the Purāṇas possible. The great originality of later Hinduism depends on the development of narrative icons and their mythic variety. Standing in the Pergamon Museum, Berlin, a few years ago, looking at the remarkable second-century BCE reliefs of the east frieze of the Zeus Altar and its representation of the Gigantomachy — the battle of the Olympian gods and titans — I was struck by a familiarity. A marine giant, Klytios, his legs turning into serpents, attacks the Goddess Hecate — six arms, two visible faces — as her dog bites him below (Fig. 2). ‘With a burning torch, spear and swords the Goddess with the many hands attacks Klytias’ (Fig. 3).⁷ How suggestive this seemed of the totemic medieval image of Goddess Durgā slaying demon Mahiṣa from



Fig. 7: Mathura, 'Warrior Goddess' (Bharat Kala Bhavan, Varanasi) (Courtesy: American Institute of Indian Studies)



Fig. 8: Mahamallapuram, Tamilnadu, Durgā slaying the buffalo demon Mahiṣa. (Courtesy: author)

later Hinduism, not as a source, of course, but as a shared idea (Fig. 8). That idea is multiplicity, a multiplicity of intercourse as much as of body parts.

Much before medieval images of Durgā as Mahiṣāsūramardīnī, there were myths and images of a 'warrior goddess' in South Asia (Yokochi 2004). In her cogent chapter on 'The Enigma of the Multi-Armed Warrior Goddess', however, Srinivasan observed that the 'Kūṣāṇa Warrior Goddess does not have four faces, and, four arms is not her characteristic number of multiple arms. Six is. And that is extremely problematic' (Fig. 6). Her conclusion, argued in detail, was that a 'warrior goddess whose characteristic number of multiple arms are six, raises expectations that her imagery is founded upon concepts significantly different [from] those governing Śaivite and Vaiṣṇavite images. Indeed, much of the iconography of the Warrior Goddess reflects foreign sources' (Srinivasan 1997: 293-294). Indeed, much of her multiplicity may have passed through that 'permeable membrane' separating multiple societies (Meister 1994).

What is the problem with our perceptions of such multiplicity? When we perceive it as having 'centres'—Greece, Mathurā, the Vedas, Śivaism, Europe, France—we undermine the creative varieties of 'frontiers'. Scholarly speculation in the 'colonial' period about Apollonian origins of the Buddha image, Malraux's comparisons of Buddhist stucco heads from Hadda with heads from Gothic France, or arguments about the 'influence' of Egypt on Trinitarian Christianity ignore that changes need not be 'centred', canonical; (Rowland 1977; Barthoux 1930; Griffiths 1996) reception is multiplex, a mixture of many communities, and creative reuse is a form of cultural transformation. We may have limited means to trace these structural interactions, yet they permeate the worlds we study. I can end only by echoing Srinivasan's conclusions about the Warrior Goddess: 'A great synthesis took place and

possibly her popularity is because she meant so many (and different?) things to so many (and different?) people.’ (Srinivasan 1997: 304).

Notes

- ¹ See, for example, paganspace.net/profiles/blogs/hecate-2 (accessed on 14 June 2009).
- ² The Metropolitan Museum of Art’s ancient near eastern art collections have a rare terracotta with gauche votive panel, ca. 3rd century CE, showing Śiva/Oesho with four arms and three faces. Of this the museum writes ‘Here, the rich intercultural style that developed in the Kushan realm is most clearly displayed: Indian divine iconography; the Iranian type of two-figured composition; and Greco-Roman naturalism in the drapery and pose, as well as in the use of light and shadow to suggest modeling’: metmuseum.org/works_of_art/collection_database/ancient_near_eastern_art/panel_fragment_with_the_god_sivaoesho/objectview.aspx?collID=3&OID=30006521.
- ³ Michael Lahanas, ‘The Pergamon Zeus Altar and the Gigantomachy—East Frieze’, ‘She had a special role at three-way crossroads, where the Greeks set poles with masks of each of her heads facing different directions’, mlahanas.de/Greeks/Arts/ZeusAltarE.htm.
- ⁴ 1911encyclopedia.org/Hecate; Lahanas, ‘The Pergamon Zeus Altar’.
- ⁵ “Roman mythology also saw her as the goddess of the Trivia ‘the three ways’, a folk belief, whether Celtic or Roman, that survived into the 7th century CE among the pagans of Flanders. There Eligius was wont to remind his recently converted flock. ‘No Christian should make or render any devotion to the gods of the trivium, where three roads meet, to the fanes or the rocks, or springs or groves or corners’” (mlahanas.de/Greeks/Mythology/Hecate.html).
- ⁶ My own discussion of the ambiguities of multiplicity in an image excavated at north Kafirkot can be found in M.W. Meister, “Image Iconopraxis and Iconoplasty in South Asia,” *Res: Anthropology and Aesthetics* 51 (2007): 13– 32.
- ⁷ Lahanas, ‘Pergamon Zeus Altar’.

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Named Sanctuaries and another Fire-hall in Gandhāra

HARRY FALK

Apart from the standard monasteries with their impressive statue chamber there are also small shrines, uninhabited, sometimes called *vihāra*, which housed a statue of the Buddha or a Bodhisattva. Often, as at the Dharmarājika stūpa at Taxila, such shrines are located close to a centre of devotion. Others may have stood alone and will today hardly furnish enough remnants to indicate their former nature. Adherents of these local shrines may have furnished them with necessary implements like lamps and earthenware. In some lucky cases these items were inscribed and have survived the centuries to be studied today. I present here five such items, two of them not yet published. Their inscriptions suggest that the donations were made either to a very special Bodhisattva or to a monk looking after the shrine.

1. An image lamp stand

Oil lamps usually are cups with a pointed tip to keep the wick from sliding into the oil. Some oil lamps are part of a small statue of a male person holding the lamp proper in his hands. The statue can be given the features of the donor. An impressive example is depicted in Kurita 2003: 205, fig. 594, where we read *dhamadevasa*, 'of Dharmadeva', on the sockle below a kneeling shaven monk. Another case is the statue of a kneeling layman, uninscribed, shown in Tanabe 2007: 142. In some other cases the person is standing, about 40 to 50 cm high, holding the lamp in front of his belly. Only the feet remain of the donor in the following case (Fig. 1), where, however, an inscription on three sides (Figs. 2-4) of the pedestal provides important information. The base was found in the Thana valley in the lower Swat area, and is kept today in a private collection. It reads:

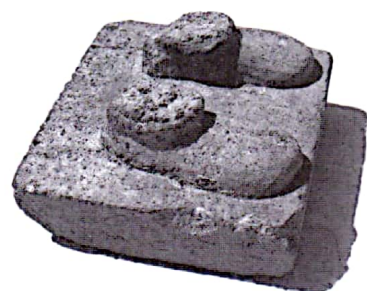


Fig. 1: Pedestal of a lamp holder

lovami kalyāṇaṇe / trami puṣadeṇasa / daṇamukhe

'This is the religious donation of Puṣyadinna at Lova, at (the site of) Him, with the friendly eye.'



Fig. 2



Fig. 3



Fig. 4

The three inscribed sides of the pedestal

Lova must be the specific site in the Thana valley, with no possible successor to its name found on any map of the area. Kalyāṇanetra, although not found in Buddhist literature, most likely is the name of a Bodhisattva, 'with propitious eyes'. Puṣadena I take to be the personal name Puṣyadinna, well-attested, with a common change from *ṣy* to *ś*. The *-e* could be an incomplete *-i*-stroke.

Apart from a new site name in ancient Thana we get the name of a Buddha or Bodhisattva, defining the precise location.

2. A water vessel

It only seems that this kind of designation of small-scale shrines is a novelty. There are, in fact, two similar cases. In 1969 G. Fussman published an inscribed water vessel from the Kabul Museum, probably coming from Haḍḍa. Its inscription is very basic, dedicating the pot to the teachers of the Sarvāstivādins. The only unusual terms in addition are *samaṇṭapaśe* and *mahapriyasaṃñe* in the locative case. Fussman saw that these terms stood where a place-name was expected and that they do not actually look like place-names, but rather like personal names. Cautiously, he proposed to see here the name of the monk who deposited the vessel. Fussman well saw that *samaṇṭapaśa* would equal Skt. *saṃantaśāśya*, 'who sees everything', and he points at Pāli *saṃantacakkhu*, without evaluating the fact that this is an often used epithet of the Buddha. The same applies to Skt. *saṃantadarśin*, found copiously in the *Lalitavistara*. *Mahapriyasaṃñā* looks like a similar case, but has to be read as *mahapriyasaṃñe* (Salomon 1999: 243; Strauch 2008:80), 'in the Mahāpriya-ārāma', providing the name of the locality.

Seen by the side of the lamp-holder mentioned above we can again assume the presence of a statue of a very local Bodhisattva who was given a name not occurring in literature.

3. Dhamitra's panel

A beautiful panel was first published by Brough in 1982. It shows the Buddha sitting on a lotus displaying the *dharmacakrapravartanamudrā*. To his left a Bodhisattva in a 'pensive mood' is seen on a wicker chair, pointing the forefinger of his right hand to his forehead; holding a flask in his left hand, which rests on his left thigh. The whole piece is so asymmetrical that it looks as if removed from a larger composition. The pedestal is inscribed in clear letters reading and translating according to Salomon and Schopen (2002: 13) as:

dhamitrāsa oloīśpare danamukhe budhamitrāsa amridae



Fig. 5



Fig. 6

The oversized lamp seen from above and from one side

'Gift of Dhamitra [sic] at Oloīśpara [?], for the immortality [i.e.] nirvāna of Buddhamitra.'

The doubts as to *dhamitra* can be laid to rest in light of the 'pensive Bodhisattva' in the Hirayama collection (Tanabe 2007: 104-106), inscribed *sariotami aya vakhaliaṇa x x [da]ṇamukhe* on the cone, followed by a few letters just below on the petals: *dhamitrāsa ṇavakarmull*.¹ Whatever its etymology, *dhamitra* on the panel most likely is neither a mistake nor is it short for *budhamitra* but should rather be taken in its own right.

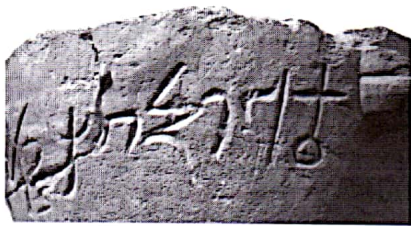


Fig. 7



Fig. 8



Fig. 9

The inscription on the lamp

Salomon and Schopen have correctly read *amridae*, Skt. *amṛtāya*, thus getting rid of an older *amidaha*, allegedly referring to Amitābha. There remains *oloīspare*, which was taken by Brough to be Skt. *Avalokiteśvara*, a Bodhisattva presumably represented on the panel as well. Salomon and Schopen (2002: 26-27) do not rule out the possibility that linguistically *oloīspare* represents Skt. *avalokiteśvara*, but rather interpret it as a toponym in the locative, given that other references to the Bodhisattva are always accompanied by a descriptive or honorific title. Fussman (2002-03: 858) objects as he cannot imagine that a term ending in *-īśvara* could be a toponym.

The solution from the scanty material presented above regarding shrines as places of donation could apply here as well, allowing us to recur to the simplest linguistic explanation for *oloīspare* and at the same time taking **avalokiteśvare* to be a toponym in the locative, presuming that the place was not a larger locality, but just a shrine known by the name of its most prominent deity.



Fig. 10



Fig. 11

The inscription on the lamp

4. Another large oil-lamp

In 2006 I presented an inscribed oil-lamp of considerable size. Such seemingly oversized lamps are characteristic for Gandhara, being unattested elsewhere in early Buddhist South Asia. I am thankful to Jolin Siudmak who brought one more such lamp to my notice. It measures *ca.* 30 cm in length and height (Figs. 5-6). It shows an inscription on both sides (Figs. 7-11). Since part of the rim has broken away the text is not fully legible. It reads on the right and left side:

thulaatreyami dharmaraiaami - lla a [gh?] [?] [m] e damukhe

On the second side the name of the donor can be expected. If we take the final *-e* as part of the required genitive, then we have to do with a female donor. *Damulhe* is faulty or abbreviated for

daṇamukhe. The letter *khe* is very elegantly written in one run of the brush, reminiscent of the letters on the Māmāneḍheri relief, commonly dated to the third century.

The term which concerns us most is *thulaatreyami*, locative of *thulaatreyā*. The dictionaries show a range of personal names ending in *ātreya*, e.g., Kaniṣṭhātreya, Kṛṣṇātreya, Vṛddhātreya, Śvetātreya, and Svastyātreya. In most cases these terms will be nicknames or epitheta. Our *thulaatreyā* represents Skt. **sthūlātreya*, denoting a person of *ātreya* descent with a decidedly fat or bulky body. A figure with this designation will hardly be an object of veneration. *Ātreya* is a term typical of the brahmin descent system and Bodhisattvas usually do stand clear of that. For the time being it seems safer to assume that the term describes a monk by his lineage and appearance, rather than referring to Bodhisattva. This one monk receives a large lamp, obviously because he is in charge of a locality where such a lamp is needed. The locality can be in the vicinity of Taxila or Butkara, *dharmarājika*, if the locative *dharmaraiami* refers to the site itself. It could also be a secondary formation, Skt. *dhārmarājika*, denoting a monk hailing from *dharmarājika*. This latter case was found on the said large lamp in a phrase *dharmaraiṇa malaśpaṇa*, where obviously a whole group of monks is referred to in the genitive plural. If also here *dharmaraiami* is to be taken as an adjective, qualifying *thulaatreyami*, then the place of the donation can be anywhere, but not in Taxila. I favour this latter solution since it would provide us with two large lamps referring to the same group of monks hailing originally from Taxila but having founded branches away from there, – with a common predilection for oversized lamps.

Therefore I translate:

“(This lamp) is the pious donation of (lady) A.... at (the shrine of) ‘the fat Ātreya’ who hails from Dharmarājika.”

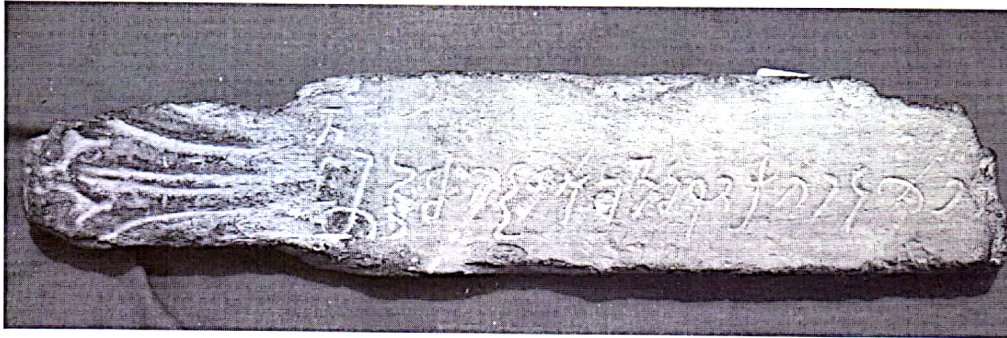


Fig. 12: The inscribed stone-board

5. A Stone Board misread

I take this opportunity to add a fourth item, a small stone board, broken to the right, ending in decorative fringes (Fig. 12). It has nothing to do with small shrines, but provides an interesting parallel to the donation mentioned on the Shah-ji-ki-Dheri perfume box, earlier misnamed ‘Kanishka casket’ (Errington and Falk 2002). The board was published by Nasim Khan in 2007 who reads:

+aśiravakami+budharakṣidasa kalusarva[bha]++

‘In ...aśiravaka, of Budharakṣita, (to) all the perfect (Buddhas).’

Apart from the personal name, everything is misread and consequently mistranslated. I saw the board in 2004 in the house of the collector. There is one letter partly preserved at the beginning, possibly a *kh(e)* from *daṇamukhe*. The rest reads:

ayi ṇavakarmigha-budharakṣidaṣa ṣalu sarva[ṇa] bha

In *ṇavakarmigha*, Skt. *navakarmika*, the *rmi* with its *r*-bend attached to the vowel-stroke is well-attested. *gha*, not recognized as a letter by Nasim Khan because of its mirror-inverted form, is unique so far in an *-ika*-formation, but can be seen as the last outcome of a development *ka*→*ga*→*gha*, with *ka*→*ga* and *ga*→*gha* having a series of parallels.

At first *ṣalu* looks enigmatic. If we take *ayi* as a feminine demonstrative pronoun, with *ae* (Konow 1929: 179, *ae pukariṇi*) as a variant spelling, then *ṣalu* should be a feminine nominative. With regard to content, Skt. *śālā*, ‘hall’, offers itself, posing, however, two problems. One concerns the initial sibilant, the second concerns the ending in *-u*. Fortunately, there are parallels for both changes. A seal in the Aman-ur Rahman collection (GKm 775) belonged to one Gośāla and reads *gośalakasa* in Kharoṣṭhī.

One feminine nominative in *-u* is already known from the Senavarman gold-plate (von Hinüber 2003, sentence 12b) where Skt. *atyantaniṣṭhā* is rendered as *acataiṭhu*.

The final *bha* after *sarvāṇām* can hardly be anything else but the initial of *bhavatu*.

I therefore translate:

‘(As a donation?) this is the hall of the architect Buddharakṣita. May it be (for the welfare etc.) for all.’

When architect Buddharakṣita presents a ‘hall’, we are instantly reminded of the Shah-ji-ki-Dheri text where we read: *mahaseṇasa saṅgharakṣidasa agiśalaṇavakarmiaṇa deyadharme sarvasatvaṇa hitasuhartha bhavatu*, ‘this is the pious donation of Mahāseṇa and Saṅgharakṣita, the architects of the fire-hall. May it be for the welfare and happiness of all beings.’

At Shah-ji-ki-Dheri, the two architects cashed in on their work, but on completion donated a skillfully made metal perfume box. Our board, however, testifies to the donation of the whole hall. And the parallelism proposes to regard the *ṣalu* not as any hall, but as a fire-hall.

Acknowledgements

I thank all owners for providing access to their collection and for the permission to publish the pieces. Ingo Strauch and Stefan Baums made valuable comments; thanks go to the latter also for brushing up my English.

Notes

1. The anonymous editio princeps in Tanabe 2007: 295 differs in many points, but not in the name relevant here.

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Metalware from Pakistan in the Los Angeles County Museum of Art

STEPHEN MARKEL

The Los Angeles County Museum of Art is fortunate to contain in its collection seven examples of high quality metalware from Pakistan. The earliest work is a copper alloy censer dating from the Buddhist period (Fig. 1). It was likely made around the fourth century in the region of ancient Gandhāra. The Los Angeles censer (M.91.350.4a-c) is made in three parts: bowl, lid, and handle. The bowl and the lid together form a combustion chamber shaped like a *loṭa*. The lid has a flat flared mouth on a short neck, which functions as the primary escape channel for the smoke. The upper shoulder of the lid features a radiant register of lotus petals with pierced interspaces, which served as subsidiary escape passages for the smoke. Adjoining the lotus petals is narrow band of marching chevrons that serves as the border for a broad register of a scrolling grape vine with alternating bunches of fruit and clusters of leaves. A narrow plain border completes the cast decoration of the lid. The bowl is unadorned apart from a shallow foot. The lid is secured to the bowl by a pendant loop that is locked into place when a tang extending from the bowl is inserted through the loop and into the mouth of a *makara* spout that forms the near end of the handle. The tang cannot be inserted completely, however, which suggests that the current handle may have once belonged to a different but apparently contemporaneous combustion bowl. The handle has four parallel ribs immediately behind the *makara* head, and then a long fluted shaft that terminates in a flared collar and a macelike knob terminus.

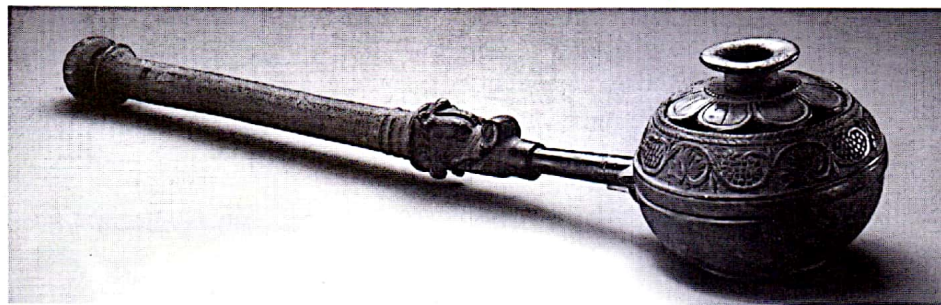


Fig. 1

The Los Angeles censer is previously unpublished. At least six other similar Gandhāran copper alloy censers have survived. Kossak illustrates one censer in the collection of the Metropolitan Museum of Art, New York (1987.218.8a-c) and briefly references four of the remaining ones (Lerner and Kossak 1991: 102-103, no. 71). An additional censer, chiefly distinguished by the presence of small support feet and a different method of hinging the lid, was recently published as a fifth or sixth-century Vietnamese copy of a Gandhāran censer (Pegg 2007: 61, 72-73, no. 28). Alternatively, it may be a slightly variant style of Gandhāran censer that made its way along the pilgrimage and trade routes and was then 'found' in Vietnam.

The remaining examples of metalware from Pakistan in the Los Angeles County Museum of Art all date from the Mughal and Colonial periods. The first work, made probably around 1700 CE

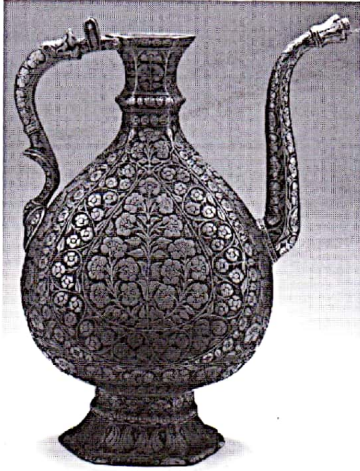


Fig. 2

in the Lahore region (Fig. 2), is an elegant ewer (*aftāba*) used to dispense water during the traditional cultural practice of washing one's hands at meal time and before ritual prayer. The Los Angeles ewer (AC1995.52.1)¹ epitomizes the fine brassware created in the Punjab during the Mughal period, and represents the culmination of one of the oldest and most important forms of Islamic metalware. The ewer has a teardrop-shaped bulbous body supported by a hexagonal pedestal foot. The hexagonal neck has an everted rim and a band of ring-moulding



Fig. 3

at the junction to the body. The S-curved handle terminates at the top with a hinge flange for the now-missing cover followed by a 'Mughalized' dragon head – the traditional upper terminal of the handle of Middle Eastern ewers – whose bulging eyes, pointed ears, and gaping mouth have been simulated with flowers for its eyes, leaves for its ears, and forking branches for its mouth (Fig. 3). The long spout has floral scrolls and a flower bud terminal. The foot is embellished with half-palmettes divided from the floral scrolls by a moulding of blossoms in a row.² The ewer's cast and incised decoration, which was once highlighted by a now mainly missing black lac resinous ground, consists of a stylized flowering plant in a central teardrop-shaped panel surrounded by borders of floral scrolls. Although the ewer's shape follows established conventions in Islamic and Indo-Islamic metalware, its decoration has been dramatically embellished and 'Mughalized' with numerous depictions of poppy blossoms, which served as the leitmotif of the Mughal Empire.

Mughal period ewers were typically fashioned in sets with matching basins (*tasht* or *sailābchi*), which were used as a reservoir for the water poured from the ewer over one's hands; however, very few such sets remain intact and basins by themselves rarely survive.³ Although not part of the same original set as the preceding ewer, a bipartite basin now in the Los Angeles County Museum of Art (M.2000.47) relates well to it in origin and decoration (Fig. 4).⁴



Fig. 4

The Los Angeles basin is distinguished technically in that it is composed of two separate parts of demonstrably different dates riveted together to form the present vessel. The top is a broad sloped rim. The interior bottom edge of the basin rim has a narrow horizontal lip for a decoratively pierced lid (now missing) used to cover the mouth of the basin chamber and support the set's original

matching ewer⁵ (present location unknown). The bottom of the basin is a compressed bulbous body with a low foot.

The floral decoration on both the top and bottom parts of the basin consists of various flowering plants set within cartouches formed by the adjoining broad lower leaves of smaller flowering plant motifs. The flowering plants on the exterior sides of the body of the vessel bottom have delicate floral and vegetal forms created by black lac-filled lines incised into the flat surface of the brass. The flowering plants are emphasized and given breathing room by the areas of negative design space surrounding them. There are two decorative borders adjacent to the flowering plant motifs. The top border is a band of scrolling floral motifs. The border above the low foot consists of a series of narrow incised leaf forms with midrib to margin venation. The exterior of the upper neck of the basin's bottom is unadorned and presently serves as the *ad hoc* juncture of the top and bottom parts.

In contrast, the composition of the floral motifs on the rim of the basin is more compact and denser with less negative design space within the cartouches. This subtle compositional difference has the effect of emphasizing the overall pattern of floral motifs rather than the individual flowering plants. In addition, the cast floral motifs on the rim are less finely detailed with sparser and coarser linear incising, and their surface is raised above the lac ground. The underside of the rim is graced by short overlapping incised petal forms.

The dating of the Los Angeles basin is complex due to its current two-part construction. The flowers on the bottom of the basin can be stylistically attributed to c. 1650-1665 CE, probably sometime between late in the reign of the Mughal Emperor Shah Jahan (r. 1628-58 CE) and early in the reign of his successor Aurangzeb (r. 1658-1707 CE). The top rim of the basin, dating stylistically from around 1725-1750 CE and dated by an inscribed *Devanāgarī* inscription reading *samvat 1799* (1741 CE), is most likely a replacement added to repair damage to the basin's original rim. Alternatively, the top was possibly added to convert an earlier vessel, such as a bowl, to a different function; which is a known practice in the cultural history of Indo-Islamic and Islamic metalware (Melikian-Chirvani 1982: 214-215, no. 99). However, the fact that the exterior of the upper neck of the basin's bottom is unadorned argues against the basin bottom originally having been a bowl because the exterior decoration of most bowls continues all the way to the top.

Intriguingly, a *loṭa*-shaped brass vase in the Victoria and Albert Museum (IS.21-1889) is made in horizontal sections with a seam visible across the waist of the vessel. Melikian-Chirvani attributes the vase to 'North Western Hindustan, probably Lahore, c. 1580-1600' CE (Melikian-Chirvani 1982: 348-350, no. 164). On this basis, one could argue that there may have existed in Lahore a tradition of fashioning metal vessels in parts and that the Los Angeles basin represents another example of this tradition with the top rim being fashioned separately by another artist. However, as Zebrowski convincingly reattributes the V&A vase to the 'Deccan, 16th century' (Zebrowski 1997: 209-210, 212, no. 327), the existence of an extensive tradition of composite vessels being manufactured in Lahore cannot be supported at present.

Regardless of why the Los Angeles basin was given a later upper part – which actually makes it all the more interesting – when its two components and the Los Angeles ewer are studied together they facilitate a greater understanding of the technical and artistic progression of Mughal brassware in the leading South Asian centre of its production between the mid-seventeenth and the mid-eighteenth centuries.

The next three examples of metalware from Pakistan in the collection of the Los Angeles County Museum of Art were made in the Colonial period in the northern Punjab districts of Sialkot and Gujrat between 1850 and 1870. They feature the distinctive *koftgari* decoration. The technique involves incising or cross-hatching a design into the surface of an iron or mild steel ground with a hard steel needle or liner chisel. Pure gold wire or gold leaf is then hammered into the engraved pattern and the whole object is heated, re-hammered, and polished. The *koftgari* decorative technique originated in Iran and was subsequently brought to northern India, where it was used at first to embellish fine arms and armour produced for the Rajput and Sikh rulers and warrior nobles. After the British annexed the Panjab in 1849 and banned the indigenous production of firearms, the technique was used chiefly by metalworkers in the northern Punjab districts of Sialkot and Gujrat to make myriad objects that were intended mainly for sale to European visitors and for presentation in the great exhibitions and world's fairs that were held in Europe and South Asia in the late nineteenth and early twentieth centuries.

In contrast to their gold-encrusted tops, the bottom of *koftgari* works made until around 1870 customarily feature a silver sheet hammered over the iron surface. There is usually a design of cross-hatching and/or chevrons overlaid in silver alloy foil, which unless cleaned has typically oxidized to black. This distinctive bottom decoration is significant for helping to date such works, as by 1872 the bottoms of *koftgari* vessels were finished with electro-plating (Baden Powell 1872: 167).

Two of the Los Angeles examples of *koftgari* metalware feature fine gold wire overlay, while the third work incorporates both gold wire and gold leaf. The first work is an oval shaped jewellery box (M.73.5.140)⁶ with foliate motifs of lacelike fineness (Fig. 5). The side of the body and the slightly concave sloped top of the lid feature scrolling vegetation while the flat top of the lid has vegetal designs in delicate cartouches. The planes of the vessel are divided by 'braided wire' borders on the lid, *koftgari* borders on the body, and complimenting scalloped rims with *koftgari* ornamentation. Round balls with *koftgari* designs serve as the feet.

The second work is an elegant inkstand (M.2000.125)⁷ fashioned in an organic form of a small foliated branch of an apple tree resting on an oval stand (Fig. 6). The apple is hinged on the side so that it opens to reveal the inkwell. The two leaves are elliptical with serrated edges and elaborate venation. They are depicted in a three-dimensional manner, by rising upwards from



Fig. 5

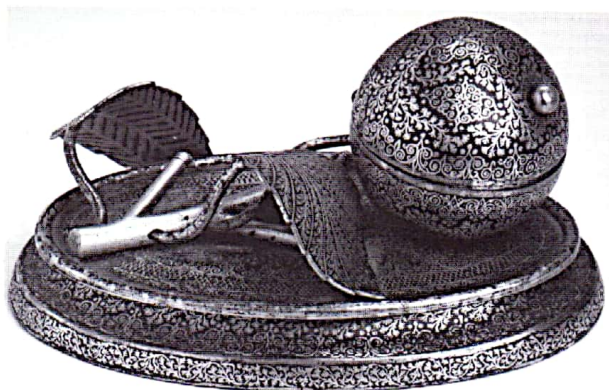


Fig. 6

their stems and curling gracefully down to the top of the inkstand. The *koftegari* decoration is more varied than on the previous example, with both foliate and geometric forms featured. It is also more pronounced, as the gold wire is a thicker gauge. The inkstand may have once been part of a writing set consisting typically of an inkstand, pen tray, candlestick, and portfolio. Such writing sets were a favoured correspondence accoutrement of European residents and travellers in South Asia during the Colonial period.

The third and most resplendent example of *koftegari* metalware in the collection of the Los Angeles County Museum of Art is a rectangular casket (M.2001.93)⁸ surmounted by a pyramidal shaped lid with a flat crown (Fig. 7). A projecting curvilinear rim accents the bottom of the lid and the base of the vessel body. The former rim facilitates lifting the lid, while the corners of the latter morph into lobed feet. The undulating rhythms of the lid edges are paralleled by the stepped outline of the vessel body, the junctures of which extend into rows of plain gold leaf used to divide the three horizontal registers. The primary *koftegari* decoration on the lid is a flowering tree, with a secondary geometric pattern displayed on the crown. The *koftegari* motifs featured on the horizontal registers are a flowering vine (top), large stylized jackfruit on a scrolling vine (middle),⁹ and a series of alternatively inverted lilies with foliate stems (bottom).

The bottom of the Los Angeles casket, made of the customary oxidized silver sheet with cross-hatching and chevrons, is significant not only for its general dating as mentioned above, but also because it has the numerals '1867' painted in what appears to be a nineteenth-century handwritten script (Fig. 8). While this is likely an old inventory number, it is also conceivable that it



Fig. 7

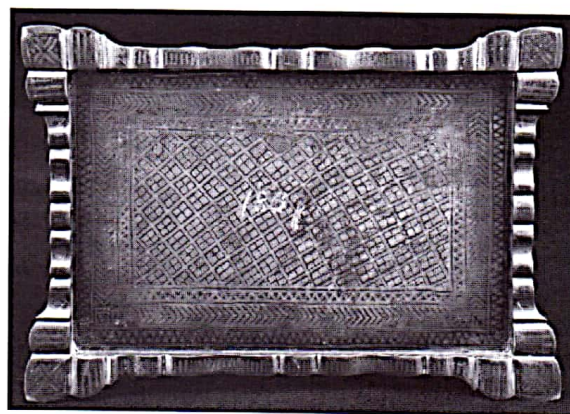


Fig. 8

is the date when the object was acquired and/or manufactured. If the latter possibility were the case, and it should be remarked that 1867 would precisely accord with the attributed period of the casket, then this would be a rare, if not unique, dated *koftegari* work.

The final work to be addressed represents the northernmost tradition of metalware in Pakistan. It is a late eighteenth-century water-pipe (*huqqah*) base (M.82.225.1) made in the form of a yak's horn (Fig. 9), which has been variously attributed to Gilgit or Skardu in Baltistan.¹⁰ The body of the Los Angeles *huqqah*-base is fashioned out of a curved and fluted cylinder of iron. It is embellished with large brass mounts crafted in an openwork design of a flowering vine with various types of blossoms.

The borders of the mounts, which recall the decoration of Iranian and Kashmiri metalware, are a series of pointed lobed forms with pierced geometric and floral designs. A similar *huqqah*-base in the Victoria and Albert Museum (IS.23-1966) still has a faceted brass fitting, which once connected to the combustion bowl or intermediary tube.

The seven works from the Los Angeles County Museum of Art discussed herein present a broad spectrum of metalware from Pakistan ranging from the fourth to the nineteenth century. The major centres of production and the important types of media are all well represented. The Los Angeles County Museum of Art is honoured to be the caretaker of these significant works of art, thereby helping preserve the rich artistic heritage of Pakistan.



Fig. 9

Notes

- ¹ Previously published in Markel 2002: 31, figs. 9 (right), 10; Peter Marks Gallery 2000: no p.; Markel 1999: 31-34, pls. 11, 11a; *LACMA Annual Report 1994/95*: 24; Zebrowski 1997: 162, no. 227; Zebrowski 1986: 259, note. 23; and *Indian Heritage* 1982: 152, no. 506.
- ² On the underside of the foot is an incised inscription in Arabic letters and numerals. It has so far proved undecipherable, and probably represents an inventory number or perhaps a shorthand code for the weight of the vessel.
- ³ For an example of a surviving set attributed to the Deccan, 17th century, see Zebrowski 1997: 168-169, no. 238. For an early 18th century Lahore basin in the Jagdish and Kamla Mittal collection, Hyderabad, India (76.1283), see Zebrowski 1997: 173-174, no. 248a-b.
- ⁴ Previously published in Markel 2002: 31, fig. 9 (left).
- ⁵ The presence of the cover support lip proves that the vessel is a basin rather than a spittoon, which were often made in this same general form but without the lip needed to support the cover. The opening of spittoons is also narrower in order to conceal the spent saliva in the bottom chamber. For examples, see Zebrowski 1997: 179-181, nos. 260-264. For a spittoon attributed to Lahore, late 17th – early 18th century in the Musée Guimet, Paris (MA 6790), see Okada 2000: 93; and Zebrowski 1997: 182, no. 265.
- ⁶ Previously published in Pal 1973: 172, no. 339, but therein attributed to 'Persia, 19th century' and medium identified as 'silver with gold inlay.'
- ⁷ The Los Angeles inkstand is previously unpublished. For a similar *koftegari* inkstand in the Bhai Sikandar Singh Collection, Bagrian, see Goswamy 2000: 63, no. 43.
- ⁸ Previously published in Markel 2002: 33, figs. 14, 15. For a related casket, see Untracht et al 1993: 80, no. 149.
- ⁹ For a recent identification of jackfruit in Indian sculpture, see Meister 2009.
- ¹⁰ Gilgit: Simon Digby (pers. comm.); Skardu: Zebrowski 1997: 243-244, pl. 418.

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Rock Art on the Ancient Trade Routes of the Northwestern Regions of Pakistan

BADSHAH SARDAR

The term 'rock art' is used for all types of artistic way of expression found on natural rocks and cliffs, caves and shelters, and on the surface of boulders. In other words sketches, graffiti, images, designs engraved or painted on the rock surfaces are generally referred to as rock art. Rock art is a common feature of almost all ancient civilizations of the World. The rock art subject is broadly divided into two forms: engraving and painting. Petroglyphs and epigraphs are generally found on the large boulders and open surfaces of the rocks, while paintings are found on walls of rock shelters formed in cliffs of the mountains.

The most ancient engravings are thought to be those which depict the wild animals in profile, in rather static poses, but executed in great detail. It seems that early rock art was executed by hunter-gatherers and since the Bronze Age also by foragers. Any form of rock art has the capacity to display the unknown panorama of the distant past before our eyes. It should not be simply viewed as events depicting daily life of the remote society. Rock art also renders a spiritual reality before us. Stone has been used since remote past for engraving, paintings and writing purposes. It was an enduring material used by the primitive man and one of his great properties was to make the rock art everlasting.

The paintings, on the other hand, are normally found where caves, shelters or (overhangs) abris are present. They were probably produced in many ways: such as with fingers, animal hair brushes, sticks and feathers. The painted images were drawn with mineral colours collected from the local geological deposits, plants and animals. The rock art of the Swat valley presents continuity from ancient time right to the historic period. This paper emphasizes on the recently discovered rock art (petroglyphs, paintings and epigraphs) of the Swat valley of Pakistan. Following three features of rock art will be highlighted in this work:

- (i) petroglyphs (ii) paintings (iii) epigraphs

1. Petroglyphs

In the Swat valley prehistoric petroglyphs found at Gogdara by Tucci in 1955 depict wild and domestic animals and anthropomorphic representations (Tucci 1958: 291-292). Gogdara rock presents some 118 figures incised as graffiti on the cliff surface. Among them 71 animal figures, 17 representations of the objects, 29 unidentified graffiti, while human figures are completely absent (Olivieri 1998: 60-61). In Swat valley prehistoric rock engravings have been found at a place known as Hathiano Kandao (Nazir Khan 1983: 59). Numerous engravings of the site bear technical pecking similarity to the engravings of Gogdara, although the animals depicted are different in both places. Scholars dated them in the second millennium BCE (Nazir Khan 1983: 60). The most successful research study on rock art conducted by IsIAO Mission in Kandak valley reveals rock art sites i.e. rock wall, caves with carvings, cup-marks and tanks sites spread all over the Kandak valley (Olivieri and Vidale 2004:121). Another most exciting discovery of petroglyphs was made in the hamlet of Charai, one kilometre below Madyan. Details of the engraving are given below:

*Plate # 01**Petroglyphs of Charai (Madyan)**Orientation: Facing west**Material: Granite**Reference: unpublished*

Charai (Madyan) is a famous small hamlet in upper Swat valley, situated on the road side leading to Kalam, about 2 km away from Madyan. The locality is famous for Buddhist (archaeological) vestiges. Charai hamlet is situated on the left bank of the river Swat. The site of petroglyphs is on the left side of the road leading to Madyan.

The boulder of the rock engravings is lying in the middle of cultivated fields and inside an apple orchard. The boulder is partially embedded in the ground and recently blasted by the land owner to get construction materials for a new house. The most outstanding is a group of archaic petroglyphs that distinguish them clearly from historic reliefs. This site of petroglyphs has not been reported earlier. The artistic details of the engravings are given below.

The exposed portion of the boulder reveals a rough outline of two human figures, both in standing position. The natural shape of man is not portrayed by the artist. Anyhow sufficient details are given to represent the forms as human, it looks like that the artist was interested in man's action rather than in his shape. The rough outline of the human body is depicted in rectangular shape with a rounded head, hands extended, and legs straight down. The face could not be reproduced in its true form. These archaic pictures technically reveal a common theme of hunting, which was the chief means of livelihood of the primitive society.

On the other hand, we find solid body made up in a bi-triangular style, well known in metal from Tepe Hissar dating to third millennium BCE. Such a bi-triangular shaping of the body is seen in another example in which the hands look like a bracket. This style is known in the trans-Pamir region and could be dated to fourth or third millennium BCE (Samashev 1993: 36). The artistic details of these petroglyphs show close similarity with carvings of Muhammad-patai, Bang-doghal and Lekha-gata of the Kandak valley (Olivieri and Vidale 2004:134-135). These primitive engravings bear patina on the rock surface due to erosion.

2. Painting

Ancient paintings are found in almost every part of the Indo-Pakistani subcontinent where there are rock shelters or abris, where paintings were applied in different techniques by using fingers or brushes. The painters always used natural substance of red, yellow, black and fine clay for white. Execution of ancient paintings were not done for aesthetic reasons to decorate a shelter. It represents a cultural activity, which existed in the everyday life of the ancient artists. Painting is a key to understand the complex symbolic rituals and ceremonies of the remote past. Although it seems that few paintings may be executed as a record of the occurrence of everyday events. Symbolism and rituals played most important role in the life of the people who knew nothing of written records. Painting is one of the media in which the ancient artist has tried to express his ideas, his desires and aspirations. This medium of expression started in Pakistan much earlier than other continents of the world.

The limited archaeological explorations so far conducted by scholars have now confirmed that shelters bearing traces of Palaeolithic paintings are situated in the province of Baluchistan (Kakar 2005: 21-25). The earliest paintings are discovered in Tor Ghar area of Loralai and Sulaiman Range of Zhob District in Baluchistan. In Tor Ghar, there are 20 shelters, while in the Sulaiman Range 27 shelters of paintings were documented (Kakar 2005: 22). The subject matter of the Tor Ghar and the Sulaiman Range paintings is fighting and hunting representations. They show animals and human beings painted in red or black on the undressed surfaces of rock-shelters. Some of the animals are shown in triangular form, rendering the body by two triangles at one corner. This method is commonly used in the rock-engravings of the Upper Indus Valley (Nasim Khan 2000: 2).

Evidence of the early Bronze Age paintings so far known in Pakistan is recorded from painted pottery (sherds) only. Pottery of remarkable variety has come down to us from the sites of Kili Gul Muhammad (Allchin 1985: 101, fig 5-17), Mundigak (Allchin 1985: 135, figs. 6.2-4), Amri (Allchin 1985: 144, figs. 6.11-12), Kot Digi (Agrawal 1982: 130, fig. 74), Rehman Dheri (Durrani 1988: fig. VI), Harappa (Vats 1940: Pl. LXIII/10,11,14), Bir-kot Ghundai (Stacul 1985: 348) and Ghalegay (Stacul 2005 : 211). The patterns on the pottery of these sites are geometrical and floral such as wavy lines, triangles, lozenges, diamonds, loops, intersecting circles, honey combs, pipal-leaf, fish scale, radiating sun, stylized animal figures (usually bull and ibex) and very rare human figures (Sardar 1992: 114-128). The colour scheme was monochrome, bichrome and polychrome such as red, black, white and chocolate.

Nothing has survived if it ever existed from the time of Alexander's invasion of India in 327 BCE, and from Greek rule till the first century BCE. Only from Philostratus '*Life of Apollonius of Tyana*' we learn that a temple in front of the Taxila city was beautifully decorated with paintings in the style of great Greek painters of the fourth century BCE (Dar 1998: 88). However from Butkara I in Swat a fragment of a fresco was discovered, which is dated in the second century BCE. Once it was considered as the earliest specimen of paintings ever exposed in any part of Pakistan (Faccenna 1981: fig. I and L).

In the Swat valley, painted shelters were reported in Kafirkot area near Thana village. The paintings of Kafirkot represent a Buddhist sacred area with bowed men (Nazir Khan et al 1995: 333). Traces of paintings were also reported from the sites of Hinduanohtai, Shamo and Marano-tangai. Paintings of Hinduanohtai are famous for series of Buddhist stupas. The Shamo site shows men with weapons, a horse and a stupa. Marano-tangai shelter reveals a set of abstract symbols, squares intersected by a cross and square filled with a single dot (Nazir Khan et al 1995: fig. 14). Paintings of all these sites were dated from first to fourth century CE (Nazir Khan et al 1995: 350).

In 2000, the IsIAO Mission discovered three painted rock shelters in the Kandag valley of Swat. They documented painted shelters such as Sargah-sar, Kalkai-kandao and Dwolasmannai-patai (Vidale and Olivieri 2002: 173). The Sargah-sar paintings reveal human figures (some carrying weapons), animals and elaborate geometric symbols. While the paintings of Kalkai-kandao shelter represent crowded designs, vivid compositions of animals, humans and geometric patterns. The Dwolasmannai-patai shelter shows complex, irregular geometric patterns and human carrying weapons. All three shelters are located far from Buddhist sacred areas, and it differs in one important respect

from those already known from sites in the Thana valley. They are dated between first and third century CE (Vidale and Olivieri 2002: 189). Recently a chance discovery of mural paintings from the Buddhist monastery of Jinnan Wali Dheri (Taxila) is stated to be a unique phenomenon in the entire Gandhara region (Ashraf and Hasan 2004: 20). Another important painted shelter is known as Kaferi Smasta near Kukrai village in the Marghuzar sub-valley of Swat.

Plate # 02

Painted shelter of Kaferi Smasta

Orientation: Facing

Material: Granite

Reference: unpublished

In 2000, the present author found a shelter with vestiges of paintings at the site of Charoona Dara to the south of the present Kukrai village, in the Marghuzar sub valley of Swat. This shelter lies about three kilometres south of Kukrai village. Located on the crest of Gishar hill to the west of Mt. Ilam, the site is known as Kaferi Smasta (shelter), with paintings of hunters and human figures. It is a shelter, semicircular in shape, about 1.5m deep and 5m high and opens to the southeast side. No traces of artificial activity-intervention were found.

The paintings are executed inside the natural undressed surface of the shelter. The images are painted with mud pigment on the right wall of the shelter. On the right side wall where the ceiling begins to slope down reveal seven figures and the representation of a monument, most probably a stupa. To facilitate the description of the paintings, it may be divided into two groups although they form a uniform composition. The top register reveals a person standing in front of monument in akimbo position. The stairs like structure/monument, branches out on top, almost like vertical antennae represents a stupa. A vertical monument with a six staged structure and a human figure on top of it reveals close similarity with that of the Upper Indus Valley site of Hodar. This monument, in our opinion, has a marked affinity with the so-called derivative stupa (Jettmar 1985: fig. 13).

Human figures of the lower register are shown standing frontally in different poses. From their outstretched arms and legs quite apart, it seems that they are celebrating a hunting scene. The technique most commonly used for the painting is that of outlined figures, but human figures are more realistic on the wall of the shelter. All anthropomorphic figures carry a weapon, a tool or an attribute: a bow or a club in their hands. The human figures of Kaferi Smasta resemble to the paintings of the Dwolasmane-Patai shelter in the Kandag Valley (Oliveri 2005: 220)

All these images were probably painted with a finger struck using whitish ochre. As already noticed, there is a complete absence of polychrome. The original paintings were in white, and a faint white line remains visible around figures subsequently repainted in yellow. Kaferi Smasta paintings are characteristically in a yellowish cream shade, which, at times, can be made to look pink. Because the shelter was exposed to weathering, this fact is responsible for demolishing many of the paintings. Shepherds have frequently used the site for shelter and the fleece of their flocks thus have rubbed paintings from the walls, or smoke from their fires has eliminated most of their artistic details.

3. Epigraphs

The Swat valley, situated on the crossroad of ancient silk route, remained an active centre for merchants, foreign traders, religious pilgrims and communities. The connection between China and ancient Uddiyana (or the Swat valley) across the hanging passages is well attested to in Chinese sources. In the Swat valley, tremendous concentrations of Buddhist period reliefs, petroglyphs and inscriptions have been documented in successive campaigns by native and foreign scholars (Sardar 2000: 181). Priority was given to a publication of the material to understand comprehensively all inscriptions. It is hoped that it would pave way for further insight into the rich epigraphic data from the valley.

The bulk of epigraphs written in different scripts such as Kharoṣṭhī, Brāhmī, Proto-Śāradā, Nāgari, Persian and Arabic scripts were reported from the Valley. Important among them are the three Buddhist inscriptions from Swat published by Bühler (Bühler 1979: 133-135). The Buddha foot prints with an inscription from Tirath in the Upper Swat valley shows 11 Kharoṣṭhī letters dating to the first century BCE (Konow 1929: 98-99, pl. 1.5). The inscription on a relic vase from Swat relic vase inscription of Meridarkh Theodoros, is one of the most ancient inscriptions after the reign of Aśoka pertaining to the Indo-Greek rule (Konow 1929: 1-3). Other important inscriptions recorded are the Swat rock inscription (Konow 1929: 9-10), Saddo rock inscription (Konow 1929: 9), Loriyan Tangai pedestal inscription of the year 318 (nos. 4860, 4871, 4995, 5095) (Konow 1929).

Similarly the Khazana Gat inscription reveals Brāhmī characters resembling the Śāradā and Arabic scripts (Stein 1930: 55-56; Tucci 1958: 303). Other epigraphic record from the same region also include a Ghaznavid inscription from Udigram, Swat (Nazir Khan 1985), a Kharoṣṭhī inscription from Butkara I (Swat) (Petech 1966: 80-82), the Zalamkot bilingual inscription (Rehman 1997-98), a set of brass bowls from Swat, a relic casket from Swat and a slab from Malakand (Falk 2003).

This paper encompasses three Brāhmī inscriptions in the locality of Jahanabad, previously known as Shakhoraī (Stein 1930: 50). Inscriptions, their location, present state of preservation, stylistic details and literary compositions will be highlighted. As a result of this writer's field survey conducted in 2002 and in the following years in the valley, we found three Brāhmī rock inscriptions which are still in situ. Jahanabad hamlet is situated at a distance of about one and half kilometre northeast of Shakhoraī village. It is about 5km northeast of Manglaur village on the left bank of Sair *khwar*, and is approachable by a jeep track from the main Malamjaba road. The site is approachable by a steep rise over boulders and through thorny wild bushes. Two gigantic rocks on the hillside, "Oba Gat", and "Khazana Gat", disclose engravings of three Buddhist period inscriptions. Two inscriptions are carved on 'Oba Gat', meaning the rock of the water and there being a spring below it. The third inscription is engraved on a huge isolated rock of 'Khazana Gat'. Their details are given below:

Plate # 03

Oba Gat Inscription-I

Measurement: length 4 m. 3 lines

Script: Gupta Brahmi

Orientation: facing west

Reference: (Bühler 1979: 135; Stein 1930:50)

Reading: Line 1: sarvvapāpasyākaraṇa kuśala syopasampada

Line 2: svacittavyavadānam

Line 3: ca etadbuḍḍāṇuśaṣanam

Translation: "Not to commit any sin, to acquire merit, to purify one's mind - that is the teaching of Buddha"

Oba Gat Inscription-I is a Sanskrit rendering of *Dhammapada*, verse 183 (Bühler 1979: 135). It is engraved on the upper portion of the rock immediately above the cave with deeply incised characters. The inscription contains three lines in north-south direction, carved high up in the centre of the rock face; no one can reach or touch it from the ground surface. This inscription has suffered mostly by weathering.

Plate # 04

Oba Gat Inscription-II

Measurement: length 4 metres, 4 lines

Script: Gupta Brahmi

Orientation: facing west

Reference: (Bühler 1979: 135; Stein 1930: 50)mrh

Reading: Line 1: vācānurakṣt

Line 2: saṃvṛtaḥ kkāyana caivakuśalanna kurvan

Line 3: tāstrāyinkarmapathānui sokya āraghye

Line 4: nmārgamṛpippraveditam

Translation: "(Let him be one) who guards his speech, is well restrained in mind, and commits no evil with his body. Keeping these three roads of action clear, one may gain the path taught by the Sages."

Oba Gat Inscription-II is a rather free Sanskrit rendering of *Dhammapada*, verse 281 (Bühler 1979: 135). It is engraved in bold and deeply incised characters, comprising four lines, extends over a surface of about four metres in length in north-south direction. The lower inscription is carved in the right lower corner of the rock and therefore is easily accessible to human activities. It is exposed to both natural erosion and human vandalism.

Both inscriptions engraved on the western face of the rock contain Sanskrit verses from the *Dhammapada*. The palaeographic character of their letters, according to Bühler's analysis, seems to date the inscriptions from the early Kushan period (Stein 1930: 50).

Plate # 05

Khazana Gat Inscription-III

Measurement: length 2.5 metres, 3 lines

Script: Gupta Brahmi

Orientation: facing west

Reference: (Bühler 1979: 134; Stein 1930: 50)

Reading: Line 1: anītyā vava (sic! for vata) saṃskārā utpādayaya
Line 2: dharmiṇaḥ utpadya hī nīrud (dh)yante tepā (read teṣām)
Line 3: vyupaśamas sukham

Translation: 'The Samskaras are truly subject to originating and decay. For, after originated they disappear. Calming them is happiness'

This is the famous verse spoken according the *Maha-Parinibbana-Sutta*, vi. 16, by Indra at the time of Śakyamuni's death, or proclaimed by Buddha himself according to the *Maha-Sudassana-Jataka* (Bühler 1979: 134).

The stone on which the inscription-III exists, is known as 'Khazana Gat', as once some treasure was found near it. According to O. von Hinüber, the inscription is well written in spite of two very obvious mistakes as indicated. The inscription, on the basis of stylistic comparison, can be dated roughly to 6th century CE. It is certainly not younger than about 650 CE at the very latest.

All the three are deeply and boldly incised on rough stones. The letters, varying between two and four inches in height, resemble in many respects the so-called Northwestern Gupta Brāhmī characters. Although all the three inscriptions unfortunately furnish no confirmed date, yet they provide support to the following conclusions:

- The Jahanabad inscriptions of Gupta Brāhmī characters rendering a *Dhammapada*, verses revealing and testifying the fact that Jahanabad was once an active centre of Buddhism. Besides the three inscriptions, the colossal relief of Jahanabad Buddha dating to the 7th century CE, and the rock relief of the seated Avalokiteśvara (7th century CE), in the centre of the orchard are the other living proofs of Buddhism in the Swat valley.
- On the basis of paleographical characters von Hinüber roughly suggests a date in the 6th century CE for these inscriptions. According to him, it is certainly not younger than about 650 CE at the very latest.
- It was generally believed that Brāhmī did not travel towards the Northwest regions of the subcontinent, but the existence of these inscriptions reveal that during the Gupta period Brāhmī remained language of the *Dhammapada* verse.
- It throws light on the fact that engravings and carvings practices were on peak during the 7th century CE in the Swat valley. Those who proposed a theory that Buddhist art was eradicated in fourth-fifth century CE need to revise their theses.

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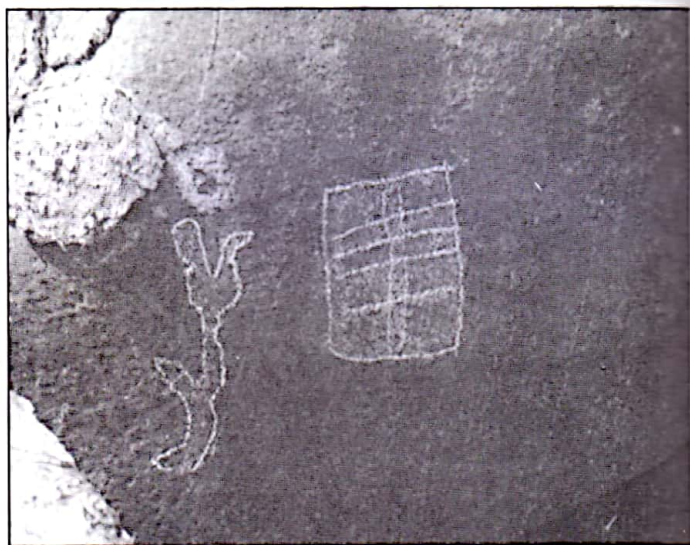


Plate # 01: Petroglyphs of Charai (Madiyan)



Plate # 02: Painted Shelter of Kafiri Smasta

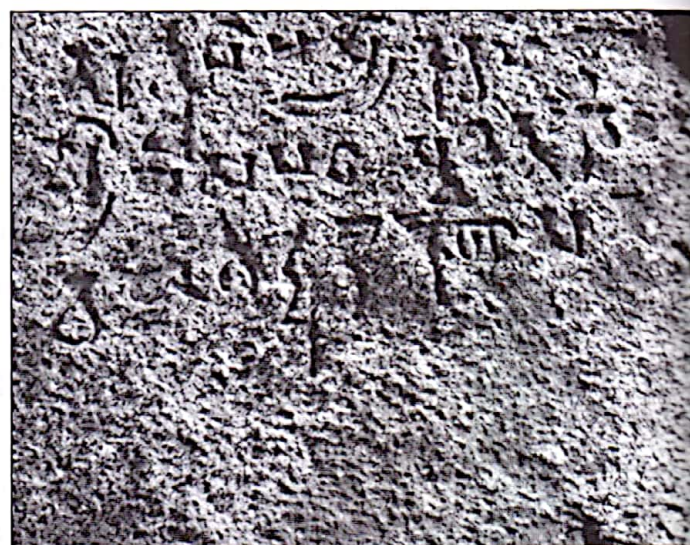
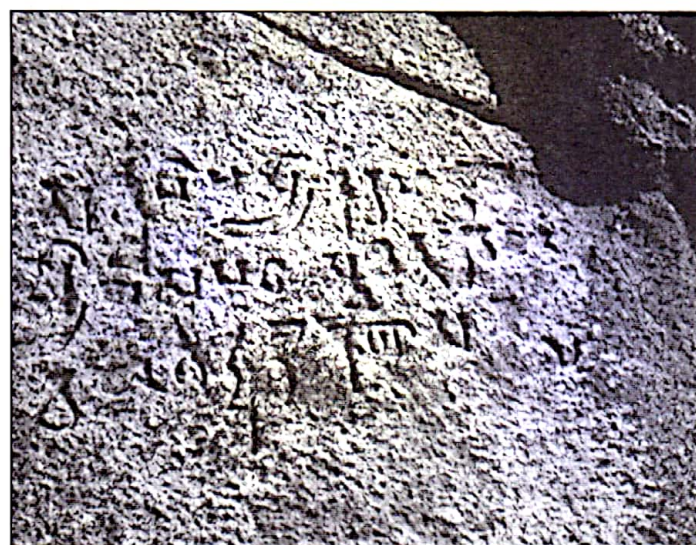


Plate # 03: Oba Gat Inscription-I

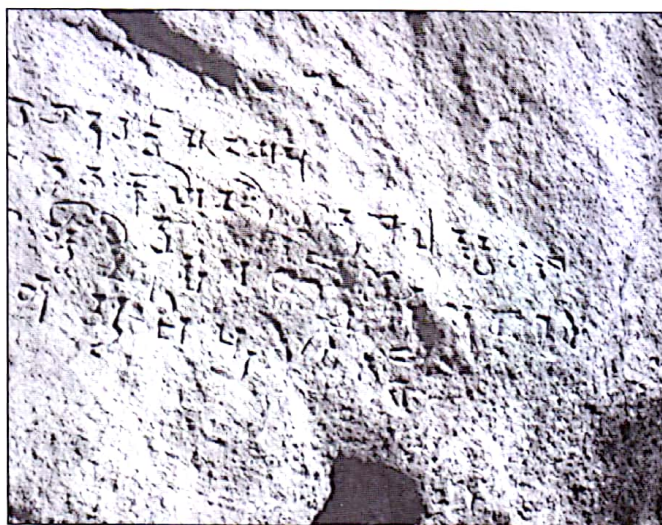
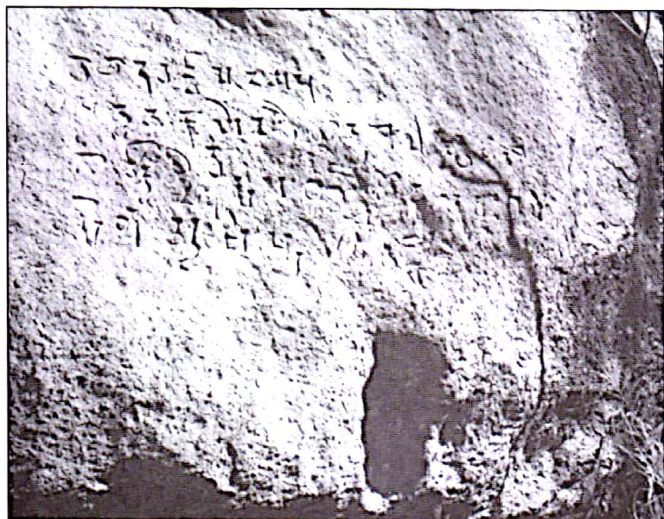


Plate # 04: Oba Gat Inscription-II

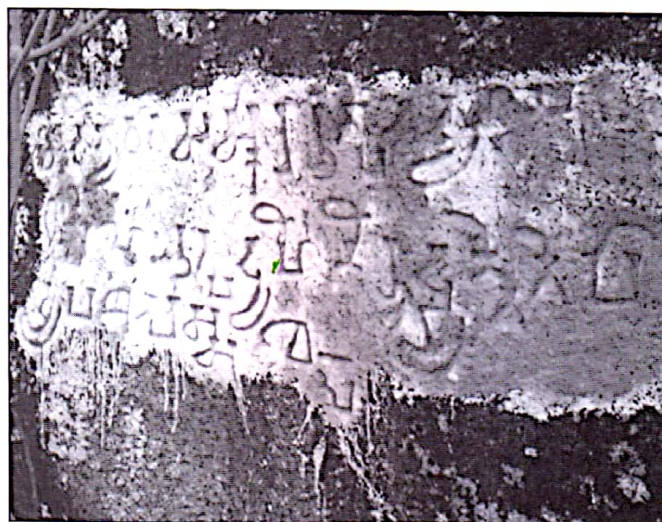


Plate # 05: Khazana Gat Inscription-III

The Art of Wood Work in Kashmir

PARVAIZ HUSAIN BHAT

Wood has long been used in Kashmir for making houses (Stein 1900: 451-452)¹, but it was not preferred for the construction of monumental worship architecture for a long time. It was for the first time that large worship buildings were made when Islam arrived there (Hasan 1959: 268).² Thereafter, not only wooden structures were constructed either exclusively or in association with stone and/or brick masonry to raise huge monumental buildings that exist till date but also they were decorated with wooden ceilings, walls, doors, cornices, facades on balconies. This time common houses were built of wood and were most beautifully decorated as Mirza Haidar narrates:

'In the town, there are many lofty buildings constructed of fresh-cut pine. Most of these are at least five storeys high; each storey contains apartments, halls, galleries and towers. The beauty of their exterior defies description and all who behold them for the first time, bite the finger of astonishment with the teeth of admiration' (Dughlat 1991: 425)

Sultan Zainul Abidin also got built a palace for himself all of wood in Nau Shahr (*Ibid*). It has twelve storeys, some of which contain fifty rooms, halls, and corridors. It was surmounted by a golden dome, and its spacious halls were lined with glass (Srivara 1990: 137). This tradition of wooden architecture and craft seems to have developed and flourished under the Sultans in particular under the fostering care of Sultan Zainul Abidin whose patronage attracted master artisans for various crafts from different parts of the Central Asia. According to Pundit Srivara, the court chronicler of the Sultan, the great king provided all amenities of life to such craftsmen and they popularized their arts and crafts among the Kashmiris (Srivara 1990: 101).

As said above that while all Hindu and Buddhist buildings of ancient Kashmir are built of stone, on the other hand many of the mosques and shrines, that were built subsequently, are either made entirely of wood or decorated finely in this medium. Many such splendid buildings still exist as models of the carpenters' craft such as *Khanqah-i Mu'alla*, Makhdum Sahib's shrine, Jami Masjid in Srinagar, *Khanqah-i Naqashband* Srinagar etc. Their facades, even though partly built of brick masonry, have yet eloquent use of wood in the form of structural material as well as decorative element. The wood has been utilized to build the pyramidal roofs, balconies, verandahs, arcades, porticoes, paneled walls and painted ceilings. The Madani Mosque in Srinagar, a small building but the earliest surviving example, has its roof in the pyramidal wooden style supported on long wooden columns with a paneled ceiling in *khatamand* as is the case in the *Khanqah-i Mu'alla* in Srinagar. Even though this roofing pattern has not been found in Central Asia or Iran, yet the wooden coping on the stone plinth used in the *Khanqah* is quite old in appearance and richly carved carrying Saracenic scrolls (Nicholas 1955).³ The carved ornamentation allows us to believe that the building, which was damaged on many occasions, has somehow preserved this wooden piece to exhibit the influence of Central Asia/Persia in the wood craft. Another such example is found in the door of the Madani Mosque, which is carved like that of Ahmad Yasavi's doors at his tomb near Bukhara carrying geometric designs and scrolls. These and many buildings in and outside Srinagar have elaborate carving on the base and

capital of the pillars as well as wooden ceiling in *khatamband* design. Their superstructures in the form of arcades and porticoes, their opening filled with lattice work, *pinjara*, and enriched carved wooden insertions enhance charm and accentuate the stylishness of this architecture.

Pinjara (Akhter 1981: 12)⁴, a lattice work on wood (Sarraf 1987: 107)⁵, has remained a novelty of decorations in Kashmir and is done on the fences, doors, railings, ventilators, room partitions, screens and windows. All the existing buildings in wood have such work in different geometric designs. There is but one example on stone at the Madani Sahib Tomb (15th century) (Srinagar) (Sufi 1996: 511)⁶, which has carved lattice scrolls instead of geometric designs. This work on the tomb built during the reign of Zainul Abidin indicates that the lattice craft was known at that time even though there is no work left in wood of that era and it may have served as a forerunner to the wooden craft. It may have been introduced during the reign of Sultan Zainul Abidin for him, being the founder and architect of many such works in Kashmir and for which he introduced many craftsmen from Central Asia. This craft was already existing there at that time as in some of the buildings like *Tilakari Madrasah* in Samarkand, Bukhara Citadel in Uzbekistan (*Central Asian Art* 2003: 6) and may have therefore reached Kashmir to be used by the carpenters. The 12-storeyed palace of the Sultan in Srinagar was one of the buildings in Kashmir to use windows having wooden screens, either carrying arabesque like the tomb of Madani or geometrical designs as found in the late period buildings like the *Khanqah* in Srinagar or Pampore (Khoyhami 1999: 270-273; Riazuddin 1988: 358). Such a craft was in existence then is testified by Mirza Haidar who finds its existence also at Samarkand and Bukhara (Dughlat 1991: 425). In Central Asia the craft was possibly introduced after the Arabs had mastered the mathematical patterns and created various designs of '*Mashraqbiya*' or lattice in a number of simple and complicated designs that were used for the window screens, fences, doors, railings, ventilators, and room partitions. During the Mughal period, stone architecture was reintroduced into Kashmir for monumental architecture and in their buildings stone screens instead of wood have been used on the Mughal pattern as in the *Madrasah* and mosque of Mulla Akhund. However, it seems that wooden screen works did not suffer as Bernier who visited Kashmir during the reign of Aurangzeb (1658-1707 CE) makes a special mention of the latticed doors of the houses of kings and nobles, which screened from view the beautiful ladies of the harem (Bernier 1891: 402). The Jami Masjid in Srinagar rebuilt on the earlier pattern during his time has retained the lattice designs that existed earlier.

Many designs of the *pinjara kari* were made in Kashmir (Zahid 1987: 53).⁷ The most popular being those of the rising sun and cobwebs. The best kind of *pinjara* work was known by the Kashmiri names of *posh kandur*, *chaharkhana*, *sadae kandur*, *shas sitira*, *shah pahl*, *dwazedh-sar*, *shekh sar*, *juggari*, *shirin* and *tota shesh temez*. All these designs however do not differ from the mathematical designs of the Arabs or that used by the Central Asians in limited form. What Kashmiri craftsmen added was mastery of the craft in fine form and its survival till date speaks of its popularity in the past and as such figures frequently in the folklore of Kashmir.

‘*Zaile pinjara tile nazar trav, Bali asimi tamblav*’

(Bestow upon me one glance from behind the Pinjara. Oh young beauty, pray do not tantalize me) (*Ibid*).

Like this craft, *khatamband* has survived in Kashmir for centuries but remains secluded among a small group of craftsmen in Srinagar. They piece together small slices of wood to make beautiful geometrical designs without joining them with nails or glue. The art is said to have been introduced by Mirza Haidar Dughlat in 1541 CE (Sufi 1996: 586; Sarraf 1987: 107) when he ruled Kashmir. However, the existing specimens show that in Kashmir certain innovations were made in the craft that replaced the ivory, bone, mother of pearl, brass and silver and in this place pure wooden pieces were painted with floral motifs as in the mosque of the Madani where minute carvings were made to enhance the beauty of the panels. It was also sometimes painted to give different hues to separate geometrical panels or other inscriptions written, as on the panels of the wall in the *Khanqah* at Srinagar. Such innovations even though make the craft different from the *khatamkari* in the outlook yet these make it more beautiful. In the past this craft may have been very popular and has been appreciated for its beauty: '... beautiful ceilings of perfect design, cheap and effective, are made by few carpenters, who with marvelous skill piece together thin slices of pine wood. The result is a charming ceiling in which the various shades of the pine-slips blend together in perfect harmony' (Lawrence 2004: 380).

Besides, Kashmir has remained famous for its production of wood carvings that were used for the decoration of buildings, in particular the decoration of doors, their jambs, cornices, eaves, wall paneling, columns, furniture articles, etc. Most often they show variety both in execution and subject matter. The subject matter in most of the cases has been scrolls and flowers set in such simplicity that complicated themes become understandable quite easily. Again it goes to the credit of Zainul Abidin that carving craft was introduced then and the mosque of Madani stands as a testimony. The main door of the mosque is profusely carved with floral motifs. Although now worn out due to age and weathering, it still preserves the excellent workmanship of the bygone days displaying arabesques in seven panels on each door shutter. As said above, it has analogy with Central Asian examples like that of the doors in the Khawaja Ahmad Yasavi's mosque (14th century CE) and may have as such been introduced from there. There is possibility that this craft may have got established quickly in Kashmir as stone carvers of the previous times may have found it quite easier to work on wood than on stone on which they worked for centuries together. The stone carvers now turned carpenters seem to have excelled most in such carving executions in Kashmir and copied the most famous lotus stone carving of earlier times on wood once the wooden carvings were introduced as in the mosque of Madani. These lotus carvings on the ceiling look wonderful and show how purposefully the craftsman changed its complexion and location from that of a ceiling of a temple to the new worship house. The new masters of the wood craft made structural designs of the buildings in such a way that allowed them to show their mastery in making porticos, verandahs, hanging balconies with designed columns and/or wooden screen fittings in harmony and blending them with ornamentation. The carved decoration of cornices, eaves, etc was to further make the facades more exquisite as all these things are found in the *Khanqah* at Srinagar. The wood craft and craftsmen may have enjoyed an extended period of luxury to work in Kashmir following their learning from their masters from Central Asia and they busied themselves in creating such wooden structures across the land⁸ that within next two hundred years there was left hardly any mason in the land to work on stone structures.⁹ In addition, they became famous for making carved furniture, and set up workshops to make other utility things and Bernier, accompanying Emperor Aurangzeb in 1665 CE, noticed the workmanship and beauty of palanquins,

bedsteads, ink stands, boxes and spoons and such daily items were exported and found all over India (Bernier 1891: 402). Such and other articles of wood carvings are still exported and one finds very little difference in their workmanship from those carved in Central Asia except in their traditional patterns and articles in use.

Notes

- ¹ History tells of the old five storeyed high wooden palace of Srinagar, which was unfortunately set on fire by invaders during the reign of Harsha. From the year 1028 CE onwards wood craft related to architectural intricacies had begun to flourish. This was because the new palace was set up on the bank of river *Vitasta*, were close to the rich forest of Tashwan.
- ² Use of wood became more popular under the Sultans. This is perhaps due to the fact that the change of religion required the hasty erection of buildings for public worship on a much larger scale than had been required by Hindu worshippers.
- ³ The consistent use of Saracenic detail and the fact the style was and is still applied to Muhammadan tombs and mosques and not to the Hindu structures, indicates in the first place that much of its character was introduced into Kashmir from abroad and secondly that it came into Kashmir with the arrival of Islam.
- ⁴ *Pinjara* has a story of its own. There is a belief that the wood carvers of Kashmir copied it from the Chalukyan sculptors and stone masons. But since there is no trace of any extant specimen earlier than the Mughal period, it is difficult to say with certainty where the art originated. No doubt the Saracenic influence, which predominated during and after the reign of Zainul Abidin in arts and crafts of Kashmir had a lot to do with the designing and manufacturing of *Pinjara* panels. This form is said to have evolved because of *pardah* system of Islam. The sexes have to be segregated, and yet there were occasions when the women needed to see what was going on in the men's section.
- ⁵ *Pinjara* is a lattice work built of minute lathes arranged in geometric form so as to display edges. They are held in position by the pressure they exert, one against the other, by certain main lines being dwelt together and by the frame of the panel within which it is assorted. They are rarely, if ever glued together and in wood work are so accurately fitted and balanced that they do not fall to pieces even the frame is removed. The *Budlu* or *Kair* wood was used for making *Pinjara*.
- ⁶ Sayyid Al-Madani came to Kashmir during the reign of Sultan Sikandar (1398-1444 CE), died during the reign of Zainul Abidin (1420-1470 CE). As a token of reverence, Zainul Abidin built beautiful mosque at Madin Sahib for the Sayyid, mostly in stone masonry, collected from a pre-Islamic building. An inscription in Arabic on the lintel above the door records the date 844 H (1444 CE).
- ⁷ The tools used for making *Pinjaras* were those used by the ordinary carpenters and included straight and curved chisels, plane hand saw and piles, both rough and smooth, various kinds of plinners, and woo screw, etc.
- ⁸ Kashmir is full of such buildings where wood has been extensively used such as Naqashband mosque, Shrine of Nund Rishi at Qiamoh, Shrine of Zain-ud-Din Wali, Shrine of Amir-i Kabir at Dooru, Shrine of Sayyid Simnan at Kulgam, Jami Masjid of Srinagar, Shah-i Hamdan mosque, Jami Masjid of Shupiyan, Shrine of Marofi Basri at Srandu, etc.

- ⁹ For the construction of fort, Akbar brought two hundred masons from outside Kashmir; Persian text of the Kathi Darwaza inscription.

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Latest Archaeological Explorations in the Chitral Valley (2009)

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The present report is a summary of recent field investigations conducted jointly by Hazara University (Mansehra), the University of Leicester (UK) and Abdul Wali Khan University (Mardan) as part of a 3-year project titled *Archaeological Investigations and their Link to Heritage Management in District Chitral, Khyber Pakhtunkhwa Province, Pakistan* being funded by the British Council. Archaeologists, students and technical experts from these three institutions participated in the field work that spread over a period of about two months.

The chief aims of this project are to systematically explore the archaeology of the Chitral Valley, Khyber Pakhtunkhwa, Pakistan and to develop ways of presenting and managing this unique heritage. Chitral is one of the most remote areas in all Pakistan, and primarily known to foreign and domestic visitors for natural beauty, mountaineering, hiking and wild life. Preliminary investigations show that Chitral has a wealth of cultural history, which is poorly understood. If this cultural history can be identified, excavated and recorded, it would not only help scholars and residents of the valleys to understand the past in this area, but it could also be used to develop sustainable cultural tourism here. In the first field season (2009), archaeological survey was the primary means of obtaining archaeological data, and in order to remove bias and to begin to obtain a more complete picture of past settlement activity in this region, a systematic approach to survey was taken. This systematic approach consisted of surveying in 24 parallel transects, each one five km long, allowing us to cover an area of 125² km in total. This method is in direct contrast to the more usual 'village to village' survey approach, which has been employed in this region to date. Alongside this new survey methodology, sites reported by local people were also recorded, as well as preliminary work on the heritage element of the project, which will be reported separately.

In this first year of the project, survey was focused in the lower part of District Chitral, to the south of Chitral town, and a total number of 17 archaeological sites were documented; most of them attributed to the so-called 'Gandhara grave culture' including one big cemetery of Balasht in the Ayun area. Another interesting grave complex was documented in Muldeh Ayun. Some historic period fortresses such as Chamarkun fortress (Noghorzoom), located at an elevation of about 5500 feet, Noghorgai and Narotek fortresses (all previously known sites) were also explored.

Transect Survey

The area from Chamarkun to Syedabad village, located on the left bank of the river Chitral, was covered in the grid of twenty four transect lines. The extreme topography of Chitral made the survey very difficult in this first season. In almost all transect lines, our teams had to climb up for two to three hours only to reach their starting point, from where they had to mount further five km without any climbing equipments/training etc. Furthermore, to reach finishing transect points, our teams

constantly had to cross high and rigid peaks of 10,000 feet to 12,000 feet. However, this season has provided considerable valuable information towards our understanding of past human settlement, and our testing of models of site location. Our results indicate the absence of settlement on the upper slopes of the foothills of the Hindu Kush range which characterize Chitral, and the survey did not locate any sites indicative of past resource exploitation in these upper slopes, despite the survey team noting various minerals, plants and animals in abundance. The sites noted during transect survey comprised two historic period mosques and one other site of unknown period. Given the location of this latter site and reported nature of the finds thus far removed by local people (see below), this site could be a focus for further exploration in the second field season of the project.

Sites discovered through Transect archaeological survey

Transect No: A13-A14
Site No: A13-1
Site Name: Umair mosque in Dhamoon
GPS coordinates: N 35.74582, E 071.79748
Elevation: 1745m
Location: Broz (Chitral)
Tentative period: British period
Material: Wooden, mud and stone construction

Further remarks

This beautiful mosque (Fig. 1) is located in the centre of *Dhamoon* village. The old name of this mosque was 'Moldeh mosque'. Wall enclosure of the mosque is about one metre high. Two entrances are provided, one in the basement through the northern side, while another (main) entrance on the eastern side. Wood is the main building material used in this mosque. The three aisle deep prayer hall is supported on carved wooden pillars and cusped arches.

Transect No: A13-A14
Site No: A13-2
Site Name: Bilal Mosque Dhamoon
GPS coordinates: N 35.74557, E 071.79927
Elevation: 1769m
Location: Broz, Chitral
Tentative period: Mehtar, historical period

Further remarks

Bilal mosque (Fig. 2) is located next to Umair mosque. The old name of this mosque was 'Toldeh mosque'. Architectural similarity of both these mosques tends to suggest that they were built contemporaneously. This mosque is enclosed by two metre high wall with two entrances, both being on the northern side. The wooden pillars are carved with floral and geometrical designs. The courtyard contains a water tank for ablution. Steps are constructed to provide access to the basement of the mosque.

Transect No: A13-14
Site No: A13-3
Site Name: Upper Dhamoon
GPS coordinates: N 35.74517, E 071.80326
Elevation: 1889m
Location: Broz, Chitral
Material: Potsherds, bones and stone slabs

Further remarks

The site is located on the high mound near *Dhamoon* village in Broz area of Chitral. The surface of the site is littered with potsherds. Few illegal excavated pits could also be seen. According to the local people, it was from these pits that two big terracotta jars were unearthed. The date and nature of the site could be determined only through proper excavation.

Sites recorded during Village to Village Survey

Further work will take place in season two of this project to determine which of these sites has already been noted by previous surveys in the area; particularly those in the Ayun region, to the north of the first season survey area.

Site Name: Naghorzoom
GPS coordinates: N 35.78904, E 071.78412
Elevation: 1744m
Location: Chamarkun
Site size: (L) 45m (W) 24m
Tentative period: Mehtar/ historical period
Material: Potsherds

Further remarks

This small beautiful fortress (Figs. 3-4) is located on a very high hill peak near Chamarkun village. This is the highest fortress in the Chitral valley discovered so far. In the local language, the name *Naghorzoom* means 'Fort on mountain'. This well-fortified structure is located on a considerable strategic point, from where the three valleys of Chamarkun and Chitral city on the north, Broz on the south and *Orgoch* valley on the west could be easily guarded. Noghorzoom is not within easy reach, which lies at two hours tedious march from the Chamarkun village. The only entrance is from the eastern side, which is passable through very perilous creeping. The fortress contains twenty one rooms of different sizes and style. Most of the construction is done in rubble masonry. Large number of potsherds are scattered on the surface.

Site Name: Tor Deh Cave complex
GPS coordinates: N 35.80103, E 071.79108
Elevation: 1626m

Location: Chamarkun
Tentative period: Historic
Material: Mud plaster

Further remarks

This cave complex is mostly eroded due to land sliding. We were unable to find any cultural material from here. Located to the left side of Qakdar Gol, it is locally known as *Zooyotek*. These caves are made without any proper planning. We could determine the age of the caves in case of proper excavation and removing the debris. The local people use them as store houses and also as a shelter for their cattle in harsh weathering conditions.

Site Name: Naghoorgai
GPS coordinates: N 35.78503, E 071.77299
Elevation: 1471m
Location: Chamarkun
Tentative period: Mehtar, historic period
Material: Potsherds

Further remarks

This is a small historic period fortress located on the left bank of river Chitral. According to local information, this place was used by the prince as a hunting camp. The fortress can be classified mainly into two parts, upper and lower. The lower part is further divided into five portions, all interconnected by small passages. Each compartment of the lower part is having small room at the centre, facing southwards. All construction is made with rubble masonry. The fortress is protected from erosion from the hill side by a series of parallel walls.

Entrance of the fortress is well guarded through small posts, suggesting a highly secured place. Currently this place is re-occupied by nomadic people, who use to live here during seasonal migration with their cattle.

Upper part of the fortress is accessible only through steps from the lower area. The upper portion still preserves remains of a big hall, facing towards very scenic view of the river Chitral.

Site Name: Kror
GPS coordinates: N 35.76276, E 071.78040
Elevation: 1456m
Location: Broz, Chitral
Tentative period: GGC
Material: Potsherds, bones

Further remarks

Located on the left bank of the river Chitral, this vast area measures (800x500)m, most part of which is still cultivated. According to some reliable local information, large number of human bones,

terracotta jars and other metal implements were recovered during field cultivation. Presently, we could find some grave slabs and scattered potsherds.

Site Name: Bakarabad
GPS coordinates: N 35.80549, E 071.78106
Elevation: 1516m
Location: Bakarabad, Chitral
Tentative period: GGC and Historic period graveyard
Material: Potsherds/grave slabs

Further remarks

Bakarabad is a sizeable ancient graveyard. It is also used by the Muslims for their burials. We find here two main types of graves: with no specific orientation, whose slabs are visible only, the main feature of the Grave Culture site, while the second type of graves are in north-south direction. Limited number of potsherds was collected during our field work.

Site Name: Muldeh
GPS coordinates: N 35.73005, E 071.77183,
Elevation: 1449m
Location: Ayun, Chitral
Tentative period: GGC
Material: Stone slabs, bones and potsherds

Further remarks

Divided into two parts, this ancient graveyard of Ayun is presently reused by the Muslims for their burials. Remains of ancient graves in the form of bones and stone slabs were exposed due to erosion caused by water action. The local people frequently find grave materials during digging for construction or cultivation. Potsherds are thickly scattered all over the surface of the site. Currently, most of the site is encroached by the local villagers. The second part of the Muldeh grave complex is located near Ayun Bridge; the site too is very rich in nature. The local people use the site as a quarry for their building materials.

Site Name: Tolian
GPS coordinates: N 35.72911, E 071.77074
Elevation: 1451m
Location: Ayun, Chitral
Tentative period: GGC
Material: Potsherds, bones and stone slabs

Further remarks

Some open graves were observed, inside which bones and potsherds could be seen (Fig. 5). The site is mostly occupied by the Muslims for their graves and houses. No other structural remains were found during field walk.

Site Name: Kashkara-o-Tek
GPS coordinates: N 35.71101, E 071.76236
Elevation: 1575m
Location: Ayun, Chitral
Tentative period: GGC
Material: Potsherds, bones and stone slabs

Further remarks

This grave culture site is located just outside the main village, and near the small hill basin. Grave pottery and slabs visible on the surface connote to its being an archaeological site. This site is rapidly mouldering due to natural hazards.

Site Name: Barausht/Balausht
GPS coordinates: N 35.72496, E 071.76876
Elevation: 1479m
Location: Ayun, Chitral
Tentative period: GGC
Material: Potsherds, bones and stone slabs

Further remarks

This interesting and huge site (Fig. 6) is used for cultivation. Most part of the site is located on the edge of the spur, where during rainy season, erosion is wiping out this peerless grave complex. Because of water erosion one can see few open graves, with huge slab boxes, bones and pottery inside. Houses and tube well is constructed in the middle of the site.

Site Name: Masjid-i Kalan
GPS coordinates: N 35.71278, E 071.76662
Elevation: 1461m
Location: Ayun, Chitral
Tentative period: Mehtar/British period
Material: Wood, mud and stone structure

Further remarks

This mosque (Fig. 7) is located on the raised edge of the eastern part of the main Ayun bazaar. There is an ablution tank in the down storey of this beautifully constructed mosque. The wooden architecture of the mosque seems to be the carbon copy of the stone structure of the British period.

Site Name: Narotek
GPS coordinates: N 35.7157, E 071.75774
Elevation: 1761m
Location: Ayun, Chitral
Tentative period: British period
Material: Potsherds and cut stones

Further remarks

Remains of a small fortress can be seen on the high peak of the hill (Figs. 8-9). The fortress type structure is built in stone and contains few rooms in the southern end. Potsherds are dotting the whole covered area, which indicates that once the entire structure had been thickly populated. The fortress is located on the key strategically location, where one could guard all the four directions of the valley.

Site Name: Karits
GPS coordinates: N 35.73657, E 071.77178
Elevation: 1606m
Location: Ayun, Chitral
Tentative period: Mehter
Material: Potsherds, bones and stone slab

Further remarks

This fortress is located near Muldeh archaeological complex, and can be divided into two main parts, upper and lower. Enclosure wall is observed around the structures inside. There are traces of four bastions at each corner of the fortress. Scattered pottery can still be seen in large number. Alongside, one can see outlines of water tank and small cells. This fortress is also located at significant strategic location. According to the locals, there was an ancient route along this fortress, which had been used by the Kalasha people for moving towards Chitral.

Site Name: Gumbat
GPS coordinates: N 35.72671, E 071.79481
Elevation: 1764m
Location: Broz, Chitral
Tentative period: Historic period
Material: Potsherds

Further remarks

Before reaching the transect starting line of B15, we recorded a small compound, badly disturbed. Some potsherds were scattered in this single room structure.

Acknowledgements

This document is an output from the INSPIRE Project funded by the British Council for the benefit of the Pakistani Higher Education Sector and the UK Higher Education Sector. The views expressed are not necessarily those of British Council.

We are also grateful to the management of Hazara University (Mansehra) and Abdul Wali Khan University (Mardan) for providing moral and material support during the field work. Our thanks are also due to the District Administration Chitral and the Director, Directorate of Archaeology and Museums, Khyber Pakhtunkhwa (Peshawar), respectively for security cover and issuing licence for explorations and excavations in Chitral.

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Fig. 1: Umair Mosque in Dhamoon



Fig. 2: Bilal Mosque



Fig. 3: Chamarkun Fortress



Fig. 4: Details of Fig. 3



Fig. 5: Tolian Graves



Fig. 6: Balausht Cemetery



Fig. 7: Masjid-i Kalan (Ayun)



Fig. 8: Narotek Fortress



Fig. 9: Detailed view of Fig. 8

A Survey of Lower Dir, Khyber Pakhtunkhwa (former North West Frontier Province), Pakistan (2005)

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Abstract

A survey of Lower Dir was carried out during October and November of 2005 by a team of archaeologists from the Universities of Hazara, Peshawar and Leicester. The main aim of this survey was to collect data about all archaeological sites in this area from prehistoric through to recent historic periods in order to develop a profile of human settlement and activity in this region. In total, 294 sites were located and recorded (including sites already excavated and published), and within this total, the vast majority of sites have been attributed to the Buddhist period.

Keywords: Pakistan, Lower Dir, landscape survey, Buddhist sites

Introduction

There are many well known archaeological sites in the Khyber Pakhtunkhwa (former NWF) Province of Pakistan, such as the UNESCO World Heritage Buddhist monastery Takht-i Bahi and the neighbouring city site of Sari Bahlol. Archaeological exploration in the 20th century has included work at the site of Charsada in the Vale of Peshawar (Coningham and Ali 2007; Wheeler 1962), and survey and excavation at many sites in the Swat Valley (Callieri 2005; Facenna 1980; Stacul 1989). While it is clear that this region is rich in archaeological remains, thus showing its importance in both prehistoric and historic periods, there are areas of Khyber Pakhtunkhwa, such as the valley of Dir, which are less well known. In order to extend our knowledge of the settlement history of Dir, a survey of archaeological sites in Lower Dir was undertaken in October-November 2005 by archaeologists from the Universities of Peshawar, Hazara and Leicester. The results of this survey have already been published (Ali et al 2009) and a discussion of the results in relation to the Gandharan Grave Culture presented. This paper will summarise some of the key trends in the data and is followed by a Gazetteer of sites. Figure 1 shows the location of the survey area.

Previous Archaeological Investigations in Dir Valley

Professor Ahmad Hasan Dani carried out the majority of systematic archaeological exploration in Dir Valley during the 1960s and early 1970s, with his work at Timargarha (Gandharan Grave site) (1968-9a), Balambat (Gandharan occupation site) (1968-9a), Chatpat (monastery and stupa) (1968-9b) and survey (1968-9b) and Damkot (including Chakdara fort) (1968-9b; Rahman 1968-9). An analysis of extant published material and ethnographic interviews have also been synthesised as part of an exploration of urban and rural contact in the period between the Indus and Early Historic urban phases (Young 2003).

The neighbouring valley of Swat is the subject of extensive description within early travellers' accounts, such as Fa-Hien and Xuanzang (Legge 1886; Stein 1928; Xuanzang 1996), who

note the large number of Buddhist settlements and population. Dir, however, receives little, if any mention, which could suggest that Dir was not such an important focus of Buddhist activity. We would argue that the large number of Buddhist sites identified in this survey (some 235, see Table 1) shows that Dir must have been a very important, and densely settled area in terms of Buddhist religious and occupation sites. While this paper presents the data itself, we believe that it would be both interesting and useful to undertake settlement analyses in future in order to begin to model settlement and population over time in Swat, Dir and surrounding areas. This of course would require close phasing of settlements in order to achieve the best results, and this type of phasing information is lacking in our survey results. We believe that the number of sites that have been classified as 'Buddhist' in this survey, and the number of sites recorded in previous activities in Swat and other regions, indicates a wealth of material with which to carry out a range of settlement analyses.

Methodology

In order to cover a representative area of the Lower Dir Valley, a team of local archaeologists and students were trained in the methodology of transect survey, and an area some 20km by 10km was surveyed. In addition to this, known archaeological sites were also visited and recorded, and local informers were interviewed and further sites identified and recorded making use of local knowledge. Sites were defined as a structure, feature, lithic find spot or ceramic scatter of 5 sherds or more per square metre (Coningham et al 2004: 3). Each site was recorded on paper and through digital photography. The location of each site was recorded using a handheld GPS to give co-ordinates and height above sea level, although the co-ordinates will not be included in the Gazetteer due to the major risk to heritage sites from illegal excavation. Looting or other damage such as agricultural or urban encroachment was recorded and this information was passed to the Directorate of Archaeology, Khyber Pakhtunkhwa Province, Pakistan, as part of their Cultural Heritage Management planning process.

Results

A total of 294 sites representing human activity were identified and recorded during the 2005 survey of Lower Dir. Table 2 shows the breakdown of these sites according to estimated chronological period, and Table 3 shows the breakdown of sites according to site type and estimated chronological period. Here we offer a brief summary of the main trends in the chronological periods and some ideas for future research.

Cemetery / Gandharan Grave Culture sites

A number of ancient, i.e. pre-Islamic, cemeteries were recorded in this survey. These have been tentatively classified as potential Gandharan Grave Culture sites on the basis of grave construction and orientation, and where grave goods have been recovered when the sites have been disturbed through agricultural and housing encroachment, or through looting. As many Islamic graves are constructed in a similar way from similar materials, there is potential here for misidentification. However, Islamic graves are oriented so that the body is placed on the right side to face Kaaba (or Makkah), and no grave goods are interred with the body. This means that in Lower Dir we have used the criteria of *grave orientation and any knowledge of grave goods from local informants to begin this classification* of cemetery sites. There are of course wider issues about the Gandharan Grave Culture and how it is defined that are outside the scope of this paper and this survey; however the data presented here can

contribute to this debate, which will be developed in the context of on-going research by the authors in Chitral and other parts of the Khyber Pakhtunkhwa.

Early Historic / Buddhist sites

The majority of all sites identified and recorded in this survey fall into this category. The Khyber Pakhtunkhwa (North West Frontier) Province is known from both historical and archaeological sources as an important area for settlement and religious activity following the conversion of the Mauryan Emperor Ashoka to Buddhism (c.268 BCE). Art historical analysis in the form of the Gandharan art movement, which recorded the life and events of Gautama Buddha through stone carving, gives us a great deal of information about Buddhist activity and impact, but direct archaeological analysis and interpretation has been the subject of far less study in the Khyber Pakhtunkhwa, and particularly in Dir.

The term 'Early Historic' period also covers pre-Buddhist Mauryan activity, Indo-Greek activity, Kushan activity, and a series of other dynastic rulers up to the Hindu Shahi period. While those sites with structures such as stupas could be designated Buddhist, or those with distinctive diaper masonry designated Early Historic-Buddhist (Marshall 1951), many sites fall into a very broad chronological grouping. This points toward an urgent need for more work on Early Historic sites in this region in order for more precise classification and thus analysis to take place; being able to fine tune the chronology for this period is a crucial part of understanding the processes at work in this region from approximately the middle of the first century BCE through to the middle of the first century CE.

Some 35% or one third of all sites in this category had a mound or structural remains indicative of a stupa, showing the importance of veneration and orthopraxy in this region. Given that this survey has focused on a small area in Dir Valley, this figure suggests that there was a high concentration of formal religious activity here. With greater periodisation of Buddhist sites we would be able to begin to map changes in activity and foci over time. The recording of fourteen rock carvings depicting Buddhist iconography confirms the importance of religious activity in this region.

Hindu Shahi

Thirty five sites were classified as Hindu Shahi; identification was based on the architectural style characteristic of the Hindu Shahi dynasty (late 7th – 10th/11th centuries CE) and associated pottery (Rahman 1979).

Islamic/Mughal

Of the 15 sites in this category, one was the grave of a saint built on an earlier stupa site, and the other was the fort built by Zain Khan Koka, then later occupied by the British, and the others are graves and tombs. We were surprised that we did not find more sites in this category, including such things as pottery scatters of Islamic vessels. This may be the result of the intensive agricultural activity within the survey region, but it is a methodological issue that we would like to re-visit if political conditions in this region permit follow up work.

British

Four sites dated to the British occupation of Dir were recorded in the survey area. Churchill Picket was built in 1897, and the dis-used bridge across the Swat River in Chakdara was built in 1902. Both

the bungalow of the Nawab of Dir, dated to the late 19th century and the Chakdara fort are examples of the re-use of sites and structures.

Conclusion

The preliminary survey of Lower Dir has met the main aim of this project by carrying out systematic survey in this region and locating and recording archaeological sites from all periods in order to characterise settlement and activity here. Having identified and recorded 294 archaeological sites in the survey area, we can say with confidence that this was an area of some importance during the Early Historic period. While research has shown that Swat was a major focus of Buddhist activity (e.g. Callieri 2005; Filigenzi 2005), we know far less about neighbouring Dir. This survey has shown very clearly that Dir also played an important role in the Early Historic and Buddhist periods, and that further study is critical in understanding this role more fully.

We have demonstrated that systematic survey is effective within Lower Dir, but we believe that there could be more sites (particularly small pottery scatters), that we have not identified due to the topography, land cover and the need to move quickly through the landscape in certain places. This issue could be explored through a series of methodological tests, and we would like to return to carry these out at some point in the future, when circumstances permit.

This preliminary survey of a selected area within Lower Dir, the Khyber Pakhtunkhwa Province, has shown that although largely unknown in archaeological terms to date, there is indeed a very rich archaeological heritage. We have many gaps in our knowledge and further work is necessary in order to begin to address these gaps, particularly important given the many physical and cultural threats to sites.

Acknowledgments

We would like to thank a number of individuals and institutions for their help and support during fieldwork and analysis. Saleh Muhammad Khan, Directorate of Archaeology and Museums, Government of the Khyber Pakhtunkhwa, Peshawar; Dost Muhammad Yusufzai, Chakdara; Zain-ul-Wahab, Incharge Curator, Dir Museum, Chakdara; Asghar Hasan of Talash; the staff and students at Hazara University; the School of Archaeology and Ancient History, University of Leicester; staff and students at Peshawar University. The fieldwork was generously supported by a grant from the British Academy.

List of Sites

1. Qala (Gorgorai). Chakdara/Khadakzai/Kamala/Gorgorai. (200 x 180 x 3)m, 660msl. Wall foundations, probably residential. Pottery. Hindu Shahi.
2. Kafiri Manrai (Taudacheena). Chakdara/Khadakzai/Kamala/Taudacheena, GH Secondary School Taudacheena. (10 x 10 x 5)m, 726msl. Fort; a lofty building square in shape. Pottery. Hindu Shahi.
3. Zbarg Khowana (Taudacheena). Chakdara/Khadakzai/Kamal/Taudacheena. (20 x 8 x 5)m, 718msl, Fort; square building. Pottery. Hindu Shahi.
4. Jang Manrai (Taudacheena). Chakdara/Khadakzai/Kamala/Taudacheena. (80 x 50 x 10)m, 718msl. Fort, two lofty buildings, both are square in shape. Pottery. Hindu Shahi.
5. Saparai (Taudacheena). Chakdara/Khadakzai/Kamala/Taudacheena. (20 x 15 x 3)m, 698 msl. A small fort, square room foundations. Pottery. Hindu Shahi.
6. Lwara Kota (Taudacheena). Chakdara/Khadakzai/Kamala/Taudacheena. (31 x 20 x 5)m, 740 msl. A large fort with a number of rooms. Pottery. Hindu Shahi.
7. Zardullah Kota (Taudacheena). Chakdara/Khadakzai/Kamala/Taudacheena. (20 x 10 x 3)m, 693msl. A small fort, wall foundations and a crescent shaped wall foundation. Probably Hindu Shahi.
8. Selma Kota (Taudacheena). Chakdara/Khadakzai/Kamala/Taudacheena. (20 x 15 x 7)m, 737msl. A fort with various rooms; a central room which appears to have no doorways, plus other rooms with entrances. Hindu Shahi.
9. Musaffer Kota (Taudacheena). Chakdara/Khadakzai/Kamala/Taudacheena. (100 x 80 x 7)m, 731 msl. A large fort with a central and various small and large rooms having bastions in the corners. Pottery. Hindu Shahi.
10. Kharkai (Taudacheena). Chakdara/Khadakzai/Kamala/Taudacheena. (5 x 5 x 10)m, 716msl. A single room plus one wall. Hindu Shahi.
11. Lasho (Taudacheena). Chakdara/Khadakzai/Kamala/Taudacheena. (15 x 10 x 8)m, 689msl. A fort with some wall foundations, a lofty central room plus walls with bastions. Pottery. Hindu Shahi.
12. Manro Sar (Kamal/Orbaza). Chakdara/Badwan/Khadakzai/Kamala. (100 x 20 x 5)m, 710msl. A large site, various foundations of rooms but not clear whether this is a fort or residential site. Pottery. Hindu Shahi.
13. Khamar Manrai (Kamala/Orbaza). Chakdara/Badwan/Khadakzai/Kamala. (5 x 5 x 1.5)m, 768 msl. The foundations of a small room likely to have been either a small picket or fortress. Hindu Shahi.
14. Khamar Manrai (Taudacheena). Chakdara/Khadakzai/Kamala/Taudacheena. (15 x 10 x 2)m, 712 msl. A one room structure plus further wall foundations. Possibly Hindu Shahi.
15. Jay Manrai (Kamala). Chakdara/ Badwan/Khadakzai/Kamala. (15 x 5 x 3)m, 721msl. A small room and surrounding wall foundations. Hindu Shahi.
16. Obo Tangai Manrai (Kamala). Chakdara/Badwan/Khadakzai/Kamala. (200 x 20 x 5)m, 751msl. A large site, with more than 20 rooms apparent on at least two levels, but not clear if this is a fort or residential site. Hindu Shahi.

1. Tora Banda (Sogiar). Chakdara/Badwan/Khadakzai/Sogiar. (10 x 5 x 1.5)m, 720msl. A ruined mound; some foundations can be seen inside the mound, while around the mound there are also some wall structures, pottery. Possibly Hindu Shahi.
19. Ghondo (Sogiar). Chakdara/Badwan/Khadakzai/Sogiar. (30 x 15 x 2)m, 671 msl. A residential structure with huge walls, three rooms. Possibly Hindu Shahi.
20. Speena Manrai (Sogiar). Chakdara/Badwan/Khadakzai/Sogiar. 10m x 10m x 5m, 719msl. Square shaped foundations now covered by a mound, with other walls beyond mound. Pottery. Possibly Hindu Shahi.
21. Kofaro Manrai I (Teroona). Chakdara/Badwan/Khadakzai/Teroona. (10 x 10 x 1)m, 708msl. Wall foundations and foundations of four rooms. Pottery. Possibly Hindu Shahi.
22. Kofaro Manrai II (Teroona). Chakdara/Badwan/Khadakzai/Teroona. (25 x 15 x 5)m, 674msl. A modern ruined house over an ancient house with huge wall structures. Hindu Shahi.
23. Lwara Ghondai (Teroona). Chakdara/Badwan/Khadakzai/Teroona. (30 x 15 x 3)m, 654msl. A mound and walls of ashlar masonry; site has been badly looted. Pottery. Buddhist.
24. Landai Shah (Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (200 x 50 x 8)m, 716msl. A complex of various rooms, possibly a fort, made of local stones. Two further separate rooms for keeping watch behind and above the site. Pottery. Probably Kushan.
25. Eadal Tangai (Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/ Mayar. (150 x 15 x 4)m, 732msl. A central room and wall foundations, plus various small and large room foundations. Pottery. Possibly Kushan.
26. Samad Shaheed (Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (30 x 15 x 3)m, 792msl. A fort built on the top of the hill, bastions at each corner of the wall; walls of ashlar masonry. An intact room connects the hall and two rooms in the upper area. Kushan.
27. Baghoona (Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (400 x 150 x 3)m, 744msl. Large site with various wall structures. Pottery. Buddhist.
28. Sangarghar Cave (Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (5 x 2 x 3)m, 854msl. A cave located at the edge of the Bachakan Khwar facing west. It is a natural cave with a thick coat of soot on interior ceiling. Period unknown.
29. Zernai Kasai Cave (Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (15 x 5 x 4)m, 996msl. A large cave located at the edge of the Kasai Khwar. According to the local people this cave was occupied around 50 years ago. A thick coat of soot on ceiling. Modern, otherwise period unknown.
30. Zargaro Banda (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (20 x 10 x 3)m, 773msl. A high fortress with foundations, wall structures and corner bastions. Pottery. Buddhist.

31. Sodam Banda (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (30 x 10 x 5)m, 740msl. Wall foundations, possibly a residential site, now covered by a mound. Buddhist.
32. Shaglana (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (10 x 5 x 1)m, 810msl. A small room, only wall foundations are visible. Probably Buddhist.
33. Shaglana II (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (20 x 10 x 3)m, 827msl. A ruined fort with wall structures and room foundations; some are connected with the central room while some are placed far from the central room. Probably Buddhist.
34. Shaglana III (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (10 x 10 x 3)m, 756msl. A room structure with wall foundations and corner bastions. Probably Buddhist.
35. Mian Bacha (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (30 x 10 x 1.5) m, 733msl. A small mound with some wall structures around it; a small well shape structure to the south; the walls are built of ashlar masonry. Buddhist.
36. Shakoor Kelay (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (100 x 100 x 3)m, 706msl. Diaper masonry wall structures. Pottery. Buddhist.
37. Zara Manrai (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (10 x 8 x 2)m, 862msl. A mound over a fort(?), with wall structures and circular corners still visible. Possibly Buddhist.
38. Sanda Sar Manrai (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (15 x 10 x 3)m, 811msl. A small square fortress with corner bastions and some rooms connected to a central room. Probably Buddhist.
39. Kagan Manrai (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (10 x 8 x 2) m, 772msl. A mound over a fort, with walls still visible in places. Probably Buddhist.
40. Koni Kamar I (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (30 x 10 x 4) m, 780msl. A small residential building divided into three parts; the upper one is a mound with wall structures; the middle has two connected room foundations; the lower one also had wall structures and room foundations. Probably Buddhist.
41. Koni Kamar II (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (30 x 20 x 5) m, 821msl. A high mound with room structures. Probably Buddhist.
42. Kooz Dewalgai (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (100 x 15 x 5)m, 657msl. Wall structures. Pottery. Probably Buddhist.
43. Siro I (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (18 x 12 x 5)m, 709 msl. Structure with a central room and connected walls. Pottery. Buddhist.
44. Siro II (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (10 x 10 x 5)m, 708msl. A residential site, square, with wall structures around a mound. Buddhist.
45. Siro III (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (20 x 10 x 5)m, 759msl. A mound over some wall structures. Buddhist.

46. Siro IV (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (20 x 20 x 3)m, 799msl. Possibly a small residential site later used as a fortress; square in shape and having connected rooms. Probably Buddhist.
47. Siro V (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (10 x 8 x 3)m, 830msl. A mound with some wall structures visible. Buddhist.
48. Siro VI (Mayar Khadakzai). Chakdara/Badwan/Ghargai/Khadakzai/Mayar. (300 x 200 x 3)m, 803msl. A large complex with various mounds and rooms foundations. Buddhist.
49. Nigram (Nigram). Chakdara/Badwan/Ghargai/Khadakzai/Nigram. (150 x 80 x 3)m, 732 msl. A large site consisting of various mounds and rooms and wall structures. Buddhist.
50. Nigram Well (Nigram). Chakdara/Badwan/Ghargai/Khadakzai/Nigram. 3m in diameter x more than 150 feet in depth. This well is still in use; having ashlar masonry inside the well; according to local people this well was used for drinking water but now it is used for irrigation purposes. Buddhist.
51. Nigram Engraving (Trai Nigram). Chakdara/Badwan/Ghargai/Khadakzai/Nigram. (2 x 1 x 0.50) m, 666 msl. This is an engraving on a rock; some parts are clear and look like a man while the meaning of the whole is not clear. Buddhist.
52. Kamargai (Nigram). Chakdara/Badwan/Ghargai/Khadakzai/Nigram. (20 x 15 x 0.5)m, 749msl. This was probably a residential site located on the hilltop; there are two rooms having a path between them, plus two other room foundations. Buddhist.
53. Sandooq Kamar I (Nigram). Chakdara/Badwan/Ghargai/Khadakzai/Nigram. (15 x 5 x 0.50)m, 843msl. This is a two room structure, foundations of the rooms can be seen. Probably Buddhist.
54. Sandooq Kamar II (Degan). Chakdara/Badwan/Ghargai/Nigram/Degan. (150 x 50 x 5)m, 1020msl. This is a large Buddhist stupa and monastery site consisting of various rooms structures, small mounds and a destroyed stupa mound. Buddhist.
55. Salae Selay (Nigram). Chakdara/Badwan/Ghargai/Nigram/Gularaf. (150 x 30 x 3)m, 750msl. A stupa and monastery site; the stupa mound, wall structures, and room structures can be seen: the stupa has been illegally excavated. Buddhist.
56. Gulatraf I (Nigram). Chakdara/Badwan/Ghargai/Nigram. (10 x 8 x 5)m, 753 msl. A round high mound, probably a stupa but illegally excavated; wall structures around this mound can be seen. Buddhist.
57. Gulatraf II (Nigram). Chakdara/Badwan/Ghargai/Nigram. (10 x 8 x 3)m, 740ml. A small stupa which has been illegally excavated and is now a mound, with wall structures around it. Buddhist.
58. Manrai Tangai (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (9 x 18)m, 828sml. This is the rock engraving recorded by A.H. Dani; there are six figures on the boulder. In the time of Dani these figures were very clear but now all the figures are damaged. Dated by Dani to 6th - 7th century CE.
59. Dherai (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tanga. (1.50 x 0.5)m, 885msl. A rock engraving with four defaced figures; two are Padmapani while other two are seated Buddha. Dated by Dani to 5th - 6th century CE.

60. Jangi Kall (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (1.50 x 1)m, 922msl. A rock engraving of two seated figures, one is Padmapani in *lalitasana* and seated on a lotus flower throne while the other one is a seated Buddha. Dated by Dani to 6th-7th century CE.
61. Dherai Manrai (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (50 x 50 x 5)m, 939msl. This is a huge stupa and monastery site now converted into a mound; wall structures can be seen around the mound. Buddhist.
62. Jangi Kal II (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (2 x 0.50)m, 930msl. An engraved boulder; four Buddha figures, all the figures have been defaced. Dated by Dani to 6th - 7th century CE.
63. Manro Lower (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (1.50 x 1)m, 950msl. Engraved boulder with five figures of Buddha; three in preaching pose while the other two are standing Padmapani figures. Dated by Dani to 6th - 7th century CE.
64. Manro Upper (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (50 x 50 x 2)m, 973msl. A stupa and monastery site, now a mound with some wall structures. Buddhist.
65. Cheenar Manrai (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (1.50 x 1 x 1)m, 872msl. Rock engraving of two figures; the large one is probably a Padmapani, while the other is small in size and not clear; both figures are defaced. Dated by Dani to 6th - 7th century CE.
66. Manrai Kasai (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (1 x 0.50)m, 831msl. A rock engraving of a single Buddha figure, now defaced. Probably belonging to 6th - 7th century CE.
67. Shoukay I (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (4 x 3 x 2.50)m, 885msl. A cave facing south located half way up a hill, having a thick coat of soot on interior ceiling. Unknown period.
68. Shoukay II (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (5 x 4 x 4)m, 885msl. A cave facing south having a thick coat of soot on interior ceiling. Unknown period.
69. Sasan Dandha (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (200 x 100)m, 1065msl. An area of graves with stone slabs on the top of the hill; according to the local peoples there are graves which have water pitchers and other pots, but on the ground surface the grave layout is not so clear. Pottery. GGC?
70. Dandha Khas (Manrai Tangai). Chakdara/Badwan/Ghargai/Manrai Tangai. (12 x 12 x 1)m, 1133msl. A stupa site. Illegally excavated. Buddhist.
71. Pambazara (Ghargai Payan). Chakdara/Badwan/Ghargai. (30 x 10 x 0.50)m, 850msl. This site is located on the top of the hill, having walls and rooms foundations possibly a residential site. Probably Buddhist.
72. Talasho Manrai (Ghargai Bala). Chakdara/Badwan/Ghargai. (30 x 20 x 0.5)m. Probably a residential site located on the top of the hill, the foundations of walls and rooms remain. Probably Buddhist.
73. Banday Sha (Badwan). Chakdara/Jabagai/Badwan/Bandaysha, (100 x 50 x 2)m, 716msl. A mound with some wall structures. Buddhist.

74. Zara Hadira (Bandaysha). Chakdara/Jabagai/Badwan/Bandaysha. (50 x 20 x 0.2)m, 715msl. An ancient graveyard, according to the local peoples it belongs to the Kafirs (non Muslims). In this graveyard some of the graves are directed north south while some of the graves are east-west; all the graves are made by the local river stones. GGC?/Islamic?.
75. Outaar Manrai (Outaar). Chakdara/Jabagai/Badwan/Bandaysha/Outaar. (200 x 10 x 5)m, 755msl. A very large stupa and monastery. Illegally excavated. Buddhist.
76. Peryano Ghonday I (Outaar). Chakdara/Jabagai/Badwan/Bandaysha/Outaar, (15 x 10 x 5)m, 811msl. A mound with some sections of visible wall structures and rooms. Buddhist.
77. Peryano Ghonday II (Outaar). Chakdara/Jabagai/Badwan/Bandaysha/Outaar. (100 x 100 x 5)m, 720msl. A stupa and monastery site. There are four mounds at the site where wall structures and rooms and some corner bastions can be seen. Buddhist.
78. Paloso Dherai (Bandaysha). Chakdara/Jabagai/Badwan/Bandaysha. (180 x 100 x 5)m, 687msl. A small shallow mound. Illegally excavated. Period unknown.
79. Saparay Barikao (Barikao). Chakdara/Jabagai/Badwan/Barikao. (80 x 15 x 1)m, 819msl. This site has three small mounds, and small portions of the wall structures and foundations of a room can be seen. Buddhist.
80. Sapari Banda I (Barikao). Chakdara/Jabagai/Badwan/Barikao. (10 x 10 x 1.50)m, 841msl. Some wall foundations, large numbers of potsherds and small broken pieces of sculptures can be seen on the surface. Buddhist .
81. Sapari Banda II (Barikao). Chakdara/Jabagai/Badwan/Barikao. (5 x 5 x 0.50)m, 980msl. Room foundations, possibly residential or connected to a stupa. Buddhist.
82. Koe Leeko (Leeko). Chakdara/Jabagai/Badwan/Leeko. (200 x 50 x 2)m, 723msl. This site consists of various mounds, some room structures and wall foundations. Most mounds have been illegally excavated. To the south of the site there is a boulder on which a figure can be seen but this figure cannot be identified as it has been defaced, and towards the east there is another oblong object depicted under a rock shelter. Buddhist.
83. Aba Gat (Swato Banda). Chakdara/Damkot/Jabagai/Swatobanda. (20 x 10 x 3)m, 764msl. small mound, wall structures and room foundations are visible to the north and west of the mound. Illegally excavated. Period unknown.
84. Swato Banda. Chakdara/Damkot/Jabagai/Swatobanda. (50 x 20 x 4)m, 798msl. Two mounds. Pottery and small pieces of stone sculptures, plus dressed stone. Buddhist.
85. Jabagai. Chakdara/Damkot/Jabagai. (80 x 20 x 2)m, 805msl. This site has been excavated and recorded by Dani. Mounds, with foundations and walls of monastery. Buddhist.
86. Traee Ghundai (Jabagai). Chakdara/Damkot/Jabagai. (15 x 5 x 3)m, 818msl. A small mound with wall structures. Pottery. Buddhist.
87. Swato Banda. Chakdara/Damkot/Jabagai. (4 x 1.50 x 2)m, 675msl. A small boulder having nine Buddha figures, the upper two and the lower four are in seated position while the lower remaining three are standing Padmapani. Recorded by Dani. Buddhist.

88. Damkot. Chakdara/Damkot. (2 x 2, and 1 x 1)m, 681msl. Two small boulders on which figures are engraved. Six seated Buddha and Padmapani; four figures on the larger boulder and two on the smaller. Recorded by Dani. Buddhist.
89. Shamlai. Chakdara/Shamlai. (15 x 15 x 0.5)m, 702msl. A mound with river stones and pottery on the surface. Buddhist.
90. Churchill Picket. Chakdara. (16 x 8 x 10)m, 797msl. Military picket used by Sir Winston Churchill when he was in the British Army in 1898. Now suffering earthquake damage. Late 19th C.
91. Damkot. Chakdara/Damkot. (20 x 10 x 2)m, 818msl. Large Buddhist monastic site. Excavated and published by Dani. Buddhist.
92. Chatpat Hill. Chakdara/Damkot/Chatpat hill. (2.50 x 2 x 0.5)m, 847msl. Some wall structures remain. Illegally excavated. Excavated and published by Dani. Buddhist.
93. Chatpat. Chakdara/Chatpat. (30 x 20 x 2)m, 774msl. A large Stupa and monastery, with various small cells and votive stupas. Excavated and published by Dani. Buddhist.
94. Ramyal I. Chakdara/Chatpat/Ramyal. (45 x 20 x 1.50)m, 740msl. Walls and structures made of river stones. Pottery. Buddhist.
95. Ramyal II. Chakdara/Chatpat/Ramyal II. (100 x 30 x 50)m, 744msl. An illegally excavated stupa? River stones and pottery. Probably Buddhist.
96. Ramyal. Chakdara/Chatpat/Ramyal. (20 x 15 x 2)m, 774msl. The site is located in Ramyal village. Many walls and wall foundations. Probably Buddhist.
97. Khandaro. Chakdara/Chatpat/Ramyal. (200 x 150)m, 746msl. A very large stupa and monastery. Buddhist.
98. Gharo Shah. Chakdara/Chatpat/Ramyal/Gharo Shah. (100 x 50 x 2)m, 746 msl. Wall structures. River stones and pottery. Buddhist.
99. Chakdara Bridge. Chakdara. (200 x 5 x 6)m, 672msl. Crossing the Swat River, leading to Dir and Chitral. The Bridge was made by Richerdson and Cradaus Engineers of Bombay in 1902, in the time of the British Government. Early 20th C.
100. Chakdara Fort. Chakdara. The fort is located on the right bank of the Swat River, the present fort was built in the British period but an earlier fort was built in the time of Mughal emperor Akbar in 1518 CE. The fort was built by Zain Kahn Koka against the Yusufzais. British Period.
101. Mula Baba. Chakdara Museum/Chakdara Dherai/Distt Hospital Chakdara/Mula Baba. (30 x 30 x 1.50)m, 690msl. The mausoleum of the Muslim saint Mula Baba is built on a Buddhist stupa and monastery. Also modern graves. Buddhist/Islamic.
102. Barorai Koe. Chakdara/Darbar/Ali mast/Gulmuqam/Barorai. (80 x 40 x 10)m, 811msl. Wall structures. Pottery, dressed stone. Buddhist.
103. Barorai Kandao. Chakdara/Darbar/Ali mast/Gulmuqam/Barorai Kandao. (20 x 15 x 1.50)m, 874msl. Four ancient wells which are still supply water to the community, according to the local peoples these wells are pre-Islamic. Buddhist?/Islamic.

104. Kafiri Ghundai (Alimast). Chakdara/Darbar/Alimast/Sharif Abad/Kafiri Ghundai. (10 x 8 x 0.5) m, 828msl. A small mound. Illegally excavated. Pottery. Buddhist.
105. Chinar Cheena (Alimast). Chakdara/Darbar/Alimast/Sharif Abad/Cheena Cheena. (30 x 30 x 3) m, 767msl. A very large site, with wall structures and room foundations and pathways visible on the surface. Illegally excavated. Buddhist.
106. Khazano Dherai (Alimast). Chakdara/Darbar/Alimast/Sharif Abad/Khazano Dherai. (20 x 20 x 0.5)m, 748 msl. Some evidence of walls made of river stones. Illegally excavated. Buddhist.
107. Dara Kataroo (Dara). Chakdara/Darbar/Alimast/Ramora/Dara. (180 x 30 x 0.5)m, 761 msl. Mostly destroyed. Buddhist.
108. Serai Kelay (Ramora). Chakdara/Darbar/Alimast/Ramora/Dara/Seray Kelay. 50m x (30 x 2)m, 759msl. A mound, largely destroyed. Buddhist.
109. Habib Koroona I (Dara). Chakdara/Darbar/Alimast/Ramora/Dara/Habib Koroona. (100 x 50 x 2)m, 803 msl. Various rooms and wall foundations. Buddhist.
110. Habib Koroona II (Dara). Chakdara/Darbar/Alimast/Ramora/Dara/Habib Koroona. (80 x 10 x 2)m, 932msl. Possibly residential, there are a large number of rooms, but no stupa remains. Buddhist.
111. Habib Koroona III (Dara). Chakdara/Darbar/Alimast/Ramora/Dara/Habib Koroona. (30 x 20 x 1)m, 872 msl. Possibly residential, there are a few rooms, but no stupa remains. Buddhist.
112. Habib Koroona IV (Dara). Chakdara/Darbar/Alimast/Ramora/Dara/Habib Koroona. (100 x 50 x 3)m, 833 msl. Possibly monastic, there are various small and large rooms. Buddhist.
113. Rostam Banda (Dara). Chakdara/Darbar/Alimast/Ramora/Dara/Habib Koroona. (80 x 20 x 3) m, 871 msl. A residential site divided into two parts, one appears to be a complete house, the second has room foundations. Buddhist.
114. Naray Tangay I (Dara, Sharabkoe). Chakdara/Darbar/Alimast/Ramora/Dara/Habib Koroona/Sharabkoe. (70 x 10 x 3)m, 902 msl. There is a central (?) on top of the hill, while other room foundations can be seen below down the hillside. Buddhist.
115. Naray Tangay II (Dara, Sharabkoe). Chakdara/Darbar/Alimast/Ramora/Dara/Habib Koroona/Sharabkoe. (30 x 10 x 2)m, 975 msl. There is a main stupa mound plus some room foundations. Illegally excavated. Buddhist.
116. Naray Tangay III (Dara, Sharabkoe). Chakdara/Darbar/Alimast/Ramora/Dara/Sharabkoe. (20 x 15 x 3)m, 862 msl. Walls, room foundations, and a short boundary wall. Buddhist.
117. Naray Tangay IV (Dara, Sharabkoe). Chakdara/Darbar/Alimast/Ramora/Dara/Sharabkoe. (120 x 10 x 1.50)m, 949 msl. Four rooms, and possible boundary wall. Buddhist.
118. Naray Tangay V (Dara, Sharabkoe). Chakdara/Darbar/Alimast/Ramora/Dara/Sharabkoe. (80 x 15 x 2)m, 884 msl. There are various room foundations on the hill. Many walls and foundations. Pottery. Buddhist.
119. Shaitan Tangay I (Dara, Shaitan Tangay). Chakdara/Darbar/Alimast/Ramora/Dara/Sharabkoe/Shaitan Tangay. (30 x 10 x 0.5)m, 865 msl. Wall structures and a mound, possibly a stupa. Illegally excavated. Buddhist.

120. Shaitan Tangay II (Dara, Shaitan Tangay). Chakdara/Ramora/Dara/Sharabkoe/Shaitan Tangay. (15 x 5 x 3)m, 942 msl. One mound which may be a small stupa, plus a room structure. Buddhist.
121. Shaitan Tangay III (Dara, Shaitan Tangay) Chakdara/Ramora/Dara/Sharabkoe/Shaitan Tangay. (20 x 15 x 3)m, 895 msl. Possibly residential, wall structures and room foundations. Buddhist.
122. Shawa Banda I (Shawa). Chakdara/Gulabad/Teendodag/Shawa. (15 x 10 x 0.5)m, 888 msl. Some wall foundations, plus three well shaped structures dug under rocks. Buddhist.
123. Banda Cheena (Shawa). Chakdara/Gulabad/Teendodag/Shawa. (30 x 10 x 0.5)m, 837 msl. Cheena (spring) was an ancient water source for the valley, mound and wall structures. Buddhist.
124. Shawa Banda II (Shawa). Chakdara/Gulabad/Teendodag/Shawa. (150 x 50 x 3)m, 838 msl. A large monastery, various wall structures and room foundations. Pottery. Buddhist.
125. Shawa Banda III (Shawa). Chakdara/Gulabad/Teendodag/Shawa. (15 x 10 x 1)m, 874 msl. A small stupa, wall structures. Illegally excavated. Buddhist.
126. Bandi Khana (Shawa). Chakdara/Gulabad/Teendodag/Shawa. (50 x 20 x 2)m, 915 msl. A small stupa site, plus cells and small rooms. Illegally excavated. Buddhist.
127. Nangray Kotak (Shawa). Chakdara/Gulabad/Teendodag/Shawa. (100 x 100 x 4)m, 864.msl. A mound with wall structures. Pottery. Buddhist.
128. Khoongay Ziarat (Shawa). Chakdara/Gulabad/Teendodag/Shawa. (4.50 x 1.50 x 1)m, 917msl. A large grave. Illegally excavated. Period unknown.
129. Qalagai (Shawa). Chakdara/Gulabad/Teendodag/Shawa/Kamal Khan Cheena. (400 x 100 x 5)m, 1266 msl. A large stupa and monastery located on the top of the hill between Swat and Dir. Illegally excavated. Pottery. Buddhist.
130. Wara Qalagai (Shawa). Chakdara/Gulabad/Teendodag/Shawa/Kamal Khan Cheena. (100 x 50 x 3)m, 1232 msl. Large site. Illegally excavated. Buddhist.
131. Khaza Gat. Chakdara/Gulabad/Teendodag/Shawa/Kamal Khan Cheena. (2 x 1 x 1)m, 1120 msl. An engraved stone, there are various flowers, geometrical designs and unknown figures depicted on the rock. Possibly Buddhist.
132. Dooparay Ghara (Shawa). Chakdara/Gulabad/Teendodag/Shawa/Kamal Khan Cheena. (10 x 10 x 0.5)m, 1085 msl. A small site with ruined wall structures and foundations of small rooms. Buddhist.
133. Dooparay Oba (Shawa). Chakdara/Gulabad/Teendodag/Shawa/Kamal Khan Cheena. (35 x 10 x 1)m, 1071 msl. A small stupa site with wall structures and room foundations. Buddhist.
134. Bukhara Cave (Kamal Khan Cheena). Chakdara/Gulabad/Teendodag/Shawa/Kamal Khan Cheena. (10 x 4 x 4)m, 898 msl. A cave carved into the rock. The entrance to the cave is just like an arch. Wide and large cave, signs of picks on the walls and some niches. Possibly Buddhist.

135. Tezandai I (Kamal Khan Cheena). Chakdara/Gulabad/Shawa/Teendodag/Kamal Khan Cheena. (15 x 10)m, 942 msl. A small mound with wall structures and room foundations. Illegally excavated. Buddhist.
136. Tenzandai II. (Kamal Khan Chenna). Chakdara/Gulabad/Shawa/Teendodag/Kamal Khan Cheena. (12 x 8 x 1.50)m, 972msl. A mound. Illegally excavated. Buddhist.
137. Bukhara Mound (Kamal Khan Cheena). Chakdara/Gulabad/Shawa/Teendodag/Kamal Khan Cheena. (10 x 10 x 2)m, 967msl. A small mound, wall structures and ruined foundations of rooms. Buddhist.
138. Kamal Khan Ghara (Kamal Khan Cheena). Chakdara/Gulabad/Shawa/Teendodag/Kamal Khan Cheena. (150 x 30 x 5)m, 1002msl. A large site, with stupa, wall structures. Stupa illegally excavated, the rest of the site is intact. Buddhist.
139. Duparai Khas I (Kamal Khan Cheena). Chakdara/Gulabad/Shawa/Teendodag/Kamal Khan Cheena, (20 x 15 x 1)m, 1040msl. A small mound, wall structures, room foundations. Illegally excavated. Buddhist.
140. Duparai II (Kamal Khan Cheena). Chakdara/Gulabad/Shawa/Teendodag/Kamal Khan Cheena, (20 x 15 x 1)m, 996msl. A small mound, wall structures and room foundations. Illegally excavated. Buddhist.
141. Peetao Kamar I (Koe). Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe (15 x 10 x 5)m, 1040msl. Various wall structures and room foundations. Buddhist.
142. Peetao Kamar II (Koe). Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe. (14 x 11 x 3)m, 1050msl. Various room foundations and wall structures. Illegally excavated. Buddhist.
143. Peetao Kamar III (Koe). Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe. (18 x 15 x 3) m, 1030 msl. Wall structures and room foundations. Illegally excavated. Buddhist.
144. Paloon (Koe) Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe. (1 x 1 x 0.1)m, 942msl. This is a factory site producing *chakras* for the nearby Buddhist sites. There are 12 *chakras* in production, some of them are broken while some are abandoned part way through manufacture. Buddhist.
145. Sheikh Ali Baba (Koe) Chakdara/Gulabad/Shawa/Kamal Khan Cheena /Koe. (100 x 15 x 0.5)m, 878msl. An ancient cemetery site, one grave is extra large in size and the other graves are of normal size. According to local people grave goods have been found in graves. GGC?/ Islamic.
146. Sheikh Ali Baba (Koe) Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe. (150 x 150 x 5) m, 894msl. A large, rounded mound. Some walls. Pottery. Buddhist.
147. Koe Ghundai I (Koe) Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe. (30 x 10 x 3)m, 903msl. A small mound. Illegally excavated. Buddhist.
148. Koe Ghundai II (Koe) Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe. (15 x 15 x 5)m, 925msl. A small mound, some wall structures. Illegally excavated. Buddhist.

149. Koe Cheena (Koe) Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe. (2 x 1.50 x 3)m, 938msl. This is a natural water resource using since the Buddhist time, there are some wall structures of diaper masonry inside the spring. Buddhist.
 150. Kandharey I (Shah Alam Baba) Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe/Shahalam Baba. (30 x 15 x 1)m, 1038 msl. A small site, various rooms and wall structures, a small well shape structure. Illegally excavated. Buddhist.
 151. Kandharey II (Shah Alam Baba) Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe/Shahalam Baba. (10 x 5 x 2)m, 1070msl. A small site, two rooms, possibly a stupa. Illegally excavated. Buddhist.
 152. Dherai Kandharey (Shah Alam Baba) Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe/Shah Alam Baba. 1060 msl. Various rooms and wall structures. Buddhist.
 153. Kandharo Ghundai I (Shah Alam Baba) Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe/Shah Alam Baba. (30 x 15 x 3)m, 1013 msl. A small site, possibly a residential site or a small fort. Buddhist.
 154. Kandharo Ghundai II (Shah Alam Baba). Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe/Shah Alam Baba. (30 x 20 x 2)m, 1004 msl. A small mound. Buddhist.
 155. Kandharo Ghundai III (Shah Alam Baba). Chakdara/Gulabad/Shawa/Kamal Khan Cheena/Koe/Shah Alam Baba. (50 x 45 x 2)m, 1061 msl. Some wall structures. Buddhist.
 156. Brij Manrai (Dope). Chakdara/Gulabad/Shawa/Koe/Shah Alam Baba/Dope. (100 x 100 x 2)m, 1087 msl. A very large, many wall structures and rooms foundations underneath modern village. A model stupa carved onto a nearby rock. Buddhist.
 157. Kautar Gat (Dope). Chakdara/Gulabad/Shawa/Shah Alam Baba/Dope. (30 x 20 x 1)m, 1011 msl. A small stupa shape, plus some rooms. Illegally excavated. Buddhist.
 158. Kandharo Patey (Dope). Chakdara/Gulabad/Shawa/Shah Alam Baba/Dope. (100 x 100 x 1.50) m, 946 msl. A large site, wall structures. Pottery. Buddhist.
 159. Bara Serai (Tazagram). Chakdara/Gulabad/Shawa/Tazagram. (150 x 100 x 1)m, 892 msl. A large site, a lot of wall structures. Illegally excavated. Pottery. Buddhist.
 160. Serai Ghundai (Tazagram). Chakdara/Gulabad/Shawa/Tazagram. 80m x 15m x 2m, 934 msl. Wall structures. Buddhist.
 161. Koe Tangai (Keetyarai). Chakdara/Gulabad/Shawa/Tazagram/Keetyarai. (100 x 70 x 2)m, 930msl. A large site, some wall structures. Buddhist.
 162. Chatpat graves (Chatpat). Chakdara/Board of Intermediate and Secondary Education Building. (50 x 30 x 2)m, 724 msl. The site is located behind B.I.S.E.; there are some modern Muslim graves, plus a number of older graves which have very thick local stone cap stones. Excavated and published by Dani. GGC/Islamic.
 163. Shamlai graves (Shamlai). Chakdara/Badwan Choke/Shamlai. (30 x 20 x 2)m, 704 msl. A large cemetery of Muslim graves and some ancient graves. GGC/Islamic.
 164. Chatpat mound (Chatpat). Chakdara/B.I.S.E. Building/Chatpat. (30 x 30 x 3)m, 770 msl. A small stupa site and wall structures. Excavated and published by Dani. Buddhist.
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165. Bara Shamlai (Shamlai). Chakdara/Shamlai/Bara Shamlai. (15 x 15 x 2)m, 766 msl. A small mound. Illegally excavated. Broken pieces of black schist and broken stucco sculptures. Buddhist.
166. Bara Shamlai Smast (Rock Shelter). Chakdara/Shamlai/Barashamlai. (6 x 4.50 x 2)m, 788msl. A shallow rock shelter site, having a diaper masonry wall structure inside the shelter. A thick smoking coat is seen at the ceiling. It is likely that there has also been modern use of the cave. Buddhist/Modern.
167. Jabagai (graves). Chakdara/Shamlai/Barashamlai/Korsaigat/Jabagai. (100 x 50 x 2)m, 1020 msl. A large cemetery site, with many ancient graves and some Muslim graves. Some wall structures. GGC?/Islamic.
168. Nawabi Bangla (Chakdara). Chakdara/Dir Museum/Tehseeldar Office/OPF Building. (200 x 180 x 0.5)m, 697 masl. A wooden bungalow built in the time of the Nawab of Dir, on an ancient site. Pottery. Animal bones. Buddhist.
169. Chakdara Mandai (Chakdara). Chakdara/Dir Museum/Chakdaramandai. (180 x 80 x 3)m, 682msl. A large mound, some wall structures. Pottery. Buddhist.
170. Keetyarai Graves (Keetyarai). Chakdara/Gulabad/Shawa/Keetyarai. (200 x 100 x 5)m, 929 msl. A large cemetery, with extra large size cap stones just a few inches below the ground surface, re-used in building the village. GGC?/Islamic?
171. Keetyarai Ghundai I (Keetyarai). Chakdara/Gulabad/Shawa/Keetyarai. (80 x 20 x 5)m, 1024 msl. A large site comprising two mounds. Illegally excavated. Buddhist.
172. Keetyarai Ghundai II (Keetyarai). Chakdara/Gulabad/Shawa/Keetyarai. (50 x 50 x 2)m, 1038 msl. Various wall structures and room foundations, and cut stone was used for the buildings. Buddhist.
173. Keetyarai Ghundai III (Keetyarai). Chakdara/Gulabad/Shawa/Keetyarai. (30 x 10 x 3)m, 1055 msl. A small stupa with room foundations and wall structures. Illegally excavated. Sculpture pieces. Buddhist.
174. Shabaan Ghundai I (Shabaan). Chakdara/Gulabad/Shawa/Keetyarai/Shabaan. (80 x 20 x 3)m, 1007msl. Room foundations and wall structures. Buddhist.
175. Shabaan Ghundai II (Shabaan). Chakdara/Gulabad/Shawa/Keetyarai/Shabaan. (10 x 10 x 0.5)m, 1000 msl. A small site, wall structures and room foundations. Buddhist.
176. Dwa Jangai (Keetyarai). Chakdara/Gulabad/Shawa/Keetyarai. (50 x 30 x 0.5)m, 1002 msl. A large site with wall structures and small mounds. Buddhist.
177. Karkano Dherai (Keetyarai). Chakdara/Gulabad/Shawa/Keetyarai. (15 x 10 x 2)m, 1060msl. A small stupa with wall structures. Illegally excavated. Buddhist.
178. Kala Dherai I (Sanaam). Chakdara/Gulabad/Shawa/Keetyarai/Sanaam. (100 x 80 x 2)m, 1064 msl. A large stupa site. Buddhist.
179. Kala Dherai II (Sanaam). Chakdara/Gulabad/Shawa/Keetyarai/Sanaam. (100 x 70 x 2)m, 1080 msl. A monastic site, wall structures and room foundations can be seen on the top of the mound but there is no stupa. Buddhist.

180. Grah (Bara Bambolai). Chakdara/Gulabad/Shawa/Keetyrai/Asban/Bambolai. (100 x 100 x 5)m, 1172msl. A large settlement site, many wall structures and room foundations. Buddhist.
181. Bambolai Dherai (Bara Bambolai). Chakdara/Gulabad/Shawa/Keetyrai/Asban/Bambolai. (250 x 50 x 2)m, 1274 msl. A large site having five small mounds. Buddhist.
182. Wolo Tangai (Bara Bambolai). Chakdara/Gulabad/Shawa/Keetyrai/Asban/Bambolai. (50 x 10 x 0.5)m, 1160 msl. A mound and wall structures. Buddhist.
183. Jalandhar Dherai (Kooza Bambolai). Chakdara/Gulabad/Shawa/Keetyrai/Asban/Bambolai. (80 x 30 x 2)m, 1118 msl. A stupa site, some foundations. Illegally excavated. Buddhist.
184. Shaway Kus (Kooza Bambolai). Chakdara/Gulabad/Shawa/Keetyrai/Asban/Bambolai. (10 x 10 x 2)m, 1130msl. A small mound. Illegally excavated. Buddhist.
185. Bambolai (Kooza Bambolai). Chakdara/Gulabad/Shawa/Keetyrai/Asban/Bambolai. (80 x 50 x 3)m, 1150 msl. Various rooms and walls structures. Excavated and published by Dani. Buddhist.
186. Jabagai (Qala sha). Chakdara/Gulabad/Shawa/ Keetyrai/Asban/Jabagai. (10 x 10 x 2)m, 1125msl. A small mound, some wall structures. Buddhist.
187. Bandasha (Bandasha). Chakdara/Gulabad/Shawa/Keetyrai/Asban/Jabagai/Bandasha. (30 x 30 x 0.5)m, 1165 msl. A large site. Pottery. Buddhist.
188. Gul Dherai I (Asban). Chakdara/Gulabad/Shawa/Keetyrai/Asban. (50 x 50 x 5)m, 1058 msl. A large site, wall structures. Buddhist.
189. Gul Dherai II (Asban). Chakdara/Gulabad/Shawa/Keetyrai/Asban. (30 x 20 x 3)m, 1141 msl. A stupa site, wall structures. Illegally excavated. Buddhist.
190. Gul Dherai III (Asban). Chakdara/Gulabad/Shawa/Keetyrai/Asban. (10 x 10 x 1.50)m, 1173 msl. A small stupa, wall structures. Illegally excavated. Buddhist.
191. Deenga Dherai I (Asban). Chakdara/Gulabad/Shawa/Keetyrai/Asban. (15 x 10 x 0.5)m, 1190msl. A small sitw, some wall structures and a round wall foundation can be seen, possibly for stupa. Buddhist.
192. Deenga Dherai II (Asban). Chakdara/Gulabad/Shawa/Keetyrai/Asban. (100 x 50 x 5)m, 1190 msl. A large site, various wall structures, possibly stupa and monastery sites. Buddhist.
193. Deenga Dherai III (Asban). Chakdara/Gulabad/Shawa/Keetyrai/Asban. (30 x 10 x 1.50)m, 1217msl. A small site, wall structures. Buddhist.
194. Soor Landai (Hamza Banda). Chakdara/Gulabad/Shawa/Keetyrai/Asban. (25 x 15 x 3)m, 1195msl. Some wall structures. Buddhist.
195. Hamza Banda. Chakdara/Gulabad/Shawa/Keetyrai/Asban. (50 x 20 x 5)m, 1272msl. A large stupa, various wall structures and room foundations, plus a large stupa mound. Illegally excavated. Buddhist.
196. Don Kacha Baba (Butqala). Chakdara /Gulabad/Shawa/Khanpur/Asban. (50 x 50 x 0.5)m, 1041msl. A grave site with many ancient graves, plus some modern Muslim graves. Unknown period/ GGC?/Islamic.

197. But Qala (Asban). Chakdara/Gulabad/Shawa/Asban/Butqala. (10 x 10 x 0.5)m, 1188msl. A small mound now occupied by the modern mosque. Pottery. Buddhist.
198. Mashomano Hadira (Butqala). Chakdara/Gulabad/Shawa/Asban/Butqala. (30 x 15 x 0.5)m, 1242 msl. An ancient grave yard locally known as the graveyard of the children. Plus some more modern graves. GGC?/Islamic.
199. Sar Hadira (Butqala). Chakdara/Gulabad/Shawa/Asban/Butqala. (10 x 10 x 1)m, 1314 msl. A small ancient grave site, plus some modern Islamic graves. GGC?/Islamic.
200. Sadar Baba (Butqala). Chakdara/Gulabad/Shawa/Asban/Butqala. (50 x 30 x 2)m, 1495 msl. A Muslim graveyard famous for a Muslim saint, plus various ancient graves at different to the Muslim graves. GGC?/Islamic.
201. Bagh Dherai I (Khanpur). Chakdara/Gulabad/Shawa/Khanpur/Baghdherai. (50 x 30 x 2)m, 1096 msl. Wall structures on a mound. Illegally excavated. Buddhist.
- 202. Bagh Dherai II (Charg Patay, Khanpur). Chakdara/Gulabad/Shawa/Khanpur/Baghdherai. (50 x x 1)m, 1116 msl. A large site, some wall structures and small mounds. Buddhist.
203. Bagh Dherai III (Khanpur). Chakdara/Gulabad/Shawa/Khanpur/Baghdherai. (20 x 20 x 3)m, 1097 msl. A small site, some wall structures. Buddhist.
204. Saleem Shah I (Khanpur). Chakdara/Gulabad/Shawa/Khanpur/Baghdherai/Saleem Shah. (80 x x 2)m, 1124 msl. A large site, possibly a stupa and monastery, wall foundations of many rooms Buddhist.
205. Saleem Shah II (Khanpur). Chakdara/Gulabad/Shawa/Khanpur/Baghdherai/Saleem Shah. (80 35 x 3)m, 1098 masl. A large site, a mound. Pottery. Buddhist.
206. Mora Dherai (Khanpur). Chakdara /Gulabad/Shawa/Khanpur/Baghdherai/Saleem Shah. (20 x 15 x 1)m, 1067 msl. A small mound, some wall structures. Pottery. Buddhist.
207. Kaskay Ziyarat (Bara Teknai). Chakdara/Gulabad/Shawa/Khanpur/Teknai. (40 x 30 x 0.7 1138 msl. Ancient graves, some oriented north-south, while most are east-west in direction Some have been illegally excavated. GGC?
208. Zangal Dherai (Khanpur). Chakdara/Gulabad/Shawa/Khanpur. (30 x 30 x 2)m, 1028 msl. A mound, possibly a stupa base. Some wall structures. Pottery. Buddhist.
209. Zarbaig Ghondai I (Bataan). Chakdara/Gulabad/Shawa/Keetyrai/Maina/Bataan. (65 x 20 x 1.5 m, 1060 msl. Two small mounds, one possibly a stupa, and wall structures. Illegally excavate Buddhist.
210. Zarbaig Ghondai II (Bataan). Chakdara/Gulabad/Shawa/Keetyrai/Maina/Bataan. (50 x 35 x 1017 msl. A small site, a mound with wall structures and room foundations. Buddhist.
211. Zarbaig Ghondai III (Bataan). Chakdara/Gulabad/Shawa/Keetyrai/Maina/Bataan. (30 x 15 x 2 m, 962 msl. A small site, wall structures. Buddhist.
212. Zarbaig Ghondai IV (Bataan). Chakdara/Gulabad/Shawa/Keetyrai/Maina/Bataan. (80 x 20 x - m, 963 msl. A stupa mound, wall structures. Pottery. Buddhist.
213. Shawa Dherai (Proper Shawa). Chakdara/Gulabad/Teendodag/Shawa. (100 x 100 x 3)m, msl. A large mound. Pottery. Buddhist.

214. Khonano Dherai (Proper Shawa). Chakdara/Gulabad/Teendodag/Shawa. (30 x 30 x 1)m, 835 msl. Some ancient graves, plus modern Muslim graves and one large grave of a Muslim saint. Pottery. GGC?/Islamic.
 215. Tapaso Dherai (Khwajal). Chakdara/Gulabad/Teendodag/Shawa/Khwajal. (70 x 35 x 2)m, 861 msl. A large mound, wall structures. Pottery. Buddhist.
 216. Zarbaig Patay (Bataan). Chakdara/Gulabad/Shawa/Kityarai/Maina/Bataan. (100 x 40 x 0.5)m. A large site. Wall structures. Buddhist.
 217. Andan Dherai (Gulabad). Chakdara/Gulabad/Ouch Road/Gulabad Degree College. (73 x 33.50 x 7)m, 805msl. A large stupa site; main stupa and 10 votive stupas. Excavated and published by Dani. Buddhist.
 218. Kaso Sha (Ouch). Chakdara/Gulabad/Andandherai/Kaso sha Ouch. (20 x 20 x 2)m, 867msl. A small mound. Stone pestles and pottery. Buddhist.
 219. Pacha Dherai I (Ouch). Chakdara/Gulabad/Andandherai/Bataan Road/Pacha Dherai. (180 x 80 x 2)m, 872 msl. A large site with a diaper masonry wall, structures and small mounds. Illegally excavated. Buddhist.
 220. Pacha Dherai II (Ouch). Chakdara/Gulabad/Andandherai/Bataan Road/Pachadherai. (100 x 100 x 2)m, 899 msl. A large site, a mound and some structures. Illegally excavated. Buddhist.
 221. Soorgolo Koe (Ouch). Chakdara/Gulabad/Andandherai/Bataan Road/Pachadherai. (2 x 2 x 20) m, 893 msl. An ancient well with diaper masonry. Buddhist.
 222. Pacha Dherai III (Ouch). Chakdara/Gulabad/Andandherai/Bataan Road/Pachadherai. (60 x 30 x 20)m, 880 msl. A large mound. Buddhist.
 223. Eanzar Katkay (Ouch). Chakdara/Gulabad/Andandherai/Bataan Road/Pachadherai. (50 x 50 x 2) m, 896 msl. A small site. Pottery. Buddhist.
 224. Spairo Ghondai (Ouch). Chakdara/Gulabad/Andandherai/Bataan Road/Pachadherai. 10m x 10m x 0.5m, 944 msl. A building in the shape of a picket, foundations visible on a mound. Buddhist?/ Hindu Shahi.
 225. Kandharo (Ouch). Chakdara/Gulabad/Andandherai/Ouch. (100 x 80 x 3)m, 745msl. A large site. A mound and wall structures. Illegally excavated. Buddhist.
 226. Miana (Ouch). Chakdara/Gulabad/to the north east of Andandherai/Ouch. (30 x 30 x 2)m, 816msl. A small stupa plus a small mound, possibly a votive stupa. Wall structures. Illegally excavated. Buddhist.
 227. Serai (Kotigram). Chakdara/Gulabad/Ouch/Kotigram. (100 x 40 x 2)m, 1002msl. Wall structures. Buddhist.
 228. Shahabad Ghondai I (Shahabad). Chakdara/Gulabad/Ouch/Shahabad. (30 x 30 x 0.5)m, 1175 msl. A small site, a mound, some rooms foundations and wall structures. Illegally excavated. Buddhist.
 229. Shahabad Ghondai II (Shahabad). Chakdara/Gulabad/Ouch/Shahabad. (20 x 15 x 0.5)m, 1197msl. A small stupa, some wall structures. Illegally excavated. Buddhist.
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230. Shahabad Ghondai III (Shahabad). Chakdara /Gulabad/Ouch/Shahabad. (20 x 20 x 0.5)m, 1157 msl. A small site with room foundations and wall structures. Illegally excavated. Buddhist.
 231. Tapaso Garh I (Ouch). Chakdara/Gulabad/Andandherai/Ouch. (15 x 12 x 2)m, 900 msl. A small site, possibly residential. Wall structures and room foundations, a small portion of diaper masonry wall. Illegally excavated. Buddhist.
 232. Tapaso Garh II (Ouch). Chakdara/Gulabad/Andandherai/Ouch. (30 x 25 x 0.5)m, 914 msl. A small site, some wall structures. Buddhist.
 233. Ghalanai (Shahabad). Chakdara/Gulabad/Andandherai/Ouch/Shahabad. (15 x 13 x 0.5)m, 1013 msl. A small site, wall structures and room foundations. Illegally excavated. Buddhist.
 234. Kandharo (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (35 x 25 x 2)m, 1073 msl. A small site, some wall structures. Pottery. Buddhist.
 235. Khairabad (Khairabad proper). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (200 x 200 x 6) m, 1111 msl. A large site, a mound possibly a stupa. Some wall structures from 1 to 6 m can be seen. Buddhist.
 236. Mial Kandao (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (15 x 15 x 2)m, 1203 msl. A small site, some wall structures of diaper masonry. Buddhist.
 237. Nakhtaro Ghondai I (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (20 x 20 x 0.5)m, 1231 msl. A small site, some wall structures. Pottery. Buddhist.
 238. Nakhtaro Ghondai II (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (25 x 25 x 2)m, 1241 msl. A small site, some ancient walls and modern walls of reused stones. Pottery. Buddhist.
 239. Nakhtaro Ghondai III (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (21 x 15 x 1)m, 1241 msl. A small site, some reused stones can be seen around the site. Buddhist.
 240. Barsarawar (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (250 x 200 x 3)m, 1222 msl. A very large stupa and monastery site. There are various small rooms, cells and wall structures. The stupa has been cleared for agriculture.
 241. Kaar Ghondai (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (50 x 50 x 1)m, 1133 msl. A large stupa, ancient walls and new modern walls of the reused stones. Buddhist.
 242. Kafiri Cheena (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (17 x 12 x 1.50) m, 1137 msl. A small site, with wall structures. The site is famous for a natural spring which is still in use giving supply water for the villagers. Buddhist.
 243. Lolako Kamar I (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (20 x 20 x 2)m, 1098 msl. A small site, some wall structures in diaper masonry can be seen. Buddhist.
 244. Lolako Kamar II (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (60 x 38 x 3) m, 1165 msl. A monastery site with various rooms, foundations and wall structures. Buddhist.
 245. Mulanwaar (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (80 x 50 x 2)m, 1258 msl. A large site very rich in room foundations and wall structures, more than 20 rooms small and large rooms can be seen. Buddhist.
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246. Shnai Kandai I (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (40 x 40 x 5)m, 1188 msl. A small monastery site, various rooms foundation and wall structures can be seen. Illegally excavated. Pottery. Buddhist.
247. Eanzer Oba (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (3 x 3 x 1)m, 1227 msl. A destroyed, dried well. The well is made of diaper masonry, signs of another small well, but it is not clear. Buddhist.
248. Peetao Ghondai (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (20 x 15 x 2)m, 1332 msl. A small site, various room foundations and wall structures, but not clear if it is a stupa monastery or a residential site. Buddhist.
249. Kaki Shah (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (10 x 10 x 0.5)m. 1362 msl. A small site, two room foundations. Illegally excavated. Buddhist.
250. Shnai Kandai II (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (15 x 12 x 0.5) m. 1210 msl. A small monastery site, wall structures. Illegally excavated. Buddhist.
251. Shnai Kandai III (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (20 x 12 x 1) m, 1193 msl. A small site consisting of the small mound in which some wall structures can be seen. Illegally excavated. Buddhist.
252. Shnai Kandai IV (Khairabad). Chakdara/Gulabad/Andandherai/Ouch/Khairabad. (10 x 10 x 1)m, 1166 msl. A small site, a mound, rooms foundations and wall structures. Illegally excavated. Buddhist.
253. Kobanr Baba I (Teesoo). Chakdara/Gulabad/Talash Road/Teesoo/Kobanr Baba. (400 x 150 x 2)m, 955 msl. A large grave yard. Pottery. There is a very large grave of a Muslim saint, 7m long x 3m wide x 1m high. This grave has been illegally excavated. Islamic/unknown period.
254. Koabanr Baba II (Teesoo). Chakdara/Gulabad/Talash Road/Teesoo/Kobanr Baba. (30 x 30 x 2) m, 996 msl. A small mound, some wall structures. Pottery. Illegally excavated. Buddhist.
255. Teesoo Dherai (Teesoo). Chakdara/Gulabad/Talash Road/Teesoo. (15 x 10 x 1)m, 939 msl. A small site, wall structures. Possibly Buddhist.
256. Katkala Manrai I (Katkala). Chakdara/Gulabad/Talash Road/Katkala. (5 x 5 x 5)m, 993 msl. A fort shaped building which is now in poor condition. It is a solid structure filled with mud and no entrance. Hindu Shahi.
257. Katkala Manrai II (Katkala). Chakdara/Gulabad/Talash Road/Katkala. (15 x 10 x 2)m, 996msl. A two roomed building, both are filled with mud and no entrance. Hindu Shahi.
258. Katkala Manrai III (Katkala). Chakdara/Gulabad/Talash Road/Katkala. (5 x 5 x 2)m, 1018 msl. A fort shaped building, one room and wall foundations. Hindu Shahi.
259. Kalo Manrai I (Katkala). Chakdara/Gulabad/Talash Road/Katkala. (50 x 50 x 5)m, 1002 msl. A mound with various wall structures and small mounds. Unknown period.
260. Kalo Manrai II (Katkala). Chakdara/Gulabad/Talash Road/Katkala. (10 x 10 x 4)m. A small picket shaped building. Possibly Hindu Shahi.

261. Rangi Kot (Katkala). Chakdara/Gulabad/Talash Road/Katkala. (30 x 30 x 5)m, 1161 msl. A small fort with more than 15 room foundations and wall structures. Possibly Hindu Shahi.
262. Radanro Manrai (Katkala). Chakdara/Gulabad/Talash Road/Katkala. (15 x 15 x 1)m, 1061 msl. A small picket shaped structure. Possibly Hindu Shahi.
263. Awaro I (Osakai). Chakdara/Gulabad/Talash Road/Osakai/Awaro. (50 x 20 x 6)m, 1120 msl. A large fort, various rooms with some walls up to 2 to 6m high. Possibly Hindu Shahi.
264. Awaro II (Osakai). Chakdara/Gulabad/Talash Road/Osakai/Awaro. (10 x 10 x 0.5)m, 1092 msl. A small site, two room foundations. Unknown period.
265. Awaro III (Osakai). Chakdara/Gulabad/Talash Road/Osakai/Awaro. (15 x 8 x 3)m, 1045 msl. A small fort site. Hindu Shahi.
266. Awaro IV (Osakai). Chakdara/Gulabad/Talash Road/Osakai/Awaro. (6 x 6 x 1)m, 1000 msl. A small site, one picket shaped building. Hindu Shahi.
267. Osakai Dherai I (Osakai). Chakdara/Gulabad/Talash Road/Osakai. (30 x 30 x 3)m, 891 msl. A small site, wall structures. Illegally excavated. Buddhist.
268. Osakai Dherai II (Osakai). Chakdara/Gulabad/Talash Road/Osakai. 20m x 20m x 2m, 929msl. A small site, wall structures. Hindu Shahi.
269. Sro Manrai I (Osakai). Chakdara/Gulabad/Talash Road/Osakai. (25 x 15 x 2)m, 1010msl. A small site consisting of three rooms. Illegally excavated. Hindu Shahi.
270. Sro Manrai II (Osakai). Chakdara/Gulabad/Talash Road/Osakai. (50 x 35 x 3)m, 1042msl. A large monastic site, large number of rooms and walls, with diaper masonry work. Buddhist.
271. Sro Manrai III (Osakai). Chakdara/Gulabad/Talash Road/Osakai. (10 x 5 x 0.5)m, 1085msl. A small picket shaped building, two rooms foundation, the upper room had 50 cm high walls. Hindu Shahi.
272. Sro Manrai IV (Osakai). Chakdara/Gulabad/Talash Road/Osakai. (50 x 20 x 6)m, 1076 msl. A medium size fort, with a large number of small and large rooms. Possibly Buddhist or Hindu Shahi.
273. Sro Manrai V (Osakai). Chakdara/Gulabad/Talash Road/Osakai. (20 x 15 x 5)m, 951msl. A small fort having various rooms and walls, with corner bastions. Hindu Shahi.
274. Kharkanai Dherai (Kharkanai). Chakdara/Gulabad/Talash Road/Kharkanai. (20 x 15 x 1)m, 813 msl. A small mound, wall structures. Pottery. Buddhist.
275. Saproona Ghondai I (Saproona). Chakdara/Gulabad/Talash Road/Saproona. (30 x 30 x 1.50)m, 876 msl. A monastery site, 10 room foundations and many wall structures. Buddhist.
276. Saproona Ghondai II (Saproona). Chakdara/Gulabad/Talash Road/Saproona. (15 x 10 x 2)m, 909 msl. A large number of wall foundations. Illegally excavated. Buddhist.
277. Warsak Ghondai I (Warsak). Chakdara/Gulabad/Talash Road/Saproona/Warsak. (50 x 35 x 3) m, 920 msl. There are a large number of rooms, mounds and wall structures. Buddhist.
278. Warsak Cheena (Warsak). Chakdara/Gulabad/Talash Road/Saproona/Warsak. (10 x 10 x 1.50) m, 870 msl. This is a natural water source which is still in use. There are some wall structures around the spring in diaper masonry. Buddhist.

279. Warsak Ghondai II (Warsak). Chakdara/Gulabad/Talash Road/Saproona/Warsak. (30 x 20 x 2) m, 867 msl. There are a large number of wall structures and room foundations. Buddhist.
 280. Jagaa Manrai I (Warsak). Chakdara/Gulabad/Talash Road/Saproona/Warsak. (100 x 50 x 3)m, 900msl. Possibly a monastic site with more than 20 rooms. Illegally excavated. Buddhist.
 281. Jagaa Manrai II (Warsak). Chakdara/Gulabad/Talash Road/Saproona/Warsak. (80 x 20 x 2)m, 920 msl. A stupa and monastery, with a large number of rooms and wall structures. Illegally excavated. Buddhist.
 282. Manro I (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai. (25 x 15 x 2)m, 818 msl. A possible stupa and mound with room foundation and wall structures. Buddhist.
 283. Bakandai Patay I (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai. (30 x 20 x 1)m, 751 msl. This is a small site converted to irrigation land a small portion of the mound existed in which some hidden wall structures can be seen. Buddhist.
 284. Bakandai Patay II (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai. (20 x 20 x 1)m, 784 msl. A small mound with some wall structures. Buddhist.
 285. Manro II (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai. (20 x 8 x 2)m, 843 msl. A small mound, possibly a stupa, plus two rooms. There is a diaper masonry wall around the mound. Buddhist.
 286. Manro III (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai. (25 x 15 x 5)m, 848 msl. A small mound, with possibly a central stupa. Some wall structures. Buddhist.
 287. Manro IV (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai, (30 x 16 x 4)m, 869 msl. A mound, possibly a stupa. Some wall structures and room foundations. Illegally excavated. Buddhist.
 288. Aouchata Manrai (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai, (30 x 15 x 2) m, 897 msl. A small mound, rooms still visible. Buddhist.
 289. Shanjan Jaba (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai, (80 x 50 x 3)m, 964 msl. A large site with walls and room foundations. Illegally excavated. Buddhist.
 290. Kwar Jangai (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai, (100 x 60 x 1) m, 938 msl. A large size site with wall structures and room foundations. Illegally excavated. Buddhist.
 291. Qabla Ghara (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai, (30 x 15 x 3)m, 802 msl. Some walls, illegally excavated. Buddhist.
 292. Ouchat Picket (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai, (10 x 10 x2)m, 860 msl. A small picket which has been illegally excavated. Hindu Shahi.
 293. Tangai Koroona (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai, (100 x 100 x 4)m, 805 msl. A 30m section of wall can be seen around the modern village, plus water tank in the rock. Buddhist.
 294. Tangai Patay (Bakandai). Chakdara/Gulabad/Talash Road/Saproona/Bakandai. (10 x 10 x 5)m, 797 msl. A small mound with some walls visible. Buddhist.
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Preliminary Report on the Archaeological Survey of District Haripur (2007-08)

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Introduction

Soon after its establishment in November 2006, the Department of Archaeology, Hazara University (Mansehra), started its intensive archaeological investigations in Hazara Division under the supervision of the first author. The Department has been able to document more than 800 archaeological sites in Abbottabad, Mansehra and Haripur districts of Hazara Division. Report on the archaeological exploration in district Abbottabad has been published in *Pakistan Heritage*, volume 1 (Ali et al 2009); that of district Haripur is in the hands of the readers (Ali et al 2010), while findings of Mansehra are expected to be accommodated in volume 3 (2011) of this journal.

Haripur is one of the five districts of Hazara Division, which is the northeastern division of the former North West Frontier Province (now Khyber Pakhtunkhwa) and the only territory on the east of the Indus. The district lies between north latitude 33° 44' and 34° 22' and east longitude 72° 35' and 73° 15' and about 610 metres above sea level. The district has the highest Human Development Index of all districts in the province.

Aims and objectives

The aims and objectives of the survey are; firstly, to record all the archaeological sites in the District Haripur; secondly, to establish a cultural profile of the region; thirdly, to investigate the origin and development of past cultures; fourthly, to provide a base for research for students and scholars at international and national levels and lastly, to select potential sites for excavation in order to enrich the newly established museums of Hazara University at Mansehra and Abbottabad.

Historical Background

Haripur has remained a centre of cultural activities since long due to its important strategic position. It has been a junction of two main trade routes (the Grand Trunk Road, and the Silk Road) that connect the Indian subcontinent with China and Central Asian countries. The beginning of cultural activities in the region can be traced back to the 9th/10th millennium BCE. The evidences have come from Khanpur cave excavated by Eden Johnson in 1964 and later by Farid Khan (University of Peshawar). These excavations have revealed a large number of microliths, which are datable to the mesolithic period (Ali et al 2009:145, Qazi 1998:10). The present archaeological exploration conducted by the Department of Archaeology, Hazara University (Mansehra), has added four new prehistoric sites to the already known ones. The Prehistoric zone is followed by the Gandhara Grave Culture sites in the region as we have no evidence of the Chalcolithic and Bronze Age cultures so far reported from the entire Hazara division including district Haripur.

The Gandhara Grave Culture sites are generally associated with the Indo-Aryans who entered the region through the northwestern passes during the last quarter of the second millennium BCE. The

Hazara region remained under the rule of the Achaemenid Persians from 558-327 BCE, who were overthrown by Alexander the Great in 327 BCE. The Ashokan rock edicts at Mansehra, on either side of the Silk Road, are the most authentic and first hand document of the Mauryan rule in this part of the subcontinent. A silver coin of Menander from Bedadi (Manshra) (Ali et al 2009) and pottery recovered from Pir Manakrai (Khan 2002: 85-89) and Panian in district Haripur (Qamar 1998: 52-72) having close similarity with that from Bhir Mound, Sirkap and other sites of ancient Gandhara provide great deal of information on the political ascendancy of the Indo-Greeks, Indo-Scythians and the Indo-Parthians.

The Parthians were followed by the Kushans, and then the Kushano Sasanians till the invasion of the White Hunas in the fifth century CE. The Kushans have left cultural legacy in the form of Buddhist monuments (stupas and monasteries) recorded from the entire Hazara division. The ancient Silk Route passed through the modern districts of Haripur, Abbottabad, Mansehra, Batagram and Kohistan. It was through this historically and culturally important highway that Buddhism reached China and Central Asia (Dani 1999:17). Shah Jahan, the Mughal emperor, used to stay in this region while going to Kashmir (Jahangir, ii, 2001: 124-128). The latest archaeological investigations of the Department of Archaeology, Hazara University (Mansehra), unfolded hundreds of sites ranging from Prehistoric to the British period showing continuation of cultural activities in the region.

Previous Archaeological Research in District Haripur

Most of the archaeological remains of District Haripur are not known due to limited explorations and excavations ever conducted in the region. The first archaeological investigations conducted by Eden Johnson in 1964 followed by Farid Khan pushed the history of the district back to the prehistoric time. In 1988-89, the Department of Archaeology and Museums, Government of Pakistan, excavated at Garh Mauriyan near Sarai Saleh and exposed an important Buddhist complex. The excavation at the site revealed bases of main stupas, votive stupas, monastery, chapels and temple associated with stone and stucco sculptures, pottery and a large number of small findings (Qamar 1990). The salvage excavation conducted at Panian, 7km from Haripur on the Haripur-Hasanabdal road, unearthed a good collection of antiquities associated with the structural remains dated to first century BCE through to third century CE.

In 2003, the Directorate of Archaeology and Museums Khyber Pakhtunkhwa conducted the first intensive archaeological investigations in the region under the supervision of the senior author. These explorations unfolded 68 sites in Tehsil Khanpur and 41 sites in Tehsil Ghazi (u.p). But this time also the team could not document the archaeological sites in the entire district. And thus credit goes to the Department of Archaeology, Hazara University, that inspite of limited resources was able to discover the hidden archaeological treasures not only in district Haripur but also in the two other districts of Hazara. The details of the newly explored sites are given as under:

Tables showing Names, Codes and Types of Explored Sites

Prehistoric Caves

Sr #	Site #	Site Name	Code
01	211	Mughalabad Cave	MAC
02	212	Surajgali Cave	SGC
03	238	Najafpur Cave	NPC
04	241	Dhunya Cave	DYC

Gandhara Grave Culture Sites

Sr #	Site #	Site Name	Code
01	181	Deen wali qabar	DWQ

Buddhist Sites

Sr #	Site #	Site Name	Code
01	07	Harki	HRK
02	09	Pulwari-II	PRI-II
03	10	Chittha	CTA
04	11	Nari-I	NRI-I
05	12	Nari-II	NRI-II
06	13	Mohra Khalifa	MKF
07	14	Thalla	TLA
08	17	Chenehri	CHR
09	19	Tremer well	TRW
10	20	Tremer Mound	TRM
11	63	Hamlet mound	HMT
12	65	Dedan Dheri	DDND
13	66	Penda-I	PND-I
14	68	School Dheri	SDR
15	69	Mohra Pir Bakhsh-I	MPB-I
16	70	Mohra Pir Bakhsh-II	MPB-II
17	71	Mohra Pir Bakhsh-III	MPB-III
18	72	Kot Sayidan	KSN
19	73	Chamba pind	CPD
20	74	Gherriya-I	GRY-I
21	75	Gherriya-II	GRY-II
22	76	Koklian-I	KKN-I
23	77	Koklian-II	KKN-II
24	78	Koklian-III	KKN-III
25	80	Koklian-V	KKN-V
26	84	Gherria	GRA

27	85	Paro-I	PRO-I
28	86	Parro-II	PRO-II
29	87	Baka-I	BKA-I
30	88	Baka-II	BKA-II
31	89	Kalu pind	KLD
32	90	Eidgah Panian	EDHP
33	91	Muhajir Camp Mound	MCM
34	93	Pandori	PDR
35	94	Basu Mera Mound	BMR
36	100	Pir-Manakrai-I	PMK-I
37	101	Pir Manakrai-II	PMK-II
38	102	Sarai Saleh Mound	SSM
39	120	Garra-I	GRA-I
40	121	Garra-II	GRA-II
41	122	Garra-III	GRA-III
42	123	Bari Dheri	BDR
43	124	Garra-IV	GRA-IV
44	125	Manakrai	MKR
45	128	Akhund bandi-I	AKB-I
46	129	Akhund bandi-II	AKB-II
47	130	Chitti Dhaki-I	CDI-I
48	131	Chitti Dhaki-II	CDI-II
49	135	Borqa Step well	BSW
50	137	Mera Ali Khan-I	MAK-I
51	138	Mera Ali Khan-II	MAK-II
52	140	Monan-II	MN-II
53	142	Shah Maqsood Dheri	SMD
54	143	Kund kahal-I	KKL-I
55	146	Chappar mound-I	CM-I
56	147	Chappar mound-II	CM-II
57	148	Chappar Tairy	CTR
58	150	Makyala	MYA
59	151	Makyala Monastery	MYM
60	152	Parla Makyala	PMY
61	153	Makyala well	MKW
62	157	Kalali well	KLW
63	158	Kota Kalali	KKL
64	159	Bari manri-I	BRM-I
65	160	Bari manri-II	BRM-II

66	161	Choti manri	CTM
67	162	Kot Najeebullah mound-II (Well)	KNM-I
68	172	Parghat mound	PGM
69	175	Salari mound	SRM
70	187	Badalpur-II	BDR-II
71	190	Lal Dheri-I Tofkian	LDR-I
72	191	Lal Dheri-II	LDR-II
73	193	Jandial mound-II	JDL-II
74	210	Showal-II	SWL-II
75	215	Nari graveyard	NGY
76	216	Nara spring	NRS
77	219	Kohi	KO
78	221	Mora gutta	MGT
79	224	Kothera-II	KTR-II
80	225	Kothera-III	KTR-III
81	230	Kharala-II	KRL-II
82	232	Bari wali patti	BWP
83	233	Sanjiala-I	SJL-I
84	234	Sanjiala-II	SJL-II
85	236	Pala kohi	PKH
86	240	Lassan Dheri	LDY
87	258	Dheri Rajgan-II	DRG-II
88	259	Dheri Rajgan-III	DRG-III
89	265	Pura Khan mound	PKM
90	266	Dheri Farman Shah	DFS
91	268	Patniyan	PTY
92	269	Jheel mound-I	JEM-I
93	270	Jheel mound-II	JEM-II
94	272	Kagh Jitti Pind	KGJP
95	273	Ramo pind Dheri	RPD
96	274	Kika parala mound	KPM
97	276	Nara-II	NR-II
98	278	Parba-II	Parba-II
99	279	Angi kot-I	AGK-I
100	280	Angi kot-II	AGK-II
101	281	Shah kot	SHK
102	282	Karmoo	KMO
103	283	Kopri-I	KPR-I
104	284	Kopri-II	KPR-II

105	285	Gali Kandan well	GKW
106	286	Kandan mound	KNM
107	287	Gali mound	GLM
108	288	Devi mound	DWM
109	289	Kali daar mound	KDM
110	290	Charona	CRN
111	291	Mangal Chah mound	MHM
112	292	Shah kot mound-II	SKM-II

Hindu Shahi Period Monuments

Sr #	Site #	Site Name	Code
01	01	Keroch	CRH
02	03	Chollho	COH
03	04	Tangi-I	TNG-I
04	16	Barahia	BRA
05	21	Sangar	SNG
06	67	Tebbi	TBI
07	83	Lambi Dheri	LDI
08	95	Palosi khwar	PSK
09	96	Donyan	DYN
10	99	Denda	DED
11	139	Monan-I	MN-I
12	144	Kund kahal-II	KKL-II
13	154	Tari	TR
14	155	Chajjian Rock Covering	CRC ?
15	203	Darra-II	DRA-II
16	213	Surajgali mound	SJM
17	218	Methly Kohi	MYK
18	231	Kharala-II	KRA-II
19	245	Kamalpur-II	KPR-II
20	249	Manrrey Hira Choti	MYH
21	250	Manrrey Hira Bari	MHB
22	256	Sagola-II	SGL-II

Islamic Period Site

Sr #	Site #	Site Name	Code
01	02	Shaheedon ki qabar	SKQ
02	06	Keroch bali well	KBW
03	08	Pulwari-I	PLW-I
04	15	Ziyarat Rahman Baba	ZRB

05	18	Spring well	SRW
06	97	Mausoleum of Maulana Abdul Qayum Sahib	MAQ
07	156	Chhajjian Water Tank	CWT
08	169	Mosque bazaar	MBZ
09	180	Purana kot	PRK
10	240	Lassan Dheri-II	LSD-II
11	227	Pakkiqad	PKD
12	228	Koker darra kohi	KDK
13	244	Ziyarat Aisaba bin pir qatal	ZAQ
14	246	Bhirrlian	BRI
15	251	Graveyard Takya Pakhshahi-I	GTP-I
16	254	Masta wells	MSW
17	271	Kho mosque	KMQ
18	277	Parba graveyard	PRG

Sikh Period Monuments

Sr #	Site #	Site Name	Code
01	98	Chobhacha Dharamshala	CBHD
02	103	Hindu Temple Sarai Saleh	HTSS
03	104	Temple-II Sarai Saleh	SST-II
04	105	Kanda Temple-III	KNDT-III
05	106	Temple-IV (Lohar Bazar)	TMP-IV
06	107	Devdas Temple-V	DDT
07	108	Kho temple	KTP
08	110	Sheronwala Mandir	SWM
09	111	Sikh Fort (Tehsil)	SKFT
10	164	Kot Najeebullah Mari	KNM
11	165	Kot Najeebullah Gurudvara	KNG
12	166	Kot Najeebullah Temple	KNT
13	167	Bazar Kot Najeebullah	BKN
14	168	Choha Katri	CHT
15	170	Sikh House	SHS

British Period Monuments

Sr #	Site #	Site Name	Code
01	05	Zor Jumat (Mosque)	ZJD
02	64	Dedan Bridge	DNB
03	92	Markazi Eidgah	MEG
04	109	Dar ul uloom Usmania Rehmania	DUR
05	112	Post office	PO

06	113	Wapda office	WO
07	114	Primary School	PS
08	115	Railway Station Haripur	RSH
09	116	Water Tank	WT
10	117	Eidgah	EG
11	118	Railway Bridge	RB
12	119	Regional Institute of Elementary College	REC
13	126	Bridge	BG
14	127	Baldher Bridge	BBG
15	132	Railway bridge	RWB
16	133	Jhangra Railway Bridge	JRB
17	134	Baldher Railway Station	BRS
18	141	Shah Maqsood Railway Bridge	SMRB
19	149	Sarai Saleh Railway Station	SSRS
20	163	Kot Najeebullah Well	KNW
21	171	Railway Bridge	RB
22	173	Dhuriyan Stop Bridge	DSB
23	174	Railway Station Kot Najeebullah	RSK
24	176	Railway Quarters	RQT
25	177	Roshanabad Railway Bridge	RRB
26	178	Kamala Railway Bridge	KRB
27	247	Rajgan Mahal	RNM
28	267	Pura Kohi	PK
29	275	Narra Hujra	NH

Unidentified Sites

Sr #	Site #	Site Name	Code
01	79	Koklian-IV	KLN-IV
02	81	Jabba	JBA
03	82	Bhari Dheri	BRD
04	136	Borqa-II	BRQ-II
05	145	Kund Kahal-III	KDK-III
06	179	Kamala Mound	KLM

Previous Discoveries

Table showing sites explored during the archaeological survey in tehsil Ghazi

Sr #	Site #	Site Name	Code	Period
01	22	Police Station Ghazi	PSG	Buddhist
02	23	Hasanpur-I	HPR-I	Buddhist
03	24	Hasanpur-II	HPR-II	Buddhist

04	25	Qazipur Dheri	QPR	Buddhist
05	26	Umar Khana-I	UKN-I	Buddhist
06	27	Jabai	JB I	Buddhist
07	28	Umar Khana-II	UKN-II	Buddhist
08	29	Umar Khana-III	UKN-III	Buddhist
09	30	Salam kand	SKD	Buddhist
10	31	Sherawal	SWL	Buddhist
11	32	Old Umer Khana	OUK	Buddhist
12	33	Phai	PI	Buddhist
13	34	Thalli Kot-I	TKT-I	Buddhist
14	35	Thalli Kot-II	TKT-II	Buddhist
15	36	Gomatay-I	GMT-I	Buddhist
16	37	Gomatay-II	GMT-II	Buddhist
17	38	Essa	ESA	Buddhist
18	39	Wada Naka	WNK	Hindu Shahi
19	40	Padara-I	PDR-I	Buddhist
20	41	Padara-II	PDR-II	Buddhist
21	42	Parchay Jhamra	PJR	Buddhist
22	43	Tahly Jhamra	TJM	Buddhist
23	44	Khola Jhamra	KLJ	Buddhist
24	45	Lehda Hujra	KHR	Buddhist
25	46	Kotehra mosque	KTR	Buddhist
26	47	Chaha kotehra	CHA	Buddhist
27	48	Shahidin kotehsra	SKR	Buddhist
28	49	Borza	BZA	Buddhist
29	50	Khola	KHL	Buddhist
30	51	Purana Kohi	PKI	Islamic
31	52	Chan gali	CGI	Buddhist
32	53	Imran mound-I	IMN-I	Buddhist
33	54	Imran mound-II	IMN-II	Buddhist
34	55	Imran mound-III	IMN-III	Buddhist
35	56	Imran mound-IV	IMN-IV	Buddhist
36	57	Garhi-I	GRI-I	Buddhist
37	58	Garhi-III	GRI-III	Buddhist
38	59	Garhi-II	GRI-II	Buddhist
39	60	Garhi-IV	GRI-IV	Buddhist
40	61	Khair bara	KBR	Buddhist
41	62	Khair bara tandu	KBT	Buddhist

Table showing Sites explored during the archaeological survey in Khanpur Valley

Sr #	Site #	Site Name	Code	Period
01	182	Bhamala stupa	BMS	Buddhist
02	183	Rajau ki masjid	RKM	Islamic
03	184	Dhobandi	DBI	Buddhist
04	185	Bhamala topi	BMT	Buddhist
05	186	Badalpur-I	BDP-I	Buddhist
06	188	Jinnan wali dheri	JWD	Buddhist
07	189	Sakhidad baba	SDB	Buddhist
08	192	Jandial temple-I	JLT-I	Indo Greek
09	194	Pandora-I	PDR-I	Buddhist
10	195	Pandora-II	PDR-II	Buddhist
11	196	Sirsukh	SRK	Buddhist
12	197	Nikra banglow	NRB	British
13	198	Pipalan	PLN	Buddhist
14	199	Jaulian	JLN	Buddhist
15	200	Chitti mound	CTM	Buddhist
16	201	Kot	KT	Buddhist
17	202	Dara-I	DR-I	Buddhist
18	205	Mamral graveyard	MRL	Islamic
19	206	Mamral Topi	MRT	Buddhist
20	207	Qatrian wala nala	QWN	Buddhist
21	208	Mamral II	MRL-II	Budhist
22	209	Showal I	SL I	Budhist
23	211	Mughalabad Cave	MAC	Mesolithic
24	212	Suraj Gali Cave	SGC	Mesolithic
25	214	Narra I	NRA	Budhist
26	217	Methly	MTY	Budhist
27	220	Vijian	VJN	Budhist
28	222	Choi Samla	CSL	Budhist
29	223	Kotehra-I	KTR I	Budhist
30	226	Gram Toon	GTN	Islamic
31	229	Kharala-I	KRL-I	Buddhist
32	237	Najaf Pur	NJP	Buddhist
33	239	Lassan Dheri	LDR	Budhist
34	242	Dhunya Mound	DMD	Budhist
35	243	Kamalpur I	KPR	Budhist
36	248	Narota	NRT	Budhist
37	252	Pakhshahi II	PSH	Hindu Shahi

38	253	Gojran	GRN	Hindu Shahi
39	255	Sagola I	SGL	Budhist
40	257	Dheri Rajgan-I	DRG-I	Budhist
41	260	Choti Jab	CJB	Budhist
42	261	Nalkum	NKM	Budhist
43	262	Rani Wah	RNW	Budhist
44	263	Rani Wah Cave	RWC	Pre Historic
45	264	Rani Wah II	RNWIII	Budhist

Description of the Sites

1. **Keroch (Sirikot).** 14 km to the north east of Haripur; 36 x 25 x 2m, foundations of wall structure associated with pottery; Islamic Period.
2. **Shaheedon ki qabar.** Haripur-Panyan-Sirikot-Keroch; 15 x 10 x 2m; structure remains associated with potsherds on eastern and western side while the northern and southern sides are covered with ancient graves.
3. **Chollho (Keroch).** Haripur-Panyan-Sirikot-Keroch. 60 x 15 x 2m; remnants of wall structures and Potsherds.
4. **Tangi-I (Keroch).** Haripur-Panyan-Sirikot-Keroch. 80 x 40 x 2m; the site is comprised of three terraces; the lower and middle terraces reveal wall structure while the upper one, only the foundation of stone wall with potsherds; Hindu Shahi Period.
5. **Zor Jumat (Tangi).** Haripur-Panyan-Sirikot-Keroch; 10 x 7 x 2m; a well preserved Mosque constructed of stone and mud mortar; multi-foiled decoration.
6. **Keroch Bala Well.** Haripur-Panyan-Sirikot-Keroch Bala; 9 x 2m (dia x depth); made of stone and mortar; Islamic Period.
7. **Harki (Sirikot).** Haripur-Panyan-Sirikot; 15 x 12 x 2m; a settlement site reveals structure remains associated with potsherds; Buddhist Period.
8. **Pulwari-I (Sirikot).** Haripur-Panyan-Sirikot; 13 x 12 x 3m; this site is structure remains and potshers; Buddhist Period.
9. **Pulwari-II (Sirikot).** Haripur-Panyan-Sirikot; 15 x 13 x 3m; Small mound covered by agricultural field; structures and potsherds; Buddhist Period.
10. **Chittha (Sirikot).** Haripur-Panyan-Sirikot-Marofia 10 x 4.50 x 1m; A small mound partially covered by agricultural field; wall structures and potsherds exposed; Buddhist Period.
11. **Nari-I (Sirikot).** Haripur-Panyan-Sirikot; 30 x 13 x 3m; A huge mound comprised of structure remains associated with potsherds; Buddhist Period.
12. **Nari-II (Sirikot).** Haripur-Panyan-Sirikot; 17 x 9 x 1m; badly disturbed and looted by the robbers; reveals thousands of potsherds; Buddhist Period.

13. **Mohra Khalifa (Khairbara).** Haripur-Panyan-Sirikot-Gahzi-Khairbara; 20 x 15 x 3m; partially covered by cultivated fields; Wall structures of daiper masonry and Potsherds exposed; Buddhist period.
14. **Thalla (Khairbara).** Haripur-Panyan-Sierikot-Ghazi-Khairbara; 35x 13 x 3m; the site is covered by modern houses and agricultural fields; Wall structures and potsherds exposed; Buddhist period.
15. **Ziyarat Rehman Baba (Khairbara).** Haripur-Panyan-Sirikot-Ghazi-Khairbara; 15 x 4 x 3m; the site is covered by the mausoleum (recently renovated) and graves made of kanjur stones; wall structures and potsherds exposed; Islamic period.
16. **Barahia (Khairbara).** Haripur-Panyan-Sirikot-Ghazi-Khairbara; 27 x 26 x 1m. The site is badly deteriorated; wall structures and potsherds. Hindu Shahi period.
17. **Chenehri (Khairbara).** Ghazi-Chenehri road; 21 x 15 x 2m; the site is badly damaged and looted by illegal diggers; Wall structures and pottery exposed; Buddhist period.
18. **Spring Well (Khairbara).** Ghazi to Khairbara to site. 1m x 50cm; constructed of kanjur stone; Islamic period.
19. **Tremer Well.** Ghazi-Khairbara road; 1 x 1 x 1.5m; constructed of local stones; Buddhist period.
20. **Tremer Mound.** 9 Km east of Ghazi on Ghazi-Khairbara-Tremer road; 20 x 15 x 2m; The site is partially covered by Primary School and the remaining is badly disturbed and looted; structures and potsherds found; Buddhist period.
21. **Sangar (Sirikot).** Located 3 km south of Siri Kot on Pania-Siri Kot-Sangar road; 10 x 8 x 4m; Wall structures and potsherds found; Hindu Shahi period.
22. **Police Station Ghazi.** 64.5 miles NS?? of Peshawar. 200 x 120x 15m; partially destroyed and renovated; British period.
23. **Hasanpur-I.** Haripur-Ghazi-Hasanpur road; badly damaged and looted by illegal diggers; wall structures and potsherds exposed; Buddhist period.
24. **Hasanpur-II.** Haripur-Ghazi-Hasanpur road; presently covered by the cultivated fields; wall structures and pottrey exposed; Buddhist period.
25. **Qazipur Dheri.** Haripur-Ghazi road; 42 x 40x 6m; huge site partially covered by modern houses; wall structures and potsherds exposed; Buddhist period.
26. **Umar Khana-I.** Haripur-Ghazi-Umar Khan road 52 x 41 x 6m; presently used for cultivation purposes; structures potsherds exposed.
27. **Jabai (Umar Khana).** Haripur-Ghazi-Siri Kot road; 26 x 21 x 6m; disturbed and looted by the illegal diggers, wall structures and potsherds revealed; Buddhist period.
28. **Umar Khana-II.** On the left side of Haripur-Siri Kot road; 20 x 15 x 2m; partially covered by the modern houses; wall structures and potsherds exposed; Buddhist period.
29. **Umar Khana-III.** Haripur-Panian-Sirikot-Umar Khana road; 50 x 25 x 2m; the site is presently used for cultivation; potsherds and wall structures exposed; Buddhist period.

30. **Salam Khand.** Haripur-Panian-Sirikot-Salam Khand road; 200 x 58 x 4m; the site is badly damaged and looted; illegal diggers have revealed foundation of structures and potsherds; Buddhist period.
31. **Sherawal Dheri.** Haripur-Panyan-Sirikot road; 250 x 200 x 7m; presently used for cultivation; foundation of wall structures and potsherds found; Buddhist period.
32. **Old Ummar Khana.** Haripur-Panian-Sirikot-Old Umar Khana road; 232 x 219 x 3m. An intact site comprising of structure remains and potsherds; Buddhist period.
33. **Phai.** Siri Kot-Phai. 120 x 85 x 3m; presently the site is covered by modern houses. Wall structures and potsherds exposed; Buddhist period.
34. **Thali Kot-I.** Haripur-Sirikot Ghazi-to Phai-Thalikot road; 52 x 41 x 3m; the site is partially covered by Government School; wall structures and potsherds exposed; Buddhist period.
35. **Thali Kot-II.** Haripur-Thali Kot road 290 x 219 x 3m; a huge site presently covered by modern houses. Wall structures and potsherds exposed; Buddhist period.
36. **Gomatay-I.** Haripur-Ghazi-Phai-Gomatay road 149 x 101 x 3m; presently used for cutivations crops; wall structures and potsherds; Buddhist Period.
37. **Gomatay-II.** Haripur-Ghazi-Phai road 216 x 107 x 3m. The site is presently covered by agricultural fields; postsherds found; Buddhist period.
38. **Essa.** Located to the left side of Haripur-Ghazi-Essa-Tarbela road. 72 x 35 x 3m; the site is partially covered by modern houses and agricultural fields; the remaining parts reveal wall structures and potsherds; Buddhist period.
39. **Wada Naka.** Haripur-Ghazi-Jhamra road; 300 x 50 x 2m; wall structures and potsherds exposed; Buddhist period.
40. **Padara-I.** Haripur-Ghazi-Jhamra Road-Padara; 215 x 112 x 2m; An intact site comprising wall structures; potsherds and a grinding stone collected; Buddhist period.
41. **Padara-II.** Haripur-Ghazi-Jhamra Road-Padara II; 101 x 53 x 2m; the site is covered by mausoleum (Ziyarat); wall structures and potsherds found; Buddhist period.
42. **Parachay Jhamra.** Haripur to Ghazi to Jhamra road; 53x 53 x 3m; the site is badly damaged by the illegal diggers who have found many stone sculptures; wall structures and potsherds exposed; Buddhist period.
43. **Tahly Jhamra.** Ghazi-Jhamra to Tahly road; 75 x 53 x 4m; badly disturbed and looted; wall structures exposed; Buddhist period.
44. **Khola Jamra.** Ghazee to Jhamra Khola road; 150 x 100 x 8m; the site reveals wall structures associated with potsherds; Buddhist period.
45. **Lehda hujra kotehra.** Ghazi Kotehra link road; 75 x 25 x 1m; a completely deteriorated site; wall structures and potsherds exposed; Buddhist period.
46. **Kotehra Mosque.** Khala Kotehra Link road; 30 x 30 x 8m; the site is presently covered by modern mosque; wall structures and potsherds exposed; Buddhist period.

47. **Chaha Kotehra.** Ghazi Kotehra link road; 107 x 53 x 9.5m; an intact site having wall structures associated with potsherds; Buddhist.
48. **Shahidin Kotehra.** Ghazi Kotehra link road; 15 x 13 x 2m; the site is badly damaged and robbed; wall structures and potsherds exposed; Buddhist period.
49. **Borza.** Ghazi Kotehra link road; 210 x 76 x 1m; presently covered by graves; potsherds found; Buddhist period.
50. **Khola.** Haripur-Ghazi-Jinnan to Khola; 41 x 20 x 1m; the site is partially disturbed by the illegal diggers; wall structures and potsherds exposed; Buddhist period.
51. **Purana Khoi.** Haripur-Ghazi-Salem Kot to Purana road; 70 x 36 x 1m; well made of stone; Islamic period.
52. **Chan Gali.** Haripur-Ghazi-Kotehra to Chan Gali road; 35 x 18 x 1m; the site is presently used for cultivation; potsherds found; Buddhist period.
53. **Imran Mound-I.** Haripur- Ghazi on the right side of Ghazi Topi road; 53 x 19 x 1m; badly disturbed and looted; wall structures and potsherds exposed; Buddhist period.
54. **Imran Mound-II.** Haripur-Ghazi located on the right side of Ghazi Topi road; 300 x 50 x 1m; the site is badly damaged and looted by illegal diggers; wall structures and potsherds revealed by diggers; Buddhist period.
55. **Imran Mound-III.** Haripur to Ghazi - right side of Ghazi Topi road; 50 x 17 x 7m; badly looted; wall structures and potsherds exposed; Buddhist period.
56. **Imran Mound-IV.** Located on the right side of Ghazi Topi road; 40 x 23 x 1m; small site reveals wall structures in diaper masonry associated with potsherds; Buddhist period.
57. **Gharhi-I.** Located on the right side of Ghazi-Topi road; 80 x 50 x 1m; the site reveals wall structures and potsherds; Buddhist period.
58. **Gharhi-II.** Haripur-Ghazi-Topi road; 200 x 125 x 2m; a huge site comprised of wall structures (diaper masonry) associated with potsherds.
59. **Gharhi Mound-III.** Haripur-Ghazi-Phai road; 53 x 21 x 1; Wall structures with stucco fragments and potsherds recovered; Buddhist period.
60. **Gharhi Mound-IV.** Haripur-Gala Gharhi link road; 35 x 16 x 1.5m; remnants of structures are badly deteriorated; potsherds found; Buddhist period.
61. **Khair Bara.** Haripur-Ghazi-Khair Bara road; 69 x 51 x 2m; This small site reveals wall structures associated with potsherds; Buddhist period.
62. **Khair Bara Tandu.** Haripur-Ghazi-Khair Bara road; 150x 50 x 2m; wall structures and potsherds exposed; Buddhist period.
63. **Hamlet Mound.** Haripur-Ghazi-Khalo road; 79 x 62 x 2m; Wall structures and potsherds recovered; Buddhist period.
64. **Dedan Bridge.** Haripur-Hasan Abdal on G.T. Road; 25 x 8 x 7m; constructed of dressed stone; 20th century CE.

65. **Dedan Dheri.** Haripur-Hasanabdal Road near Tubewell bazar stop; 14 km from Haripur-Hasanabdal road; 20 x 15 x 8m; Huge site reveals wall structures associated with potsherds and bones; Buddhist period.
66. **Penda-I.** Haripur-GT road Sarai Gadai -Penda; 40 x 20 x 9m; a huge mound; wall structures and pottery recovered; Buddhist period.
67. **Tebbi.** Haripur-Sarai Gadai-Dedan-Tebbi; 15 x 5 x 3m; Wall structures and potsherds recovered; Hindu Shahi period.
68. **School Dheri.** Haripur-Sarai Gadai-School Dheri; 45 x 39 x 3m; the site is presently covered by the school; wall structures and potsherds exposed; Buddhist period.
69. **Mohra Pir Bakhsh-I.** Haripur-Panian-Mohra Pir Bakhsh; 25 x 17 x 2m; the site reveals wall structures, graves and potsherds; Buddhist period.
70. **Mohra Pir Bakhsh-II.** Haripur-Sarai Gadai-Mohra Pir Bakhsh-II; 73 x 27 x 3m; wall structures and Potsherds recovered; Buddhist period.
71. **Mohra Pir Bakhsh-III.** 20 km northwest of Haripur-Panian-Gadai Pul Site; 21 x 10 x 1m; the site is presently covered by Islamic graves; potsherds found; Buddhist period.
72. **Kot Sayidan.** Haripur-Panyan-Saraigadai-Kot Sayidan; 21 x 10 x 1m; presently used as a graveyard; potsherds found; Buddhist period.
73. **Chamba Pind.** Haripur-Panian-Gadai Pull-Shaheed Baba; 29 x 20 x 2m; The site is presently used for cultivation of crops; potsherds found; Buddhist period.
74. **Gherriyan-I.** GT Road-Panian-Gherriyan-I; 31 x 20 x 3m; Wall structures and some old graves exposed associated with potsherds; Buddhist period.
75. **Gherriyan-II.** Haripur-Panian Gherriyan-II; 25 x 17 x 2m; the site is partially covered with cultivated fields and old graves; potsherds found; Buddhist period.
76. **Koklian-I.** Haripur-Panian-Koklian; 22 x 17 x 3m; wall structures and potsherds exposed; Buddhist period.
77. **Koklian-II.** Haripur-Panian-Koklian-II; 27 x 12 x 2m; wall structures and potsherds recovered; Buddhist period.
78. **Koklian-III.** Haripur-Panian-Koklian III; 32 x 15 x 7m; located to the west of Koklian-II; the site is presently used for cultivation; potsherds found; Buddhist period.
79. **Koklian-IV.** Haripur to Panian to Koklian; 36 x 30m; wall structures and potsherds exposed; Unidentified.
80. **Koklian-V.** Haripur-Panian-Koklian; 35 x 23 x 5m; the site is presently covered with agricultural fields; potsherds; Buddhist period.
81. **Jabba.** The site is located near Koklian village; 23km west of Haripur city; 42 x 32 x 3m; potsherds found; Unidentified.
82. **Bhari Dheri.** Located 23km west of Haripur near Koklian village; 33 x 26 x 4m; potsherds found; Unidentified.

83. **Lambi Dheri (Jabba).** Haripur-Panian-Koklian to Lambi Dheri; 52 x 34 x 7m; Wall structures and potsherds exposed; Hindu Shahi period.
84. **Gherria.** Located 14 km southwest of Haripur on Haripur-Gherria road; 33 x 21 x 4m; potsherds found; Buddhist period.
85. **Paro-I.** Located 11km southwest of Haripur near Panian on Haripur-Panian-Parro road; 41 x 39 x 5m; the site is locally known as Ziyarat Dheri and is covered by ancient graves. Potsherds found; Buddhist period.
86. **Paro-II.** 21 x 19 x 6m; the site is partially covered with graves; potsherds found; Buddhist period.
87. **Baka-I. Purane Baka.** The site is located on Haripur-Panian to Baka Mera road; 42 x 38 x 5m; The wall structures of the are made of Kanjur stones; potsherds found; Sikh period.
88. **Baka-II.** 32 x 21 x 5m; the site reveals wall structures and potsherds; Buddhist period.
89. **Kalu pind.** The site is located some 11km northwest of Haripur on Haripur-Panian road; 53 x 20 x 5m; presently covered by Civil Hospital; Pottery found; Buddhist period.
90. **Eidgah Panian.** Located 11km from Haripur on the left side of Haripur-Hasanabdal road; 57 x 20 x 4m; the site is partially covered by the Eidgah and the remaining portion is used for cultivation; potsherds found; Buddhist period.
91. **Muhajir Camp mound.** Located 11 km to the southwest of Haripur on Haripur-Panian-Ghazi road; 17 x 15 x 3m; wall structures and potsherds found; Buddhist period.
92. **Markazi Eidgah.** Located 11 km from Panian on Grand Trunk Road; 52 x 20 x 1m; An (Eidgah) for offering congregational prayers by the Muslims; Potsherds found; British period.
93. **Pandori.** Haripur-Panian-Ghazi-Pandori road; 22 x 20 x 3m; Wall structures exposed associated with pottery; Buddhist period.
94. **Bassu Mera mound.** Located 13km southwest of Haripur on Haripur-Panian Ghazi-Pandori to Basso Mera road; 41 x 37 x 3m; the site reveals foundation of wall structures and potsherds; Buddhist period.
95. **Palosi Khwar-II.** Haripur-Panian Ghazi-Pandori-Bassu Mera-Palosi Khwar road; 41 x 39 x 1.5m; wall structures and potsherds exposed; Hindu Shahi period.
96. **Donyan.** On Haripur Alam to Donyan road; 56 x 43 x 3m; It is a small site with wall structures and potsherds; Hindu Shahi period.
97. **Mausoleum of Maulana Abdul Qayyum.** On Haripur-Alam to Deenda; 8x 8 x 1.5m; The mausoleum is inside the fortification; the western side wall of the fortification does not exist while the remaining still in good condition; The fortification wall is made of burnt bricks and mortar and is 20 cm thick; Islamic period.
98. **Chobhacha Dharmshala.** Haripur-Alam to Deenda road; 7 x 5 x 5m; originally it was a Hindu temple but presently used as business market; internally decorated with floral designs; Sikh period.

99. **Denda Mound.** Haripur-Alam to Deenda road; 35 x 20 x 2m; presently the site is used for cultivation; potsherds found; Buddhist period.
100. **Pir-Manakari-I.** Situated 4 kilometres North-east of Haripur city; 140 x 30 x 5m; It is a noted Kushan period fort excavated by the Department of Archaeology, University of Peshawar. Rooms, walls and bastions of the site still preserved; Buddhist period (Khan, 2002-2003:113-118).
101. **Pir-Manakari-II.** Situated 4 Kilometres North-east of Haripur city; 35 x 25 x 8m; the site is presently covered by Eidgah; wall structures associated with potsherds; Buddhist period.
102. **Sarai Saleh Mound.** Haripur to Sari Saleh road; 30 x 25 x 5m; the site is covered with graves; potsherds found; Buddhist period.
103. **Hindu Temple (Sarai Saleh).** Haripur-Sarai Saleh-Jander Wala Muhallah; 5x 5 x 10m; the temple is richly decorated both internally and externally with geometrical designs; Sikh period.
104. **Temple-II.** Haripur to Sarai Saleh road; 20 x 10 x 6m; the site is badly disturbed and damaged; only the eastern portion is intact; Sikh period.
105. **Kanda Temple III.** 2 x 2 x 4m; the temple is constructed of burnt bricks; still intact; Sikh period.
106. **Temple-IV.** Haripur-Lohar Wala bazar road; The temple is made of burnt bricks and stucco mortar; intact; Sikh period.
107. **Devdas Temple-V. (Muhallah Darwesh).** 12 x 12 x 8m; octagonal in shape with domical ceiling and arches; Dressed stones and bricks used in construction; Sikh period
108. **Kho Temple.** Located in Mohallah Khoo Haripur city; 10 x 10 x 15m; constructed of dressed kanjur stones and burnt bricks; double domes and lion on the top at each corner; Sikh period.
109. **Dar-ul-Uloom Usmania Rehmania.** Located in Muhallah Qadeem, Haripur city; 70 x 70 x 10m; constructed of burnt bricks and cement; intact; 1928 CE.
110. **Sheron Wala Mandir.** 10 x 5 x 8m; monument in good condition.
111. **Sikh Fort (Tehsil).** Haripur-Fort Road; 110 x 100 x 30; This is a unique fort of its kind in the entire Hazara division with double terraces and surrounded by moat; the original building is demolished and replaced by the British colonial buildings; very few traces of the fort (portion of the lower terrace and water channels) are still visible; the fort is presently occupied by the Police and Revenue departments; Sikh period.
112. **Post Office.** Located on Haripur-Central Prison Road; the monument is made of burnt bricks and is well preserved; British period.
113. **WAPDA Office.** Located on Haripur-Central Prison Road; the building is comprised of rooms, verandah and halls; British Period.
114. **Primary School.** On Haripur-Central Prison Road near Telephonic industrial colony; 20 x 12 x 7m; British period.
115. **Railway Station Haripur.** On Haripur-TIP Colony-Railway Station Road; A complex, comprised of reservation office, waiting rooms, platforms and railway tracks; British period.

116. **Water Tank.** Haripur-Central Prison Road; 10 x 10 x 15m; this water tank is said to have been made by DORMAN and Co MBRO; British period.
117. **Eidgah. (Haripur).** Located on Haripur-Central Prison Road; 130 x 70 x 5m; the building is constructed of burnt bricks; façade richly decorated; two Minarets on eastern corners; British period.
118. **Railway Bridge (Haripur).** Haripur to central Jail Chowk to TIP colony. 48 x 4 x 8m. It is a small Railway Bridge having nine pillars; each pillar is one metre thick. The distance between two pillars is 5 to 6 metres. The pillars were made of the standard bricks while the bridge itself was made of heavy iron and wooden beams.
119. **Regional Institute of Elementary Colleges.** Situated in the main Bazar of Haripur. It is a British period building and in good condition.
120. **Garra-I.** Located on Haripur-Manikrai-Garra (Sarai Saleh) road; 46 x 24 x 6m; An agricultural land; Potsherds found; Buddhist period.
121. **Garra-II.** Located on Haripur-Manikrai-Garra (Sarai Saleh) road; 31 x 15 x 8m; the site is badly damaged and robbed; wall structures and potsherds exposed; Buddhist period.
122. **Garra-III.** Located 9 km North of Haripur; 29 x 17 x 9m; wall structures potsherds exposed; Buddhist period.
123. **Bari Dheri-IV.** On Haripur-Manikrai-Garra (Sarai Saleh) road; 33 x 21 x 8; wall structures potsherds exposed; Buddhist period.
124. **Garra-IV.** The site was located near Manikrai. 20 x 16 x 9m. Some 9km North of Haripur. Walled structures were found. Potsherds were collected.
125. **Manikrai.** On Haripur-Manikrai-Garra (Sarai Saleh) road; 25 x 21x 7m; structure remains and potsherds exposed; Buddhist period.
126. **British Period Bridge.** On Haripur-G.T. road; 7 x 5 x 4m; the bridge is constructed of stones and Iron; British period.
127. **Baldher Bridge.** On Baldher-Cotton Mills road; 10 x 2 x 4m; Made of local stones, bricks and cement; British period.
128. **Akhood Bandi.** The site is located to the west of Haripur on Baldher-cotton mills-Akhood Bandi road; 29 x 20 x 1.5m;. Wall structures were recorded. Potsherds were found. Buddhist period.
129. **Akhund Bandi-II.** Located to the west of the Akhund Bandi-I on Haripur-Baldher-Akhund Bandi road; 21 x 11 x 3m; walled structures and potsherds exposed; Buddhist period.
130. **Chiti Dhaki.** Located on Haripur-Chamba Staff Kalag road; 32 x 18 x 4m; wall structures associated with potsherds exposed; portion of stairs also exposed indicates a stupa; Buddhist period.
131. **Chitti Dhaki-II.** Located on Haripur-Chamba Pull-Chitti Dhaki road; 11 x 9 x 2m; Wall structures and potsherds exposed; Buddhist period.

132. **Railway Bridge.** On Haripur-Chamba Pull-Dewan road; 46 x 3 x 4m; the bridge was made in 1911 by Engineer Jessup and C.L. Calcutta; solid iron, wood and burnt bricks are used; British period.
133. **Railway Bridge Jhangra.** 40 x 3 x 4m; made of Iron, wood while the pillars are constructed of burnt bricks and cement; British period.
134. **Railway Station Baldher.** Located on the right side of Haripur-Baldher road 20 x 10 x 8m;. It has an arched entrance; Bricks and iron used in construction; British period (1925 to 1928).
135. **Borqa Step Well.** Haripur to Chamba Pul to Kalag to Borqa. 3m x 2m x 2m. This step well (or baoli) is still in use. Local stones used in its construction.
136. **Borqa-II.** Located on Haripur-Chamba road; 21 x 9 x 4m; walled structures and potsherds exposed; Unidentified.
137. **Mera Ali Khan-I.** Located on Haripur-Faisal colony road; 45 x 15 x 5m; the site is badly damaged and disturbed by illegal diggers; It reveals structures remains and potsherds; Buddhist period.
138. **Mera Ali Khan-II.** Situated situated 8 km northeast of Haripur on Haripur-Faisal colony-Mera Ali Khan road; 60 x 35 x 2m; An agricural land; potsherds found; Buddhist period.
139. **Monan.** Located on Haripur- Monan road; 20 x 17 x 1m; Graves and wall structures exposed associated with potsherds; Hindu Shahi period.
140. **Monan-II.** Located on Haripur-Monan road; 59 x 27 x 8m; this site is partially covered by modern graves and the remaining portion reveals structural remains and potsherds; Buddhist period.
141. **Shah Maqsood Railway Bridge.** Located on Haripur-Shah Maqsood road; 46 x 3 x 5m; the Bridge is made of iron, wood; the iron plate shows the name of the engineers and date of construction, i.e Jessop and Cele, Calcutta Engineers in 1911; British period.
142. **Shah Maqsood Dheri.** Located on Haripur-Shah Maqsood road; 37 x 26 x 3m; the site reveals walled structures and fine and thin potsherds; Buddhist period.
143. **Kundi Kahal-I.** Situated on Haripur-Khanpur-Mirpur-Kahal road; 1.30 x 18 x 2m; the site is badly damaged and disturbed; wall structures and potsherds exposed; Buddhist period.
144. **Kundi Kahal-II.** Situated on Haripur-Khanpur-Mirpur-Kahal road; 13 x 9 x 50cm; the site reveals structure remains in disturbed condition associated with potsherds; Hindu Shahi period.
145. **Kundi Kahal-III.** Situated on Haripur-Khanpur-Mirpur-Kahal road; 17 x 11 x 2m; wall structures and potsherds; Unidentified.
146. **Chappar mound-I.** located on Haripur-Khanpur-Mirpur-Chappar road; 10 x 10 x 1m; Badly damaged and disturbed by illegal diggers; wall structure and potsherds; Buddhist period
147. **Chappar Mound-II.** Haripur-Sarai Saleh-Rehana-Chappar road; 37 x 20 x 2m; structure remains and potsherds; Buddhist period.
148. **Chappar Tairy.** Haripur-Sarai Saleh-Rehana-Chappar road;. 57 x 31 x 3m; wall structures and potsherds; Buddhist period.

149. **Railway Station Sarai Saleh.** Haripur-Sarai Saleh road; 20 x 13 x 10m; Constructed of burnt bricks; British period.
150. **Makyala.** Haripur-Sarai Serai Saleh-Makyala road; 15 x 3 x 2m; Unirrigated land; wall structures and pottery; recommended for excavation; Buddhist period.
151. **Makyala Monastery.** Haripur-Sarai Saleh-Rehana-Makyala road; 120 x 51 x 5m; Un-irrigated land; structure remains and pottery; feasible for excavation; Buddhist period.
152. **Parla Makyala.** Haripur-Sarai Saleh-Rehana-Makyala road; 75 x 25 x 2m; badly disturbed and damaged by the local community; structure remains and potsherds; Buddhist period.
153. **Makyala Well.** Haripur-Sarai Saleh-Rehana-Makyala road; 3 x 3 x 10m; made of stone; still contains water and in use; Buddhist period.
154. **Tari.** Haripur-Sarai Saleh-Rehana Tari road; 86 x 30 x 2m; unirrigated land covered with grass and bushes; wall structures and potsherds; intact and feasible for excavation; Hindu Shahi period.
155. **Chhajjian Rock Carving.** Haripur-Sarai Saleh-Rehana-Chapprah Chhajjian road; 4 x 3m; Five different Hindu figures are depicted on the rock; needs further investigations and research; Hindu Shahi period.
156. **Chhajjian Water Tank.** Haripur-Sarai Saleh-Rehana-Chappra-Chhajjian road; 2 x 2 x 2m; This water tank was made of local stones and stucco mortars; still contains water and in use;
157. **Kalali Well.** Haripur-Sarai Saleh-Rehana-Chappra-Kalali road; 3 x 3 x 5m; made of local stones, still in use; Buddhist period.
158. **Kota Kalari.** 120 x 80 x 5m; wall structures and pottery; feasible for excavation; Buddhist period.
159. **Bari Manri-I.** Haripur-Sarai Saleh-Rehana-Chappra-Noordi road; 36 x 13 x 2m; badly damaged and disturbed; structures remains and potsherds are clearly visible; Buddhist period.
160. **Bari Manri-II.** Haripur-Sarai Saleh-Rehana-Chappra-Noordi road; 73 x 17 x 1.5m; the site reveals wall structures and pottery; intact and feasible for excavation; Buddhist period.
161. **Choti Manri.** Haripur-Sarai Saleh-Rehana-Chappra-Noordi road; 27 x 13 x 1m; A large site reveals wall structures and potsherds; Buddhist period.
162. **Kot Najeebullah-I.** Haripur-Hatar road; 31 x 29 x 3m; wall structures and potsherds clearly visible; Buddhist period.
163. **Kot Najeebullah-II (Well).** Haripur-Hatar road; 3 x 15m (dia x depth); made of local stones; still in use; 20th century CE.
164. **Kot Najeebullah Manri.** Haripur-Hattar road; 50 x 45 x 3m; the building is made of bricks; 20th century CE.
165. **Kot Najeebullah-III (Gurudvara).** Haripur-Kot Najeebullah road in main bazar; 21 x 21 x 24m; A double storey building comprised of arches and niches; Local bricks and iron rods used in the construction; Sikh period.

166. **Kot Najeebullah-IV (Temple).** Haripur-Kot Najeebullah in main Bazar; 18 x 16 x 18m; Hindu temple made of local stones; ceiling decorated with fresco paintings (floral designs). Sikh period.
167. **Bazar Kot Najeebullah-V.** Haripur-Kot Najeebullah in the main Bazar; 10 x 10 x 5m; the building is made of burnt bricks; traces of paintings still visible; wooden doors and windows decorated with geometrical designs; Sikh period.
168. **Choha Katri.** Haripur-Kot Najeebullah in the main Bazar; 20 x 20 x 15m; Double storey building, comprising more than 50 rooms; The facade is comprised of five blind arches decorated with floral designs; Sikh period.
169. **Mosque Bazar.** Haripur-Kot Najeebullah road; 15 x 15m. The prayer hall is topped by three domes and two towers one on either side; 20th century CE.
170. **Sikh House.** Haripur-Kot Najeebullah; 13 x 13 x 6m; partially damaged and renovated; constructed of burnt bricks;
171. **Railway Bridge.** Haripur-Hattar road; 120 x 3 x 25m; the bridge is made of iron and wood. Three bastions made of burnt bricks provided; British period.
172. **Parghat Mound.** Haripur-Hattar-Dhoris Chowk road; Wall structures potsherds; intact and feasible for excavation; Buddhist period
173. **Dhuriyan Stop Bridge.** Haripur-Hattar road; 20 x 15 x 10m; the bridge is made of dressed stones; 20th century CE.
174. **Railway Station Kot Najeebullah.** Haripur-Hattar road; 40 x 15 x 10m; constructed of burnt bricks with iron beams; British period.
175. **Salari Mound.** Haripur to Kot Najeebullah road; 20 x 15 x 1m; small mound comprised of wall structures and potsherds; Buddhist period.
176. **Railway Quarters (Compartments).** 20 x 8 x 6m; constructed of burnt bricks and iron beams; badly damaged; British period.
177. **Railway Bridge (Roshanabad).** Haripur-Najeebullah road about 2 km from Kot Najeebullah; 130 x 30 x 25m; made of iron, wood and cement supported by four pillars made of burnt bricks; still in use; British period.
178. **Kamala Tunnel.** Haripur- Kot Najeebullah-Kamala; 20 x 3 x 4m; It gives smooth flow to the rain water; Burnt bricks used; 20th century CE.
179. **Kamala Mound.** Haripur-Kot Najeebullah-Kamala; 21 x 15 x 3m; The site is partially destroyed for agriculture purpose; potsherds; Unidentified.
180. **Purana Kot.** 50 x 40x 2m; the site is disturbed by the local field owners for manure agricultural land; potsherds (glazed and un-glazed); Islamic period.
181. **Deen Wali Qabar.** 100 x 51 x 3m; Haripur-Kot Najeebullah road; unirrigated land; potsherds and graves; Gandhara Grave Culture
182. **Bhamala Monastery.** situated at the head of Haro valley about 10 miles to the east of Sirsukh; 400 ft. from east to west and 140 ft. from north to south; The main stupas in the middle

- is surrounded by small stupas and chapels, and to the east of it is the Bhamala monastery; Buddhist period (Marshall 2007: 171).
183. **Rajau ki Masjid.** 30 x 45 x 16m; Haripur-Khanpur road; monumental mosque, constructed on a high platform provided with a flight of steps having 15 steps; the mosque is constructed of local stones and bricks; 19th Century CE.
 184. **Dhobandi.** Haripur-Khanpur-Dobandi road; 56 x 50 x 3m; a large site covered with thick bushes; wall structures potsherds; feasible for excavation; Buddhist period.
 185. **Bhamala Topi.** 5km south of Main Khanpur; 200 x 30m; a large site; intact and feasible for excavation; wall structures potsherds; Buddhist period.
 186. **Badalpur-I.** Situated near the village of Bhera in the open valley of Haro about 1 mile to the east of Lalchak; 80 ft (length) x 20ft (height); excavated by Sir John Marshall and later by the Department of Archaeology, Govt. of Pakistan in 2005; comprising stupa and small cells; diaper masonry; potsherds; Buddhist period (Marshall 2007: 181)
 187. **Badalpur-II.** Haripur-Khanpur-Badalpur road; 80 x 60m; another Buddhist complex excavated by the Department of Archaeology, Govt. of Pakistan in 2005; wall structures (diaper masonry) and potsheds; Buddhist period.
 188. **Jinnan Wali Dheri.** 1km from Taxila-Bandalpur road; 50 x 50 x 3.5m excavated from 2003-05 by the Department of Archaeology Govt. of Pakistan under the supervision of Ashraf Khan of Quaid-i-Azam University (Islamabad). The excavation has revealed main stupa surrounded by votive and commemorative stupas and a monastery; Buddhist period.
 189. **Sakhi Dad Baba.** 120 x 125 x 15m; destroyed by the local owners for cultivation wall structures and posherds; Buddhist period.
 190. **Lal Dheri-I Tofkian.** 20 x 10 x 1.5m; structures and potsherds; Buddhist period.
 191. **Lal Dheri-II.** Haripur-Khanpur-Garri Sayidan road; 20 x 10 x 3m; the excavations have exposed the structures in diaper masonry; the site is covered with bushes and needs proper maintenance and conservation; Buddhist period.
 192. **Jandial Temple-I.** Situated on the top of a large artificial mound some 25 feet above the ground and some 700 yards of northern gateway of the Sirkap city; the temple is surrounded by a peristyle of columns and is consisting of *pronaos*, *naos* and *opisthodomos*; excavated by Ghulam Qadir in 1912-13. Well-preserved structures; potsherds; Indo Greek; (Marshall 2007: 85).
 193. **Jandial Mound-II.** 30 x 20 x 2m; to the east of Jandial temple; excavated by Sir John Marshall; wall structures; Buddhist period.
 194. **Pandora.** Haripur to Tofkian to Pandora to site. 75 x 50 x 3m. Presently most of the area of the site is covered by graveyard. Wall structures were found all around the site. Potsherds were collected.
 195. **Pandora-II.** Haripur-Khanpur-Tofkian road; 60 x 15 x 4m; badly damaged and disturbed by illegal diggers; wall structures and potsherds; Buddhist period.

196. **Sirsukh.** About a mile on the north-east of Sirkap on Jandial to Khanpur road; 500 x 15 x 4m; Excavated in 1915 by John Marshall, well preserved; the site has been inscribed on the world Heritage List in 1980; Buddhist period (UNESCO World Heritage Sites in Pakistan, 2009:32).
197. **Nikra Bungalow.** Haripur-Taxila road; 16.11 x 9.70 x 4.90m; constructed of cut and dressed stones; the building has two large rooms; British period.
198. **Pipalan.** 100 x 30 x 2.8m; 400 yards south of main Taxila on Haripur road. Excavated by Sir John Marshall, 1923-24. The main stupa and other features of the sites are well preserved; Buddhist period.
199. **Jaulian.** 50 x 25 x 3m; approximately 1km northeast of Mohra Muradu; Excavation by John Marshall in 1923-24. Well preserved; Buddhist period.
200. **Chitti Mound.** 110 x 25 x 3m; on the Haripur to Taxila road; Wall structures and potsherds; intact and feasible for excavation; Buddhist period.
201. **Kot.** 300 x 250 x 2m; 9km southeast of Haripur on the Taxila road; wall structures potsherds; Buddhist period.
202. **Dara-I.** 3km southeast of Haripur on the Taxila road; 32 x 17 x 2m; agricultural land; walled structures and potsherds; Buddhist period.
203. **Dara-II.** Haripur-Taxila road; 100 x 35 x 3m; the site is partially covered by agricultural fields; while the remaining area reveals wall structure and potsherds; Hindu Shahi period.
204. **Graveyard Dara.** Haripur-Mang-Jabb road; 75 x 35; graves made of kanjur stone.
205. **Mamral Graveyard.** Haripur-Khanpur-Mamral; 175 x 125 x 1m; the site is covered by graveyard; old graves made of kanjur stone; potsherds; Islamic period.
206. **Mamral Topi.** The site is located 3km west of Taxila on Haripur-Khanpur road; 75 x 30 x 3m; the site is partially destroyed by illegal diggers; robbers' pits reveal wall structures (diaper masonry) and potsherds; Buddhist period.
207. **Qatrian wala Nala.** Haripur-Khanpur-Mamral road; 300 x 25 x 2m; on the opposite opposite side of Mamral Topi; wall structures were recorded in deteriorated condition; Potsherds; Buddhist period
208. **Mamral-II.** Haripur-Khanpur road; 35 x 21 x 2m; an agricultural land; structures remain and potsherds; Buddhist period.
209. **Showal-I.** Haripur-Khanpur>Showal road; 300 x 230 x 2m; a large site destroyed for agricultural purpose; wall structures and potsherds; Buddhist period.
210. **Showal-II.** 1km south of Taxila on Haripur road. 150 x 125 x 2m; on the opposite side of Showal-I near Showal village, agricultural land; wall structures and potsherds; Buddhist period.
211. **Mughalabad Cave.** Haripur-Khanpur road; 8 x 8 x 3m; the cave is located on the opposite side of Khanpur Lake in Savla hills. Excavations at the site were conducted by Eden Johnson in 1964 and later by Farid Khan (University of Peshawar). These excavations have revealed a large number of microliths dated to the Mesolithic period; pre-historic (Ali, Rehman.A and Rehman.M. 145, Qazi 1998:10).

212. **Suraj Gali Cave.** Haripur-Taxila road near Suraj Gali; 3 x 2 x 2m; fire impressions are clearly visible on the ceiling; needs proper excavation; Prehistoric (?)
213. **Suraj Gali Mound.** 200m south of Haripur-Khanpur road near Suraj Gali; 300 x 200 x 1.5m; un-irrigated land; potsherds; Hindu Shahi period.
214. **Nara-I.** Haripur-Khoi road 25 x 30m; un-irrigated land comprising wall structures and potsherds; Buddhist period.
215. **Nari Graveyard.** Taxila-Khoi road; 21 x 12 x 3m; a large site partially disturbed by modern graves; potsherds; Buddhist period.
216. **Nara Spring.** Taxila-Khoi road; near Nara stop; 6 x 8 x 2m; wall structures and potsherds; Buddhist period.
217. **Methly.** Taxila-Khoi road; near Nara in Methly hill; 500 x 400m; the site is partially damaged by illegal diggers; structure remains and potsherds; Buddhist period.
218. **Methly (Khoi).** 2km southeast of Taxila-Khanpur Khoi bus stop; 30 x 25 x 1m; a large site badly disturbed and looted; wall structures and potsherds; Buddhist period.
219. **Kohi.** Haripur-Kohi road near kohi graveyard; 100 x 70 x 5m; located structure remains and potsherds; Buddhist period.
220. **Vijian.** Haripur-Khanpur road; 65 x 30 x 1m; unirrigated land; partially disturbed; wall structures and potsherds; Buddhist period.
221. **Mora Gutta.** Haripur-Taxila road near Tarnawa stop on Kohala road; 26 x 17 x 1m; un-irrigated land covered with bushes; wall structures and potsherds; Buddhist period.
222. **Choi Samla.** Haripur-Tarnawa-Choi road; 220 x 200m; the site is highly disturbed by the local owners for agricultural purpose; wall structures and potsherds; Buddhist period.
223. **Kotehra-I.** Haripur-Tarnawa-Choi road; 200 x 200m; partially disturbed and converted to agricultural fields; potsherds and wall structures; Buddhist period.
224. **Kotehra-II.** Haripur-Khanpur road near Tarnawa stop on Morr gutta to Kotehra road; 200 x 150m; un-irrigated land covered with grass and bushes; wall structures clearly visible; potsherd; Buddhist period.
225. **Kotehra-III.** Haripur-Khanpur near Tarnawa stop on Kotehra to Gram Toon road; 72 x 24 x 1m; a large site partially damaged; feasible for excavation; wall structures of daiper masonry and potsherds; Buddhist period.
226. **Gram Toon (Grave yard).** Haripur-Khanpur road near Tarnawa stop on Kotehra to Gram Toon road; 100 x 150 x .5m; a large site disturbed by Islamic graves; potsherds; Islamic period.
227. **Pakiqad.** Haripur-Tarnawa-Grame Toon road on Kanthla road; 35 x i x 4m; wall structures and Potsherds; Islamic period.
228. **Koker Dara Kohi (step well).** Haripur-Khanpur-Tarnawa road 5ft (dia) x 40ft (depth); comprised of 23 steps; still in use; Islamic period.
229. **Kharala-I.** Haripur-Khanpur-Tarnawa-Najafpur-Sardhina-Khorala road; 300 x 200m; a large site partially disturbed comprising wall structures of daiper masonry and potsherds; feasible for excavation; Buddhist period.

230. **Kharala-I.** Haripur-Khanpur-Tarnawa-Najafpur-Sardhina-Khorala road; 20 x 20m; on the bank of Haro River; a large intact site feasible for excavation; covered with bushes; foundations of wall structures and potsherds; Hindu Shahi period.
231. **Kharala-II.** Haripur-Khanpur-Tarnawa-Najafpur-Sardna road; 30 x 25m; the site is covered with bushes; wall structures and potsherds; Buddhist period.
232. **Bari Wali Patti (Kharala).** Haripur-Khanpur-Tarnawa-Najafpur-Sardna road; 25 x 15m; wall structures and potsherds; Buddhist period.
233. **Sanjiala-I.** Haripur-Khanpur-Tarnawa-Najafpur-Sardna road; 150 x 50m; a large site covered with grass and bushes; wall structure and potsherds; Buddhist period.
234. **Sanjiala-II.** Haripur-Khanpur-Tarnawa-Najafpur-Kharala to Sanjiala road; 20 x 20m; a large mound reveals wall structures and potsherds; Buddhist period.
235. **Sanjiala Cave.** Haripur-Khanpur-Tarnawa-Najafpur-Kharala to Sanjiala road; 4 x 2 x 4m; No cultural material found; needs further investigations.
236. **Pala Kohi (well).** Haripur-Khanpur-Bhamala road; 200 x 150m; wall structures and potsherds; period (?).
237. **Najafpur.** Taxila-Haripur-Tarnawa-Choi to Najafpur; 45 x 12 x 2m; a large site reveals wall structures associated with potsherds; Buddhist period.
238. **Najafpur Cave.** Taxila-Haripur-Tarnawa-Choi to Najafpur; 10 x 2 x 7m; ceiling black sooted; Prehistoric period.
239. **Lasan Dheri.** Haripur-Tarnawa-Najafpur-Lasan road; 42 x 30 x 2m; It is a large site reveals wall structures and potsherds; Buddhist period.
240. **Lasan Dheri-II.** Haripur-Tarnawa-Lasan road; 10 x 10 x 2m; The mound covered with trees and bushes; wall structures and potsherds; Buddhist period.
241. **Dhunya Cave.** Haripur-Khanpur-Tarnawa-Najafpur-Dhunya road; 13 x 3 x 2m; ceiling black sooted; Prehistoric period.
242. **Dhunya Mound.** 107 x 76 x 3m; a large site covered with bushes and few modern graves; potsherds; Buddhist period.
243. **Kamalpur-I.** Haripur-Tarnawa-Kamalpur road; 18x 18 x 2m; located near the Ziyarat Hazrat Sakhi Baban Pir Qattal; partially covered with old graves; wall structures and potsherds; Buddhist period.
244. **Ziyarat Aisa bin Pir Qattal-II.** Haripur-Tarnawa-Kamalpur road; 15 x 15 x 10m; the original tomb is constructed of pebble stones and mud; while bricks are used in restoration; the structure is badly damaged and ruined; Islamic period.
245. **Kamalpur-II.** Haripur-Tarnawa-Kamalpur road; 60 x 20 x 2m; The site is located opposite Masjid Quba near Ziyarat Baban Pir Qattal; agricultural land, structural remains and potsherds; Hindu Shahi period.
246. **Bhirlian Baghpur Dheri.** Haripur-Najafpur-Bakka road; 25 x 17 x 2m; located some 12km southeast of Tarnawa Khanpur; covered with old graves made of kanjur stones; potsherds; Islamic period.
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247. **Rajgan Mahal.** Haripur-Najafpur-Bakka road; 200 x 175 x 3m; a historic monument once occupied by the Rajas; constructed of wood and local stones; decorated with geometrical and floral designs; now badly damaged and deteriorated; British period.
248. **Narota.** Haripur-Tarnawa-Najafpur-Narota road; 100 x 70 x 3m; partially disturbed for agricultural purpose; wall structures potsherds; Buddhist period.
249. **Manrey Hirra Choti.** Haripur-Tarnawa-Habib Gali road; 15 x 15 x 3m; wall structures and potsherds; Buddhist period.
250. **Manrey Hira Bari.** Haripur-Tarnawa-Najafpur-Bhirlia-Habib Gali road; 50 x 27 x 3m; wall structures in deteriorated condition and potsherds; Buddhist period.
251. **Takya Pakh Shahi-I (Graveyard).** Haripur-Tarnawa-Najafpur-Pakh Shahi road; 40 x 35 x 1m; the graveyard has both modern and old graves in different orientations and a well; Islamic period.
252. **Pakh Shahi-II.** Haripur-Najafpur-Bakka road; 145 x 27 x 2m; wall structures and potsherds; Hindu Shahi period.
253. **Gujran Baghpur Dheri.** Haripur-Tarnawa road 18km from Najafpur; 37 x 31 x 2m; structure remains in scattered position associated with potsherds; Buddhist period.
254. **Masta Wells.** Haripur-Tarnawa road; 1.5 x 1.5 x 5m; two stepped wells, made of local stones, still in use; Islamic period.
255. **Sagola I.** Haripur-Mang-Jabb-Sagola road; 105 x 75 x 2m; a large site comprising wall structures and potsherds; Buddhist period.
256. **Sagola-II.** Haripur-Mang-barilla-Sagola road; 95 x 85 x 2m; an agricultural land; structures remains and potsherds; Buddhist period.
257. **Dheri Rajgan-I.** Haripur-Mang-Jabb-Sagola road; on the opposite side of Sagola-I; 170 x 125 x 2m; wall structures and potsherds; Buddhist period.
258. **Dheri Rajgan-II.** Haripur-Jabb-Dheri-Rajgan road; un-irrigated land comprising structures in deteriorated condition and potsherds; Buddhist period.
259. **Dheri Rajgan-III.** Haripur-Jabb-Dheri-Rajgan road; 170 x 100 x 3m; a large site feasible for excavation; wall structures of diaper masonry and potsherds; Buddhist period.
260. **Choti (Jabb).** Haripur-Mang road; 140 x 105 x 3m; unirrigated land comprising wall structures and potsherds; Buddhist period.
261. **Nalkum.** Located in Jabb village; 140 x 100 x 1m; Wall structures and potsherds; Buddhist period.
262. **Rani Wah.** Haripur-Vijian-Suragah-Rani Wah road; 150 x 100 x 2m; unirrigated land; potsherds; Buddhist period.
263. **Rani Wah Cave.** Haripur-Vijian-Surajgali-Rani Wah road; 3 x 3m; ceiling of the cave black sooted; Pre-historic?
264. **Rani Wah-II.** Haripur-Vijian-Surajgali-Rani Wah road; 40 x 25m; Wall structures and potsherds; Buddhist period.

265. **Purana Khan Mound.** 95 x 65 x 1m; the site is partially covered with agricultural fields; wall structures and potsherds; Buddhist period.
266. **Dheri Farman Shah.** Haripur-Bhamala Board road; 35 x 30 x 6m; wall structures and potsherds;
267. **Purana Kohi.** Haripur-Chappar-Manikrai-Jama road; 3 in diam x 60; made of local stones; still in use; Islamic period.
268. **Patanyan.** Haripur-Cappa-Jama-Patanga road; 37 x 32 x 1m; a large site showing wall structures and potsherds; Buddhist period.
269. **Jheel Mound.** Haripur-Chappar-Jama road; 41 x 40 x 2m; a large site comprising wall structures and potsherds; the site submerges into the lake water during the winter and exposes during the summer when the lake dries up; Buddhist period.
270. **Jheel Mound-II.** Haripur-Chappar-Jama-Khaima Basti road; 101 x 97 x 2m; in Tarbela lake; Mughal period mosque badly damaged; potsherds; Islamic period.
271. **Koh Mosque.** Haripur-Chappar-Jama-Tarbela Jheel road; 10 x 10m; next to the Jheel Mound-II; well made of local stones; Islamic period.
272. **Kagh Jitti pind.** Chappar-Jama-Makhan-Kagn road; 105 x 92 x 2m; a large site comprised of well, structures remains and potsherds; period (?).
273. **Ramo Pind Dheri.** Chappar-Jama-Kagn; to the west of Jheel mound-II; 100 x 30 x 2m; wall structures and potsherds; Buddhist period
274. **Kika Parala Mound.** Haripur-Chappar-Parala-Kika Parala road; 203 x 142 x 2m; the site is badly damaged and disturbed by illegal diggers who are said to have found many coins; walled structures and potsherds; Buddhist period.
275. **Nara Hujra.** Haripur-Gandaf-Nara road; 9 x 5 x 2; traditional Hujra, constructed of local stones and wood; the traditional leather wooven beds are being used in the Hujra; British period.
276. **Nara-II.** Haripur-Gandaf-Narra-Amazai road; 32 x 18 x 2m; a large site comprised of wall structures associated with pottery; Buddhist period.
277. **Parba Graveyard.** Haripur-Gandaf-Nara-Parba road; 95 x 10 x 2m; the graves are made of kanjur stone; Islamic period.
278. **Parba-II.** Haripur-Gandaf-Nara-Parba; 43 x 27 x 1m; a large site comprising structure remains and potsherds; Buddhist period.
279. **Angi Kot-I.** Located near Angi Kot. 43m x 29m x 1m. Wall and room structures were recorded. Broken grinding stones were also recorded. Potsherds were collected; Buddhist period
280. **Angi Kot-II.** 47m x 29m x 2m; the site reveals walled sructures and potsherds; Buddhist period.
281. **Shah Kot.** 107 x 66 x 3; wall structures and potsherds; Buddhist period.
282. **Karmoo.** 178 Km west of Haripur city in Pani Par; 67 x 37 x 2m; the site is presently covered with agricultural fields; wall structures and potsherds; Buddhist period.
283. **Kopri-I.** 54 x 24 x 2m; Haripur-Ghazi-Gandaf-Nara-Kopri road; badly damaged and looted by illegal diggres; wall structures and potsherds exposed; Buddhist period period.

284. **Kopri-II.** 51 x 30 x 2m; the site reveals wall structures and potsherds; Buddhist period.
285. **Gali Kandan Well.** Haripur-Beat Gali-Kandan road; 15 x 10m; the site is comprised of wall structure and a well made of local stones; the well is still in use; Buddhist period.
286. **Kandan Mound.** Haripur-Gandaf-Beat Gali road; 50 x 37 x 2m; the site reveals wall structures of diaper masonry and potsherds; intact and feasible for excavation; Buddhist period.
287. **Gali Mound.** 77 x 27 x 3m; badly looted and disturbed by illegal diggers; wall structures and potsherds; Buddhist period.
288. **Devi Mound.** 71 x 37 x 3m; unirrigated land; wall structures and potsherds; Buddhist period.
289. **Kali Dar Mound.** Haripur-Ghazi-Amazai road; 77 x 39 x 3m; a large site comprising wall structures of diaper masonry and potsherds; Buddhist period.
290. **Charona.** Haripur-Ghazi-Amazai road; 52 x 25 x 2m; the site is destroyed and disturbed for agricultural purposes; wall structures and potsherds; Buddhist period.
291. **Mangal Chah Mound.** 27 x 20 x 2m; a small mound comprising structure remains and potsherds; Buddhist period.
292. **Shah Kot Mound-II.** 72 km from Ghazi; 92 x 62 x 2m; unirrigated land; wall structures and potsherds; Buddhist period.

Conclusion

The Department of Archaeology, Hazara University, has made 206 new discoveries during the field investigations in district Haripur. A total of 86 sites were explored previously. Thus the total number of the heritage sites unfolded in the region has risen to 292. The newly explored sites ranging from the prehistoric time to the British periods are of great importance as they are helpful to establish an authentic cultural profile of the region. The absence of the Bronze Age sites in the entire Hazara region is alarming that needs to be investigated seriously. It would be wiser to revise the survey along the banks of the rivers Siran and Kunhar to probe into the matter. If explored, and identification revised, then we would recommend to excavate few ones to probe into the missing link in the cultural profile of the Hazara region.

Acknowledgements

We would like to thank the management of Hazara University (Mansehra) for administrative help and financial support without which this survey could not have been conducted and the report seen the light of the day. We also appreciate the courage and hardwork of the team members especially Abid-ur-Rehman, Teaching Assistant in the Department of Archaeology (Hazara University), Mehir Rehman and Mian Hasan Shah, both Gallery Assistant in the Abbott Museum (Abbottabad) and the ministerial staff of Abbott Museum including Haneef Qureshi (Computer Operator), Sadiq Khan, Asfandiar Khan, Akbar Shah and Muhammad Sartaj (all Museum Attendants) and Wajid (driver).

We extend our profound gratitude to Zaheer-ul Islam, DCO, Haripur and the local community, particularly Razi Shah, resident of Khanpur; Mubashir (archaeologist), resident of Ghazi; Ummat Khan (Nazim, Union Council Ghandaf) and Fakhr Zaman of Maang (Khanpur) for their hospitality and support during our field investigations.

Pottery Description

Figure: 1

GOMATAY

1. Outcurve rim of medium jar with shoulder, Red ware, medium texture
2. Everted grooved rim of water pitcher with short neck
3. Out curve rim of a medium pot
4. Everted rim of small water pitcher with combed design on shoulder
5. A base of tiny pot, red ware
6. Base of medium pot with tapered body

Figure: 2

CHITI DHAKI

1. Everted grooved rim of water pitcher with short neck, medium texture
2. A flat topped groove rim of water pitcher with carinated neck, red ware medium texture
3. Out curved grooved rim of medium cooking pot, red ware, medium texture
4. Everted rim of water pitcher with neck.
5. A string cut base of tiny pot.
6. A base of medium pot with tapered body.
7. A handle with projected strip and applied stamped on body, red ware.
8. A handle, incised with nail impression, red ware.
9. A string cut broken base.
10. A broken base of tiny pot.

Figure: 3

CHOTI MARI

1. A rim of cooking pot with projected handle and concave neck internally, red ware.
2. A flat topped incurved rim of shallow bowl, red ware.
3. A flat topped rim of water pitcher.
4. Everted grooved rim of water pitcher.
5. Flat topped incurved rim of water pitcher with short neck.
6. Outcurved rim of water pitcher with raised projected band, red ware.
7. Outcurved pointed and grooved rim of water pitcher with neck having grooves on shoulder.
8. Broken lid.
9. Outcurved grooved rim of water pitcher with raised projected band.

Figure: 4

MAKYALA

1. Outcurved rim of water pitcher with raised projected band, red ware
2. Outcurved pointed rim of shallow bowl externally projected.
3. Externally projected a grooved rim of shallow bowl.
4. Outcurved rim of water pitcher with shoulder, red ware.
5. Broken rim of tiny pot, thin texture.
6. A handle with hole at centre, red ware.
7. A flat topped incurved rim of medium jar.
8. Externally projected outcurved rim of shallow bowl.
9. Pointed rim of medium jar having grooved internally.

Figure: 5

PURANA KOT

1. Pointed outcurved and grooved rim of water pitcher.
2. Externally projected grooved rim of shallow bowl having incised bands and stamped impression on body, polished surface.
3. Carinated rim of bowl, with polished surface.
4. Externally projected rounded rim of shallow bowl, red ware.
5. Upraised pointed grooved rim of medium jar, with polish surface.
6. Externally projected carinated rim of water pitcher, red ware.
7. Externally projected grooved rim of bowl, red ware.

Figure: 6

KOTA KALAR

1. A rim of jar with raised band on neck.
2. Upraised pointed rim grooved rim of shallow bowl, red ware.
3. Incurved flat curve of medium jar.
4. An outcurved rim of water pitcher with raised band externally.
5. Everted rim of water pitcher with incised bands internally.
6. Outcurved rim of water pitcher with raised band externally.
7. Outcurved rim of water pitcher with carinated neck.
8. Base of pot.
9. Carinated rim of small water pitcher, having thumb impression on top.

Figure: 7

QAZI PUR DHERI

1. Pointed rim of cooking pot/ possibly with projected handle red ware.

2. Outcurved rim of water pitcher with raised projected band, red ware.
3. Externally projected outcurved rim, small water pitcher, red ware.
4. A flat topped externally projected rim of water pitcher, red ware.
5. Externally projected incurved rim of bowl, red ware.
6. Outcurved pointed rim tiny pot.

VIJIAN

1. A rim of medium Jar.
2. Externally projected pointed rim of a shallow bowl.
3. Outcurved rim of water pitcher, having vertical slash design externally and white coating on red surface internally.
4. A lid with knob, red ware.
5. Everted rim of water pitcher having grooves internally, red ware.

Figure: 8

SHAH MAQSOOD

1. Externally projected incurved grooved rim of water pitcher, red ware.
2. Incurved rim of shallow bowl, red ware.
3. Pointed rim bowl having thumb impression externally, red ware.
4. Incurved pointed grooved rim, medium jar, red ware.
5. Outcurved rim small water pitcher.
6. A pointed outcurved rim of water pitcher with long neck.
7. A base of tiny pot/ probably vase, red ware.
8. A dish-on-stand with broken handle having concave bottom internally, red ware.
9. A grooved body sherd.
10. A broken handle.

Figure: 9

JHEEL MOUND

1. A thick rim of jar having thumb impression and incised wavy design externally, red ware.
2. Outcurved pointed rim of water pitcher with grooves externally, red ware.
3. A flat topped rim of medium jar with raised band externally.
4. A lug of mug.
5. A glazed body sherd.
6. An incurved body sherd with black bands and incised small slash design externally.
7. A grooved body sherd with polished surface.

Figure: 10

DOBANDI

1. Outcurved flat topped rim of shallow bowl with grooved on body externally, red ware.
2. Outcurved grooved rim of water pitcher, red ware.
3. An incurved thick rim of jar having grooves on shoulder.
4. Everted rim of small water pitcher having combed design on shoulder.
5. Incurved thick rim of jar red ware.
6. A base of medium pot.
7. A broken thick base of large pot with polished surface.
8. A base of small pot.
9. A base of tiny pot.

Figure: 11

MERA ALI KHAN

1. A grooved pointed rim of water pitcher.
2. Incurved thick rim of jar, red ware.
3. Externally projected grooved rim of bowl, red ware.
4. Outcurved grooved rim of water pitcher.
5. Externally projected grooved rim of water pitcher.
6. Outcurved grooved rim of water pitcher, red ware.
7. A body sherd with incised design.
8. A broken animal figurine.
9. Outcurved externally grooved rim of water pitcher.
10. An outcurved flat topped rim of bowl, red ware.

Figure: 12

CHAPPAR MOUND - I

1. A broken pointed base of jar with grooves on body, red ware.
2. A thick pointed base of jar, red ware.
3. A broken pointed base of jar with grooves on body.
4. A thick broken pointed base of jar.
5. A body sherd with ledge having incised slash design, red ware.
6. A grooved body sherd.

Figure: 13

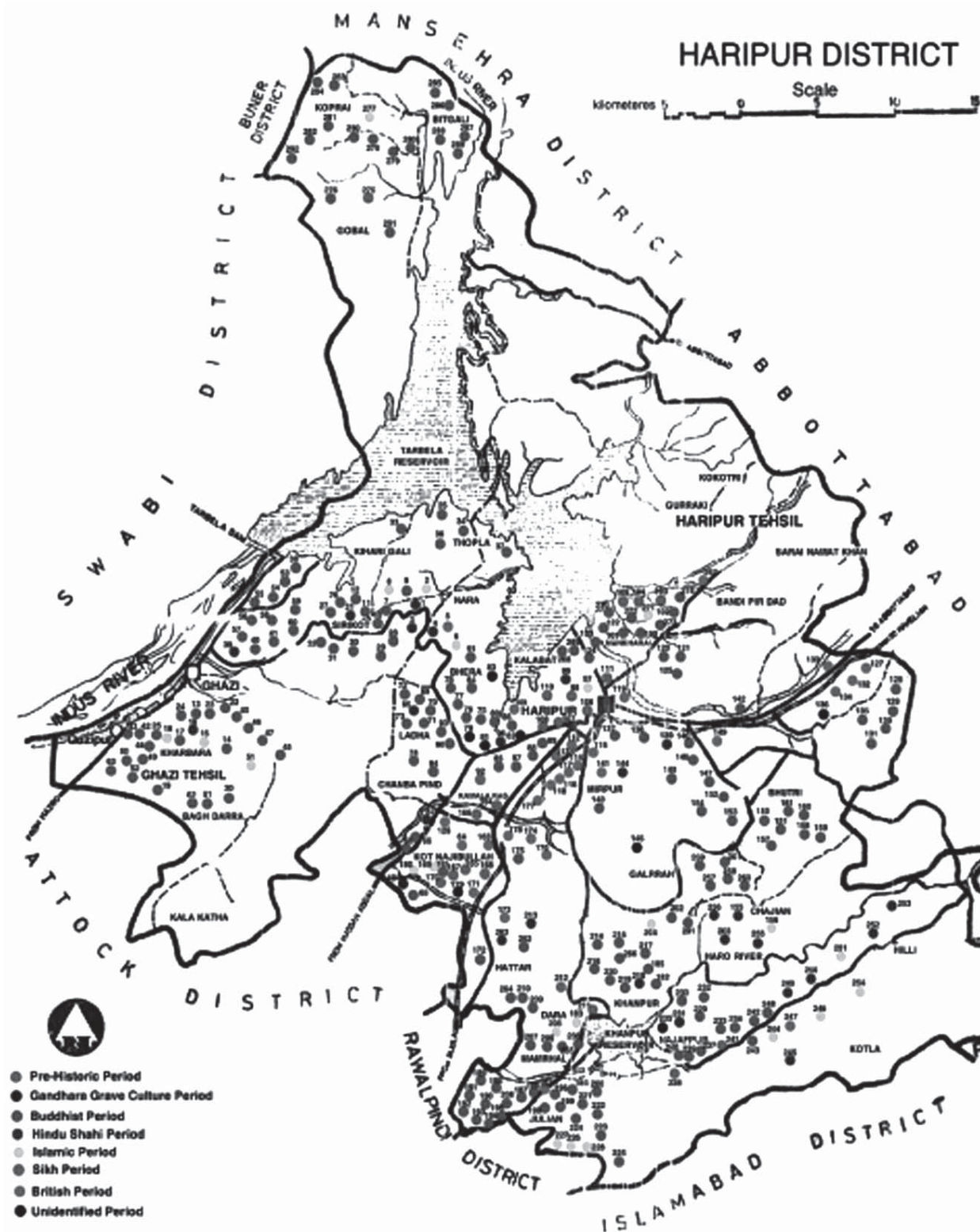
PANDORA

1. A thick rim of large jar with incised wavy design externally, red ware.

2. A rim of shallow bowl with raised band, having black bands, geometrical and floral design internally, red ware.
3. Externally projected grooved rim of water pitcher, red ware.
4. An incurved flat topped rim of bowl, red ware.
5. Outcurved grooved rim of small bowl.
6. Outcurved rim of water pitcher, red ware.
7. Pointed rim of bowl.
8. A broken lid with knob.

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1. Gram Toon (# 226)



2. Another view of Gram Toon



3. Manrey Hira Bari (# 250)



4. Another view of No. 3



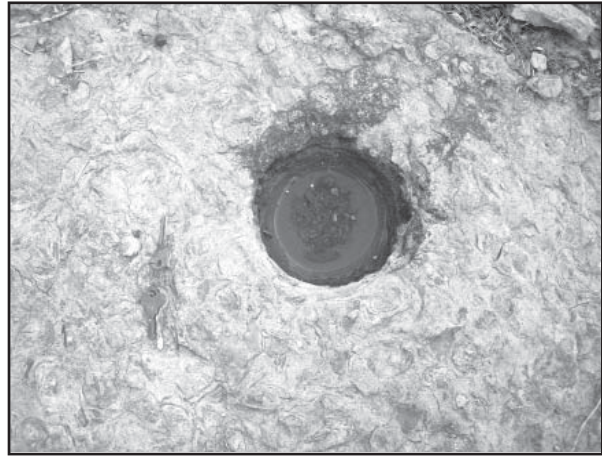
5. Umar Khana II (# 28)



6. Umar Khana III (# 29)



7. Qatrian wala Nulla (# 207)



8. Another view of No. 7



9. Jandial Mound III (# 193)



10. Another view of No. 9



11. Kot Najeebullah Temple (# 166)



12. Makyala Monastery (# 151)



13. Details of Makyala Monastery



14. Temple IV (Haripur) (# 106)



15. Another view of No. 14



16. Pir Manakrai I (# 100)



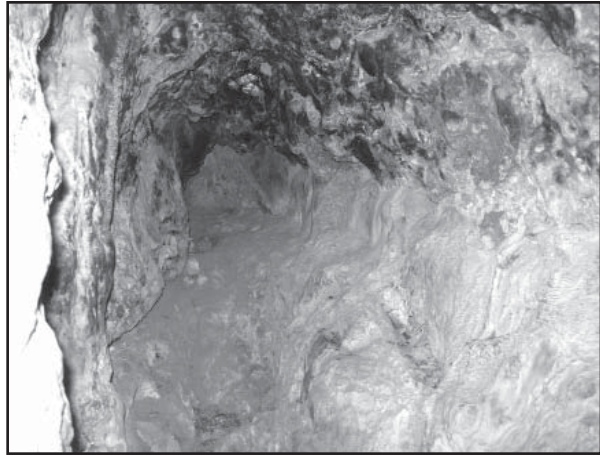
17. Details of No. 16



18. Najafpur Cave (# 238)



19. Detailed view of Najafpur Cave



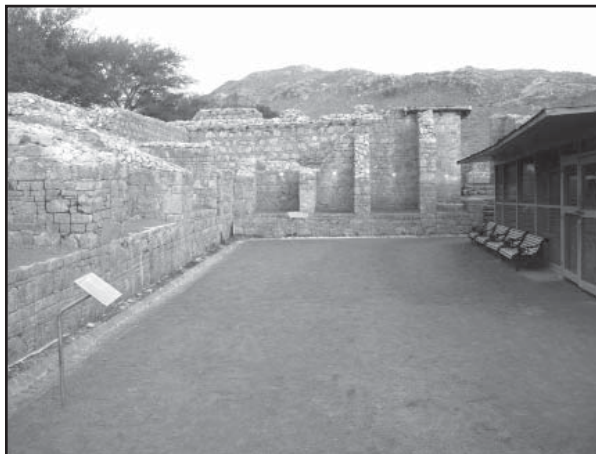
20. Inner view of Najafpur Cave



21. Methly (# 217)



22. Details of No. 21



23. Jaulian (# 199)



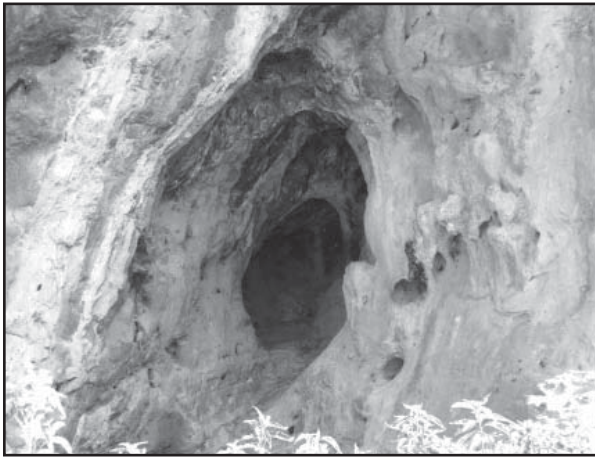
24. Buddhist Sculptures in Jaulian



25. Jaulian (Monastery)



26. Rani Wah Cave (# 263)



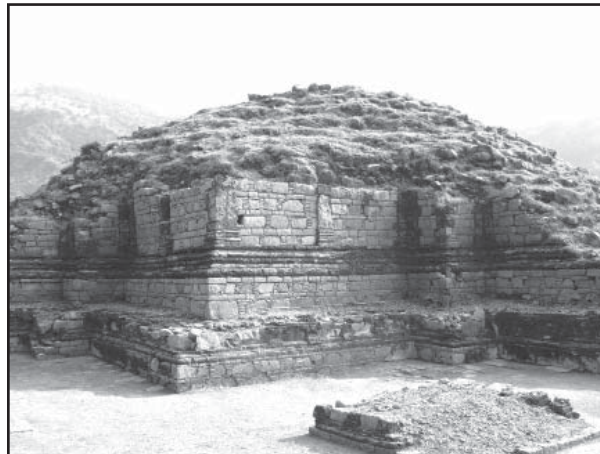
27. Another view of Rani Wah Cave



28. Bhamala stupa (# 185)



29. Another view of the Bhamala stupa



30. Details of the Stupa at Bhamala



31. Chhajjian Water Tank (# 156)



32. Devdas Temple V (# 107)



33. Devdas Temple V (# 107)



34. Mausoleum of Maulana Abdul Qayyum
(# 97)



35. Another view of No. 35



36. Tomb near Sarai Saleh



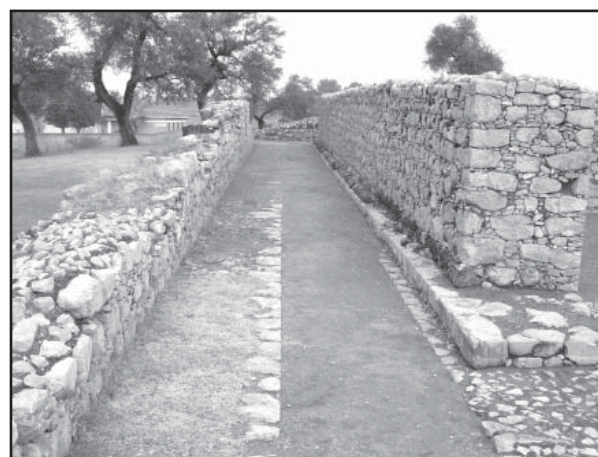
37. Kot (# 201)



38. Details of Kof mound



39. Jandial Temple I (# 192)



40. Another view of No. 40



41. Steps at Jandial



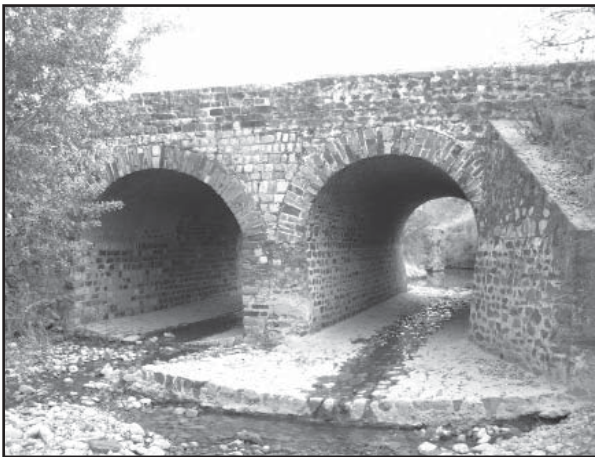
42. Pillar remains at Jandial



43. Another view of No. 44



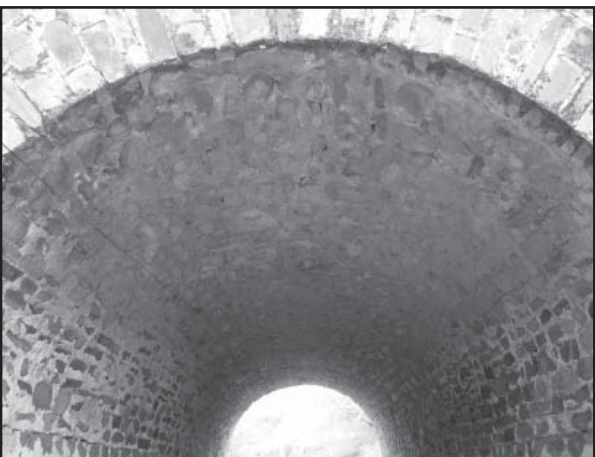
44. Another view of No. 44



45. Another view of the Bridge



46. Another view of the Bridge



47. Ceiling details of the bridge



48. Temple II, Sarai Saleh (# 104)



49. Kanda Temple III (# 105)



50. Details of the Temple III



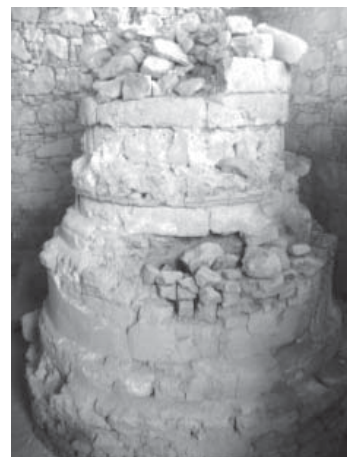
51. Another view of No. 51



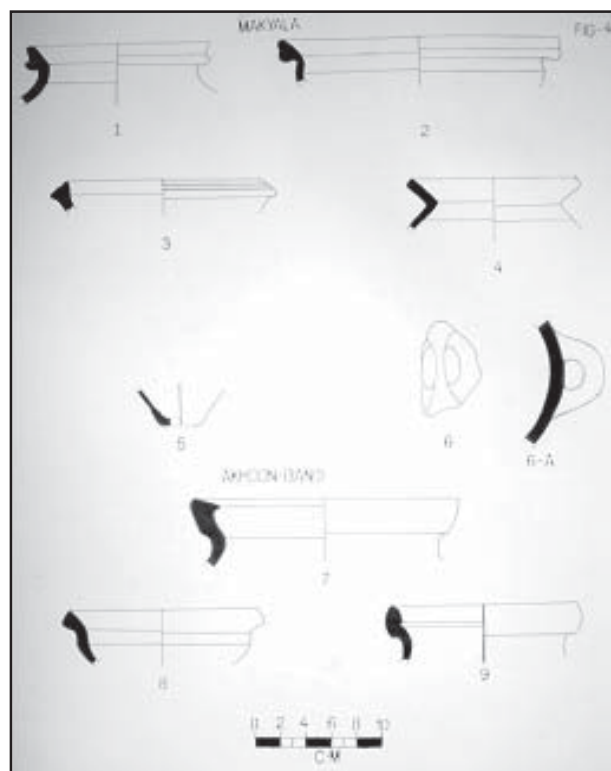
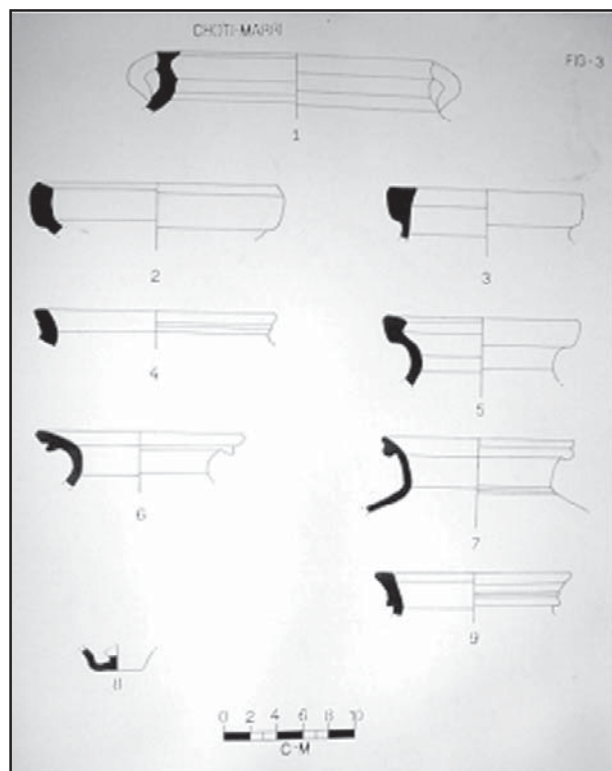
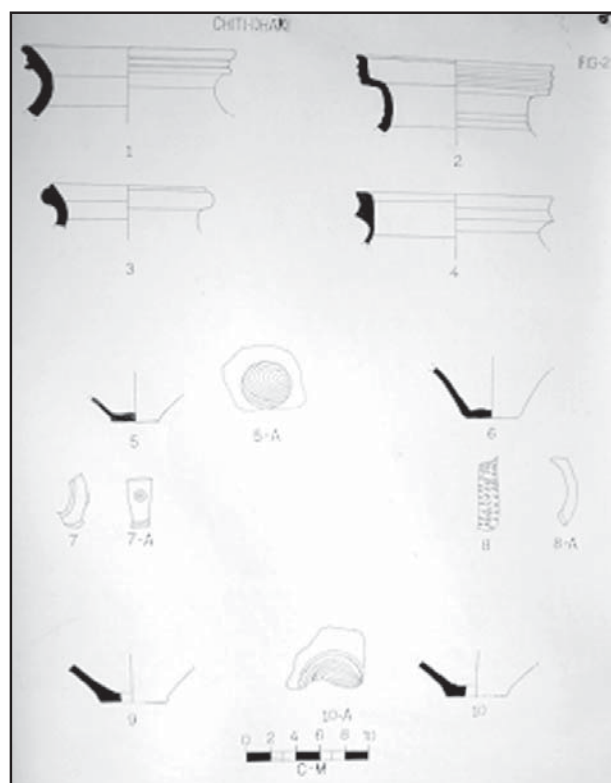
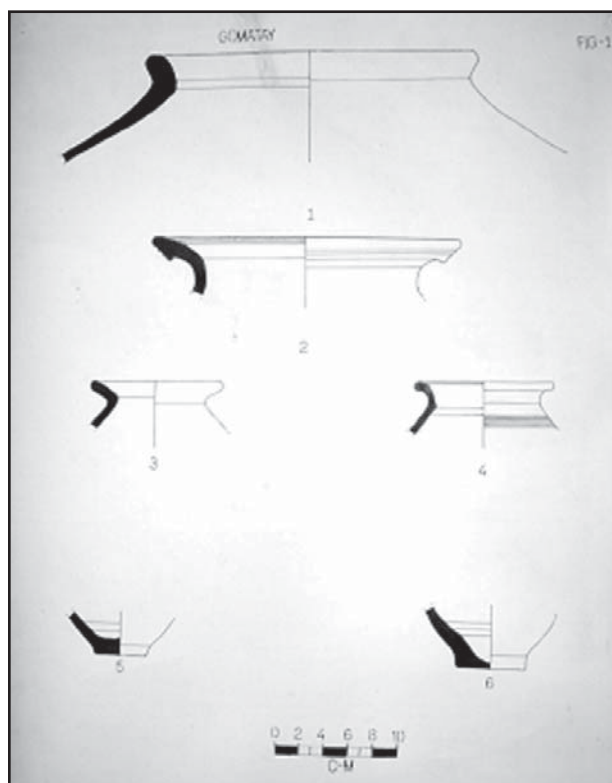
52. Pipalan (# 198)

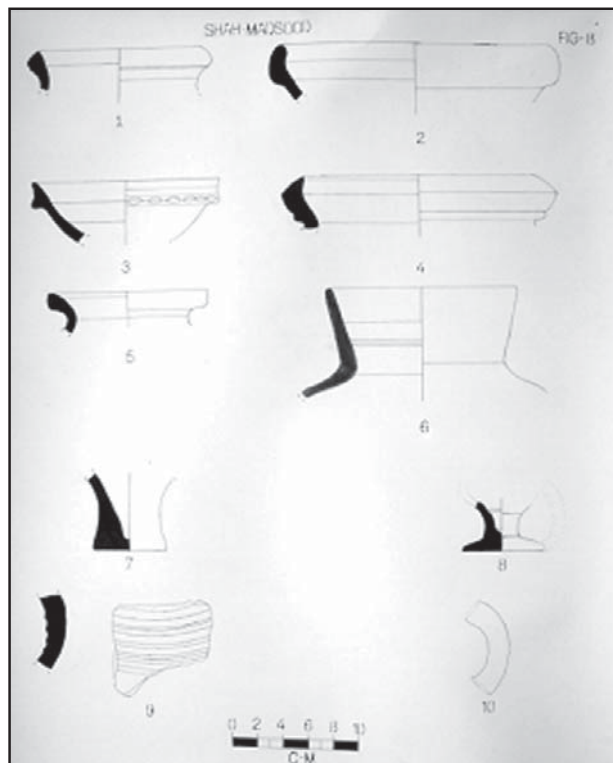
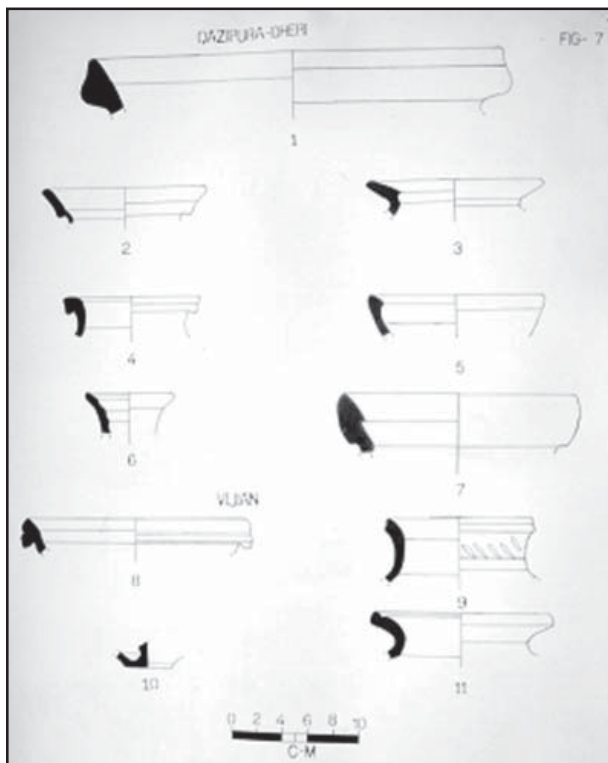
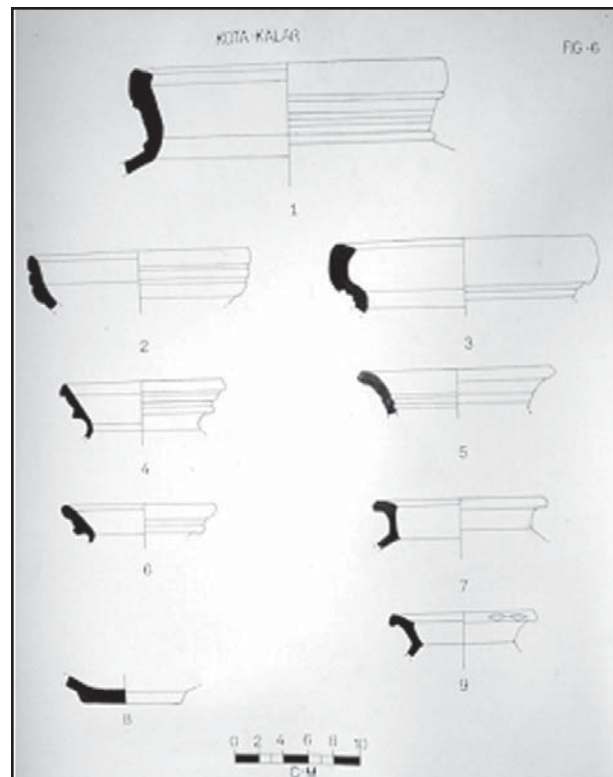


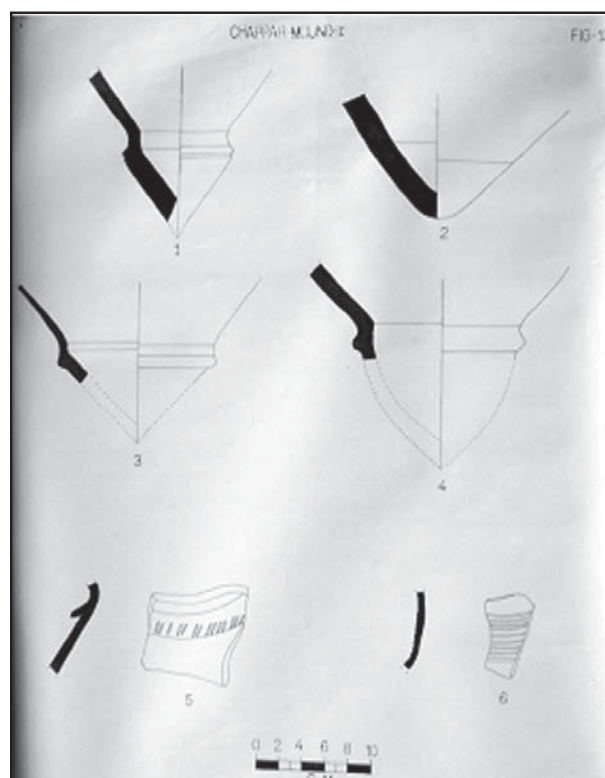
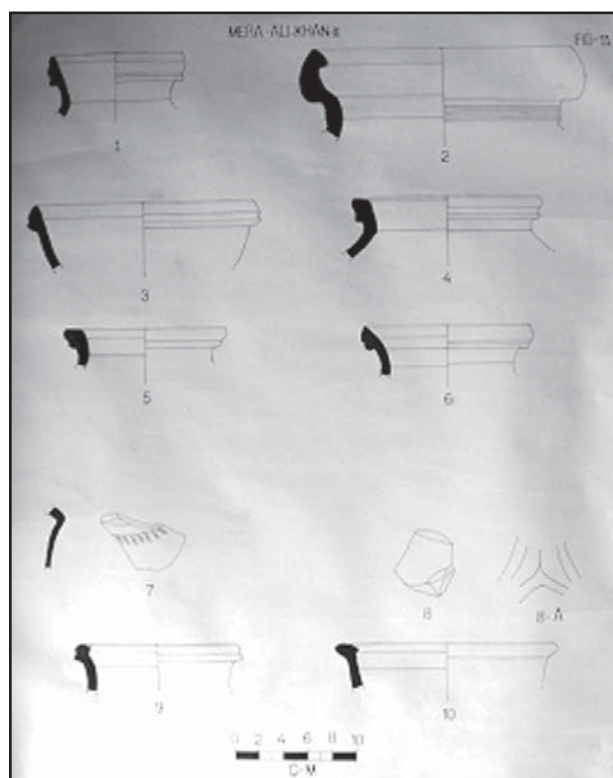
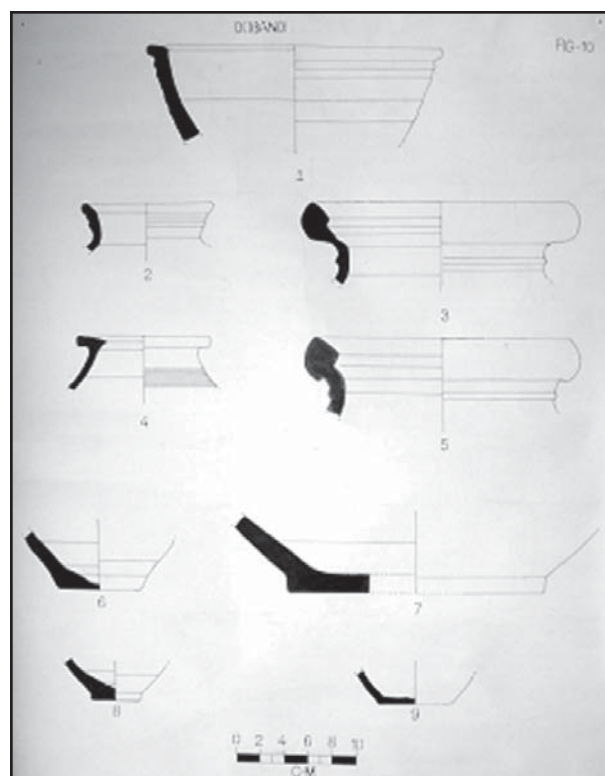
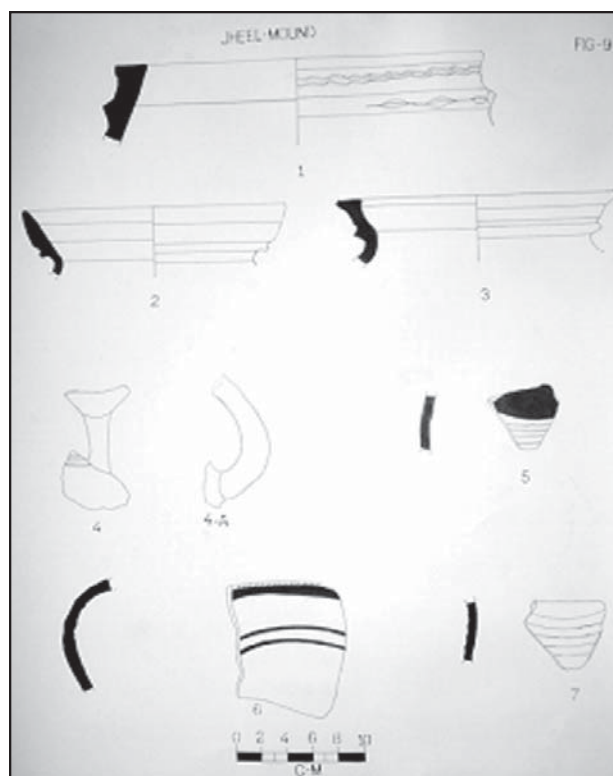
53. Details of Pipalan

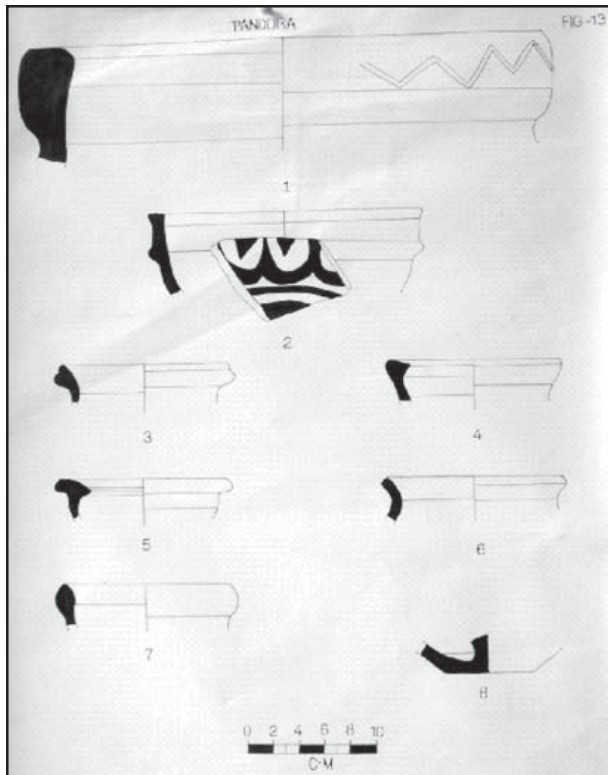


54. Votive Stupa in Pipalan









Gankorineotek (Chitral) Excavations, Second Field Season (2008)

IHSAN ALI, IBRAHIM SHAH,
ABDUL HAMEED and ASHFAQ AHMAD

Introduction

1.1 Name

Chitral, also Chitrar or Qashqar (*District Census Report of Chitral 1998:13*), is known to the people of Peshawar, Bajaur and Swat by the same name. While the inhabitants of the region would love to call it Khowistan that means the 'land of Khow' speaking **Khow** language (Khowar), which is spoken in Chitral and some parts of Ghizer district (Ghufran 1962: 12-13). Most historians have mentioned it as Khowistan, some called it Bilor, while others have mentioned it as Naguman that is why the River is also called River Naguman when it enters the Peshawar Plain (*ibid*).

1.2 Geography

Chitral, the northern most district of the Khyber Pakhtunkhwa (former NWF) Province of Pakistan, though isolated from the rest of the region, is known throughout the world for its scenic beauty and rich cultural heritage. It is located between 71° 12' and 73° 53' east longitude and between 35° 13' and 36° 55' north latitude (Ali and Zahir 2005: 135). It is bounded on the northwest by Afghanistan, on the south by Dir district and Kunar Province of Afghanistan and on the east by Swat district and Ghizer district of the newly established province of Gilgit and Baltistan. The valley is surrounded by snooty mountain ranges. To the west, bordering Afghanistan is the famous Hindu Kush range, to the east is the Hindu Raj and in between the Sandur-Karakoram range that contain numerous peaks of over 20000 feet. Tirichmir (25263 feet) being the highest, dominates the rest (Nasim Khan 2002: 179).

1.3 Historical Background and pervious Research

The Archaeological investigations in Chitral had been limited until 1999. Thence onward the archaeological research conducted in the region opened a new chapter, many archaeological remains were unfolded, which include the Prehistoric sites, Gandhara Grave Sites and the historical remains from second millennium BCE to the late British Period (Ali and Zahir 2005: 135).

The prehistoric sites recovered from the region during the archaeological investigations from 1997-2004 include 11 rock carvings and a cave. A.H Dani contemplated the presence of Gandhara Grave sites and recovered grave goods having great similarities with those found from Timargarha Graves (Dani 1967:36). Stacul (1969) also reported protohistoric cemeteries in Chitral. He excavated a grave in Noghurmuri near Chitral town and found grave-goods along with human skeleton. A comparative analysis on the pottery recovered from Ayun graves was done by Raymond Allchin (1970). In 1972, Israr-ud-Din and Inamullah Jan opened a grave that contained double burials with grave goods (i.e. terracotta pots and human figurine) (Israr 1979). In 1999, the Department of Archaeology, University of Peshawar, in collaboration with Bradford University (UK), recorded 18 new sites in the region (Ali et al 2002). The Directorate of Archaeology and Museums, Government of the Khyber Pakhtunkhwa,

and Bostan University (USA) discovered several new sites in 2003. While Ihsan Ali then the Director of Archaeology and Museums, KPK (presently Vice Chancellor, Abdul Wali Khan University, Mardan) added 26 new sites in 2004 during the Archaeological Survey (Ali and Zahir 2005).

In addition, historic sites were also reported from the entire district. Worth mentioning among them are the Brāhmī inscription in Charun village dated to 4th-5th centuries CE, the Śāradā inscription near Arandu on the left bank of River Kunar belongs to 8th-10th centuries CE and a Sanskrit inscription carved on a rock near Barenis village shows about the year 900 CE (Nasim Khan 2002: 180).

Five major excavations were conducted in the region under the supervision of the senior author from 2003-2009: first at Parwak (upper Chitral) in 2003-04 (Ali and Zahir 2005); the second at Singoor (the lower Chitral in 2005) (report in the press); the third excavation was conducted by the Department of Archaeology, Hazara University (Mansehra) in 2007-08 at the site locally known as Gankorineotek near Singoor in the lower Chitral (report in the press). Keeping in view the archaeological importance of the site and its destruction at the hands of the owner himself for constructional purpose, the fourth excavation was conducted here by the same Department in 2008.

Gankorineotek Excavations, Second Field Season (2008)

2.1 Aims and Objectives

The aims and objectives of the excavations in this season were four fold: firstly to save the site, which was being destroyed by the owner for the sake of some construction work; secondly, to shed light on the Gandhara Grave Culture in the region and its relationship with other known sites; thirdly, to collect antiquities for the newly established Museums of Hazara University, and lastly, to impart field training to the students and graduates of the Department of Archaeology, Hazara University (Mansehra).

2.2 Location of Gankorineotek site

The name of the site is Gankoriniotake, which means 'a windy place' as strong wind blows at this place most of the day. It is situated some six kilometre from the Chitral town on the right bank of the River Chitral, 71° 48'377" east longitude and between 35° 54'136" north latitude about 1562 metre above mean sea level. The whole area was under cultivation. It is sloping downward and the people had turned it into a terraced field. Apparently the upper layers had mostly been destroyed while levelling the ground for cultivation.

2.3 Pre Excavation explorations

The site was first discovered by the senior author during the Archaeological Survey of District Chitral in 2004. Later in 2007, he and Ruth Young (University of Leicester, UK) opened two graves and collected samples for Radiocarbon dating. In December 2007, a team of archaeologists from the Department of Archaeology, Hazara University (Mansehra) conducted excavation, and the team was able to excavate 41 graves during the first season field work. But the work was suspended due to heavy snow fall. The remaining area was excavated by the same department during June-August 2008.

2.4 Layout of Trenches

The site was divided into 9 grids (i.e A, B, C, D, E, F, G, H & J) during the first season. Each grid measured 30x30m. The excavation in the second season was focussed on two grids (i.e E & H) areas

each having 5 trenches and a balk between two trenches. Eight trenches i.e. E II/2, E III/2, E IV/2, E III/3, E IV/3, E V/3 H I/2, H II/3 were excavated. The datum point was fixed on a huge rock (71° 48'377" east longitude and between 35° 54'136" north latitude) about 1562 metre above mean sea level.

Graves and Findings

3.1 Graves exposed during the excavations

Thirty nine graves of various shapes and sizes were opened during this year's field season. The formations of the graves were similar to those found from Timargarha and Swat regions. During excavation a circular or oval pit was demarcated on the surface of the ground, which was later excavated up to three to six feet, and then in most cases a rectangular pit was marked in the middle of this circular pit. This lower pit was generally dressed with dry stone masonry of three to five courses. The dead body was placed on the floor along with grave goods. The lower pit was covered by stone sealing. Most of the graves were made of rubble masonry without any plaster. While in some cases large stone slabs were used to make the box like graves. Long stone slabs were cut out of the living rock locally available that served the floor for the dead bodies. These box-like graves mostly contained the child/infant burials with or without grave-objects.

3.1.1 Double pit/Bi-Chamber Graves

In this type the burial chamber underlie an upper pit of roughly oval shape, marked by stone slabs in the same outline. The burial chambers itself an oblong pit. Most of the graves were in east-west direction. In these graves, upper pits were made of stone slabs covered with mud. The capstones of these graves were either removed or broken and fallen into the grave chamber causing much damage to the skeletal remains and grave goods. These graves were not rich in terms of grave goods as they contained very few objects like Grave Nos. 71, 82, 111,114, 141 and 151 or without grave goods (i.e. grave nos. 72,73,81,83,84,97,98,101,112,113,122).

While the lower chambers were rich in terms of grave objects as well as more preserved as they were covered with capstones. The lower chambers were either oblong or rectangular in shape.

3.1.2 Single Pit/ Uni-chamber graves

In this category, there was no upper pit but a single oblong/rectangular pit was dug into the ground.

3.2 Types of Burials

Three types of burial were noticed from the graves exposed during the course of excavations i.e. inhumation mostly in flexed and crouched position both single and multiple, fractional burials (single and multiple both in graves and urn burial), Grave no. 143 contained 7 individuals. Cremation was also practised side by side.

No completely cremated burial was found from the site but the people who had practised fractional burial were responsible to reopen the earlier graves disturbing the bones and putting their own dead. The orientation of the dead body was mostly towards east-west facing north or south except for grave nos. 074,113 and 121, where the position was north-east and south-west respectively.

Chart showing details of graves and burials

S. No.	Grave No.	Burial No.	Type of Burial	Remarks
01	71	1	Flexed (single)	Infant
02	72	2,3	Flexed (double)	Infant
03	73	4	Courched (single)	Adult
04	74	5	Crouched (single)	Adult
05	75	6	Flexed (single)	Adult
06	76	7	Crouched (single)	Adult
07	77	8,9	Flexed/fractional (double)	Adult
08	78	10,11,12	One extended two fractional (multiple)	Adults
09	81	13	Crouched (single)	Child
10	82	14,15	Flexed (double)Adult	
11	83	16	Disturbed (single)	Adult
12	84	17	Crouched (single)	Adult
13	91	18,19	Flexed (double)	Adult
14	92	20	Flexed (single)	Adult
15	93	—	—	Empty Grave
16	94	—	—	Empty Grave
17	95	21,22	Flexed (double)	Adult
18	96	—	—	Empty Grave
19	97	23	Flexed	Child
20	98	24,25	One inflexed and the other not clear (double)	Child
21	99	26	Flexed (single)	Adult
22	100	27,28,29	Flexed (multiple)	Child
23	101	30	Disturbed not clear	—
24	102	31	Disturbed not clear	—
25	103	32,33	Crouched (double)	Adult
26	104	34	Fractional (urn burial)	—
27	111	35,36	One Flexed the other infant but not clear (double)	Adult and infant

28	112	37	Flexed (single)	Adult
29	113	38	Flexed (single)	Adult
30	114	—	—	Empty Grave
31	121	39	Crouched	Adult
32	122	40	Disturbed	Adult
33	123	—	—	Empty Grave
34	124	41	Flexed (single)	Adult
35	125	42	Crouched	Adult
36	141	43,44,45	Fractional (multiple)	Adult
37	142	46	Disturbed	Intermediate
38	143	From 47 to 53	Fractional (multiple)	7 individuals
39	151	54	Flexed (single)	Adult

3.3 Date

The construction of graves, burials and grave goods both from the upper and lower Chitral have great similarities with those recovered from Swat and Dir. It was generally believed that the date would also be the same i.e. 1500 BCE - 500 BCE given by Dani (1967) and Stacul (1969).

In August 2007, a team of archaeologists from Hazara University (Mansehra) and the University of Leicester (UK) selected this site and conducted excavations with the purpose to obtain samples for radiocarbon dating. This time the team opened two graves and collected samples. A single sample of cremated bone from this site along with samples from Singoor and Parwak were sent to the University of Waikato Radiocarbon Dating Laboratory, Hamilton (New Zealand). The scientific dates thus received range from 1000 BCE to 1000 CE (Ali et al 2008).

3.4 Grave Goods

The artefacts recovered during the excavation have been divided into thirteen categories, which are described as under:

3.1.1 Ceramics

Pottery is one of the most important findings especially in grave excavations as it helps in working out the burial types and their dating. The pottery from Timargarha and Thana has been divided into two main categories: red and grey ware. While the pottery recovered from Gankorineotek excavations was made of rough and medium clay mostly handmade and not levigated properly like that found from Parwak 2003-04. But the Gankorineotek pottery consists of both red and grey ware, whereas Parwak yielded only red ware.

A total number of 28 ceramics out of 90 registered artefacts were found during the excavations, which include seven bowls of various sizes, both red and grey mostly medium textured, decorated

with different designs, e.g. incised wavy design, net pattern, incised chain and incised slashed designs [Fig 1 (i), 2 (i, ii), 3 (i)], two neck bottles of medium texture [Fig 3 (iv)], nine jars mostly medium texture decorated with geometrical and floral designs, i.e. incised dots and plant motives [Fig 3 (ii), Fig 4 (ii), Fig 5 (i) Fig 6 (i,ii,iii), Fig 7 (i), Fig 8 (i) and Fig 9 (i)], six terracotta glasses mostly grey ware with convex body [Fig 2 (iii, iv)]. Of all, the following four are worth mentioning.

- 1) A broken jar measuring (W 40 x H 45cm) contained human remains (urn burial) having grooves, convex body, red ware, medium texture (reg. no. GTC 68) recovered from trench H II/3, Grave no. 105.
- 2) A medium jar, with bulging body having applied trishul (?) design, red ware, medium textured, measuring (D 9 x H 29), found from grave no. 82.
- 3) A medium jar, with four applied handles two on either side (one of the handles broken and missing) (reg. no. GTC 56). It is grey ware and measures D 12 x H 13cm found from the same grave no. 82 placed near the skull of burial number 14.

3.4.2. Earrings

A total of six earrings made of copper/bronze were found during the excavations. All were made of thin rounded wire bent in the form of circlet, to join at the ends. No decorative work could be seen. Some of the earrings were found very close to the skulls suggesting that the dead were wearing them at the time of burial (GTC 50 and 51). Earring from Gankorineotek can be classified into two categories on the basis of their shape. The first group is represented by (GTC 26 & 86) with ends crossing one another clearly. The second group (GTC 001, 51 & 75) with ends closely connected to each other. Similar earrings have also been recovered from Parwak excavation 2003-04 (Ali and Zahir 2005), Timargarha (Rehman 1967) and Kalibangan I and II representing the Pre- and Mature Harappan phases.

3.4.3. Finger Rings

Five finger rings (GTC 023, 25, 27, 37 & 37) were recovered during the excavation at Gankorineotek, two of which are silver, one iron in rusted condition and three in copper/bronze. All are of medium size with diameters ranging from 1.5 to 2 cm, round in shape but with different head designs. Two of them were spiral shaped and in rusted condition.

3.4.5 Beads

Beads were found from different graves during the excavation. Apart from two glass beads found from the surface very much similar to those from Parwak Lasht during the survey in 2003-04. The Beads from Gankorineotek were made of three materials: stone, ivory and paste. The stone beads are black in colour decorated with incised circles (GTC 022 & 032). The ivory beads, recovered from graves (092, 124) in larger number, dominate the others. Almost all the beads are medium in size, with single string hole. Some ivory beads are of plano-convex-shaped, while the rest are roughly circular. Similar beads were also found from Parwak excavations 2003-04 but, as compared to Parwak, beads found from Gankorineotek were lesser in numbers and no lapis lazuli bead found from the site. Beside these, three long beads of two in stone (GTC 085) and one of copper (?) (GTC 049) were also reported.

3.4.6 Copper/Bronze Mirrors

Copper mirrors constitute the second largest group of findings at Gankorineotek. A total of eight mirrors of various sizes were found during the excavations. The smallest one (GTC 005) measures 3.5 cm in diameter recovered from the balk between H I/1 and H II/1 while the largest measuring 6 cm in diameter found from grave no 100. These mirrors were used for the purpose of decoration and having short handle as compared to those from the Northern Areas of Pakistan and almost all the handles have hole in the centre.

3.4.6 Ear Pendants

Apart from the ear ring, ear pendants were also uncovered from different graves. A total six ear pendants were found and almost all are of the same size (5x3 cm). These pendants are decorated with different geometrical designs and have close similarity with those found from the Northern Areas of Pakistan (Dani 2001: 424).

3.4.7 Bangles

Unlike the Parwak excavations (2003-04) very few bangles were recovered at Gankorineotek site, which include a copper bangle (GTC 008) measures 57 cm in diameter decorated with rope design found from Trench E I/2. The second one (GTC 063) single, found from Grave 126 and the third one (074) pair, found from the Balk between E III/2 and E III/3 were made of iron both rusted and broken.

3.4.8 Arrowhead

This category is represented by a single finding from grave no. 77, exposed in Trench E III/2. This small copper arrowhead, measuring 5.9x1.5 cm, was recovered near the skull of burial no. 8.

3.4.8 Hairpins

After ceramics, hairpins constitute the second largest findings at Gankorineotek. A total of eight hair pins of different sizes were reported from the graves during the excavation. Save for one in iron, all hairpins are worked in copper. Three of hairpins (GTC 003,055 & 072) were flat topped while others round topped. Similar hairpins were found from Timargarha excavation (Rehman 1967: 185-190) and also Gilgit region (Dani 2001: 425).

3.4.9 Terracotta figurine/Cake

Terracotta figurine and cake were each represented by a single finding. The headless human figurine was found from E IV/3 during the surface removal. It is decorated with three dots on the chest and pair of incised lines at the lower portion. The upper lines around the wrist are straight while the lower portion is decorated with cross lines. Similar type of figurine was also recovered from Singoor excavation in 2005 (report in the press). The site is located in the Singoor village, one kilometre from Gankorineotek. Besides human figurines, terracotta cake (broken) was also reported during the excavation from the balk area between H I/3 & H II/3, which shows not only links between the Indus Valley Civilization and Aryan culture but also the continuation of cultural traditions. Similar terracotta cakes were also reported from Chansoor Dheri (Mansehra) during the Archaeological Survey of the district conducted by the Department of Archaeology, Hazara University (Mansehra) in 2007-08 under the supervision of the senior author.

3.4.10 Shell Objects

Among the varieties of ornaments the conch shells (GTC 017) recovered from grave 95 and (GTC 036) from grave no. 100 are very informative. This type is different from cowries now used by the Kalasha ladies in the three valleys of the Kalashas (Black Kafirs), yet they bespeak of its availability and use by the Aryans centuries ago. The first shell (GTC 017) is broken while the second one is in good condition. It is roundish in shape with one hole on either side. Similar shells were reported by Dani from Gilgit. He is of the view that the makers of such objects were different from the Aryans as these were never found from the graves excavated in Swat, Dir, Bajaur and the Peshawar valley. According to him, the authors of these objects were most likely the ancestors of the people who now live in the Northern Areas of Pakistan. He further writes: 'the material objects both in bronze and iron as well as ornaments of conch shell distinguish these people from the Aryans who built their graves in Swat, Dir, Bajaur and the Peshawar Valley. The saucer shaped conch shells are the most distinctive and localise them to the northern part of Pakistan (Dani 2001: 426-428). But the discovery of similar shells from Gankorineotek shows that these were also known to the Aryans inhabiting this land.

3.4.11 Copper Buttons

In addition to the artefacts already mentioned, the present excavation also revealed a large number of copper buttons (GTC 002, 029, 031, 041, 089 & 090) recovered from grave nos. 092, 077, 099, 100 & 142 respectively. These types were not found from other Gandhara Grave Culture sites in Chitral. Almost all of them are of the same size measuring 2.1x1.2cm. As they were found closer to the deceased, therefore it can be suggested that they were inserted to the clothes the dead was wearing at the time of burial.

3.4.12 Antimony Rod

This category was represented by a single finding from grave no. 082 exposed in the balk between E IV/3 & E IV/3. It can easily be distinguished from the hairpins as it does not have any decorative pattern on the top as it is also provided with end, which has been carefully rounded off similar to those found from Timargarha excavations (Rehman 1967:190-191).

3.4.13 Other Findings

Apart from the artefacts already mentioned, one knife blade (GTC 006) two sharpeners GTC 010 & 066) were also found during the excavation. The copper knife blade was recovered from grave no. 075. The butt end of the blade is thinned at the base for fixing wooden handles. The blade measures 14 cm longx2.5 cm wide and 0.2 cm thick. Similar knife blades and sharpeners were also reported from Parwak (Ali and Zahir 2005). The two sharpeners both of grey colour were found from grave 075 and 099. They are rectangular and oblong in shape having a punctured hole on one side. In addition, three iron rusted nails were also found at the site.

Conclusion

A total of fifty four human remains were recovered from thirty nine graves along with grave goods. Some of these graves were exposed just below the ground surface while others dug up to a depth of about 90 cm. These graves belong to the so-called Gandhara Grave Culture. Inhumation, cremation and fractional burial were reported from the site. Mostly double and multiple burials were practised

at the site and one of the graves contained seven individuals. The graves were very rich in terms of burial goods. A total of 90 registered objects were found from the graves, which include ceramics, a terracotta figurine, bangles, antimony rod, copper mirror, copper buttons, beads, ear pendants, ear rings, finger rings, hair pins, conch shells, tools and iron nails. These objects have close similarity with Parwak and Singoor findings on one hand and those of Timargarha, Swat, and the Peshawar valley on the other. While some of the findings are comparable to grave objects reported from the Northern Areas of Pakistan and were of great importance that enable us to change some of the previously held theories.

The most important among them were conch shells. Although this type is different from the cowries now used by the Kalasha ladies in Chitral, yet they speak of the existence of the Aryan culture in Chitral. These interesting findings may lead to revise Dani's theory that the users of such objects were different from the Aryans. He found similar shell objects from the Northern Areas of Pakistan for the first time, which, according to him, were not found from the graves excavated in Swat, Dir, Bajaur and the Peshawar valley. He opines that the authors of these cultural objects are most likely the ancestors of the people who now live in the Northern Areas of Pakistan. In the light of the discovery of similar conch shells from Gankorineotek, we may propose that these saucer-shaped conch shells were also known to the Aryans of the Chitral valley.

Other objects worth mentioning are a medium sized jar with *trishul* (?) design on neck and another medium jar with four applied handles found from the same grave are unique of their type. In addition, a broken terracotta cake found from the site shows cultural relations of the Aryans with the Indus Valley people.

Acknowledgements

The present excavation at Gankorineotek was conducted under the supervision of Professor Ihsan Ali, then Vice Chancellor of Hazara University (Mansehra) now Vice Chancellor, Abdul Wali Khan University (Mardan). He extended administrative and financial support that materialized this season's field work at the site. We all extend our gratitude to him for his generous financial support.

The research team, headed by the senior author, comprised Ashfaq Ahmad and Mehir Rehman of Abbott Museum of Hazara University (Abbottabad), and Anas Mahmud, Muhammad Zubair Khan, Junaid Ahmad, Muhammad Hasan and Sayed Gul Kalash, all students of the Department of Archaeology, Hazara University, actively participated as trainees. The faculty members of the School of Cultural Heritage and Creative Technologies, Hazara University, including Muhammad Tahir Zeb, Haq Nawaz, Ijaz Khan, Tazayin Sayira and Samar Majid, also visited the site and participated in the excavation. The authors are thankful to all for their interest and healthy cooperation during the field work.

We also extend our sincere thanks to the management of Hazara University for their moral and material support.

We are also grateful to Saleh Muhammad Khan, Director, Directorate of Archaeology and Museums, Government of the Khyber Pakhtunkhwa, for allowing us to work at the site by issuing licence thereby facilitating our work. We gratefully acknowledge administrative support of the district administration of Chitral.

Pottery Description

Fig 1

1. Shallow bowl with incised wavy design externally; red ware medium texture.
2. Broken tiny pot; red ware, thin texture.
3. Tiny pot; black ware thin texture.
4. Lid broken base; red ware, medium texture.
5. Tiny pot with concave profile; black ware, thin texture.
6. Headless flat human figurine with incised strips and punctured dots; medium texture.

Fig 2

1. Bowl with incised chain design; medium texture.
2. Bowl externally incised with net pattern; black ware, medium texture.
3. Small glass with concave profile; buff ware, thin texture.
4. Tiny pot externally decorated with net pattern.
5. Small glass with incised net pattern on outer surface; black ware, medium texture.
6. Small pot with incised chain design externally; thin texture.
7. Tiny pot with carinated body; red ware, medium texture.
8. Tiny pot with incised net pattern externally; medium texture.
9. Tiny pot; black ware, thin texture.
10. Tiny pot with incised design; black ware, thin texture.

Fig 3

1. Shallow bowl with projected band having incised slashed and net pattern design externally; red ware, medium texture.
2. Medium jar with convex body having incised geometrical design externally.
3. Bottle without neck having applied knob on body externally; red ware, medium texture.
4. Bottle neck; upper portion of neck broken, red ware, medium texture.

Fig 4

1. Medium jar with bulging body having applied *trishul* design on shoulder; red ware, medium texture.
2. Medium jar with four handles two on either side, knobs having incised wavy design externally; black ware, medium texture.

Fig 5

1. Large broken jar with urn burial, having grooves, convex body and small hole at the base; red ware, medium texture.

Fig 6

1. A medium jar with projected knobs having incised plant motifs on outer surface; neck broken, red ware, medium texture.

2. Plain broken medium jar with bulging body; red ware, medium texture.
3. Medium jar with projected knobs on body having incised punctured dots, wavy and slash design on body; red ware, medium texture.

Fig 7

1. Medium globular jar with raised band and grooves on shoulder; red ware, medium texture.

Fig 8

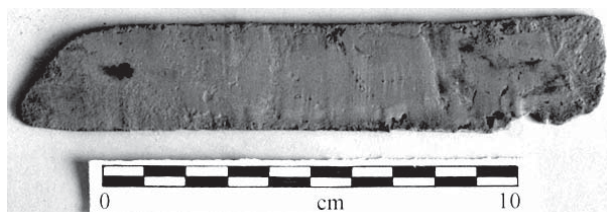
1. Medium jar with raised band on shoulder having applied ibex horn design externally, with convex body; red ware, medium texture.

Fig 9

Base of broken large jar with tapered body having grooves on outer surface.

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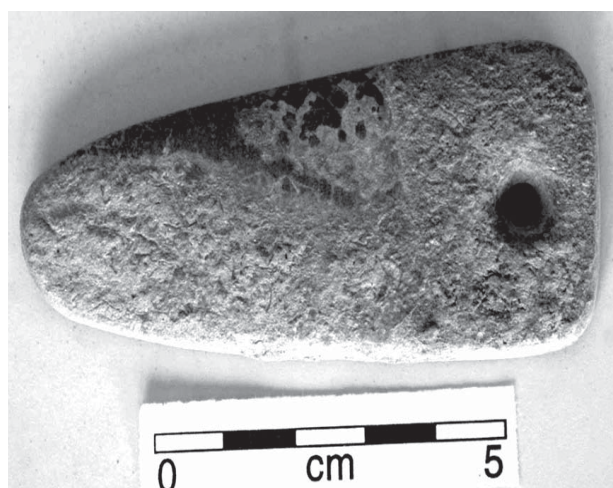
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Copper knife recovered from Grave 75.



Copper Mirror from GTC



Stone knife sharpener from Grave 75



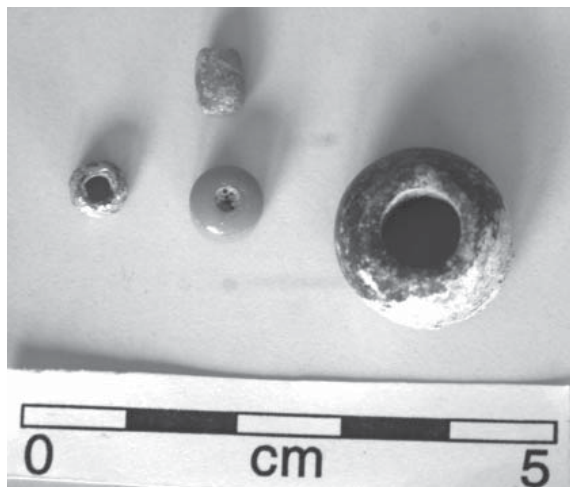
Terracotta figurine from GTC



Tiny pot from GTC



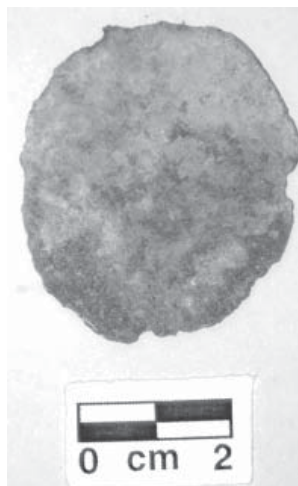
Medium size jar with projected knob from GTC



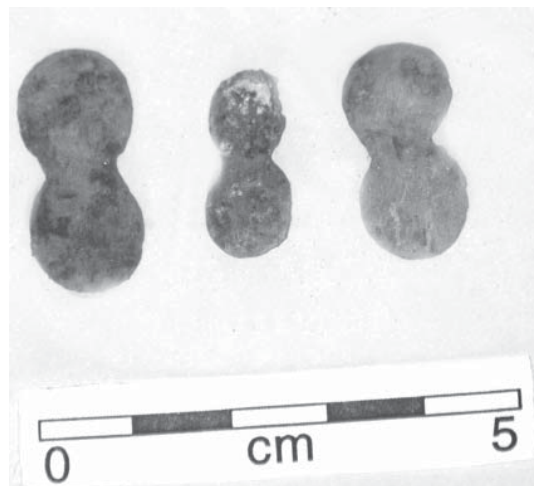
Stone beads from Grave 22, GTC



Silver finger ring from Grave 27, GTC



Copper rusted mirror Grave 28, GTC



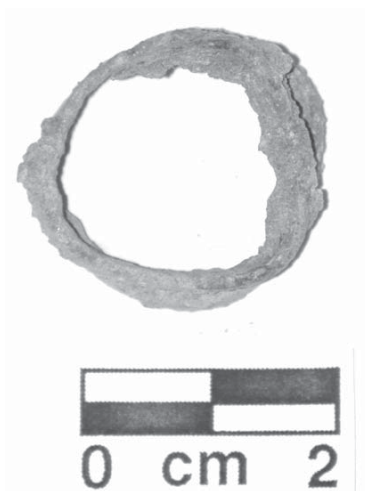
Copper button from Grave 29, GTC



Stone bead from Grave 32, GTC



Stone bead from Grave 32, GTC



Iron rusted finger ring from Grave 37, GTC



Copper hair pin from Grave 38, GTC



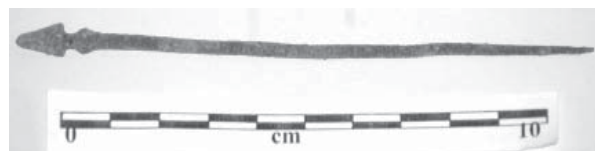
Tiny pot from Grave 40, GTC



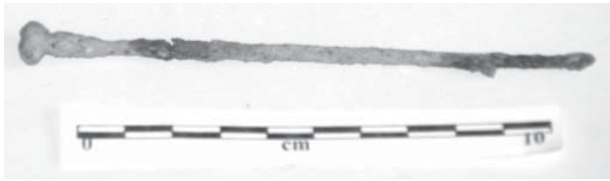
Pot burial from Grave 77, GTC



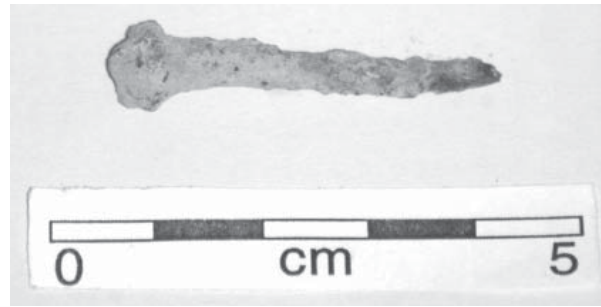
Terracotta jar with raised band on shoulder having applied ibex horn design from Grave 85, GTC.



Copper antimony rod from Grave 44, GTC



Copper hair pin from Grave 45, GTC



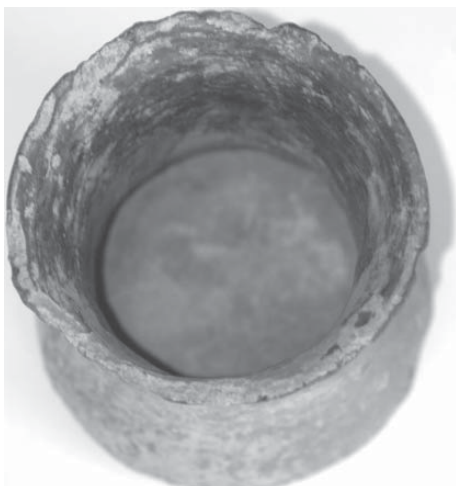
Iron nail from Grave 46, GTC



Copper mirror from Grave 47, GTC



Copper mirror from Grave 48, GTC



Tiny pot from Grave 52, GTC



Tiny glass from Grave 53, GTC



Terracotta medium size jar with bulging body and *trishul* designs from Grave 82, GTC



Terracotta medium size jar with four handles and knobs from Grave 82, GTC



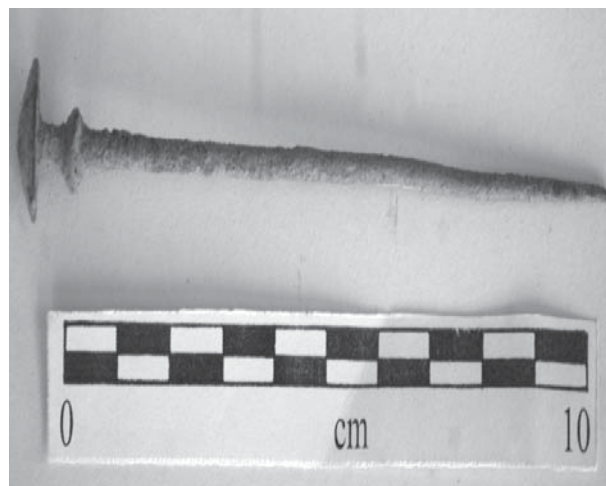
Terracotta tiny glass from Grave 57, GTC



Terracotta tiny pot from, GTC



Terracotta tiny pot from Grave 57, GTC



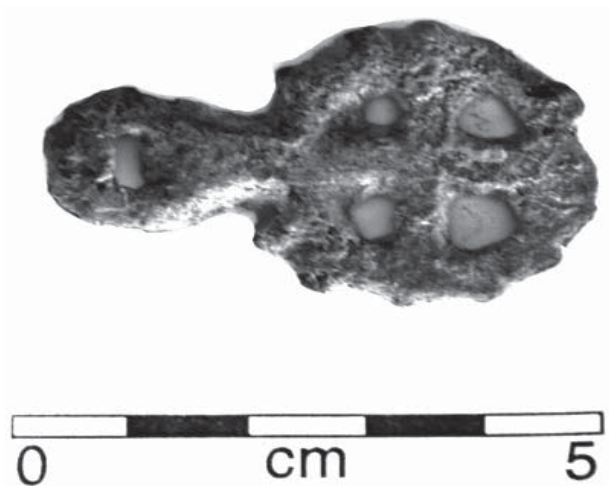
Copper hair pin from Grave 61, GTC



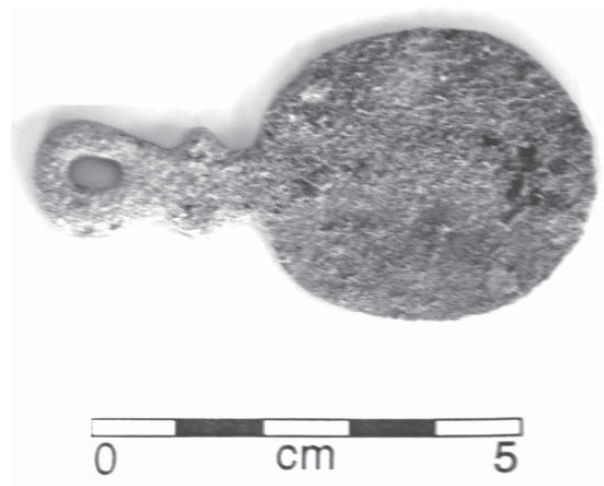
Terracotta glass from Grave 65, GTC



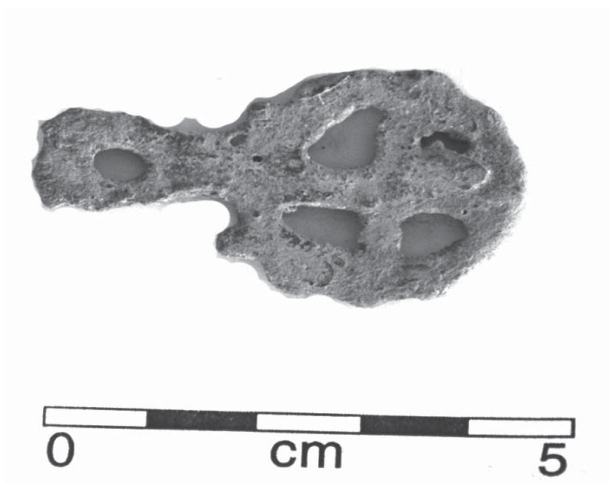
Terracotta globular jar with raised band and grooves on shoulder from Grave 77, GTC



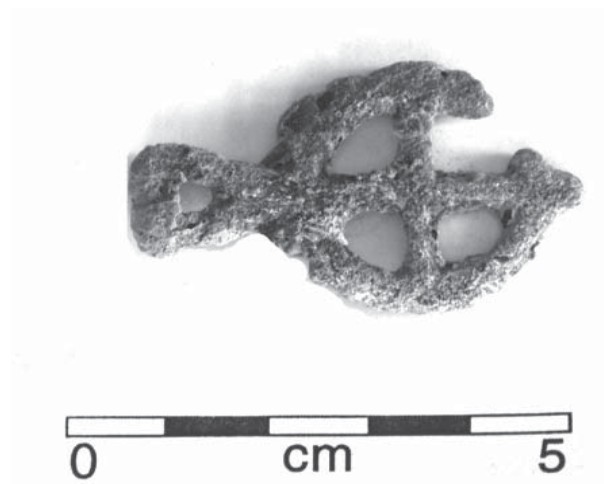
Copper mirror from Grave 76, GTC



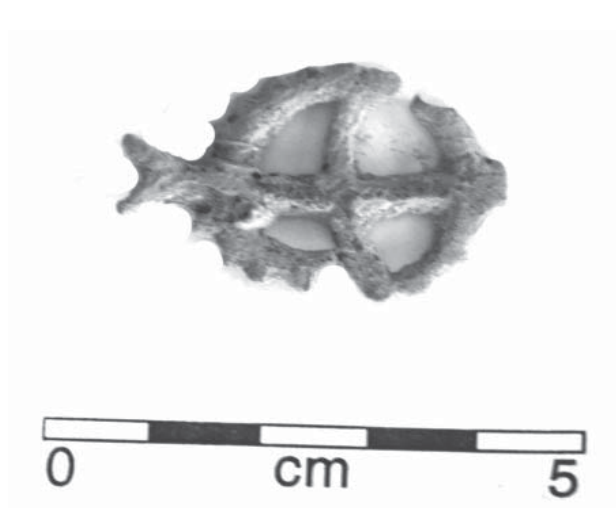
Copper mirror from Grave 77, GTC



Copper mirror from Grave 78, GTC



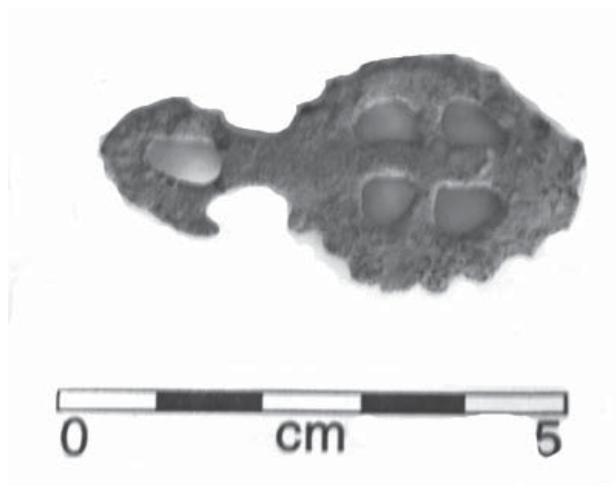
Copper mirror from Grave 79, GTC



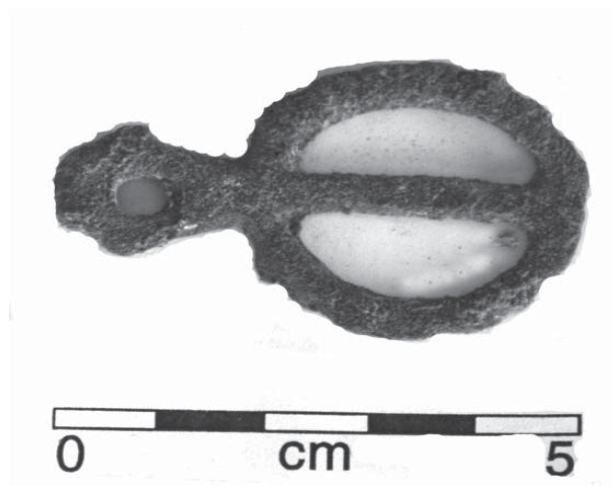
Copper mirror from Grave 80, GTC



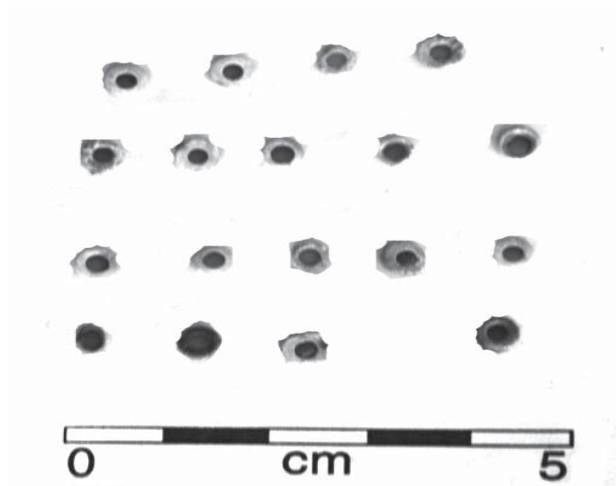
Copper mirror from Grave 81, GTC



Copper mirror from Grave 82, GTC



Copper mirror from Grave 83, GTC



Ivory beads from Grave 84, GTC



Iron rusted finger ring from Grave 86, GTC



Infant burial from Grave 73, GTC



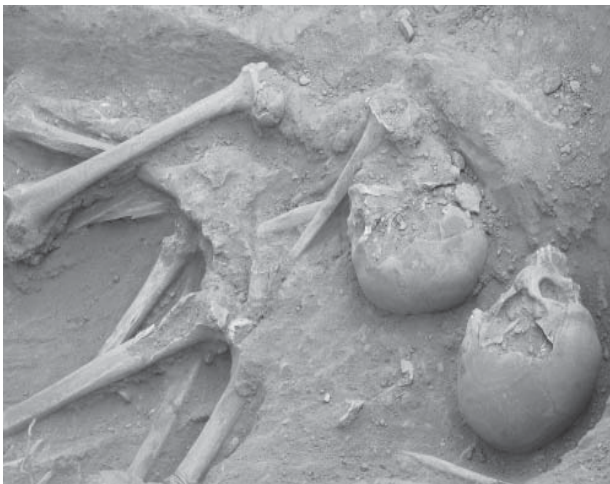
Crouched burial from Grave 74, GTC



General view of Grave 74, GTC



View of Grave 77, GTC



Multiple burials from GTC



Terracotta medium jar in situ position from
Grave 82, GTC



Human skull from GTC



T/C grey ware in situ from GTC



Inflexed burial with grave goods, GTC



Empty grave from GTC



Inflexed burial with grave goods, GTC



Inflexed burial from Grave 111, GTC



Pot burial from GTC



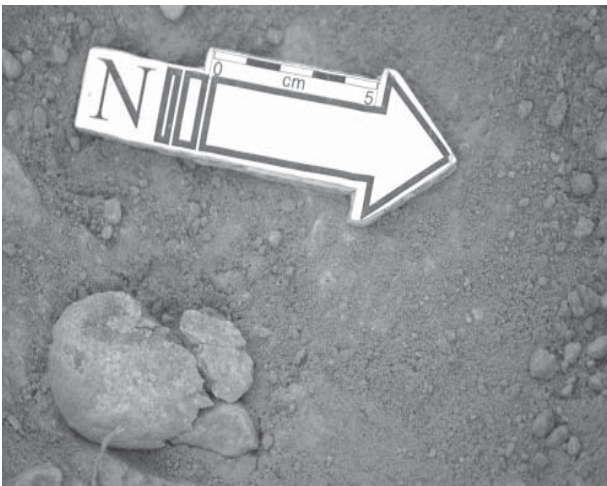
Jar burial from GTC



General view of excavation at GTC



Cremation area, GTC



Terracotta cake from GTC



View of northern section at GTC



General view of GTC site



General view of excavation at GTC



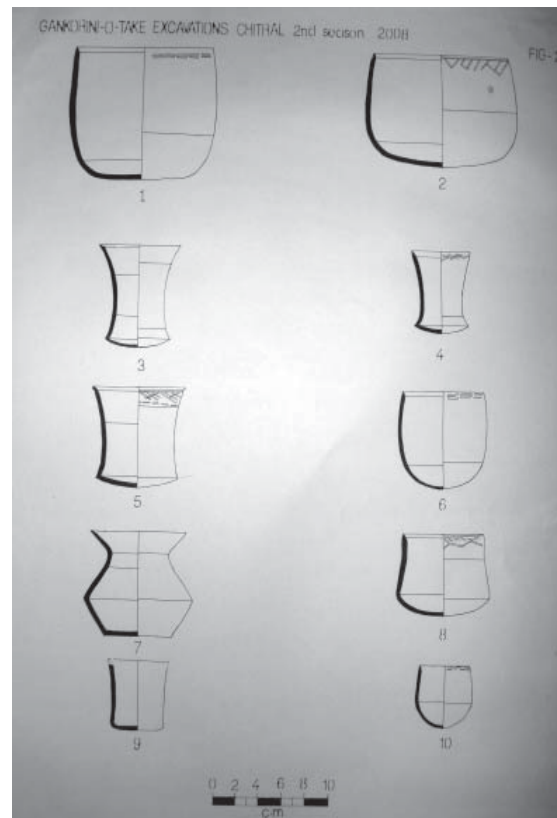
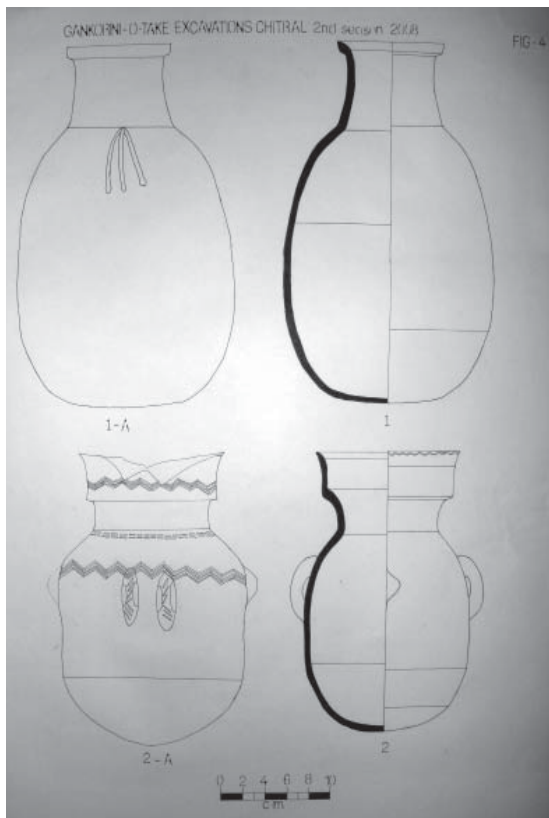
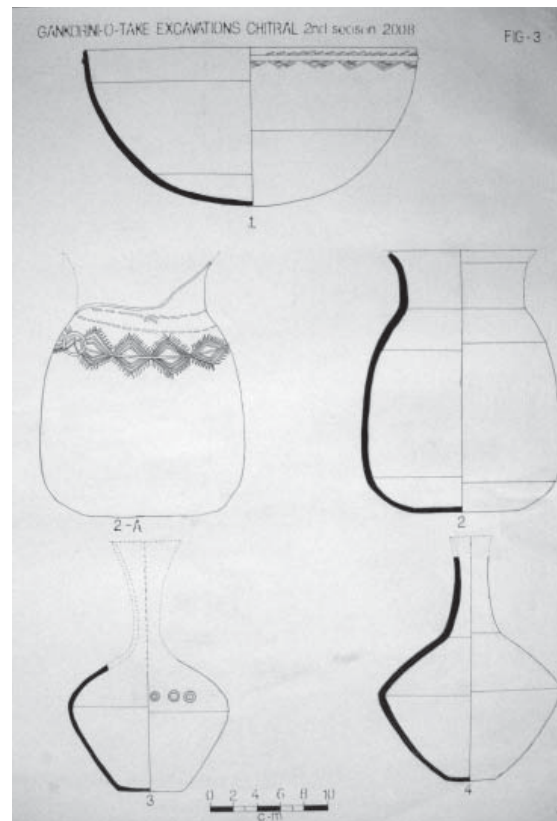
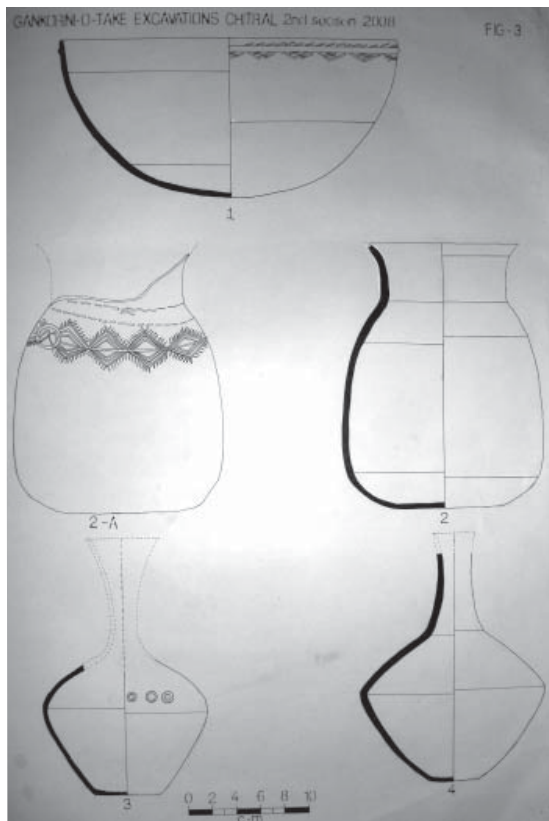
General view of excavation at GTC

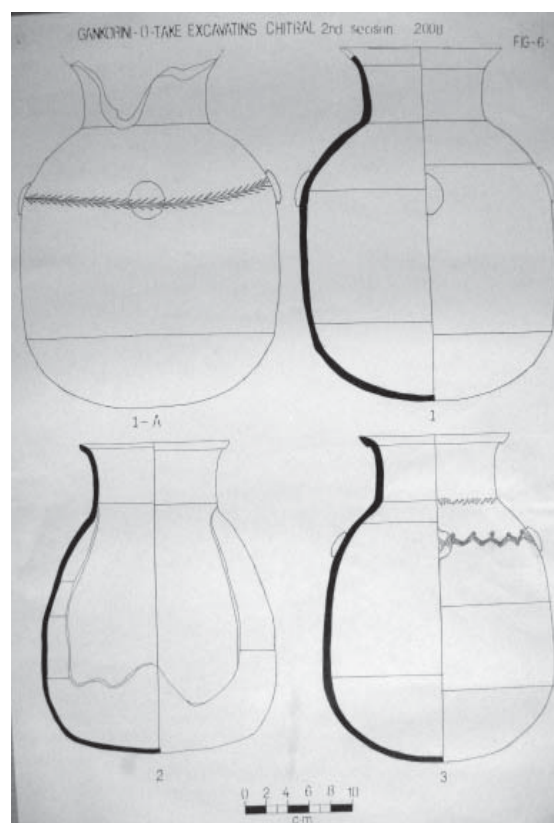
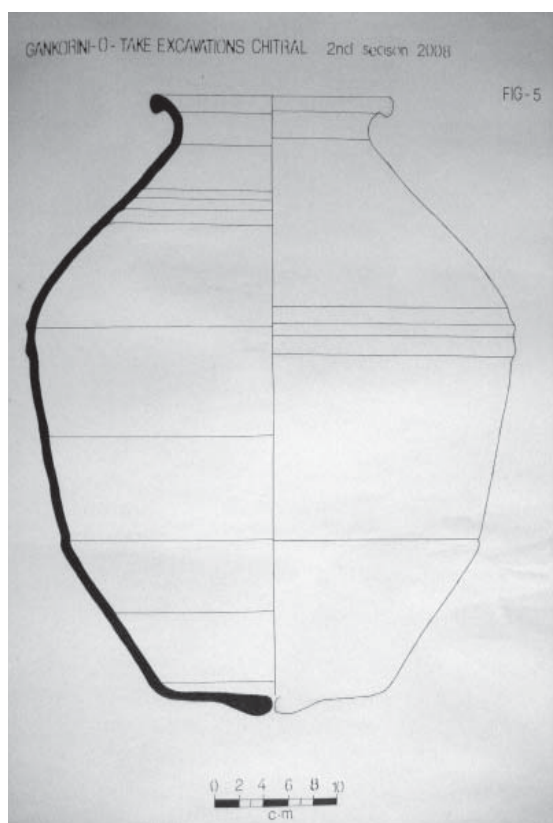
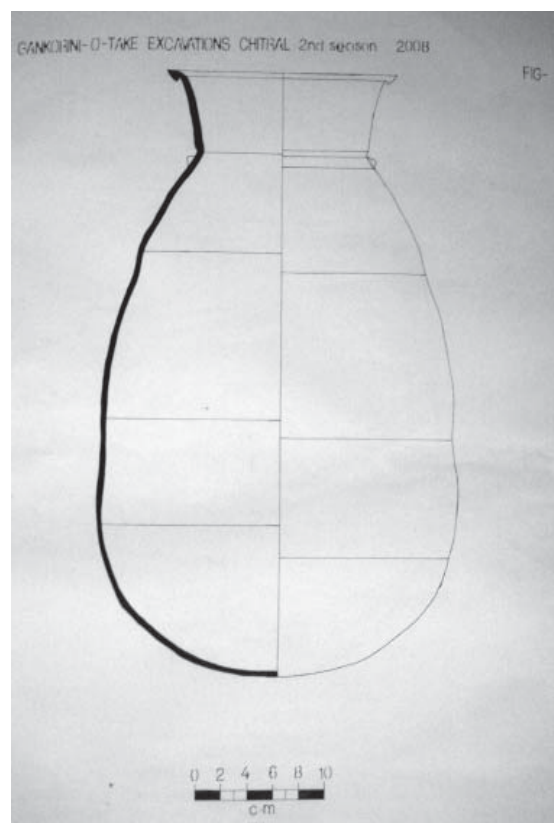


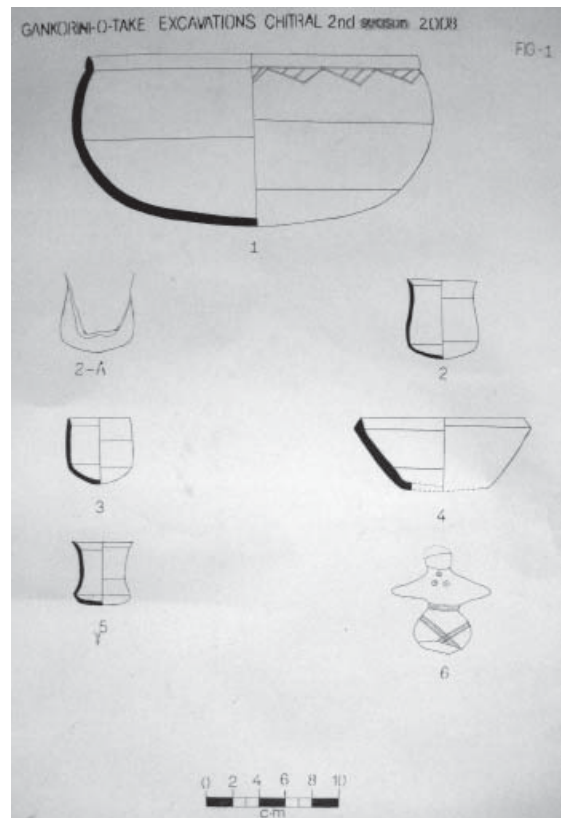
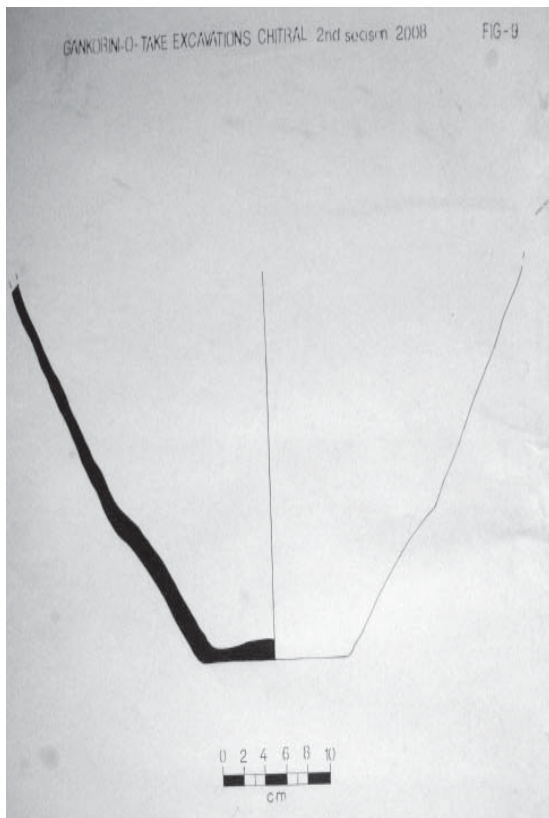
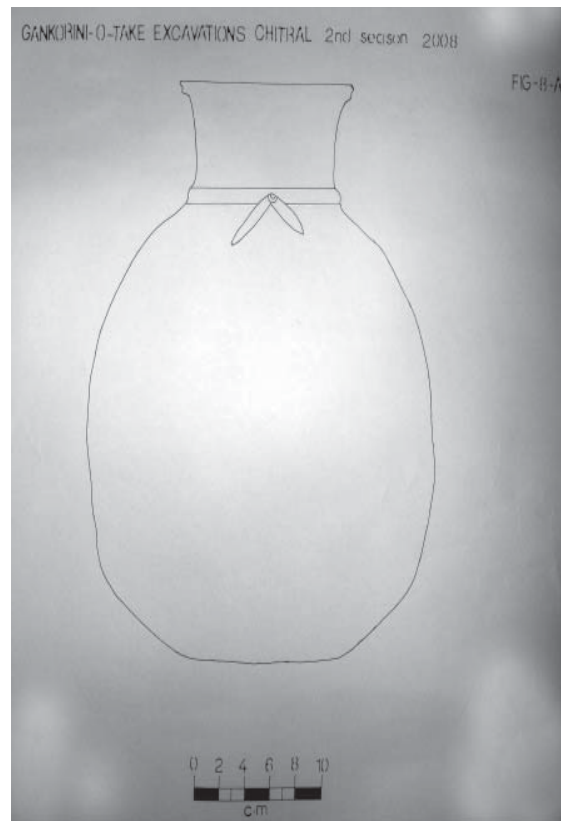
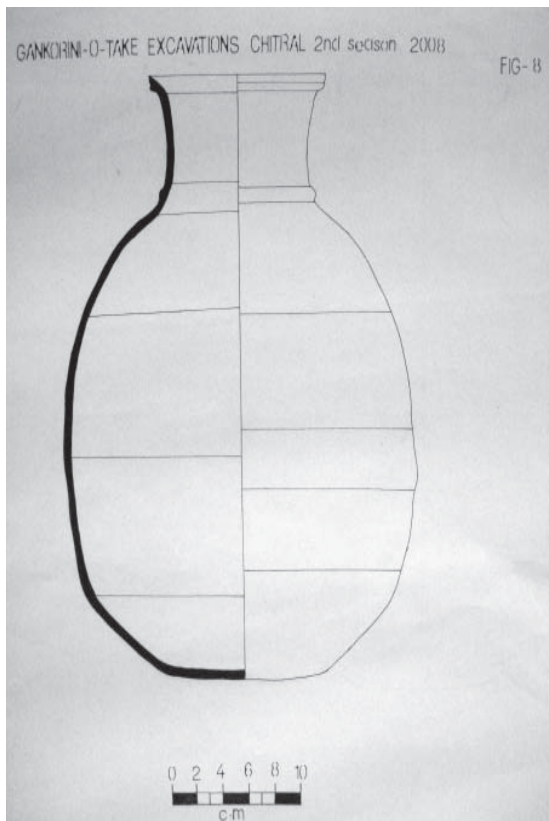
Terracotta figurine (in situ) from GTC

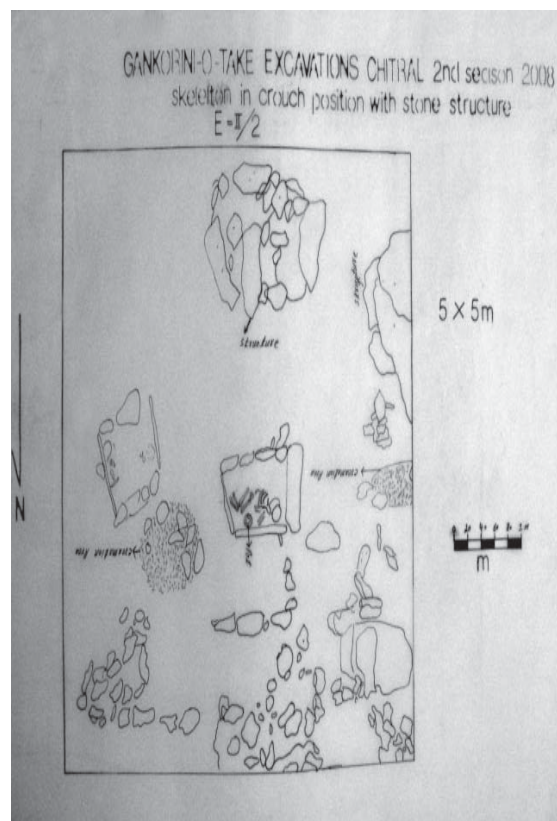
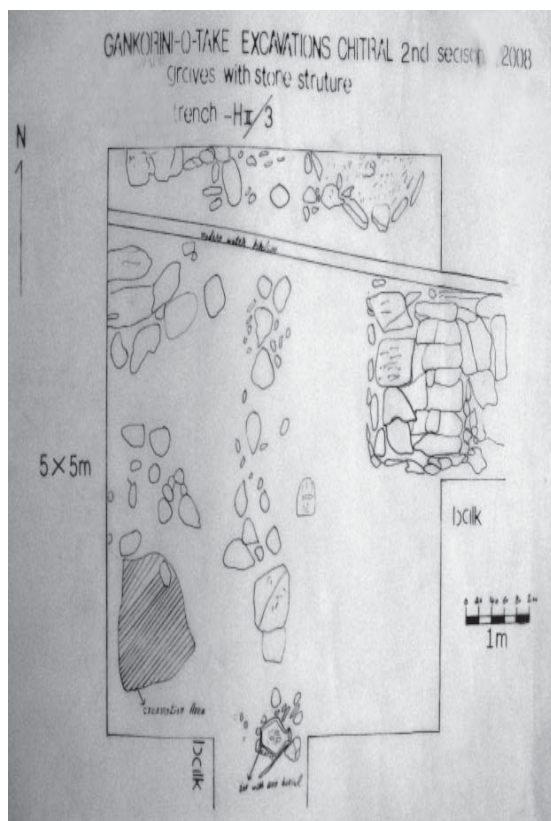
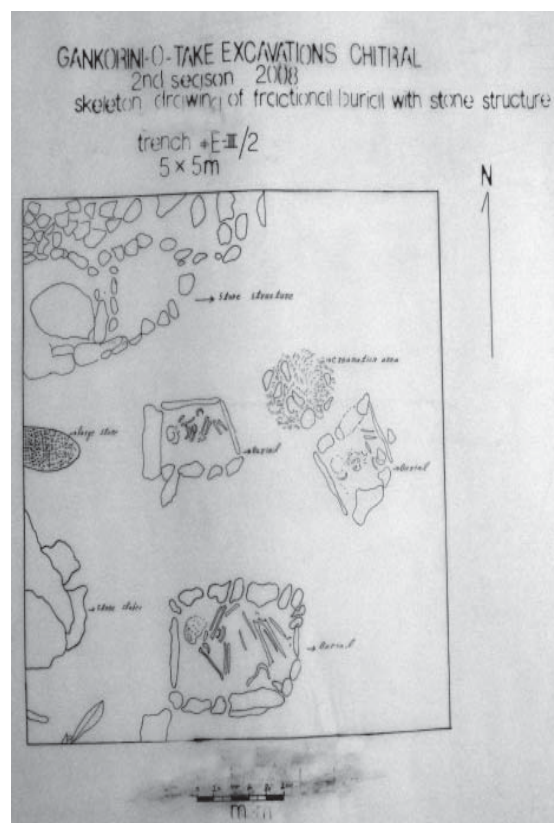
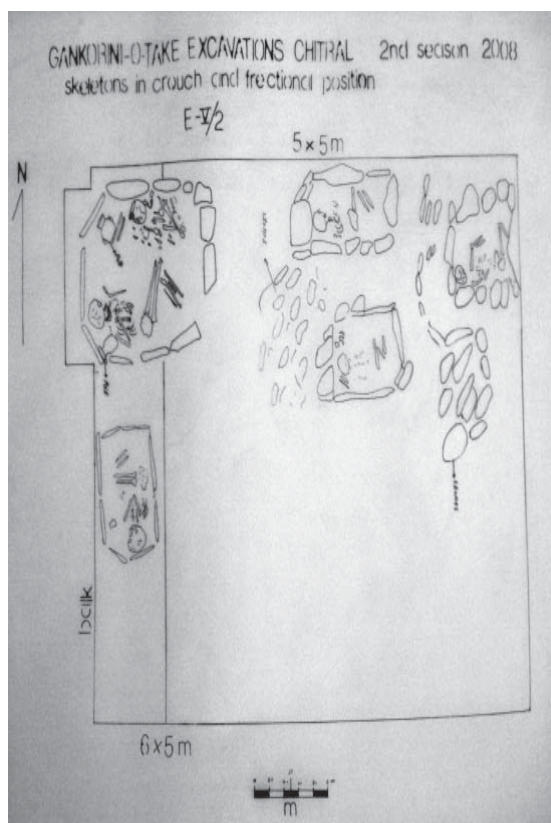


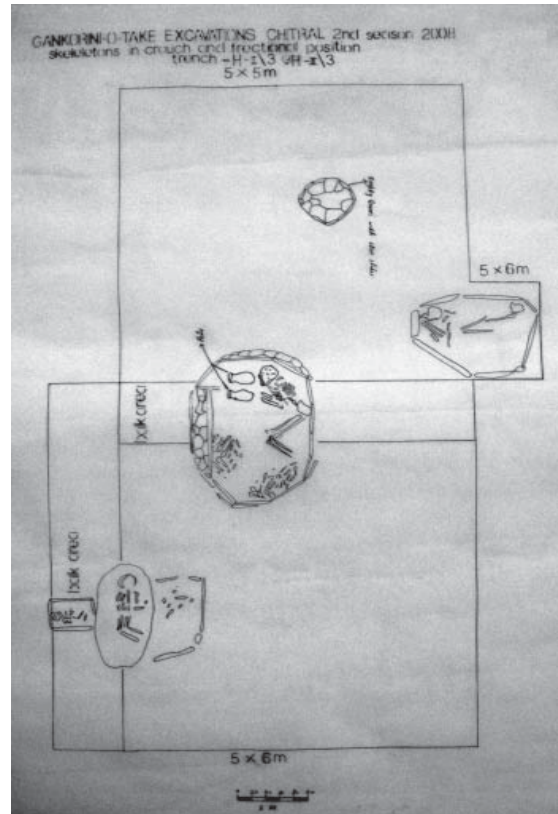
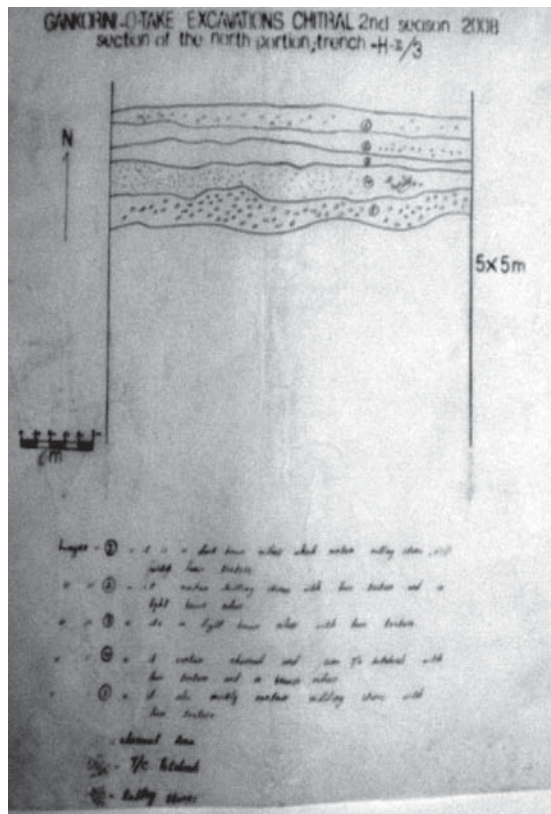
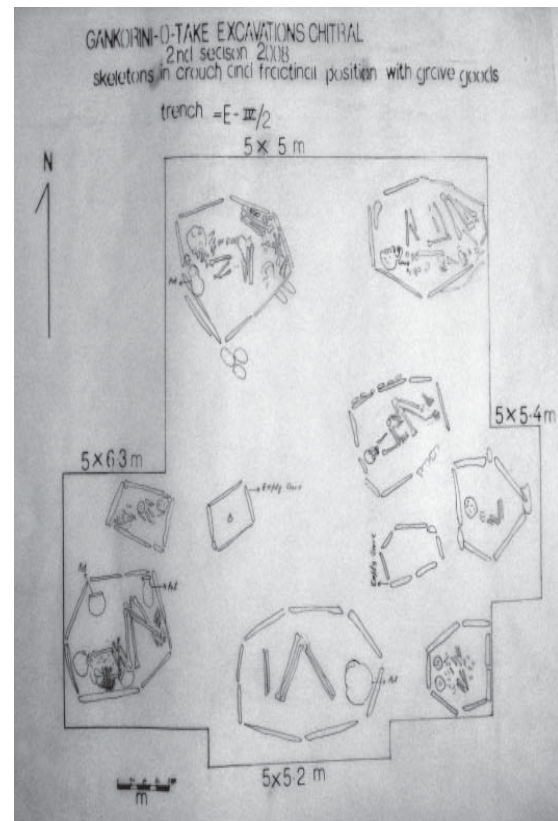
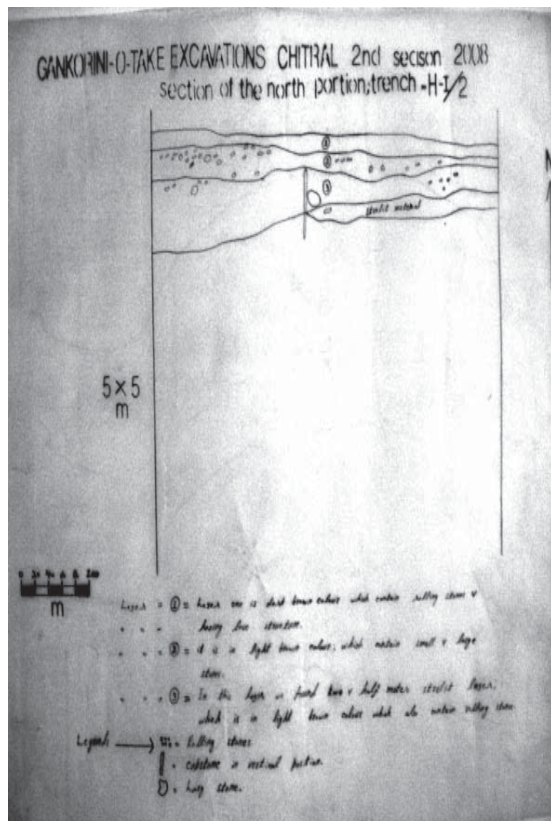
General view of excavation at GTC













Goddess Durgā, the Power and the Glory

Edited by Pratapaditya Pal (Marg Publications, Mumbai 2009)

DILIP K. CHAKRABARTI

The earliest date of the archaeological evidence of mother-goddess worship in the Indian subcontinent comes from the village of Bagor in the Sidhi district of Madhya Pradesh. There, on the top of a small rubble-built platform dated to c.9000 BCE at the end of the regional Upper Palaeolithic phase, was found a piece of rock which, because of the naturally occurring lamination marks on its surface, looked like the female genital organ or vulva. Its centrally placed position on the flat top of the platform leaves no room for doubt that it was anything but an object of worship. The vulva-mark on the stone further showed that this object of worship was a mother-goddess. What is possibly equally interesting is that even today the local villagers collect pieces of rock bearing vulva-marks from the neighbouring hills, put them on the crude rubble platform-like accumulations and worship them as one *Mai* (mother goddess) or another. Examples of this kind - examples which offer proof of direct continuity of worship from c.9000 BCE - have not been obtained from anywhere else in the world and underline once again the deep prehistoric roots of many features of village-level Hinduism. The work at Bagor was undertaken by a joint team of archaeologists from Allahabad and Berkeley universities and was published with illustrations in *Antiquity* 1983, pp. 88-94.

For those interested in a particular form of Indian mother-goddess worship, known as the worship of Durgā, the volume under review is a treasure-house of information and knowledge. Like its editor, the present reviewer himself is a Durgā-worshipper and aware like him of the close intertwining of the autumnal worship of this goddess with Bengali ethos. The strains of *Sahnai* floating over the sea of ripening paddy during the *Pūjā* (when a Bengali Hindu thinks of 'the *Pūjā*', he thinks of only *Durgā Pūjā*) and the sights of hundreds of simple villagers sitting down to lunches served on banana leaves in the *Pūjā* courtyards are something which the Bengali Hindus of the editor's and the reviewer's generation will not forget.

The contents of the volume cover a lot that is outside Bengal and portray the manifestations of this deity in many corners of the subcontinent including Kerala and Baluchistan. An important part of the book is the essay on 'the fifty-one Shakta Pithas' by Professor Pratapaditya Pal. I have always found the basic distribution of these *Pīṭhas*, sacred spots where different parts of the body of the goddess *Pārvatī* or Durgā are supposed to have fallen when Viṣṇu had to take recourse to cutting down her dead body piece by piece with his *Chakra* from the shoulder of Śiva who was close enough to destroy the universe because of his grief for her death. Professor Pal's 'table-3' which details the 'names of mothers with corresponding *Pithas*, letters and parts of the body', will set any historian of Hindu religion wondering about the identifications of many of these geographical names and more importantly, about the implications of such a pan-subcontinental distribution. 'Uddiyana' is Swat, which along with Kashmira makes her geographical position in the far north secure. Deep in the south, the names seem to be somewhat rare. Srishaila is in Andhra and Malaya in the bordering area between Tamil Nadu and Kerala. Chronology also is an important problem here: by which period

was such a remarkably pan-subcontinental distribution of the mother goddess cult achieved? There are other geographical issues too. For instance, in Professor Pal's chart 'Vindhya' is associated with the goddess Shakambhari, but Shakambhari also happens to be the name of the ancient city-site of Sambar in Rajasthan. In certain cases, people can claim their local cult-spots as one of the fifty-one *Pīṭhas*, although there may not be any textual support for that claim. In the West Bengal district of Birbhum, several places, including *Kankalidanga* in the outskirts of Santiniketan, claim to be *Pīṭhas*. Most of these names do not occur in Professor Pal's chart and do not apparently have any textual sanction.

One cult-spot which never failed to excite this reviewer's imagination is Hinglāj in the Makran coast of Baluchistan, on which Professor Ibrahim Shah has written on the basis of his deep personal knowledge. The Makran coast is closely backed by a range of hills called the Makran range, and the only openings in this range are those provided by the streams coming from the other side of the range and going to the sea. Such openings are in fact rare. The location of a mother goddess cult spot, held in veneration by the Muslims and Hindus alike in this remote and inaccessible area is a matter of surprise. The area, of course, lies on a route coming from the direction of Iranian Baluchistan and going to the area of the Indus mouth around Karachi. One is not surprised at the location of a cult-spot dedicated to the west Asiatic goddess Nānā on this route, but when did she become a part of the Hindu pantheon in this area? In the 1950s (or, was it earlier ?) a Bengali mendicant with the pseudoname *Avadhut* meaning a Tantric mendicant was on a pilgrimage to Hinglāj and wrote a book under the title of *Marutirtha Hinglaj* ('Hinglāj, a pilgrim-place of the desert'). This was later made into a successful film. In Professor Shah's article ('the Hinglāj shrine, Baluchistan') we learn that the goddess *Hinglāj Mātā* is worshipped inside a natural cave, of which there is a good photograph in the article. I find this aspect interesting, because, as far as I recollect, the actual position of the most famous goddess of the Himalayas, *Vaishno Devī* is also at the mouth of a natural cave not far from Jammu. Professor Shah's article on Hinglāj is an invaluable contribution to a proper understanding of this shrine.

From Professor Pal's article on 'Durga in Kashmir' we learn that Sharada is clearly a form of Durgā. This is a fact which is worth remembering also in many areas outside the Kashmir valley. At Maihar in Madhya Pradesh, overlooking an important ancient route is the abode of Sharada Devī on the top of a Vindhyan ridge. This is a major cult-spot of this part of central India and the adjacent Ganga plain up to Banaras. Professor Pal has analysed the iconographic aspects of Durgā in Kashmir with his usual clarity and scholarship.

Four other articles belong to this genre, although their emphasis is more on the current practices and forms. Anne Vergati describes how Durgā is worshipped in the Kathmandu valley. Both in the forms of Goddess Taleju (a form of Bhavati Durgā) and Navadurgā, the influence of this mother goddess tradition runs very deep in Nepal and was possibly associated with the earliest royalty of the region. The painting which shows the 17th century Taleju temple of Kathmandu (picture 4 of Vergati's article) is an object of incredible beauty. Of equal magnificence is the *Torana* of the Taleju temple of Bhaktapur. Gautam Vajracharya's article which dwells on the forms of the cult of children as a part of the conception of the mother herself in Nepal is a very original and thoughtful article, drawing our attention to an aspect of worship, which is usually neglected in the academic discourses. Devī or the

feminine in the Tamil tradition has been studied by Rajeshwari Ghose from whom we learn that in the Sangam literature the main Devī was the goddess of war, *Korravai*. The *Durgamahashimardini* of Mahabalipuram is justly famous, but the earliest Durgā image standing on a buffalo head in Tamil Nadu comes from Karur. As a point of disagreement I may point out that Karur is not a sea-port and although Roman artefacts have been found at the site, that does not have anything to do with *Durga* found there. Karur was possibly the second of the *Chera* kingdom capitals located somewhat east of Coimbatore. Pepita Seth's article on the Muchilottu Bhagavathi cult in Kerala discusses the various forms it takes, especially the detailed rituals associated with them.

The philosophical basis of the feminine in Indian spirituality is considered by G. J. Larson in an introductory article. This is followed by an article by Susan Bean on how the Durgā image is fashioned out of clay in modern Bengal stage by stage. This is something with which all Bengali Hindus are familiar and what has been rather delightful to read is that Ms Bean has not neglected the significance of *Chakshudan*, i.e. the act of putting eyes or rather, the act of putting eye-balls in the eyes, in the image. Tapati Guha-Thakurta has written a detailed article on the forms and sociological character the Durgā Pujā has taken in modern Kolkata, with the lay-out and the structure of Puja pandals reaching a new height of excellence.

The sources of any aspect of Hinduism including its mythology are historically disjointed. Innumerable layers of regional variations and philosophical ideas underlie each and every phenomenon. To bring out something satisfactory and exciting on the basis of such limited and historical sources is a difficult exercise. That this volume on Durga has turned out to be so comprehensive in its scope is a tribute to the scholarship of the editor and the individual contributors.

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