


# Heritage

OF THE SWAT VALLEY



Preservation of Buddhist rock reliefs  
in the Swat Valley: documentation, first aid conservation, and  
climate change adaptation.

# Abbreviations:

**ISMEO** – The International Association of Mediterranean and Oriental Studies

**IAM** – Italian Archaeological Mission

**HMO** – Heritage Management Organization

**CPF** – Cultural Protection Fund, British Council

**DOAM** – KP – Directorate of Archaeology and Museums, Khyber Pakhtunkhwa

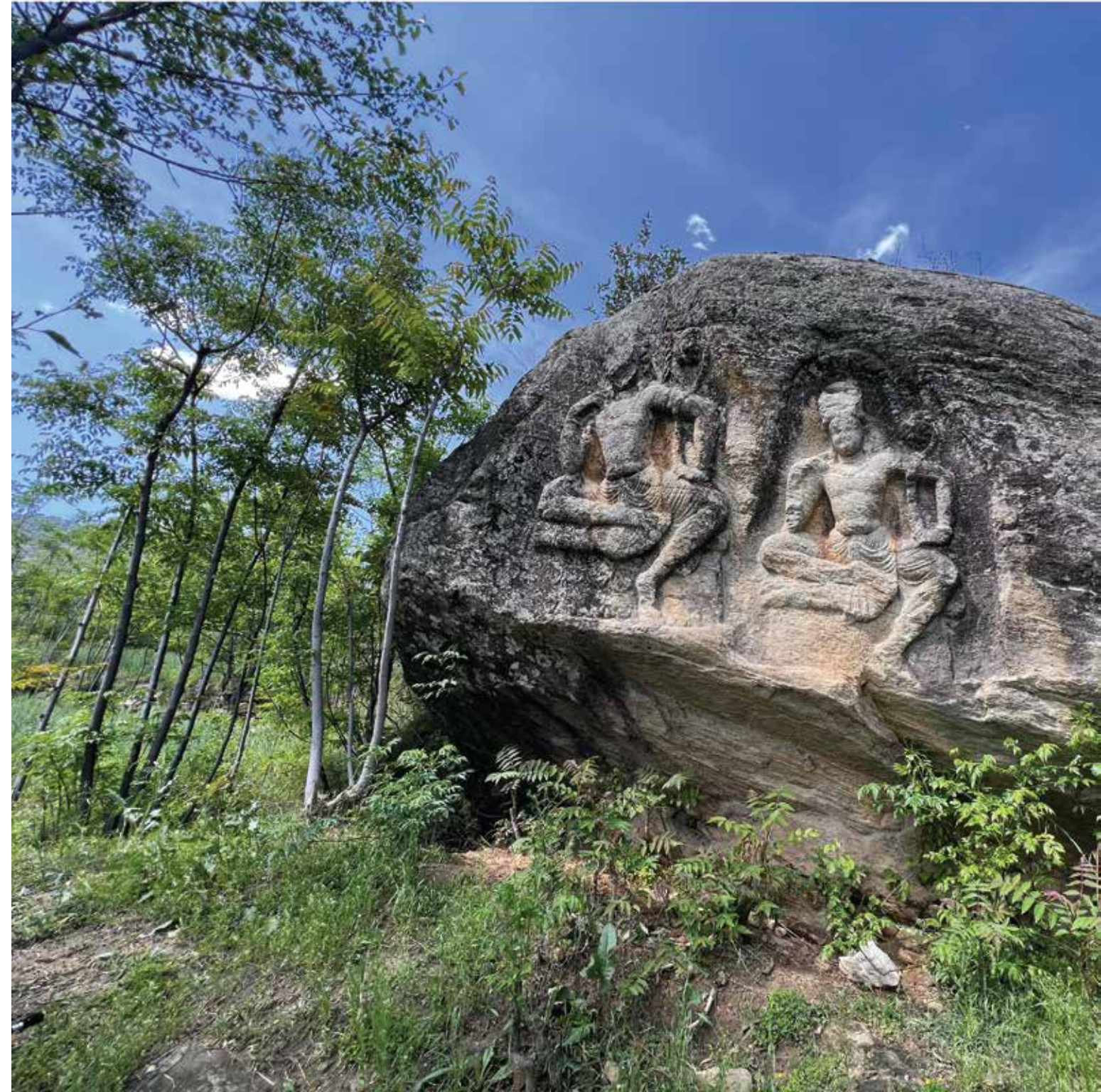
**ENA** – EssaNoor Associates

**DD** – Digital Documentation Inventory Number

**DD** – Digital Documentation, Preservation of Buddhist Rock Reliefs of Swat Valley Project

**C** – Filigenzi, A. [Olivieri, L.M. and Rockwell, P.] (2015). Art and Landscape: Buddhist Rock Sculptures of Late Antique Swat/Uddiyana (1st ed.). Austrian Academy of Sciences Press: Vienna.

**AMSV** – Number (cf. Filigenzi 2015: table 1; Olivieri, Vidale et al. 2006)





# TABLE OF CONTENTS

07	Message from Director General Archaeology & Museums KP	34	Cluster E2: Banjot-Guratai
09	Foreword	35	Cluster F: Jaro (Jare)
13	About the Project	36	Cluster G: Bunerwal
14	Factsheet	37	Cluster H: Kafir-dherai
15	Cluster A: Arabkhan-china	41	Cluster I: Tangai
24	Cluster B: Arabut (Kokarai/Shanglo/Samma)	43	Cluster J: Bhai (Bai)
26	Cluster C: Garasa/Bara Garasa	44	Cluster K: Gogdara
28	Cluster D: Jahanabad (Shakhorai)	46	Cluster L: Ghalegai (Tindo-dag)
31	Cluster E: Nangrial (Qala)	47	Cluster M: Barikot

Scientific Director & Supervision: Dr. Luca M. Olivieri  
Director General Abdul Samad  
Heritage Director: Dr. Evangelos Kyriakidis  
Scientific Supervision: Dr. Maja Kominko  
Head Conservator: Marco Pinelli, Alessandra Buizza  
Archaeologist: Michele Minardi  
Project Director: Arch. Kashif Essa (ENA), Project Manager: Salman Khan, (ENA) Project Coordinator: Syed Uzair, (ENA), Research Associate : Maria Rahim, Quratulain (ENA), Design: Mehdi Hussain  
Web Developer: Farrukh Adeel  
Nawazuddin Saddique DGOAM KPK , Amanullah Afridi DGOAM KPK, Nasir Khattack DGOAM KPK , Riaz Ahmed DGOAM KPK , Italian Archeological mission Pakistan & Staff

49 Cluster N: Talang

50 Cluster O: Badwan

51 Cluster P: Mane-tangai

51 Phase Ii Conservation, Swat Museum

81 Bibliography



## Message

“I warmly commend the research team and partner institutions for producing a thoughtful and grounded body of work that complements our ongoing efforts in heritage conservation and community centred cultural development in Khyber Pakhtunkhwa. This residency, implemented within the broader framework of cultural protection and heritage management initiatives in Swat, reflects our institutional commitment to safeguarding not only archaeological sites and museum collections, but also the living traditions, skills and ecological knowledge that sustain local identities. It is my sincere hope that this publication will inspire further interdisciplinary collaboration, encourage responsible cultural tourism, and serve as a reference for scholars, practitioners and development partners working to protect and celebrate the rich and diverse heritage of Swat and the wider region”.

### **Dr. Abdul Samad**

Director General, Archaeology & Museums, Khyber Pakhtunkhwa



## FOREWORD

### Late Buddhist Zeitgeist in the sacred garden of Oḍiyāna

This publication, and the project from which it originated, should be considered extremely timely. The first accounts and photographs of these Buddhist rock carvings (7th–8th CE) and belonging to the Vajrayana tradition of the ancient land of Oḍiyāna (or Uḍḍiyāna), date back to 1896. In that year, Alexander Caddy of the Calcutta Museum conducted an important survey in the Malakand area (in the lower part of the middle Swat valley), which had recently been annexed to British rule. On that occasion, he documented a series of reliefs at Mane Tangai (Cluster P in this booklet), photos of which are now preserved in the British Library collection. A hundred years ago, in 1926, it was Aurel Stein, during his memorable exploration of the middle and upper Swat Valley, who drew attention to these artefacts, documenting those from different areas (such as those from Clusters D, E and F). Then it was Giuseppe Tucci's turn in 1955, when the historical and historical-religious dimension, as well as the quantitative dimension, of these reliefs was defined, laying the foundations for all subsequent research.

From 1960 onwards, hundreds of other reliefs were documented and photographed by researchers from the Italian Archaeological Mission. This continued until the start of a survey campaign conducted by me from 1989 for about twenty years, in collaboration with others, which culminated in the catalogue published by Anna Filigenzi in 2015 (whose title *Art and Landscape*, was a particularly inspired choice). In the meantime, new areas of research had opened up: Dir with the research of A.H. Dani in 1968 and that of Ashraf Khan in 1993 (Clusters 42 and 43), Puran and Buner, initially with the research of P. Callieri, and then again by myself and Habibullah Khan Khattak between the 1980s and 1990s (Clusters G, H, I, J). In 2005, Badshah Sardar published an initial catalogue, followed in 2015 by a much more comprehensive one (quoted above). Interest in these manifestations of late Buddhist rock art has expanded to include materials preserved outside Swat, such as those held at the Lahore Museum and the Metropolitan Museum, but also at the Museum of Oriental Art in Rome (now MuCiv).

Among the materials preserved in museum collections, a stele preserved in the Swat Museum stands out (CPF no. DD\_85-M-1). This depicts a siddha, represented with the same iconography used in the Tibetan area to represent Padmasambhava, the Guru Rimpoche of the Himalayan tradition). The discovery of this iconographic secret – due to A. Filigenzi – represents a turning point in the identification of the otherwise elusive presence of the Vajrayana schools in late ancient Swat. This elusiveness goes hand in hand with the invisibility of the material culture of these meditation schools, which are disconnected from structures and places and linked to the itinerant teaching of individual masters.

This is undoubtedly an artistic tradition (perhaps traceable to the late Gupta artistic tradition) that adds to the many others that make Swat and the surrounding valleys a place of exceptional importance for the religious and artistic history of the whole of Asia. It is a tradition that has a vast echo in the religious culture of today's Asia, and more and more visitors, in their hundreds, come to Swat to see these rock carvings with their own eyes. Among these, the great Buddha of Jahanabad (Shakhorai; Cluster D) remains central, not least because of its recent history. The colossal Buddha, intentionally damaged by the Taliban in 2007, was then restored by the Italian Mission and the DGOAM of Khyber Pakhtunkhwa province in a series of restoration campaigns led by the ACT project that have rightly become famous. Despite such dedication on the part of the scientific community, but also of much of Swat's civil society, it is surprising that the authorities did not initially manage to place these sculptures under legal protection. Their number, their scattered location and their location in remote or inaccessible areas have in fact discouraged their custody for many years.

That is why I said at the beginning that this project and this publication are extremely timely. This project was launched in the last possible window of opportunity to preserve the memory and materiality of this heritage before it disappears almost completely. Over the last ten years, demographic, urban and infrastructural expansion (new roads where there used to be footpaths, quarries and buildings even on the most inaccessible slopes), but also climate change, are putting this priceless heritage at serious risk. The surveys conducted by the project have documented many reliefs, but they have also revealed how many have disappeared (think, for example, of the beautiful ones in the Panr area, which are in fact not included in any cluster), others have been irreparably damaged or located on private property (such as the colossal relief of Jare, the only one in Swat that belongs to the figurative tradition of Gilgit).

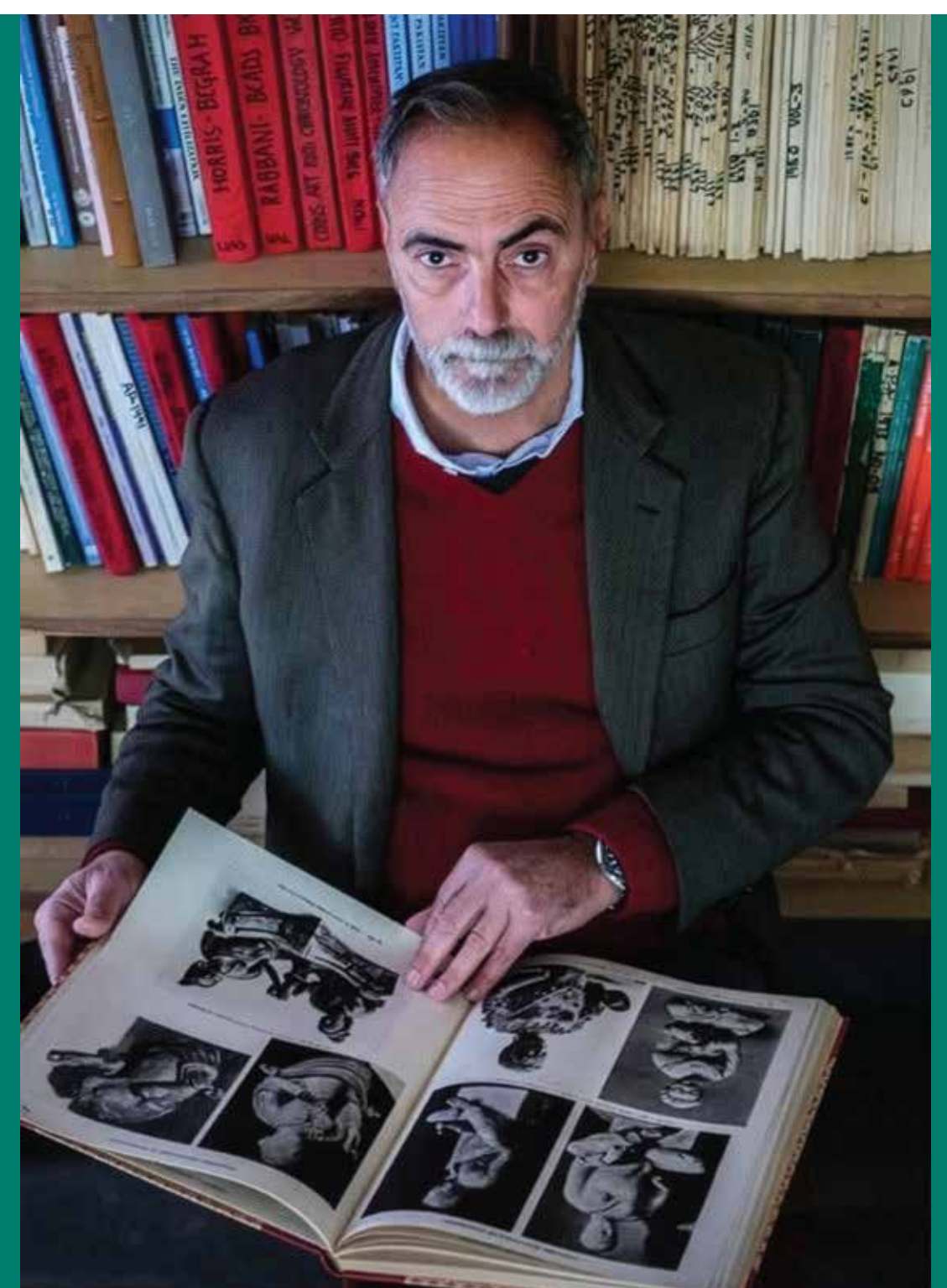
About ten years ago, in a letter I wrote to the Chief Minister of Khyber Pakhtunkhwa province as co-Director of the ACT project (co-chaired with Dr. Samad), I called for a “Copernican revolution” in the approach to the province’s archaeological and cultural heritage. Heritage should no longer be perceived as a “burden”, but rather as a “resource”. Not only as a “visiting card” to showcase the true cultural spirit of the province, but also as an increasingly important resource for a new form of tourism, archaeological and cultural tourism, which was then in its infancy. Today, time has proven us right, as this type of tourism has grown exponentially, while the provincial authorities, the DGOAM and its director, Dr Abdul Samad, have fully embraced a highly innovative approach that considers KP’s heritage as a resource in the broadest possible context. For example, the land on which the Jahanabad Buddha stands has now been acquired by the government, and the DGOAM is working admirably to protect this heritage, which should receive full legal protection in due course.

It should also be considered that with this heritage, the surrounding landscape will also be protected. One thing I omitted to mention, and which deserves to be emphasised in conclusion, is the integrated nature of this cultural heritage within the natural landscape. Incidentally, this also reflects the Vajrayana nature of this heritage: the icons of the Buddhas and Bodhisattvas, as well as those of the gods and goddesses of late Buddhism, are not found at the centre or on the margins of an artificial, constructed reality. There is no architecture in this art: only Nature. The art is carved on rocks and boulders and is surrounded by flowers, trees, mountains, springs and streams.

As A. Filigenzi wrote, each of these rock carvings is therefore a *natura naturata*, or rather a “nature recreated” in itself: a true form of “land art”. In the original perception, these were miraculously self-created objects (*svayambhū* in Sanskrit): as if they were self-blossoming manifestations of that specific *Zeitgeist* in the sacred garden of *Oḍiyāna*.

**Luca M. Olivieri**

Sitara-i Imtiaz



# — ABOUT THE PROJECT

Our initiative, Preservation of Buddhist Rock Reliefs in the Swat Valley: Documentation, First Aid Conservation, and Climate Change Adaptation, is dedicated to safeguarding the remnants of endangered Gandharan Heritage in the Swat Valley. These artifacts, scattered throughout the valley, hold significant cultural and historical value. Dating to the period between 8th to 10th centuries, they document the final phase of Buddhism and illustrate the intricate relationship between people and their environment.

The project is funded by the British Council's Cultural Protection Fund and implemented by EssaNoor Associates, with technical support from the Directorate General of Archaeology and Museums- KPK, the Italian Archaeological Mission (ISMEO), and the Heritage Management Organization.

By using contemporary digital techniques, heritage sites are documented to support future conservation and to create virtual experiences accessible through a dedicated website. First-aid conservation was carried out for vulnerable rock reliefs, training was provided for local communities, and the capacity of local heritage professionals in climate change adaptation was enhanced.

Key interventions focus on the preservation and restoration of rock reliefs and stelae, guided by feasibility studies addressing flood and erosion risks. Digital documentation undertaken before and after conservation has produced high-resolution 3D models, enhanced the heritage database, and recorded associated oral histories. Local workers were trained in conservation and site management, and heritage awareness was promoted through community outreach, sessions, exhibitions, and heritage tours. These joint efforts contribute to the safeguarding of endangered heritage, the promotion of community ownership, and the sustainability of the project.



**47**  
Participants trained in conservation



**30**  
Locals Trained in Climate Change Adaptation



**100+**  
People engaged in Community Sessions



# Our Impact & Milestones

Key Achievements and Progress in Safeguarding Swat's Buddhist Rock Reliefs

**59**  
Rock Reliefs Underwent First Aid Conservation



**105**  
Rock Reliefs Digitally Documented



Participants Engaged in Heritage Awareness Activities



**35**  
Locals Trained in Digital Documentation & Data Processing



**11**  
Intangible Heritage Documentaries Produced



Cluster A:  
Arabkhan-china  
Toponym: 'Spring of Arab Khan'  
AMSV no.: 014

CPF no.: DD\_001      Inv. Rep. no.: C31  
Coordinates: 34°44'53.97"N 72°22'57.84"E

**Description:**

Various subjects: Maitreya, Buddha, bodhisattvas.

The carvings are on a bilobate rocky outcrop. At the center, a haloed bodhisattva (Maitreya) is seated in reverse ardhaparyankāsana [henceforth: ap.; resting pose or "royal ease"] on a lotiform podium. The base is composed of a row of petals surmounted by a pronounced listel, on which two frontal lions stand erect on their forepaws, their manes curled. The bodhisattva wears paridhāna [henceforth: p. = a lower garment], a short necklace, pendant earrings, and a tall headdress, jaṭāmukuṭā (twists of matted hair done into the form of a tall cap; crown), with side knots. The right hand is lowered, holding an akṣamālā [a rosary or string of beads], while the left is on the thigh with an attribute, possibly a kalaśa (pitcher/ritual flask). To the left, are two superimposed minor figures: Below, a standing haloed bodhisattva, clad in paridhāna, wearing pendant earrings and a crown, possibly Padmapāñi at the bottom and above, is a Buddha figure seated in padmāsana (meditation position) on a tall throne inside a niche (with nimbus and aureole). On a cushion atop a row of lotus petals. At each end of the figured field, a pensive Padmapāñi sits in ap. On a tall podium with a cushion. The right-hand figure, smaller in size and better preserved, wears a p., a short necklace, a Brahmanic cord, pendant earrings, and a crown.

*Measurements: (from right) 65 x 38 x 4.8; 90 x 61 x 6.3;  
49 x 14 x 4; [31 x 20.5 x 4; 84 x 44.5 x 5.5].  
Material: Two-mica granitoid gneiss.*



3D Model  
Scan

CPF no.: DD\_002 Inv. Rep. no.: C28  
Coordinates: 34°44'52.20"N 72°23'1.52"E

### Description:

Padmapāṇi, Buddha. Carved on an isolated boulder.

Left: A pensive Padmapāṇi, haloed, seated in ap. on a lotiform podium, holding a lotus. Wears a p., with the central hem falling over the throne, a crown (cap-like with fan and knotted at the sides), and pendant earrings.

Right, center, halfway up: A small Buddha seated in padmāsana where each figure is set within an irregularly shaped field that follows the contours of the composition. The figures are massive, with geometric volumes where a degree of anatomical disproportion is visible, particularly in the compression of the trunk and the ratio between the head and the rest of the body.

Measurements: 115 x 80 x 71; 47 (37) x 30 x 8; 42 (36) x 32  
x 8. tot.: 143 x 132 x 71

Material: Granitoid two-mica gneiss



CPF no.: DD\_003 Inv. Rep. no.: C29  
Coordinates: 34°44'52.48"N 72°23'1.76"E



3D Model Scan

### Description:

Padmapāṇi, two Buddhas. A large niche carved into an isolated boulder.

Centre: Padmapāṇi, haloed, seated in ap. on a rectangular podium with cushion. The figure holds a long-stemmed lotus, with the left foot resting on a circular footstool. The bodhisattva is adorned with a p. and a crown.

Sides: Centre, halfway up: Two small Buddhas seated in padmāsana inside a niche. The figures are set within a large field, approximately oval, with a concave surface and a projecting lower horizontal plane. The figure of the bodhisattva is characterised by slender and harmonious proportions. Notably, the wide angle of the left leg and the slightly raised left shoulder enhance the figure's slenderness and create an impression of depth.

Measurements: 115 x 80 x 71; 47 (37) x 30 x 8; 42 (36) x 32 x 8. tot.: 143 x 132 x 71  
Material: Granitoid two-mica gneiss



3D Model  
Scan

CPF no.: DD\_004.  
Inv. Rep. no.: C30  
Coordinates: 34°44'53.37"N 72°23'1.81"E

### Description:

Various subjects: Triad, triad of bodhisattvas, Bodhisattva. Carved on an isolated boulder of an elongated oval shape

The composition consists of three groups of haloed frontal figures: a central triad with Buddha and bodhisattvas, a Triad of bodhisattvas on the left, and an isolated figure of a bodhisattva on the right. Central group: In the center, Buddha in padmāsana, wearing samghātī (monk's robe) that leaves the feet uncovered and features a circular lower hem. The figure sits on a tall throne smoothly carved with circular bands. In the inner space between the latter are two frontal lions, standing upright on their forepaws, with globular eyes and curly manes rendered as circular discs. Above the Buddha's head are tree branches and leaves or possibly a fringed parasol. On each side of the Buddha are two standing bodhisattvas, seated on half-open lotus flowers with bordered petals and short stems. From the sides of the lotus project two smaller, fully blown lotuses, with the pistil visible. The bodhisattvas wear a p. with a visible belt; the left end is knotted and descending, while the right end is lifted and secured at the waist. They also wear pendant earrings. The bodhisattva on the right (Padmapāṇi) stands on the right leg,

with the right hand resting on the shoulder, and the left hand holding a lotus. The bodhisattva on the left (possibly Maitreya or Mañjuśrī) stands on the left leg, with the right hand lowered to the side holding an akṣamālā, and the left hand on the shoulder holding an attribute (possibly a manuscript closed by a loop with a pendant). In the space between the two figures, above, there are four small minor figures: two flying (winged) figures, in three-quarter view, converging towards the Buddha, with hands joined at the breast (with an attribute); below, two seated figures in European fashion with their legs stretched wide apart. Left group: Three bodhisattvas with p., pendant earrings. Centre: Padmapāṇi in ap. on a tall podium, with a cushion-like row of petals on top, following the inclination of the right leg. The bodhisattva holds a short, beaded necklace and a crown, with a lotus in the left hand. Sides: Two bodhisattvas standing on lotuses with half-closed corollas and bordered petals. The bodhisattva on the left (Maitreya) has the right hand placed on the shoulder, holding an ascetic's staff, and the left hand lowered, holding a vase with a vertical top handle and a body divided into three horizontal, convex motifs. The bodhisattva on the right has with right hand lowered, holding an attribute (akṣamālā), and the left hand placed on the side, holding another attribute. Isolated bodhisattva on the right: Maitreya, as in the preceding group, however, here, the ascetic's staff is held in front, at a slight angle. The figure is enclosed in an irregularly shaped field that follows its outline. The volumes are simplified and massive, with drapery represented by closely spaced parallel lines.

Measurements: from left: 52 x 20 x 2; 78 x 39 x 3; 95 (70) x 68 x 13; 95 (80) x 33 x 4; 50 x 18 x 3.5; 57 x 28 x 3; 46 x 20 x 3.7; right angle: 25 x 20 x 3.7.  
Material: granitoid two-mica gneiss



3D Model  
Scan

CPF no.: DD\_005      Inv. Rep. no.: C41  
Coordinates: 34°44'48.78"N 72°23'1.57"E

**Description:**

Padmapāṇi. A large, isolated boulder.

A pensive haloed Padmapāṇi, in ap. Position, seated on a throne with a body topped by laterally projecting listel, a row of upturned lotus petals, and a cushion. The bodhisattva wears p., a short, beaded necklace, pendant earrings, and a tripartite crown, holding a lotus. The figure is characterised by harmonious proportions. The details of the face have been preserved; it is round with large, widely separated, and slightly oblique eyes. The drapery is stylised with pairs of parallel lines. The hems of the garment fall over the throne, with alternating vertical curved and straight lines.



Measurements: 170 (160) x 125  
Material: Gneiss.

3D Model  
Scan



Cluster B: Arabut (Kokarai/Shanglo/Samma)  
Toponym: Arabut: 'Place full of idols'  
AMSV no.: 017

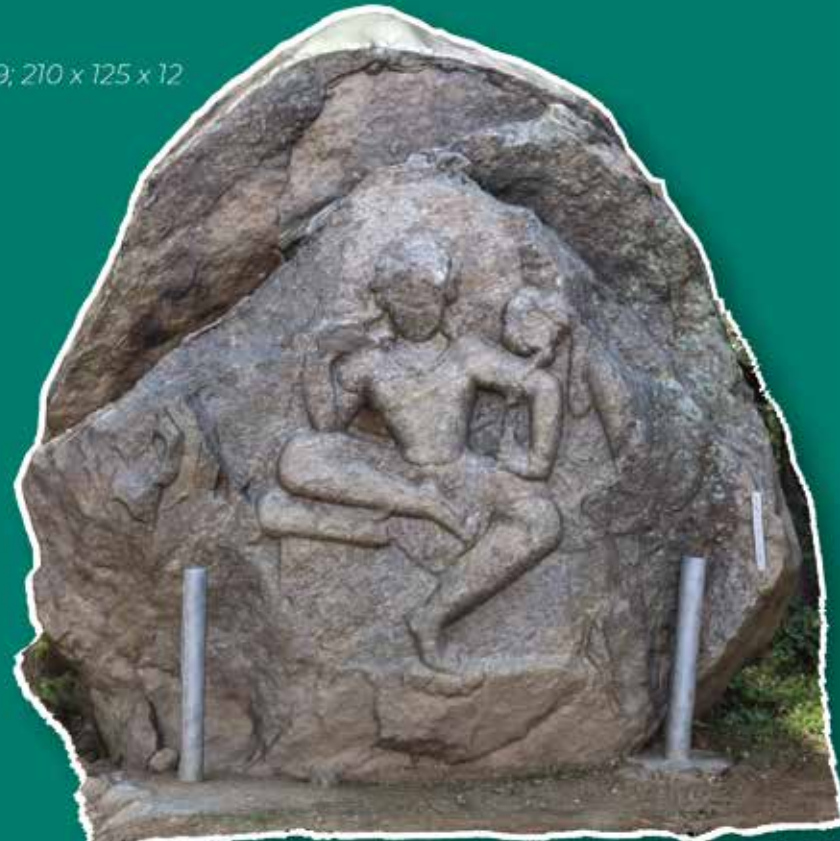
CPF no.: DD\_063      Inv. Rep. no.: C47  
Coordinates: 34°43'37.79"N 72°25'18.54"E

**Description:**

Padmapāṇi, stūpa, two standing figures on a large round boulder.

Centre: Padmapāṇi, haloed and pensive, in ap. Position on a tall throne with a cushion. The bodhisattva is adorned with p., with the central hem falling over the throne, bracelets, a short, beaded necklace, presumably a Brahmanic cord, pendant earrings with expanded extremities (cluster or flower), with possibly a crown knotted at the side. The figure holds a lotus. Right Centre: A small stūpa, with anda (refers to the quasi-spherical shape of the stupa) is visible, along with the tall pinnacle. Left Centre: Two small standing figures. The figure exhibits massive, wide volumes and a conspicuous disproportion of the head.

Measurements: From right: 155 x 94 x 9; 210 x 125 x 12  
Material: Leucogranite gneiss



3D Model  
Scan

CPF no.: DD\_007      Inv. Rep. no.: C48  
Coordinates: 34°44'2.55"N 72°25'2.26"E

**Description:**

Padmapāṇi. A large, isolated boulder.

Two Padmapāṇis Carved on an elongated ovoidal boulder. The position of the figures, at slightly different heights, follows the natural lines of the rock stratification. Both Padmapāṇis are depicted in a pensive posture, seated in ap. on tall thrones with cushions. The left-hand figure preserves traces of the figure ratio on the body. Adorned with p. with a central hem falling over the thrones, along with possible armilla (armlets), bracelets, short beaded necklaces, pendant earrings, and crowns. Their hair is thick and curly, and adorned with a nimbus featuring a flaming border, holding lotuses. The bodhisattva on the left retains a visible dupaṭṭā (a head covering/scarf), with the end portion conserved on the left, and a crown with lateral knots (though these details are unclear or not present in the right-hand figure). The figures exhibit harmonious proportions and a somewhat naturalistic anatomical rendering, despite the simplification of volumes. Notable features include slightly prominent bellies, a large triple line on the neck, and distinctive facial characteristics in the right-hand bodhisattva: a broad face, massive cheeks, elongated and widely spaced eyes, a small fleshy mouth, and a short nose. The drapery is composed of closely spaced pairs of parallel symmetric lines.



3D Model  
Scan

Cluster C: Garasa/Bara Garasa  
Toponym: De Chiara 2020, no. 422,  
Map 21, p. 114; maybe related to Gar,  
'small fortress', see De Chiara 2020,  
no. 425, p. 114; n.b.: bar 'upper'.  
AMSV no.: 007-008

CPF no.: DD\_010      Inv. Rep. no.: C15  
Coordinates: 34.749769° N, 72.422042° E

**Description:**

Padmapāṇi, bodhisattva, Buddha figures  
carved on a large elongated ovoidal  
boulder.

The field occupies the left lateral  
extremity, which is naturally marked by  
fissures. In the vicinity, a basin has been  
carved into the rock.

Centre: A pensive Padmapāṇi, haloed,  
seated in ap., on a tall (presumably a  
lotiform) throne with a cushion. A  
long-stemmed, full-blown lotus in frontal  
view supports a small figure of Buddha in  
padmāsana on a low seat, with a nimbus  
decorated with a circle pattern. Right: A  
haloed figure (Buddha or bodhisattva) in  
padmāsana on a throne with a cushion,  
supported by three frontal lions seated on  
their hind legs. Left: A bodhisattva in  
reverse ap. on a tall throne, right arm  
stretching downwards (perhaps with a flat  
elongated attribute, held horizontally), left  
hand on the thigh with attribute (vajra).

*Measurements: From the right: 78 x 40 x  
4; 34 x 15.5 x 2; 105 x 56.5 x 9.5; 78 x 40 x 7.5  
Material: gneiss*



3D Model  
Scan

**Description:**

Three Padmapāṇis and a small figure in padmāsana.

The decorated field is delimited at the top by an engraved horizontal line that extends the natural surface. Three pensive Padmapāṇi is, possibly haloed, seated in ap., with a lotus, on a tall throne. The figure one on the left – almost completely conserved – sits on a base with a double row of petals, the lower one reversed. The central figure retains traces of drapery between the arms and torso, presumably a dupaṭṭā. Between the first and second figures from the right, there is a small figure in padmāsana, seated on a throne (with a lotus-shaped base).

*Measurements: from right:*  
74 x 27; 35 x 22; 84 x 37; 95 x  
43 x 4.5; tot.: 95 x 149  
*Material: gneiss*



3D Model  
Scan



## Cluster D: Jahanabad (Shakhorai)

**Toponym:** Jahanabad is a modern name 'Houses of Jahan'; local name is Shakhorai, possibly Shahkorai 'kor of the šāh', cf. Shahgram in De Chiara 2020, p. 204., see also p. 151.

**AMSV no.:** 030

CPF no.: DD\_023a      Inv. Rep. no.:  
Other Labels: Bühler A-B Epigraphia Indica 1896-1897,  
4, pp. 133-134  
Coordinates: 34°48'52.39"N 72°28'34.37"E

### Description:

The inscription is carved on a large, prominent cliff facing west, on the left side. The lower part of the cliff features a long hollow cavity with a natural spring, from which the toponym derives. Bühler C: 4 lines of Brahmi (Gupta) script: Dhammapada, 183:

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

Measurements: c. 170 x 100  
(height from ground: 440)  
Material: Calceschist



3D Model  
Scan

CPF no.: DD\_023b      Inv. Rep. no.:  
Other Labels: Bühler A-B Epigraphia Indica 1896-1897, 4, pp. 133-134  
Coordinates: 34°48'52.39"N 72°28'34.37"E

### Description:

The inscription is carved on a large, prominent cliff facing west, on the left side. The lower part of the cliff features a long hollow cavity with a natural spring, from which the toponym derives. Bühler C: 4 lines of Brahmi (Gupta) script: Dhammapada, 183:

*"(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."*



CPF no.: DD\_024 Inv. Rep. no.:  
Other Labels: Bühler C Epigraphia Indica 1896-1897, 4, p. 135  
Coordinates: 34°48'55.52"N 72°28'29.47"E

#### Description:

Three lines of Brahmi (Gupta) script, containing a passage from the Mahāparimbāna-Sutta, 16:

*"Alas! Transients are the aggregate constituents (of beings), whose nature is birth and decay! For, being produced, they are dissolved; their complete cessation is bliss."*

Measurements: c. 243 x 80 (h. from ground: 120)  
Material: Calceschist



3D Model  
Scan



#### Cluster E: Nangrial (Qala)

AMSV no.: 031 Toponym: Cf. Nangrai 'scattered [houses]', nigārial 'idols', loc. Etim. nagara 'town' (see De Chiara 2020, no. 924, p. 179. Qala, see ibid. p. 192.

CPF no.: DD\_037 Inv. Rep. no.: C98  
Coordinates: 34°49'8.25"N 72°29'53.50"E

#### Description:

Padmapāṇi, Gaṇeśa, flying geniuses (gandharvas or vidyādhara)s  
At the center, a Padmapāṇi is seated in ap., with a nimbus and an aureole with a flaming outer edge, with p. a knotted belt, and a central circular hem with crenelated internal pleats; shawl-like dupaṭṭā, of which sections of drapery have been conserved on the lower left and right side, between the torso and the arm; with a lotus; on a throne with upper border with a projecting listel and a cushion, supported by two frontal crouching lions, with long curly manes. Below, left: small Gaṇeśa is seated in ap. on a podium of an uncertain shape; the front right hand in a varadamudrā [gesture of granting boons]; the back right hand holding an attribute (presumably a broken tusk Or a three-pointed vajra/horseradish); the front left hand is placed on the chest, holding an attribute (a bowl of modaka [sweets, in particular, regarding Gaṇeśa]); the back left hand on the side holding an attribute (possibly a stick or an inverted axe). Above, on the sides, two small flying figures (vidyādhara)s [lit. "knowledge holder"; celestial beings]), are placed three-quarters towards the central figure: the right-hand one, female, with an anklet, the right arm is lifted (forearm missing), the left hand on abdomen (holding an attribute); the left-hand one with right hand lifted, holding an attribute, the left hand is placed on the chest, again, holding an attribute. Sketchy drapery, with closely spaced thin pleats.

Measurements: 230 x 158 x 28; 57 x 48 x 20; 27 x 34 x 5; 27 x 24 x 4; tot. 251 x 210  
Material: granitic gneiss



3D Model  
Scan

CPF no.: DD\_038      Inv. Rep. no.: C97  
Coordinates: 34°49'8.16"N 72°29'53.32"E

**Description:**

A haloed Buddha, in padmāsana, with feet (and hands) covered by a cloak with a circular neckline, on a rectangular low podium with a cushion. A squat massive figure: sketchy drapery, with closely spaced thin pleats.

Measurements: 52 (45-38) x 36 x 3.5  
Material: granitic gneiss.



3D Model  
Scan



CPF no.: DD\_039      Inv. Rep. no.: C96  
Coordinates: 34°49'8.16"N 72°29'53.32"E

**Description:**

Padmapāṇi, Buddha, bodhisattva.

Centre: A pensive padmapāṇi, haloed, seated in ap., with p., a knotted belt and a circular central hem with crenelated inner pleats, short necklace with amulets, pendant earrings; triple line on neck; on a throne with a cushion and upper border decorated with bordered petals and possibly sepals, and a base of an uncertain shape; supported by two crouching frontal lions, with crossed forepaws, long curly manes and fur on the chest parted in the middle; with jaws slightly open, showing the teeth, bulging eyes, thick eyebrows; the throne is covered with tasseled drapery upraised around the figures of the lions and falling in rigid and sharp angled hems. Top, left: A small figure of haloed Buddha in padmāsana on a podium of an uncertain shape, with samghātī with a circular neckline, and feet covered; below, unidentifiable traces of figuration. Top, right: A bodhisattva, smaller in size than the Buddha, seated in reverse ap. on a throne of an uncertain shape, with the right hand lowered (holding an attribute), the left hand placed on the thigh holding an attribute. Reliefs are characterised by a certain naturalism in its proportion in the pose adopted by the large central figure, as well as in the details, elaborated in a non-realistic key; sketchy drapery with closely spaced, thin pleats.

Measurements: 52 (45-38) x 36 x 3.5  
Material: granitic gneiss.



3D Model  
Scan



## Cluster E2: Banjot-Guratai

AMSV no.: 029

Toponym: 'small oak-tree'; De Chiara 2020, no. 112, Map 24, p. 74.

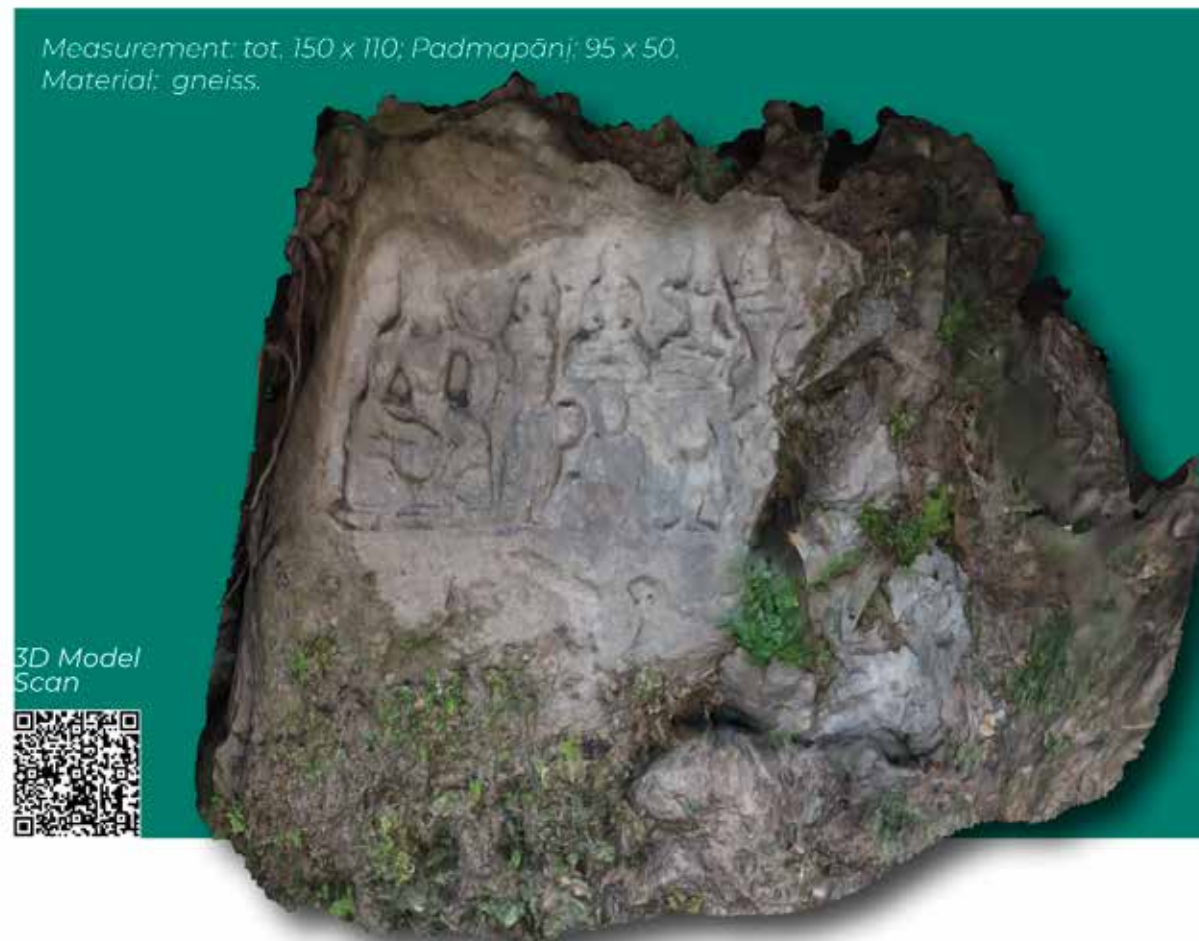
CPF no.: DD\_078

Inv. Rep. no.:

Coordinates: 34.773283° N, 72.465942° E

### Description:

From left, large Padmapāṇi Buddha in padmāsana (top), standing bodhisattva (bottom); above: Buddha and Maitreya (sitting); below Buddha in padmāsana, standing bodhisattva; top right: Buddha in padmāsana; broken large Padmapāṇi.



## Cluster F: Jaro (Jare)

AMSV no.: 034

Toponym: Probably an ancient jar, in literature, known as Jare; 'uncultivated land', De Chiara 2020, no. 541, map 37, p. 130.

CPF no.: DD\_033

Inv. Rep. no.: 107

Coordinates: 35° 5'21.50"N 72° 29'53.49"E

### Description:

Padmapāṇi.

A pensive padmapāṇi, with a halo, seated in ap. on a throne in the form of a wicker lattice stool; with p., a visible belt, a shawl-like dupattā, a crown with upward tapering central crest, with a decorated outer edge and a central figure (Buddha in padmāsana), lateral knots; banded bracelets, armilla with decorated bands, a short necklace, pendant earrings; and a lotus. Flattened relief; simplified volumes; the anatomy and limb movement are characterised by extreme rigidity and angularity; the face is wide, massive, the eyes open and elongated, slightly oblique; sketchy drapery, with closely spaced thin pleats.

Measurements: 325 (275) x 325 (223) x 10 (max)

Material: Dioritic gneiss.



## Cluster E2: Banjot-Guratai

AMSV no.: 029

Toponym: 'small oak-tree'; De Chiara 2020, no. 112, Map 24, p. 74.

CPF no.: DD\_056 Inv. Rep. no.: C164

Coordinates: 34°44'0.29"N 72°39'44.76"E

### Description:

Buddha, Padmapani, Maitreya, Buddha.

The Buddha sits in padmāsana on a throne supported by two lions (frontal, kneeling). The Buddha is flanked by two Bodhisattvas, probably a Padmapani on the right and a Maitreya to the left, both standing on a double-petal lotus base. At the far end of the rock to the left, is a second minor Buddha in padmāsana.



Measurements:  
Material: limestone



3D Model  
Scan

## Cluster H: Kafir-dherai

AMSV no.: 046

Toponym: 'Hill of the infidels', locally known as Duma Dumai 'Men and Woman'.

CPF no.: DD\_049-050 Inv. Rep. no.:

Coordinates: 34°40'10.47"N 72°35'32.07"E

### Description:

Buddha, Padmapani.

A haloed Buddha sits in padmāsana on a high throne with a podium, hands joined in dhyānamudrā, and eyes closed. He is wearing paridhāna and uttariya. The uprights of the back of the throne end in lanceolate points, each decorated with a rosette. The podium displays a dharmachakra on a plinth, flanked by seated gazelles facing one another. The upper left-hand portion displays a poorly preserved figure standing in a frontal view, wearing a long-flared tunic, possibly a donor.

Padmapāṇi is seated to the left of the above carving in ap. on a high throne with a podium. The halo is barely distinguishable. The right hand is placed on the forehead in a pensive pose, and the left is holding the stem of a lotus flower. Bare-chested and wearing a dhoti, wearing a tall tripartite tiara with a high border, and shoulder-length hair. There appears to be a swastika below the figure.

Measurements: 127 x 74  
x 14; 44 x 27 x 5  
Material: limestone



3D Model  
Scan



3D Model  
Scan



CPF no.: DD\_051-052  
Inv. Rep. no.:  
Coordinates: 34°40'10.43"N 72°35'32.04"E

### Description:

Padmapani

Behind the previous carving, a Padmapāṇi is standing in frontal view on a lotus base. Right hand held low in varadamudrā; left hand holding the stem of a lotus flower. Bare-chested and wearing a long dhoti with a short necklace and a tall tripartite tiara with a high border. Shoulder-length hair. The lower left-hand portion displays the small figure of a worshipper kneeling to the right with hands joined in anjalimudrā; a frontal view of the face surmounted by a large tiara. Next to the first carving is a severely damaged relief depicting Padmapāṇi seated to the left in ap. on a high throne

Measurements: 64 x 23 x 4; 47 x 44 x 4  
Material: limestone



3D Model Scan



3D Model Scan



CPF no.: DD\_053-054      Inv. Rep. no.:  
Coordinates: 34°40'10.38"N 72°35'31.93"E

### Description:

Padmapani with (a) Maitreya, (b) Padmapani, (c) Maitreya; Padmapani Standing to the left of the previous carving is a colossal relief depicting a Padmapāṇi flanked by three smaller figures (a, b, c). The Bodhisattva is sitting in lalitsana on a high podium with a lotus plinth, the right hand in a pensive pose and the left hand delicately holding the sinuous stem of a lotus flower. The figure displays a very naturalistic pose accentuated, for example, by the slight inclination of the head to the right. The body is softly but fully modelled, as shown by the round stomach and other naturalistic features such as the folds of the neck. The excellent state of preservation makes it possible to observe several features (of the tiara and the jewels) that are typically represented in this type of carving but are difficult to examine in detail because of the very poor state of preservation generally found. Attention should be drawn to the tripartite tiara, the necklace of large beads typical collet-type bracelets, and the natural rendering of the lotus leaf in profile. Relief carved on the podium of the throne depicting a Bodhisattva seated in ap. on a throne. Right hand on knee and left hand holding a kamandalu [ritual flask] which hangs beyond the knee. Possibly representing Maitreya. (b) Carving situated to the right of the large-sized Padmapāṇi depicting a Padmapāṇi sitting in ap. The right hand is held low in varadamudrā and the left holds the stem of a lotus flower, (c) A similar position is occupied by the figure of a Bodhisattva to the left of the large-sized Padmapāṇi. The right hand is in varadamudrā but the left is bent backwards, possibly to hold a kamandalu. The figure could again represent Maitreya. At the end of the cave is a Padmapāṇi identical to the previous figure. It is worth noting the lotus flower with four large petals and four smaller ones placed diagonally.

Measurements: These follow the order of the data sheet: 230 x 118 x 15; (a) 34 x 24 x 2.5; (b) 60 x 23 x 3.5; (c) 74 x 43 x 3; 68 x 35 x 4  
Material: limestone



3D Model Scan



3D Model Scan



CPF no.: DD\_055  
Inv. Rep. no.:  
Coordinates: 34°40'10.31"N 72°35'32.01"E

**Description:**  
Padmapani

In front of the previous carving is a Padmapāṇi with a halo seated in ap. on a high throne with a podium. In a pensive pose with the right hand on the forehead and the left hand holding the stem of a lotus flower. The state of preservation is not excellent but good enough to distinguish the dhoti and high tripartite tiara.

Measurements: 78 x 43 x 4  
Material: limestone



3D Model  
Scan



Cluster I: Tangai  
AMSV no.: -  
Toponym: 'gully, defile'

CPF no.: DD\_057  
Inv. Rep. no.: C161  
Coordinates: 34.575025° N,  
72.316208° E

**Description:**  
Three Bodhisattvas.

The relief depicts three haloed Bodhisattvas in a niche, the one in the middle being larger. They are bare-chested and dressed only in a dhoti. They wear tall tiaras and have shoulder-length hair. The relief is delimited at the top by an upper recessed frame in the shape of a Torana [pointed arch], which was meant to house a wooden canopy.

Measurements: 80 x 57 x 8;  
157 x 86 x 9; 84 x 56 x 8  
Material: granitic gneiss



3D Model  
Scan



CPF no.: DD\_076      Inv. Rep. no.:  
Coordinates: 34.575025° N, 72.316208° E

**Description:**  
Buddha

The relief depicts a Buddha in padmāsana and dhyanimudrā sitting on a throne supported by two similar but smaller Buddhas.

**Cluster J: Bhai (Bai)**

AMSV no.: -

Toponym: 'good'

CPF no.: DD\_058

Inv. Rep. no.: C163

Coordinates: 34°35'14.37"N 72°25'31.85"E

**Description:**

Padmapāṇi, Maitreya

Two haloed Bodhisattvas both wearing high tiaras and plaited hair hanging behind the shoulders. Padmapāṇi seated to the left in ap. on a high podium-throne with a lotus plinth. Right hand on forehead in pensive pose and left holding the stem of a lotus flower. Bare-chested with loins covered by a dhoti. Cushion footrest at the base of the throne. The figure is identified as Maitreya standing in frontal view to the right on a lotus base. Right hand outstretched in varadamudrā; left hand positioned low and holding a kamandalu. Bare-chested with loins covered by a long dhoti.

Measurements: 147  
x 63 x 8; 140 x 74 x 6  
Material: granitic  
gneiss



3D Model  
Scan



**Cluster K: Gogdara**

AMSV no.: 036

Toponym: Probably ancient Godara (see Godar, De Chiara 2020, no. 463, map 20, p. 119); for Gogdara see ibid. No. 465, map 18, p. 465.

CPF no.: DD\_030

Inv. Rep. no.: C114

Coordinates: 34°44'52.26"N 72°17'37.22"E

**Description:**

Buddha in padmāsana

Measurements:  
Material: sericitic  
calcareous schist



3D Model  
Scan



CPF no.: DD\_031 Inv. Rep. no.: C113  
Coordinates: 34°44'52.37"N 72°17'39.66"E

### Description:

Various subjects: bodhisattvas, stūpa.  
Centre: Padmapāṇi, pensive, haloed, in ap., with crown, pendant earrings; a lotus; on tall throne with highly inclined cushion. Smaller figures on the three sides: right: bodhisattva, haloed, in reverse ap., with a tall crown, pendant earrings; the right hand in varadamudrā (with akṣamālā), left hand on the thigh with conical-shaped attribute (kalaśa). Between this and the central Padmapāṇi, below, is a small stūpa on a tall base formed by receding bodies (the truncated-pyramid profile suggests a "star-shaped" base with steps on all four sides); quasi-circular aṇḍa and tall pinnacle. Left, top: Padmapāṇi, pensive, haloed, in ap., with crown, pendant earrings; lotus-like the preceding one; on tall throne with upper edge composed of a row of reverse lotus petals; below: haloed figure, smaller in size than the preceding ones, in padmāsana [lotus sitting pose, both crossing legs]; right hand on shoulder. Below DD\_031



3D Model  
Scan

Measurements: in the order of the descriptive data sheet: 126 (117) x 66 (63) x 5; 65 (59) x 36 x 2.5; 27.5 x 19 x 2.5; 75 (64) x 37 x 3; 36 x 22 x 1; tot.: 150 x 126.5  
Material: limestone schist.

Cluster L: Ghalegai (Tindo-dag)

AMSV no.: 037

Toponym: 'quiet place'; De Chiara 2020, no. 437, map 7, p. 116

CPF no.: DD\_028 Inv. Rep. no.: C115  
Coordinates: 34°44'52.26"N 72°17'37.22"E

### Description:

Buddha.

On the rock face, below, right, with respect to the entrance to the cave containing relief C116 (not treated because of the extremely poor conditions). Haloed Buddha, in padmāsana, with samghāṭī with lateral pleats over the torso, feet uncovered, on a low rectangular podium with an upper border or a projected cushion. Simplified volumes; massive triangle-shaped sitting figure with slightly drooping round shoulders, lacking naturalism in the lower limbs' crossing and anatomical form. The drapery, with its thin, often coupled, pleats, features mannerist patterns, especially in the crenelated lower hem of the samghāṭī and the large circular central hem, flanked by a series of smaller hems, each with a crenelated border.

Measurements: 500 ca. x 330 (290) x 62  
Material: limestone



3D Model  
Scan



**Cluster M: Barikot**

**Toponym:** 'Castle of Bir', vajra/vaira, see De Chiara 2020, no. 147, map 4, pp. 79-81

**AMSV no.:** 026

CPF no.: DD\_025      Inv. Rep. no.: C117

Coordinates: 34°40'44.81"N 72°13'2.56"E

**Description:**

Various Subjects: bodhisattvas, Buddha.

Centre: A pensive Padmapānī, in ap. on a tall throne; haloed, with bent head. Right: A pensive Padmapānī, haloed; smaller in size than the preceding one. Left, below: Buddha smaller in size than the preceding figures, in padmāsana.



Measurements: In the order of the descriptive data sheet: 136 (115) x 66 x 2,54 (max) x 45 (max) x 1 (max); 50 x 40 (max)

Material: Phyllite.



3D Model Scan

CPF no.: DD\_026      Inv. Rep. no.: C114  
Coordinates: 34°40'58.72"N 72°12'50.45"E

**Description:**

Padmapānī, Maitreya, carved on the upper part of a rocky outcrop, where the surface is smooth in the area of the relief. Left: Pensive Padmapānī, haloed, in ap. on a throne of uncertain shape, adorned with p., and a crown (with lateral knots), a short necklace, and pendant earrings. Right: Maitreya, smaller in size, depicted standing frontally on the right leg, with a pronounced bend in the body; with p., wears a saṃghāṭī with an ample sinus over the knees, a tall headdress (possibly a crown or jātamukuta), a short necklace, and pendant earrings. The right hand is on the shoulder (holding an attribute with a slightly inclined ascetic's staff), while the left hand is lowered, holding an attribute, presumably a vase.

Measurements: 95 x 50 x 6; 75 x 31 x 2; tot.: 95 x 92

Material: Granatiferous phyllite.



3D Model Scan



## Cluster N: Talang

Toponym: 'echo'; De Chiara 2020, no. 1256, map 1, p. 219  
AMSV no.: 388

CPF no.: DD\_027      Inv. Rep. no.: -  
Other labels: AMSV 388-3  
Coordinates: 34°36'35.07"N 72° 9'8.41"E

### Description:

Various Subjects: bodhisattvas, Buddha.

The inscription was discovered in August 2005 by L.M. Olivieri and Mr. Akhtar Manir and later documented by Olivieri, Mr. Abdul Nasir (DOAM Federal), and Massimo Vidale as part of the Archaeological Map of the Swat Valley project (AMSV). The site, labelled as AMSV 388, was subsequently placed under the control of the Italian Archaeological Mission (under the care of Mr. Shafiq Ahmad). Since 2011, initially under the ACT project, the mission has employed a local watchkeeper (Mr. Darya Khan) for site protection. The inscription was re-documented in June 2022 by a Mission team led by Dr. Emanuele Lant. The Talang inscription likely comprises several – possibly three independent – graffiti. Their initial part consists of a name, followed by a second line that provides a date in an undetermined era. A precise palaeographical dating is difficult, but the script appears to point to a variant of Sharada, likely from the 11th century. CE onwards.

Measurements: ~7.00 m w., ~5.00 m h.  
Epigraphic mirror: ~3.00 m w., ~2.00 m h.  
Material: gneiss



3D Model  
Scan



## Cluster O: Badwan

Toponym: 'nomads'; Cf. De Chiara 2020, no. 72, p. 69  
AMSV no.: 388

CPF no.: DD\_068      Inv. Rep. no.: -  
Coordinates: 34°38'13.99"N 72° 0'1.77"E

### Description:

Various Subjects: bodhisattvas, Buddha.

Several figures found but are too worn to be described.

Measurements:  
Material: gneiss



3D Model  
Scan

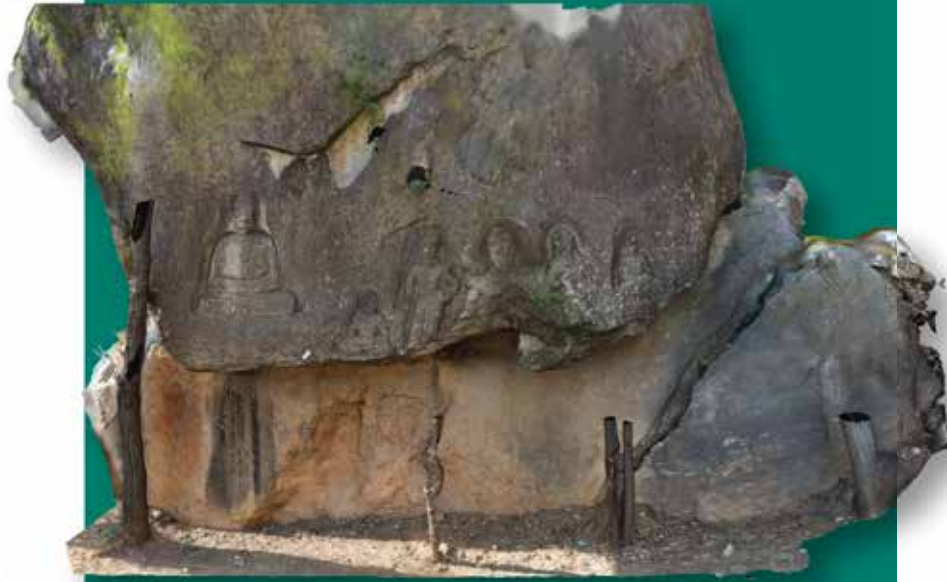


Cluster P: Mane-tangai  
Toponym: 'Tower gully'; Cf. De  
Chiara 2020, no. 853, p. 169  
AMSV no.: 042

CPF no.: DD\_064  
Inv. Rep. no.: C204  
Coordinates: 34°40'6.21"N  
71°55'29.26"E

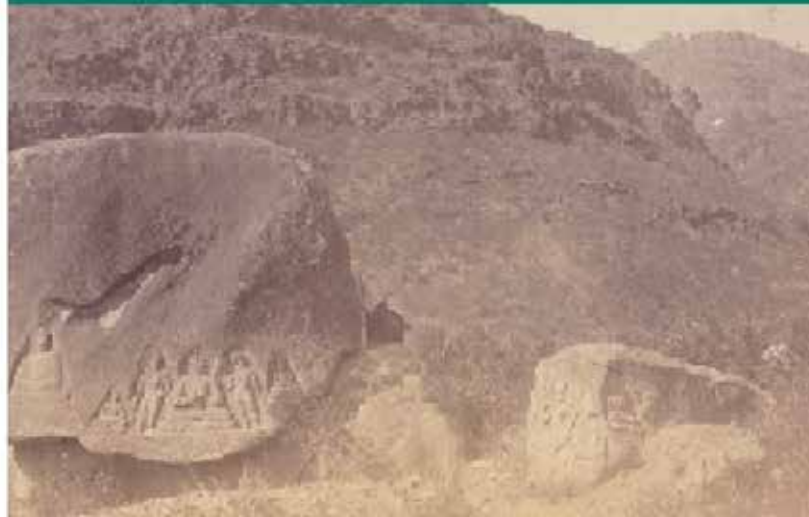
**Description:**

Various subjects: triad (Buddha and bodhisattvas, Buddhas)  
Right, center: A triad composed of a Buddha seated in padmāsana on a low podium, haloed and depicted in dharmacakramudrā. On the sides, two standing bodhisattvas, are symmetrically positioned and haloed. The bodhisattva on the right wears a three-pointed crown, with the right hand on the chest and the left hand extended downwards (holding an attribute). To the left, Padmapāṇi wears a crown (or presumably jatāmukuta) with a rounded upper profile, depicted in varadamudrā, holding a short-stemmed lotus. On the sides of the triad are two smaller, haloed Buddhas in padmāsana on low podiums, with the one on the right raised slightly above ground level. To the left: A Buddha in padmāsana, with no visible seat, possibly unfinished. The boulder next to it (see photo below) was destroyed before 1993.



3D Model  
Scan

Measurements: Approximately 638 x 143 cm  
Material: calceschist



CPF no.: DD\_065

Inv. Rep. no.: C160

**Description:**

Padmapāṇi, Ganeśa

A seated Padmapāṇi in ap. on a low throne, left hand resting on the left thigh while holding a lotus by the stalk, right hand touching the chin. Ganeśa is seated on a low throne with crossed legs, and a halo behind his head. He is four-armed: his upper right hand holds a radish or a trident, his lower right is in varadamudrā, his upper left holds an aanda, and his lower left, resting on his thigh, is lost. A beaded necklace hangs on his chest.

Measurements: 103 x 64  
x 7; 74 x 41 x 4.5  
Material: calceschist



3D Model  
Scan

CPF no.: DD\_067  
Inv. Rep. no.: C203 and C157  
Coordinates: 34°40'17.46"N  
71°55'26.22"E

**Description:**

Buddha, Padmapāṇi  
Right: Buddha in padmāsana, haloed, seated on a square podium topped by a double lotus corolla, wearing samghātī with a round neckline and lateral pleats over the chest, feet uncovered.  
Left: A Pensive Padmapāṇi haloed, in ap. Position on a tall throne with a moulded base and cornice, topped by a row of lotus petals (or presumably a double corolla). Wearing a p. with a central hem and belt falling over the throne, a dupattā (head covering) rolled around the left arm, a beaded necklace, pendant earrings, and a crown (tied at the sides), with a lotus.



*Measurements: 1132 x 69 x 8; 135 x 63 x*  
*Material: limestone, calceschist*



3D Model  
Scan

## PHASE II CONSERVATION, SWAT MUSEUM

CPF No.: DD\_085-M-1

Inv. Rep. no. (Filigenzi, 2015): C9

**Description:** Various subjects: Triad / Padmapāni. On a large rocky outcrop with terminal lobe on the right, projecting upwards.

**Left: Triad; Centre:** Buddha in dhyānāsana (meditation pose), with uncovered feet, with nimbus (and aureole?), on tall throne with cushion and undulating lateral tassels; underneath the cushion, at the two extremities, two frontal lions, erect with their forepaws slightly spread and decorated with banded bracelets, head in profile view facing inwards, wavy mane with fur on the chest in a leaf shape, parted in the middle. At the sides, two smaller haloed bodhisattvas, standing in three-quarters view facing the Buddha, on a lotus with double corolla, the lower one reverse: on the right, Maitreya, with p. and saṃghāṭī; the right hand holding the ascetic's staff to the shoulder, sloping transversely; left hand below with ansated vase; on left Padmapāni (?) with p., belt visible with knotted ends, short beaded necklace, pendant earrings; right hand in varadamudrā; left hand on the shoulder with reverse lotus (?), held at the lower extremity of the stem, with corolla facing downwards. At the base of the relief runs a row of lotus petals and reverse sepals, slightly oblique, diverging from the centre. a p., a short necklace, a Brahmanic cord, pendant earrings, and a crown.

**On the right**, and dominant in proportion, is a haloed pensive Padmapāni in ap. (resting pose or "royal ease") on a lotus throne; with p., dupattā rolled around the arms and falling on the left side with pronounced undulation, bracelets, short, beaded necklace, pendant earrings; tall headdress (crown?); three-lined neck; with type a lotus. Slight anatomical disproportions are visible, especially in the exaggerated volume of faces and hands; the lions' figures are very clumsy and over-simplified; the drapery follows conventional criteria, with dense parallel lines; repeated curved and crested lines in drapery and headdress.

**Material:** Vacat.

**Conservation Status:** Abrasions; lime incrustations; badly chipped on upper part, corresponding to the figures' faces and arms and Buddha's bust, as well as bottom left; crossed by a continuous vertical cut corresponding to the right knee of Padmapāni, and by a continuous oblique cut on bottom left; corrosion.

*Measurements: (from right) 140 (134) x 89 x 7; 107 (88) x 25.5 x 6; 131 (88-80) x 69.5 x 3; 108 (94-87) x 36.5 x 4.*



DD\_086-M-2

Inv. Rep. no.: C41

**Description:** Padmapāni  
A large, isolated boulder.

Pensive haloed Padmapāni, in ap. on throne with body topped by laterally projecting listel, row of upturned lotus petals, cushion. The bodhisattva is wearing p., short beaded necklace, pendant earrings, tripartite crown; type a lotus. The figure is characterised by harmonious proportions; the details of the face have been conserved; it is round with large eyes, widely separated and slightly oblique; the drapery is stylised, with pairs of parallel lines; the hems of the garment fall over the throne and are given a manneristic treatment with alternating vertical curved and straight lines.  
Material: Augen Schist.

Measurements: 170 (160) x 125.



DD\_087-M-3

Inv. Rep. no.: C183

**Description:** Various subjects: Sūrya and attendants, Ganeśa, Vishnu (?) and attendants  
On an oblong boulder.



Centre: standing figure of Sūrya, only the upper part visible, up to the height of the thighs, with indistinct garment (p?), tall crown, long earrings; hands to breast, holding on the side two short-stemmed lotus flowers, sloping outwards, the corollas of which project above the shoulders; on the

sides, below, two small standing figures; the right-hand one, slightly larger, holds a spear in the right hand, above, at the side; left hand lowered to one side with attribute (garland?); the left-hand one with inclined torso, appears to be looking upwards, with arms outstretched. On the right is Ganeśa, seated in European fashion on a throne of uncertain shape, with four arms, the upper two bent upwards, with attributes, the two lower ones lowered on the side, the left one with attribute, the right one probably in varadamudrā (with attribute?). On the left is a four-armed figure standing frontally (Vishnu?) with a long garland or scarf hanging down from the forearms; his two upper hands bear undistinguishable attributes, the lower two are placed on the head of small attendants of whom only the profile has been preserved, the left one to a lesser degree.

**Material:** Limestone (white marble).

**Conservation Status:** Very poor; badly chipped and leached.

Measurements: 72 x 37 x 9; 30 (max); 30 x 15 x 2.5; 54 (38.5) x 39 x 4.5; 45 x 26 x 3; 12 x 5.

DD\_088-M-4

Inv. Rep. no.: S17

**Description:** SM Standing Padmapāni

Stela with irregular elongated oval shape, with very low foot.

Padmapāni, nimbate, standing on right leg on flat full-blown lotus; wearing short p. with laced belt, knotted, with undulating end(s) descending in front, tall crown tied at the sides with descending ribbons, short necklace, earrings with polylobate terminal part; right hand in varadamudrā; left hand held low on one side grasping the curved stem of the lotus, which emerges from the ground.

**Material:** Gneiss.

**Conservation Status:** Almost entirely chipped, except for chest, right leg, and feet of the figure.

*Measurements:* 136 x 64



DD\_089-M-5

Inv. Rep. no.: S70

**Description:** SM Eight-armed goddess killing a caprid

Irregularly oval-shaped, elongated stela.

Goddess in ālīdha posture with her right feet on the hip of a decapitated animal, probably a caprid, lying on the ground with the four legs bent towards the body, foot against foot, and severed head represented at the bottom of the stela. The goddess (whose female sex is indicated by the preserved traces of the breast on the left side), with mukuta (orjat āmukut a?) tied by means of a ribbon knotted at the sides and descending with undulating movement, seems to be wearing p. and bracelets. The eight arms, starting from the main right arm and proceeding clockwise, are represented as follows: on the shoulder, grasping a trīśūla thrust into the animal's body; below, on one side, with a quiver full of arrows; uplifted up with a cakra; upraised, with a sword (?); upraised, with a bow; upraised, with a small shield; of the third and main left arm nothing is preserved; below, with an attribute (pāśa? aks amālā?).

**Material:** Limestone.  
**Conservation Status:** Mutilated; two rejoined fragments, with parts missing; badly chipped and abraded

Measurement: 120 x 48



3D Model  
Scan



DD\_090-M-6  
Inv. Rep. no.: S131

CPF no.: DD\_025      Inv. Rep. no.: C117  
Coordinates: 34°40'44.81"N 72°13'2.56"E

**Description:** SM Standing bodhisattva

Standing bodhisattva; with p. with knotted belt, with descending undulating ends, dupat t ā draped like a shawl; right hand in varadamudrā (with attribute?), left hand on shoulder at the side grasping horizontally held cylindrical object (vajra? manuscript?). On the left a parallel section of ribbon descending from the crown and the headdress has been conserved which schematically outline the profile of the head and the shoulder.

**Materials:** Gneiss.

**Conservation Status:** Mutilated; upper and lower parts missing; badly chipped, especially the conserved part of the figure's head and legs; badly abraded.

*Measurements:* 136 x 64



3D Model  
Scan



DD\_091-M-7  
Inv. Rep. no.: S146  
**Description:** SM From Loebanr?  
Vajrapāni

Irregularly oval-shaped elongated stela with straight cut on sides and foot.

Vajrapāni, nimbate, standing, with crown tied at sides and descending ribbons, with unidentifiable figuration in the central crest; the profile of the short necklace and earrings can just be made out; right hand in varadamudrā, left lowered with vajra, the lower point of which rests on the corolla of a lotus emerging from the ground.

**Material:** Augen Schist.

**Conservation Status:** Whole (?); badly corroded and abraded.

*Measurements:* 136 x 64



3D Model  
Scan



DD\_092-M-8  
Inv. Rep. no.: S137

**Description:** SM Standing Padmapāni

Irregularly oval-shaped elongated stela.

Padmapāni, with nimbus with circle and flaming edge, standing on right leg; wearing short p. with laced belt, tied, with end(s?) descending over front, crown, decorated armbands, earrings; right hand in varadamudrā, the left hand, held low, clasping the curved stem of a lotus emerging from the ground, with enlarged lower section (vase?).

**Material:** Gneiss.

**Conservation Status:** Whole; face, arms and right flank of the figure badly chipped; badly abraded and corroded.

*Measurement:* 91 x 36.



3D Model  
Scan



DD\_093-M-9  
Inv. Rep. no.: S38

**Description:** SM Seated bodhisattva  
Irregularly oval-shaped stela.

Nimbate bodhisattva, in reverse ap. on lotiform throne. The hem of the uttariya can be seen falling over the left arm in a wide curve, as well as the short, beaded necklace, the pendant earrings with thickened end and, indistinctly, the profile of the crown crests. The bodhisattva has the right hand in varadamudrā, the left one on the thigh with vertical attribute, slightly tapering upwards and with tapered upper ending on top (vajra? kamandalu?). The facial features are partially pronounced: large eyes with eyebrows, slightly downward gaze, small fleshy mouth; remarkable rendering of the facial expression, with smile accentuated by slight prominence of the cheeks and gaze. For a similar iconographic device cf. S133.

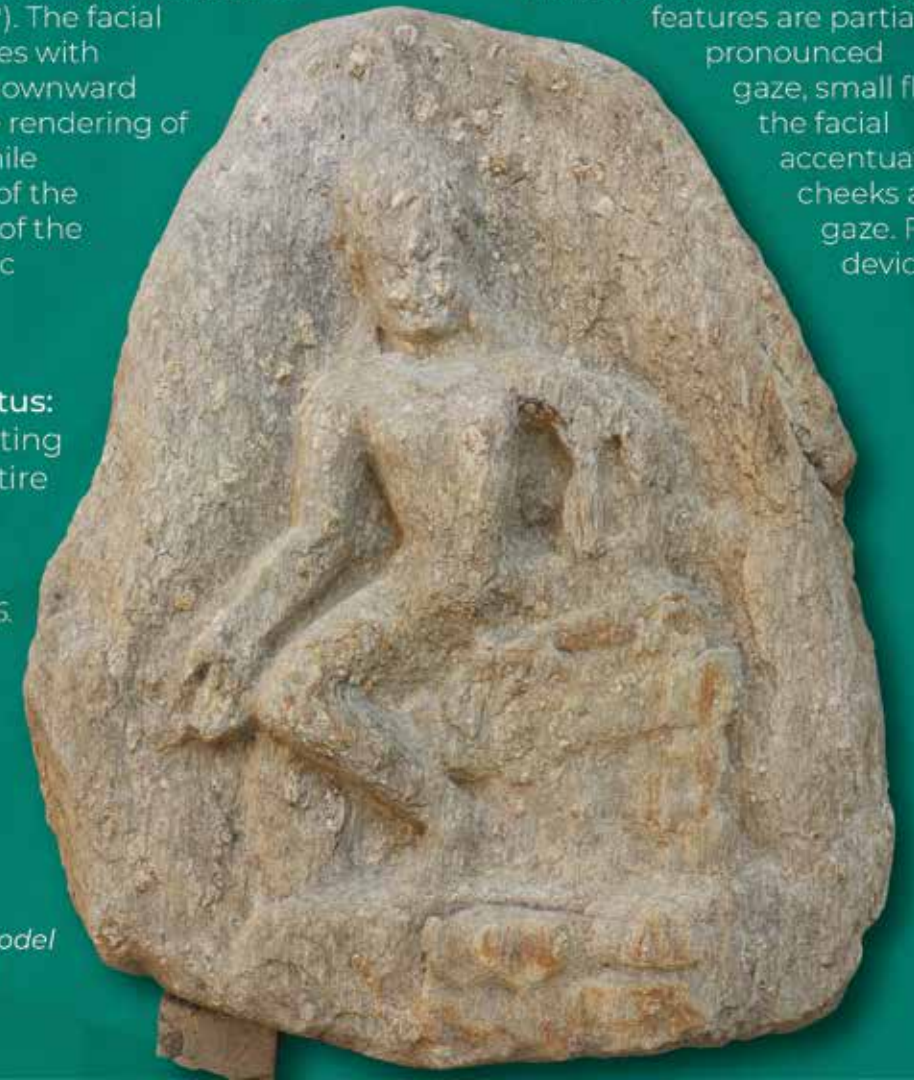
**Material:** Vacat

**Conservation Status:** Whole; the projecting parts chipped; entire surface abraded.

*Measurement:* 91 x 36.



3D Model  
Scan



DD\_094-M-10  
Inv. Rep. no.: S136

**Description:** SM Pensive Padmapāṇi

Irregularly oval-shaped stela.

Pensive Padmapāṇi, with nimbus with circle and flaming edge, in ap. on throne with two frontal lions on the front face.

**Material:** Gneiss.

**Conservation Status:** Mutilated; broken off at the top and on the left along the upper edge; badly chipped and abraded over the entire surface.

*Measurement:* 102 x 51.



3D Model  
Scan



DD\_094-M-11  
Inv. Rep. no.: S134

**Description:** Standing Padmapāṇi

Oblong stela, with tall foot.

Standing Padmapāṇi, with short p., raised up to left knee, with decorated belt and looped belt (?), with one end descending in a wavy pattern, the other lifted up, dupaṭ ṭ ā draped like a shawl, bracelets, decorated arm band, short necklace of beads; right hand in varadamudrā, left hand at the side, clasping the stem of a lotus emerging from the ground.

**Material:** Gneiss.

**Conservation Status:** Mutilated; broken off at the top; acephalous figure, left arm badly chipped; whole surface slightly abraded.

*Measurement:* 107 x 45.



3D Model  
Scan



DD\_094-M-12  
Inv. Rep. no.: S135

**Description:** SM Standing Padmapāni

Irregularly oval, elongated stela with low foot.

Padmapāni, with nimbus with flaming edge, standing on right leg on flat lotus corolla with reverse petals and sepals, wearing short p., probably raised up to left knee, dupattā draped like a shawl, crown tied at sides with descending ribbons, probably an armband on right arm, short necklace; right hand in varadamudrā (with aksamālā?), left hand clasping, at the side, below, the curved stem of a lotus emerging from the ground. On the left, section of wavy hair-dress has been conserved, falling quite naturally over the shoulders. The upper part of the figure, with the exception of the lotus, is included in a slightly recessed ogival field.

**Material:** Gneiss.

**Conservation Status:** Whole; projecting parts badly abraded; face and left arm badly chipped, right arm only partially chipped.

*Measurement:* 136 x 50



3D Model  
Scan



DD\_094-M-13  
Inv. Rep. no.: S13

**Description:** SM Standing Buddha

Irregularly oval-shaped, elongated stela.

Buddha standing (on base?), with samghātī with round neckline and central pleats, with crenelated hem on right, antaravāsaka, separate usnīsa with large ribbon or ring at the base; right hand in varadamudrā, left hand holding to breast a hem of the robe (?). Several anatomical details (hands, feet) highlighted by relative disproportion.

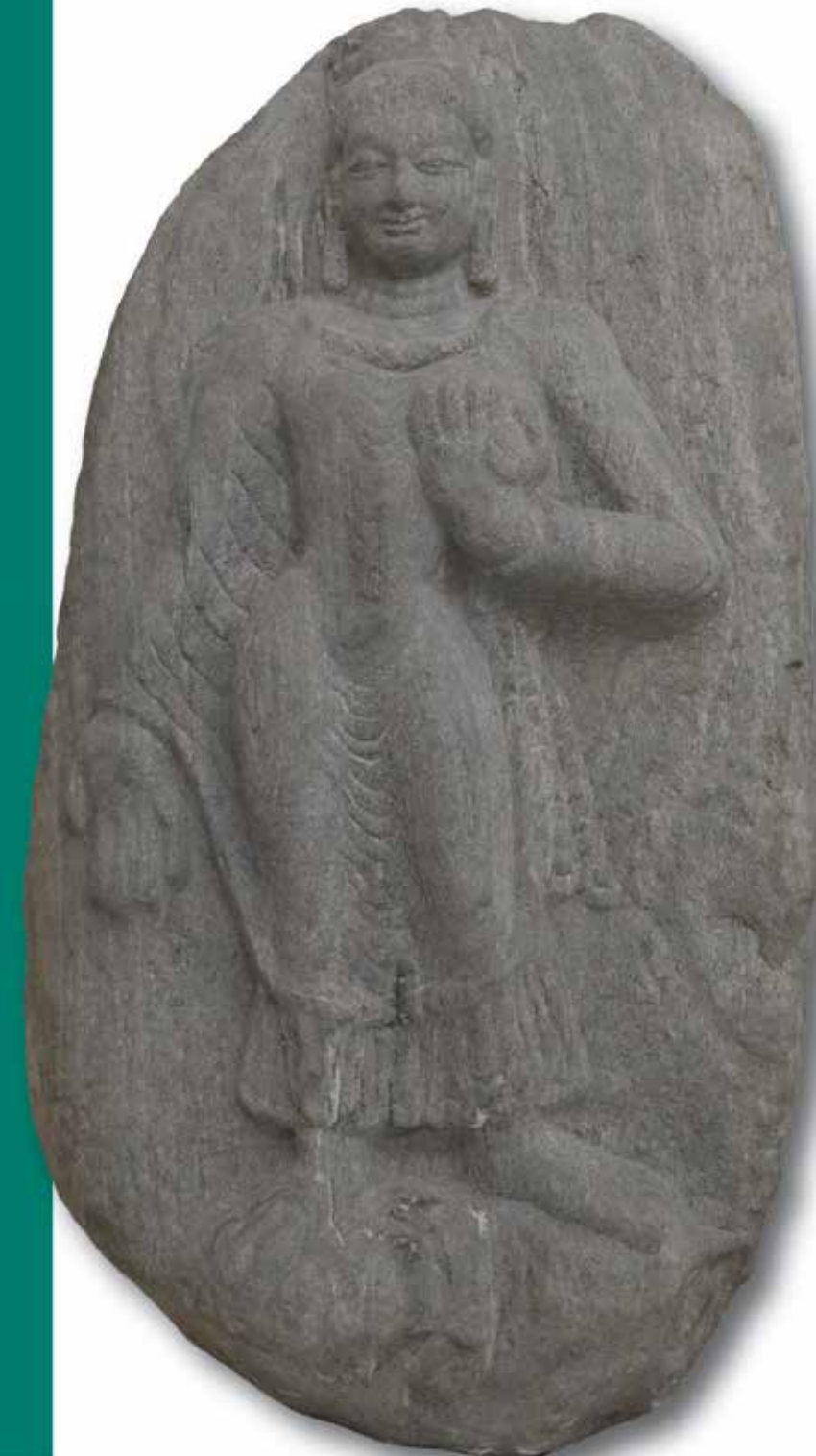
**Material:** Dioritic Gneiss

**Conservation Status:** Whole; chipped along the top edge; whole surface slightly abraded.

*Measurement:* 65.5 x 37



3D Model  
Scan



DD\_086-M-14  
Inv. Rep. no.: S68

**Description:** SM Seated Maitreya.

Irregularly oval-shaped, elongated stela

Nimbate Maitreya, seated in reverse ap. on a lotiform throne. The ribbons tied at the sides of the crown (or jat, āmukuta?) are visible, together with the short beaded necklace, and the earrings with polylobate ends. The bodhisattva has the right hand in varadamudrā with aks amālā, left hand on thigh with ampulla-like kalaśa.

**Material:** Gneiss.

**Conservation Status:** Broken top, right, along the edge; badly abraded; entire face chipped, perhaps deliberately (in the upper part the chipping seems to be the result of a blow).

*Measurement:* 60 x 30



DD\_094-M-15  
Inv. Rep. no.: S113

**Description:** SM Standing Padmapāni

Irregularly oval-shaped elongated stela with tall foot.

Padmapāni, with nimbus, standing on right leg on flat full-blown lotus, wearing short p., raised up to left knee with short, knotted belt, crown with central crest with rounded top, armband on right arm, short necklace, earrings with polylobate endings; right hand in varadamudrā, left holding frontally full-blown lotus with cut stem and two smaller inflorescences on the right. Squat massive volumes, especially the lower limbs; oversized head.

**Material:** Dioritic Gneiss (?).

**Conservation Status:** Mutilated; parts missing above left along the edge and in the lower right corner; face and right hand chipped; entire surface abraded.

*Measurement:* 68.5 x 35.



DD\_088-M-16

Inv. Rep. no.: S147

**Description:** SM Standing  
Maitreya

Stela of oval shape, elongated..

Maitreya, standing on right leg on a flat lotus corolla, with upturned petals; wearing p. with laced belt, tied, with one end descending and the other lifted, shawl-like dupattā, crown tied at the sides with descending ribbons, short, beaded necklace, pendant earrings; left hand stretching downwards, with kamaṇḍalu, right hand on shoulder with rosary.

**Material:** Limestone/marble.

**Conservation Status:** Broken off lower left; face, headdress and right foot chipped all over.

*Measurement:* 37 x 23.



DD\_088-M-17

Inv. Rep. no.: S139

**Description:** SM Standing  
Maitreya

Irregularly oval-shaped elongated stela with hinted foot.

Padmapāni, with nimbus with circle and flaming edge, standing on right leg on a flattened lotus corolla with upturned petals; wearing p. and dupattā draped like a shawl, crown, decorated armbands, earrings; right hand in varadamudrā; the left hand on the side, lowered, grasps the curved stem of a lotus which emerges from the ground.

**Material:** Limestone.

**Conservation Status:**

Mutilated: broken off at top and in the upper section, at the sides, and along the edge; face and arms of the figure entirely chipped; badly abraded.

*Measurement:* 55 x 28.



DD\_092-M-18  
Inv. Rep. no.: S18

**Description:** SM Standing Vajrapāni.  
Stela of irregularly oval, elongated shape.

Vajrapāni, standing on right leg, with right hand with vajra held horizontally to the shoulder on one side, left hand on hip.

**Material:** Gneiss.  
**Conservation Status:** Whole; badly abraded: only the outline of the figure is conserved, lacking any legible details.

*Measurement:* 59 x 28



DD\_092-M-19  
Inv. Rep. no.: S129

**Description:** SM Pensive Padmapāni

Pensive Padmapāni, with nimbus and aureole, in ap. on rather flat lotiform throne, seemingly decorated; holding in the left hand on the thigh the long stem of a full-blown lotus with large central button and two smaller inflorescences halfway up, viewed frontally. The bodhisattva wears p. with fan-shaped central hem inscribed within a circular hem, dupattā draped like a shawl fashion, short with left the

**Material:** limestone/marble.  
**Conservation Status:** Mutilated; parts missing at the sides; face, arm and right hand badly (deliberately?) chipped; abraded.

*Measurement:* 115 x 82.



CPF No.: DD\_085-M-20

Inv. Rep. no. S140

**Description:** SM Seated siddha (?) with attendants. Irregularly oval-shaped stela, with straight cut on the sides.

Male figure, with nimbus with circle and flaming edge, in padmāsana on throne with lions, supported by a double lotus corolla, under a canopy, flanked by a pair of smaller haloed figures, standing three quarters on towards the central figure on lotus flowers with upturned petals and short stem emerging from the throne. The central figure is dressed as a bodhisattva: p., dupattā draped like a shawl, crown tied at the sides with descending ribbons, short beaded necklace, decorated armbands, earrings; right hand held to breast, with palm turned outwards, probably with attribute (small vajra?), left hand on chest with flattened attribute (skull cap?); of the minor figures, the right hand one, female, apparently naked except for a narrow thin shawl and ornaments (ankle band, short necklace and earrings), holding an attribute in both hands at one side of the breast (ghaṇṭā?); the left hand figure, male, with p. and dupattā draped like a shawl, the right hand extended downwards, holding an attribute with the palm of the left hand at the side (vajra?); details of headdress indistinguishable.

The throne is covered with a decorated drape, with hem falling over the centre, and is surmounted by a cushion from the sides of which two heavy tassels hang. The lions, crouching frontally with crossed forepaws, have globe-shaped eyes and long mane with symmetrical curls; below the lotus, in the centre, there are three figuration elements (buds?); a border in relief runs round the bottom of the figuration. The canopy is decorated with a border in relief and inside by undulating ribbons descending from the tip, a full circular element, at the centre, and two lateral elements of uncertain shape (circular with central depression? half-moon-shaped?); undulating tassels and semicircular decorations (rows of beads/garlands?) hang from the two lower ends

**Material:** Limestone/marble.

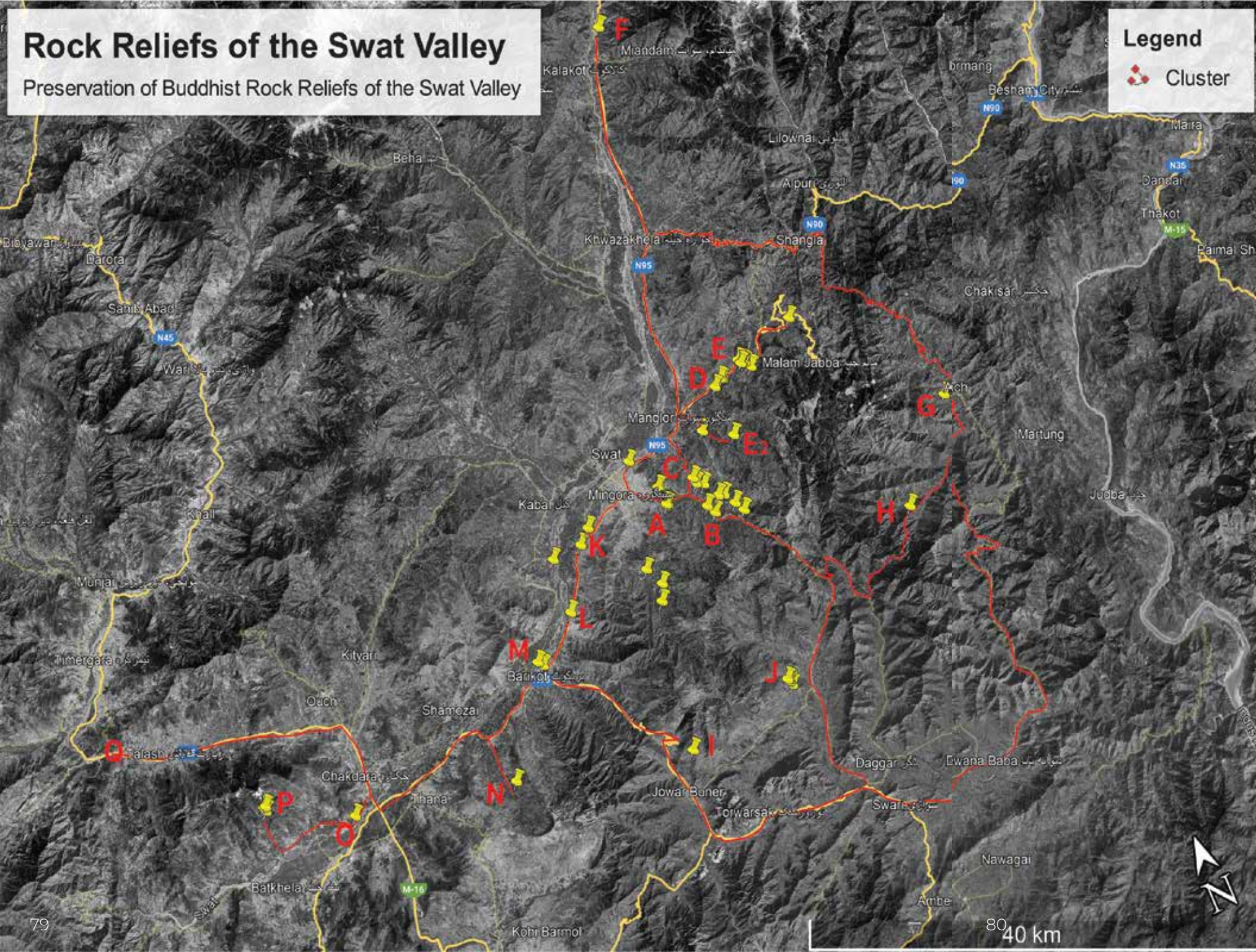
**Conservation Status:** Whole; lower left corner chipped; face of main figure entirely chipped (deliberately?); whole surface abraded.

*Measurement:* 94 x 50.




# Rock Reliefs of the Swat Valley

Preservation of Buddhist Rock Reliefs of the Swat Valley



## Legend

 Cluster

- Cluster A – Arabkhan-china (Jambil, Swat)
- Cluster B – Arbut (Jambil, Swat)
- Cluster C – Garasa (Jambil, Swat)
- Cluster D – Jahanabad (Ugad, Swat)
- Cluster E – Nangrial (Ugad, Swat)
- Cluster E2 – Banjot (Landai, Swat)
- Cluster F – Jare (Swat, left)
- Cluster G – Bunerwal (Puran, Shangla)
- Cluster H – Kafir-dherai (Puran, Shangla)
- Cluster I – Tangai (Buner)
- Cluster J – Bhai (Buner)
- Cluster K – Gogdara (Swat)
- Cluster L – Ghalegay (Swat)
- Cluster M – Barikot (Swat)
- Cluster N – Talang (Kotah, Swat)
- Cluster O – Badwan (Adinzai, Lower Dir)
- Cluster P – Mane-tangai (Adinzai, Lower Dir)
- Cluster Q – Sado (Timarghara, Lower Dir)

# Bibliography and Further Readings

Ashraf Khan, M. (1994) Historic Rock Carvings in Dir District. *East and West*, 44, pp. 455-466.

Ashraf Khan, M. (1996) Survey of the Historic Rock Carvings in Swat Valley. In Saeed-ur Rehman (ed.), *Archaeological Reconnaissances in Gandhara*, pp. 107-118. Karachi.

De Chiara, M. (2020) Toponymy of the Swāt Valley: Linguistic Archaeology. *ISMEO Serie Orientale Roma* vol. 25; Act-field School Project Reports and Memoirs, *Archival Studies* 2.

Faccenna, C., [Olivieri L.M.] et al. (1993) *Geo-Archaeology of the Swāt Valley (NWFP, Pakistan) in the Charbagh-Barikot Stretch Preliminary Note*. *East and West*, 43,1-4, pp. 257-70.

Filigenzi, A. [Olivieri L.M. and Rockwell, P.] (2015). *Art and Landscape: Buddhist Rock Sculptures of Late Antique Swat/Uddiyana* (1st ed.). Austrian Academy of Sciences Press: Vienna.

Dani, A.H. (1968-69a) Buddhist Rock Engravings in Dir. *Ancient Pakistan*, 4, pp. 251-257.

Nasim Khan, M. (2024) Rock carvings and inscriptions at Zulam Bridge (Lower Dir), Gandhāra: The so-called Saddo Rock Inscription Revisited. *ARIRIAB*, 27, 187-95.

Olivieri, L.M. (1994) Recent Discoveries of Rock-carving in Buner and Puran (NWFP, Pakistan). *East and West*, 44, 2-4, pp. 467-480.

Olivieri, L.M. (1998) *The Rock-Carvings of Gogdara I. Documentation and Preliminary Analysis*. *East and West*, 48, 1-2, pp. 57-91.

Olivieri, L.M., M. Vidale et al. (2006) *Archaeology and Settlement History in a Test Area of the Swat Valley: Preliminary Report on the AMSV Project (1st Phase)*. *East and West*, 56, 1-3, pp. 73-150.

Sardar, B. (2005) *Buddhist Rock Carvings in Swāt Valley*. Islamabad.

Stein, A. (1899) Detailed Report of an Archaeological Tour with the Buner Field Force. [The] *Indian Antiquary*, XXVIII, January 1899, pp.14-46, 58-64.

Tucci, G. (1958) Preliminary Report on an Archaeological Survey in Swat. *East and West*, 9, 4, pp. 279-328.



HERITAGE OF  
THE SWAT VALLEY



# Heritage

OF THE SWAT VALLEY

## Get in Touch

If you have questions, feedback or would like to collaborate, we'd love to hear from you.

 @heritageofswatvalley  @heritageofswatvalley

 +92 313 6732432

 Swat Museum, Saidu Sharif, Swat Valley, KP

 heritageofswatvalley@gmail.com

