

The Narration of Śravasti Miracle in Sculptural Art of Gandhāra:

A Study based on Museums' Collection in Pakistan

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Abstract

The Art of Gandhāra mainly deals with the narration of Buddhist philosophy in depicted form. The cultural material revealed by the sites from Gandhāra is now scattered throughout the glob, displayed in Museums and reserved in private collection. A large collection of this work of art is kept on display and in reserve at Museums in Pakistan. Many artefacts in stone, stucco and terracotta from Gandhāra are now at Peshawar, Taxila, Lahore and Karachi. This collection includes the Śravasti Miracle, which is the important subject matter of Buddhist religious thoughts extensively depicted by the ancient artists of Gandhāra. Here, the present paper focuses on the Miracle of Śravasti mentioned in the texts and compares the narrative depictions now in the art collection of museums in Pakistan. This paper is presented in four parts: the first part elaborately narrates the story versions in Prakrit/Pali and Sanskrit texts; the second part further throws light on the land of Gandhāra and the Śravasti Miracle narrated in Buddhist texts and depicted in art form; the third part deals in the explanation of depicted art work of Śravasti Miracle; the fourth part compares the text and art and the development of the art of Gandhara in depicting the miracle that leads towards the final concluding results of this investigation.

Keywords: Gandhāra, Śravasti, Twin Miracles, Buddha, Pali, Sanskrit

Introduction

Gandhāra art is almost entirely religious that was devoted to Buddhism (Ali & Qazi, 2008; Miyaji, 1984). The Buddhist stupas built in large numbers in Peshawar, Swat and Taxila valleys demonstrate the adoring Buddhist faith of that time ((Ali & Qazi, 2008)). In Gandhāra,

the great stupas erected to enshrine the relics of the Buddha were abundantly adorned ((Ali & Qazi, 2008; Majumdar, RayChaudhri, & Datta, 1978; Miyaji, 1984)). Relief panels of Buddhist images and scenes from his life and other decorative work were attached to the walls and bases of stupas that helped to adorn the *viharas* or the monasteries (Ali & Qazi, 2008; Majumdar, RayChaudhri, & Datta, 1978; Kuwayama, 1984; Khan A. N., 1976) that added to the purpose of the propagation of the Buddhist faith.

Although the story of this miracle has an extensive distribution both in art and text, it has many versions in texts of Pali, Chinese, Tibetan, Sanskrit and Mongolian (Fiordalis, 2014).

Out of all the important episodes of the life of Buddha, his miracles are the most important in terms of philosophy and depiction in the ancient Hellenistic art of Gandhāra (Strong, The Buddha: A Beginner's Guide, 2009; Sehrai, 1982). Although he performed various miracles at different places and at different times (Joshi, 1956; Fiordalis, 2014), however, the Miracle of Śravastī is the one mostly represented in the ancient art of Gandhāra (Ali & Qazi, 2008).

The Miracle of Śravastī sometimes known as Twin Miracle has two major versions of the whole story that vary in details, discussed below¹. However, there are certain beliefs related to the story that are equally believed by both the versions. These also include the fact that this miracle was performed by Buddha seven years after his enlightenment (Strong, 2007). According to both the versions, the miracle was performed by Buddha during a contest between Buddha and six religious teachers of that time (Brown, 1984). The miracle is considered as one of the indispensable acts that all Buddhas must perform during their lives (Foucher, 1914) which can

¹ <https://www.ancient-buddhist-texts.net/English-Texts/Buddhist-Legends/14-02.htm>

only be performed successfully by a fully enlightened Buddha. Twin versions of the miracles are differently narrated in Pali and Sanskrit sources.

The miracle of Śravasti is a unique feature of the Buddha's life story that adds to its beauty and grandeur. This remained a favorite subject for the artists and sculptors of Gandhāra who have translated it into stone intricately with great precision. The main objective of this paper was to bring into light those sculptures and art pieces that have not been properly analyzed and studied and are lying in the Pakistani museums since the time of their excavations, and to identify the Gandharan narration of the art form with its unique elements.

Previous investigations and the research gaps

The miracle of Sravasti remained one of the widely researched topics for foreign and Pakistani scholars alike. These scholars include Sir John Marshall in his detailed survey of the Archaeological Survey of India has mentioned about the Miracle of Sravasti as some sculptures were discovered during the course of excavation. Foucher has also mentioned but one of which he thinks is of this miracle could not be identified by Foucher (Foucher, 1914). Foucher also identified some Gandharan reliefs in which the multiplication miracle has been depicted that has been described in Devyavadana, however, the idea of these reliefs as part of the Sravasti miracle was later on rejected by many scholars like J. E. van Lohuizen-de Leeuw (1949)², John Rosenfield (1967)³ and Joanna Williams (1975)⁴ and (Brown, 1984). Some scholars also worked on the same theme in the following years on many examples of the miracle depicted in Gandhara art including D. B. Spooner (1910)⁵, M. A. Shakoor (1954)⁶, Harald Ingholt (1957)⁷, John

² See The "Scythian" Period (Leiden) pp. 130-137

³ See The Dynastic Arts of the Kushans, pp. 235-238

⁴ See Sarnath Gupta Steles of the Buddha's Life, Ars, Orientalis 10 p. 183

⁵ Handbook of the Sculptures in the Peshawar Museum

⁶ See A Guide to Peshawar Museum

⁷ See Gandharan Art in Pakistan

Huntington (1980)⁸, Katasumi Tanabe (1981)⁹, Fidaullah Sehrai (1982)¹⁰, Miyaji, Akira and Namikawa (1984)¹¹, M. Taddei (1987)¹², Ju-hyung Rhi (1991)¹³, W. Zwalf (1996)¹⁴, Isao Kurita (2003)¹⁵, M. Ashraf Khan (2005)¹⁶, Qazi Naeem, Ihsanullah Jan and M. Ashfaq (2008)¹⁷, David Fiordalis (2014)¹⁸, and Ghani-ur-Rahman and Sabaina Younas (2018)¹⁹.

Almost all of these scholars have mentioned the miracle of Sravasti in their works either in research articles or in the form of books. Much of the attention has been given to the sculptures lying in one of the museums in Pakistan. For instance, Muhammed Ashraf Khan has discussed in detail about those sculptures that are in the custody of Taxila Museum, while others like Qazi Naeem and others have discussed the sculptures in the Peshawar Museum only.

The focus of the present paper is, however, to discuss all the sculptures that belong to Buddha's Miracle of Sravasti collectively and also to see the relationships between them. While studying the relationship it will also bring into light the development of art in depicting the miracle from the early ages till later periods of ancient Gandhara. I also intend to classify them in groups as is done by Qazi Naeem, Ihsanullah Jan and M. Ashfaq in the catalog of the sculptures in Peshawar Museum and will try to find out if there are any gaps left by these investigators. . The Pali and Sanskrit versions of the miracle being consulted in the present paper would help to know that how the artists of Gandhara have depicted these textual representations in art form.

⁸ See A Gandharan Image of Amitayus Sukhavati, pp. 651-672

⁹ See Iranian Background of the Flaming and Watering Buddha Images in Kushan Period

¹⁰ See The Buddha Story in the Peshawar Museum, pp. 42-44

¹¹ See Gandhara

¹² See Non-Buddhist Deities in Gandharan Art – Some New Evidences

¹³ Gandharan Images of the Sravasti Miracle: An Iconographic Reassessment (unpublished Theses)

¹⁴ See A Catalog of the Sculptures in the British Museum

¹⁵ See Gandharan Art I, The Buddha's Life Story

¹⁶ See A Catalog of the Gandhara Stone Sculptures in the Taxila Museum, pp. 101-103

¹⁷ See Gandharan Sculptures in the Peshawar Museum, pp. 139-188

¹⁸ See The Buddha's Great Miracle at Sravasti: A Translation from the Tibetan Mulasarvastivada-Vinaya

¹⁹ See Buddha's Miracles at Sravasti: Representation in Gandhara Sculpture, Socio-Religious Background and Iconographic Symbolism

The Pali Version of the Story

The Pali accounts (Brown, 1984) of the Buddhist texts narrate the story in 'Dhammapaddattakatha' which describes it in all its details. In Book XIV of The Enlightened (The Buddha Vagga), the story begins with the city named Rajagaha (probably the Rajagriha?) where the treasurer of the city went to river Ganges where he found a sandalwood bowl and hung it in the air. He then announced that whoever is a true master will catch the bowl. The six religious teachers asked him to give them the bowl but he refused to give it the way they wanted. On the sixth day another ascetic named Nāthaputta tried to deceive the treasurer but could not succeed to get the hanging bowl.

On the seventh day two elder teachers Mogallāna and Pindolabhāradvāja were near the outskirts of Rajagriha when they heard the whole story. Mogallāna persuaded Pindolabhāradvāja to show his powers to the treasurer and all men of the city (Khan A. N., 1976). Through his magical powers the great Pindolabhāradvāja grabbed the bowl and the treasurer filled it with four sweet foods and presented it to the teacher. The Elder Teacher Ananda disliked the act and forbade the monks to perform this magical act in the future for such purposes. By hearing this, the six heretics announced in the city that they will perform the miracle. By hearing this Gautama announced that he will also perform the miracle. According to this version, this miracle was to be performed on the day of the full moon of the month of Āsāḷhi, at the city of Sāvatti (Sravasti), as all Buddhas have performed their miracles at the city of Sravasti. He announced that he will perform his miracle under the mango tree. As soon as the news spread, the heretics uprooted all the mango trees from the city. The Buddha planted a seed, watered it and immediately a mango tree sprang out of the ground bearing ripe mangoes and flowers (Brown, 1984). After this, Buddha performed the multiplication miracle when Buddhas in various poses

appeared in all four directions. After this he performed the great miracle of fire and water. According to the Pali texts, water came out of his feet and fire from his shoulders, then water from his shoulders and fire from his feet. During this miracle the Buddha preached the Dharma also and thus about two hundred millions of people entered the religion of the Buddha²⁰.

The Sanskrit Version of the Story

The language of the people of Gandhara was that of Gandhari, being one of the dialects of Prakrit or more precisely middle Indo-Aryan tongues spoken across ancient India (Braarvig & Liland, 2010). The script that was used to express the language of Gandhari was that of Kharoshthi (Braarvig & Liland, 2010) in the north western part of India and Brahmi in other parts of the country. Therefore the story of the miracles of Buddha could be seen in both sides of India as it was narrated in Sanskrit.

According to the Sanskrit version of the story, six evil, heretic teachers led by Purnakasyapa had become mad with resentment and jealousy against the Buddha, and tried to engage him in a contest of miraculous powers, which Mara had persuaded them they could win (Fiordalis, 2014; Ghani & Younas, 2018).

This version of the story is written in ‘Pratiharya-Sutra’ (Brown, 1984) that is missing the prelude of the story which is about one of the disciples of Buddha as described above. Here much emphasis is laid on the multiplication and Twin miracles (Brown, 1984). This version of the miracle is called ‘Divyavadana’ which remained a favorite subject for the artists of Southeast Asia to depict in stone, stucco and terracotta (Brown, 1984).

The miracle in both the versions of the Buddhist texts is associated with a series of events that Buddha performed in three steps: the miraculous growth of the mango tree; the

²⁰ <https://www.ancient-buddhist-texts.net/English-Texts/Buddhist-Legends/14-02.htm>

multiplication miracle; and the simultaneous emission of fire and water from his shoulders and feet respectively while he was in the air (Brown, 1984). The multiplication miracle and the Twin miracle is mostly represented in Gandhāran and other art traditions of India, as is the case on the walls of the Ajanta Caves (Brown, 1984).

The Miracle of Śravasti as depicted in art form

The art developed in Gandhāra depicts the texts in the art of self-explanatory form. The labor of artists varies in every example of depiction.

The Growth of the Mango Tree: According to the Pali version of the Buddhist texts, Buddha predicted that he would perform a miracle while seated under a mango tree as challenged by the six religious teachers (Brown, 1984). To defeat him in his plans, those teachers destroyed all the mango trees in that region (Brown, 1984). Buddha planted a mango seed in the ground and at that very moment the tree immediately grew into a large fruit-bearing tree (Brown, 1984). With the mango tree now available, he could perform the rest of the miracles.

This part of the story, narrated in the Pali texts can be seen depicted in the earliest known examples found at Bharut Stupa dated to the early first century BCE (Brown, 1984). Here Buddha is symbolically represented by the depiction of an empty throne which has an umbrella at the top above which is depicted a mango tree (Brown, 1984).

Another example is of a later age, ca. 50 BCE that was executed on the northern gateway of the Stupa-1 at Sanchi (Brown, 1984). This instance is much like that of Bharut Stupa illustration of the story with the variation of two male figures beating large drums at the top of the stele (Brown, 1984). Yet another example of the mango tree miracle could be seen in the Dvaravati art style (the famous ancient Thai art), where Buddha is depicted on a stele found from Ayudhya, now lying in the National Museum, Bangkok (Brown, 1984). Here the mango tree is

elaborately carved in stone much larger and bejeweled with another seated Buddha on the top, probably showing the multiplication miracle alongside the mango tree miracle (Brown, 1984, p.87, Fig. 11). Another Dvaravati example could be seen in a Stele from Nahkon Pathom, now in Bangkok Museum. The terracotta representation of the Dvaravati period stele in the National Museum of Bangkok is another beautiful example.

At Taxila museum the miracle is depicted in three almost alike friezes (see plate 11) with few variations. Due to the same type of depiction, one of the friezes is discussed in detail here. This frieze carved from grey schist was recovered from Dharmarajika Stupa at Taxila. The Buddha sits under a mango tree on a grass-strewn throne. The left hand is missing while his right hand is in Varadha Mudra with palm facing upward. To his left is king Prasenajit sitting on a low seat with hands clasped in adoration. On Buddha's right are two other figures naked. Another figure is also sitting near Buddha who is probably a king sitting in European fashion. The naked figure is the defeated Kasyapa. At the back of Buddha is Vrajapani with Vajra in his left hand while his right hand is wrapped in his robe.

The Multiplication Miracle: This miracle of Buddha has placed itself in the art representations in India in a much later age when in Gupta period (4th-6th cent. CE), it was depicted on the walls at the stupa at Sarnath (Brown, 1984). This depiction is the Divyavadana (Sanskrit) version of the story (Brown, 1984). Here Buddha is shown seated cross-legged in Dharmachakra Mudra surrounded by many Buddhas either standing or sitting in various poses on lotus flowers (Brown, 1984, p.83, Fig. 6).

During the fifth century of the Christian era, the miracle of the multiplication of Buddha also made appearance at Ajanta Caves (Cave 17) depicting him in rows. At the same place in

Cave number 2, we can see him painted sitting under a mango tree (Brown, 1984, p.84, Fig. 7 & 8) along with the multiple Buddhas.

Much controversy has been ventured after the discovery of the Mohammed Nari stele from Pakistan representing the Gandhāra art of the Divyavadana version of the miracle. This stone stele of 117 cm height is now placed in the Lahore Museum (see plate 7) which shows Buddha sitting on a lotus throne surrounded by other figures of various kinds. Robert Brown in his article 'The Śravasti Miracle in the Art of India and Dvaravati' has discussed this issue by throwing light on the Foucher's explanation (Brown, 1984) of the stele. As Foucher has identified this stele as representing the multiplication miracle, however, many scholars have criticized this view. Even Robert Brown (Brown, 1984) has rejected the idea of this stele to be the second part of the miracle series. He argues that this stele shows most of the Bodhisattvas surrounding main figure of Buddha instead of Buddhas. Harald Ingholt (Ingholt, 1957) is a scholar who has endorsed the idea of this type of stelae as the basic theme of the multiplication miracle.

This part of the story is depicted in a frieze now lying at the National Museum of Pakistan²¹(see plate 6). In this panel, Buddha is shown performing the miracle of duplicating himself. He is shown sitting in meditation on an inverted lotus throne wearing his monastic garments. Four of the Buddhas are floating in the air at the right side standing in different poses while others would have been once on his left side also which now are missing. Two of the seated Buddhas could be seen on top at both sides of this Stella. Two angels flying in the air and holding on canopy adorned with lotus flowers could be seen at the top of Buddha's head. A

²¹ This frieze is in grey schist, with accession number S 1616 now in the reserve collection of the museum.

Bodhisattva along with other princely figures could be seen at the bottom of this large Stele, each standing or sitting on an inverted lotus throne carved at the bottom.

There are several examples (around 52 as enlisted by Ihsan and Qazi in *Gandharan Sculptures in the Peshawar Museum*, pp. 144-178) at the Peshawar Museum (see plate 13) that depicts the miracle but two of them are worth-mentioning. One is the frieze showing Buddha sitting on a lotus throne and gods Indra and Brahma are flanked on his sides. Buddha's left shoulder is covered and the right one is bare. His arm is in preaching pose. Above him is an arboreal canopy which is held by a deva in the center holding a garland. To his right a Bodhisattva is standing in Dharma Chakra Mudra while two others could be seen on the top corners on lotus flowers in meditation.

Although no other Buddha could be seen as the evidence of the multiplication miracle, however, by various scholars it is said so because here according to the texts Indra and Brahma were there to teach him to sit in preaching pose after which he performed the multiplication miracle.

The second example of the same miracle (see plate 15), i.e. the multiplication miracle is depicted on a frieze showing Buddha sitting on lotus throne in meditation pose. On each of his side are three standing Buddhas on lotus flowers. The two kneeling figures could be the courtiers of king Prasenajit.

In Lahore Museum (see plate 7) the perfect example of the multiplication Buddha is represented in the stele which shows Buddha sitting on a lotus throne in Dharmachakra Mudra flanked by two Bodhisattvas on each side standing and facing Buddha. The multiplication miracle could be identified by the two Buddhas sitting on the left and right upper corners of the stele in a circle flanked by small Buddhas on each side. In this stele, many bodhisattvas could be

seen along with other princely figures sitting or standing in various poses. Another Buddha could also be seen just beneath the multiplication example on the left side corner of the main seated Buddha.

The Twin Miracle (Emission of fire and water simultaneously: The miracle in which Buddha is shown emitting fire and water from his shoulders and feet, also known as the 'Twin Miracle' (Brown, 1984), has been depicted in both the versions of the Buddhist texts. In both versions it is narrated that fire from Buddha's shoulders and water from his feet started to emit while he was raised in the air, the miracle that Buddha has performed in front of the people and the six wicked teachers of that time (Brown, 1984).

In the National Museum at Karachi, the illustration of this part of the whole story is depicted on a large sculpture of Buddha in Black Schist which was excavated from Sehri Bahlol, Peshawar (see plate 1). This sculpture shows the Buddha standing on a carved podium. The figure of Buddha stands wearing his monastic robe. Although the right hand of the Buddha is missing from the elbow but the position of his arm shows that he was shown in Abhaya Mudra, the reassurance pose. The flames are exiting from the shoulders and water is pouring out of the feet. This figure looks like floating in the air holding some part of his upper garment.

Beneath Buddha's feet is a podium richly carved showing Bodhisattva sitting under a Bodhi tree on a pedestal that is fragmented. Bodhisattva is wearing his jewelry and head dress and is covered in his garment. This Bodhisattva is sitting in Dhiyana Mudra as his gesture suggests. He is surrounded by three male figures on his right side and one male figure on his right, while one female figure is on his right. All the male figures are in Anjali Mudra while the female figure is holding something in her right hand and her left hand is resting on her thigh.

Another example of the Śravasti miracle at the Peshawar Museum (see plate 6) is that of the Twin Miracle represented in a relief. This example is a broken piece of a frieze showing Buddha in air while his shoulders emitting fire and feet pouring water. In the corner is probably king Prasenajit who is admiring Buddha with his clasped hands and looking in astonishment.

The Comparison of the depicted miracle in texts and art

In comparison to the art with the written text of both the versions (Pali and Sanskrit), it can be inferred that the text contains the details of the miracle as story continues in these texts. This story starts even in some versions from the prelude where the disciple of Buddha performed the miracle initially. On the contrary, in the depicted art of Gandhāra, the artists focused on the main episodes or events of the whole miracle including the miracle of the Bodhi tree, the duplication miracle as well as the twin miracle of emitting fire and water simultaneously. Even out of these three events, the Gandhāran artists emphasized to depict the multiplication miracle in abundance as compared to the rest of the important events in this episode of Buddha's life.

The development of Gandhara art in the depiction of the Miracle of Sravasti

The earliest known example of the depiction of Buddha in his miraculous form is that represented at Bharut Stupa of the early 1st century BC (Brown, 1984). Here Buddha is depicted in aniconic form which follows the Pali version of the story (Brown, 1984). Buddha is not depicted physically rather his throne topped by an umbrella is represented as his presence. Here the mango tree is carved at the top of the stelae while the figures around him are in the gesture of worship or submission. Almost all the figures are carved facing the throne in somewhat crude form. The figures are not carved out in such a precision as that of later examples found from Gandhara.

Another stele of a little late period (ca. 50 BC), can be seen on the jamb of the northern gateway of Stupa-I at Sanchi (Brown, 1984). Here again the depiction is only symbolic with the representation of a throne, although much decorated unlike its previous counterpart, with mango tree under which is the throne surrounded by devotees in Anjali mudra. The same type could also be seen on one of the jambs at the eastern gateway of the same stupa (Foucher A. , 1914).

The development can be seen from the sculpture of Buddha depicting Twin Miracle or *Yamakapratiharya*, from Paitava, Afghanistan, now in Guimet Museum, France is in schist that belongs to 3rd – 4th century (Brown, 1984). Here Buddha is depicted showing his Twin miracle, along with the miracle of multiplication and the angels throw flowers on him while he is in the air. He is shown in abhaya mudra with a wheel carved in his right palm and holding the pleats of his upper garment in his left hand. The precision of the craftsmanship can be judged from the folds of his upper and lower garments, the geometrical and floral designs at the background of the whole scene and his typical Gandharan sharp features.

The peak of the artistic ability of the sculptors of Gandhara can be clearly seen from the stele found from Mohammed Nari, Pakistan now lying in Lahore Museum (see plate 7). Although the identification of this stele remains a controversial issue among the scholars like Foucher, Ingholt, Brown, Huntington, Rhi and others as some of them identify it as the depiction of miracle of Sravasti while others call it the representation of Buddha at Amitayus heaven, however, the precision of the artistic work cannot be denied by any of the scholars. This can be proved with the words of Rhi in his article “Wondrous Vision: The Muhammed Nari Stele from Gandhara” where he states, “More intriguing is the overall scene depicted on the stele which is imposing, intricate and complex.” This famous stele is of around 4th century of the Christ Era (Brown, 1984), fig. 4.)

Another fine example of the depiction of miracle can be seen from those found from Gandhara now lying in the Taxila Museum (see plate 11), where a small relief is depicting the miracle of Sravasti. Here Buddha is seated under the mango tree with the king Prasinajit on his left with his hands clasped in adoration. This scene was recovered from Dharmarajika Stupa at Taxila and belongs to 2nd – 3rd century CE (Khan, Mehmood, & Lone, 2005).

Yet another beautiful example can be seen from Peshawar valley, a larger than life size sculpture lying in the National Museum of Pakistan, Karachi (see plate 1). This beautiful example of the miracle of Sravasti is showing the last episode of the miracle in which Buddha emanated water and fire from his feet and shoulders simultaneously. Here the craftsmanship of the artisans of the Gandhara valley attained the highest position that can be seen from the intricacy of the flames, water and the curves and lines of the body shape of the great master. This figure belongs to 2nd – 3rd century era of the present age when the stone art of Gandhara was in vogue. The delicate facial parts of this sculpture show that the sculptor has depicted this image in complete devotion and his love for the religion.

In Peshawar Museum another beautiful example is displayed which was donated to the museum in 1925 that belongs to the 2nd-3rd century CE (Ali & Qazi, 2008) (see plate 12). In this relief Buddha is shown emanating fire and water and king Prasinajit stands at his right side with both hands clasped in astonishment.

Conclusion

In comparison to the art with the written text of both the versions (Pali and Sanskrit), it can be inferred that the text contains the details of the miracle as story continues in these texts. This story starts even in some versions from the prelude where the disciple of Buddha performed the miracle initially. On the contrary, in the depicted art of Gandhāra, the artists focused on the

main episodes or events of the whole miracle including the miracle of the Bodhi tree, the duplication miracle as well as the twin miracle of emitting fire and water simultaneously. Even out of these three events, the Gandhāran artists emphasized to depict the multiplication miracle in abundance as compared to the rest of the important events in this episode of Buddha's life.

After the detailed description and close study it is therefore concluded that the Sanskrit version of the miracle remained the subject for depiction of the Buddhist teachings by the Gandharan sculptor. With the above discussion it can also be concluded that the artists in Gandhara remained focused on the depiction of the twin miracle out of the whole episode of the Miracle of Sravasti. Also the development of the art style can be clearly seen from the study of these sculptures and reliefs which suggests that further study is required to look for the same type of sculptures lying in other museums across the globe.

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Plates



Pl.1: The Twin Miracle at NMP, Karachi



Pl.2: Emission of fire



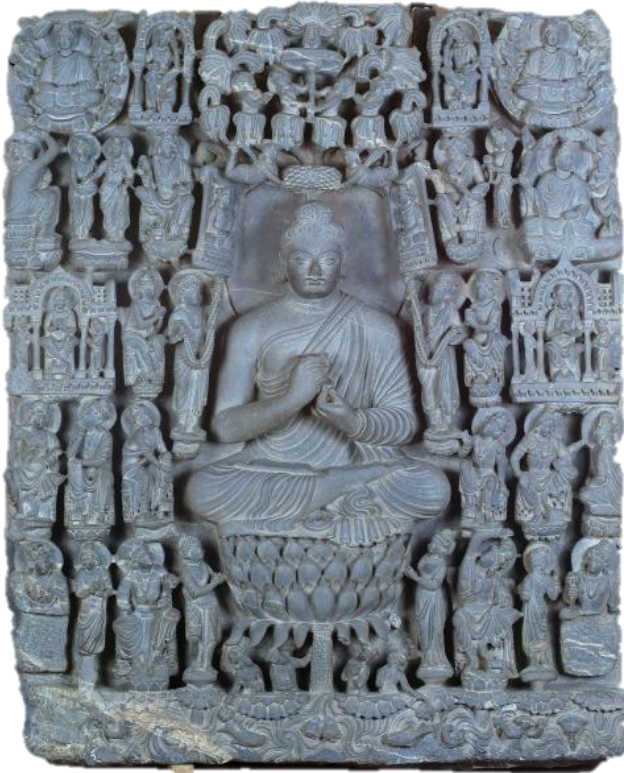
Pl.3: Water Pouring out of Buddha's feet



Pl.4 Miracle of Sravasti (NMP. Karachi)



Pl. 5 The duplication Miracle (NMP. Karachi)



Pl.6 Muhammed Nari Stele (Lahore Museum)



Pl. 7 Detail of Plate 6



Pl. 8 Miracle of Sravasti (Taxila Museum)



Pl. 9 Miracle of Sravasti (Peshawar Museum)



Pl. 10 Detail of Plate 9



Pl. 11 Detail of Plate 9



Pl. 12 Miracle of Sravasti (Peshawar Museum)