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# Rock Painting from Swat and Mansehra Districts of Khyber Pakhtunkhwa: A Comparative Analysis

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**Abstract:** The study was designed for the iconographic subjects to evaluate and supplemented by commentaries, correlations and other aspect was traced. Pictograms as human, zoomorphic and artificial structures. Objects as ideograms and psychograms where the subjects depicted beneath, are those which show up with repetition in the general corpus of paintings of Swat or have a self-evident, recognized significance. Subsequently, the 3 sites are focused in Swat and in Mansehra, there are 11 sites. Signs in which one recognizes representations of objects, anthropomorphic and zoomorphic figures which following the proposed grammatical analogy would function as nouns. Under consideration, for instance, human figures 272 case, the nature of their stylistic variations, weapons i.e. warriors represent the largest numerical group 78 personages on horseback, 17 on foot, which should be added the archers 23 on horseback and 5 not. Dancers are found at only two sites, tools and emblems exhibited by humans for Farmers and Shepherds. Animal figures like monkeys, Felines, and their implications, Geometric, Grid-like Designs, Ideograms and Icons, psychograms, dots and associated aliens were the prevailing objects. Total of 3 stupa typical Tibetan style, reported from Mansehra. While the rests are with no human figures, two of these stupas are complete while this representation absent in Swat paintings. The finding has been evaluated in the light of archaeological demonstration.

**Keywords:** Rock Painting, Pictograms, Ideograms, Psychograms, Analysis, Swat, Mansehra.

## INTRODUCTION

Swat, the antiquated *Udyana*, is a standout amongst the most essential regions of the Khyber Pakhtunkhwa Province of Pakistan. The principal composed notice of Swat is found as *Suvastu* in the *Rigveda*, the religious record of the *Aryans*. The Sanskrit word *Suvastu*, signifying 'great staying', has been utilized all through for the Swat Valley (Tucci, 1958: 279-328). The Greek and Latin antiquarians of Alexander's military endeavors have specified in their records *Soastos*, related to *Suvastu* of the *Vedic* sources, among different streams they ran over (Sadeed, 2014: 52-80). *Faxian*, a Chinese explorer, came to India in the fifth century AD and came back to his own nation following fourteen years, has said in his record Swat as *OU-Chang* (Ramusat, 1832: 5). On the other hand, *Woo-Chang*, alternately *Su-ho-to*. Every one of these names phonetically can be deciphered to the Sanskrit word '*Uḍḍiyāna*', which as indicated by one rendition signifies "garden" or "park" and to another the 'place that is known for the *Oḍḍis*'. Another Chinese traveler, *Sung Yun*, who was sent to India by the Empress of Northern Wei Dynasty in AD 518, talks about Swat as *U-Chang*. *Xuanzang*, another Chinese traveler who went to India in AD 645, alludes to Swat in his record as *U-Chang-na* in Tibetan Buddhist

literature Swat is still mentioned as *Orgayan* or *Urgyan*, this is also a phonetic adaptation of the Sanskrit word *Uḍḍiyāna* (Beal, 1906: XXXI).

Rock workmanship has been accounted for in Southeast Asia since the nineteenth century. In any case, notice of Southeast Asia in the setting of world rock workmanship has been inadequate, best case scenario. As of not long ago, moderately little research has been done in Southeast Asia, abandoning one with the feeling that there is next to zero stone craftsmanship in the area. Up until the 1980s, just a modest bunch of locales was known, incorporating *Liang Lumba* in *Kalimantan* (Grabowsky, 1888: 326–329). *Khao Khian*, *Pha Mue Daeng* and *Tham Roob*. In Thailand, several Indonesian sites named. *Gua Tambun* in *Peninsular Malaysia*. The Painted Cave (*Gua Kain Hitam*) in Malaysian *Borneo*. And the *Padahlin* Caves in Myanmar. In 1987, amid a meeting of prehistorians in Bangkok at Southeast Asian Ministers of Education Organization Regional Center for Archaeology and Fine Arts (SEAMEO-SPAFA), a discourse recorded toward the end of the class recommended that stone craftsmanship was not a suitable field of examination: "Given their shortage and the trouble of translating them, are rock canvases a gainful subject for future exploration. It ought to be noticed that SEAMEO-SPAFA has subsequently to be perceived the significance of rock workmanship, research in Southeast Asia, having sorted out a few interdisciplinary workshops uniting experts in the territorial group since 2011 (Matthews, 1960: 1–3).

With the exception of a review by the most recent comprehensive overview of rock art in Southeast Asia. Specifying more than 30 stone workmanship destinations; be that as it may, his work was not generally known, as confirm by the absence of reference from later creators. Book, *World Rock Art*, acknowledges the gap of knowledge in that region, displaying absolutely no Southeast Asian sites on his map of the world. Book, also entitled *World Rock Art*, somewhat enhanced the circumstance by speaking to Southeast Asia with a solitary page, highlighting a site from Borneo that contained hand stencils. In the 2001 *Handbook of Rock Art Research*, Southeast Asian rock art is limited to a three-page discussion in a larger chapter about the rock art of Asia. *Chen* discusses rock art sites in Malaysia, Indonesia, Thailand and Myanmar, although most of the works cited were published prior to 1980. Course book on the prehistoric studies of Southeast Asia paints a comparative picture about the shortage of rock craftsmanship in the district of workmanship we have little, particularly contrasted with the rich cavern woven artworks of northern Australia, yet they do happen in hollows and rock covers over the area. In this manner, the accessible English-dialect writing gives the feeling that next to no stone craftsmanship exists in the locale (Clottes, 2002: 1).

### **Study Plan and Methodology**

The research was carried out to document the Rock Painting from Swat and Mansehra Districts of Khyber Pakhtunkhwa: A Comparative Analysis, required both the theoretical and practical work. In this connection, the following Methodology was adopted.

#### **Primary Data**

Primary data was collected through field visited and documented the current condition and major threats to these Sites.

#### **Secondary Data**

Review of literature was carried out of the published data, (books, reports, articles) on Painted Shelters in Swat Valley site were consulted. The secondary data was collected from the libraries, museums and archives.

#### **Classification of Data**

The Data were organized and Classified on the basis of their theme and the figures depicted at the Sites.

#### **Analysis of Data**

The figures depicted in the 'Painted Shelters' were analyzed with those recently reported from Mansehra, in order to make a link between these Sites and to find out the differences.

### **Contact / Post-Contact**

A form of rock art pertaining to the period of initial contact with European colonies or other aliens, characterized by the occurrence of depiction of imported object or ideas. It is possible that the imported objects, whatever their nature, when rendered, may not be understood in their physical structure and function, and therefore deformed.

### **Cup-Mark**

A hemispherical percussion petroglyph, which may occur on a horizontal or vertical rock surface. It can also be conical.

### **Results**

**The comparative description:** In the present logical portrayal of the iconographic subjects treated in this study, supplemented by commentaries containing their study, correlations, and so on. The subjects are investigated by sorts of outline and spoke to pictures. The request of their presentation is the accompanying: pictograms (human, zoomorphic and artificial structures), objects; ideograms and psychograms. The subjects depicted beneath, are those which show up with repetition in the general corpus of paintings of Swat or have a self-evident, recognized significance. These are including. The 3 sites are focused in Swat and in Mansehra, there are 11 sites.

### **Pictograms**

*Pictograms:* Signs in which one recognizes representations of objects, anthropomorphic and zoomorphic figures (which, following the proposed grammatical analogy would function as nouns). Under this heading we will consider, for instance, human figures, the nature of their stylistic variations, weapons, tools and emblems exhibited by humans, animal figures and their implications.

### **Human Figures**

Human figures are the largest group of the corpus (with 272 cases). Among them, those considered as generic human representations, i.e. those that could not be recognized as having a specific role or character, are the second largest group (61 cases). The figures were distinguished on the basis of positive elements and pictographic attributes, easily recognizable, in particular weapons and mounts. The groups defined after these two pictographic features (weapons and mounts) are absolutely overwhelming in terms of their number (131 armed men, both on horseback and un-mounted, and 186 horseback riders, both armed and unarmed).

To some extent this numeric prevalence renders the statistical value of the so called generic figures less significant. However, this handicap is lessened if we take into account that armed figures and horseback riders (and both) are present in approximately 60% of the shelters. Non mounted armed figures (i.e. human figures not on horseback) are associated with grid like squares and grid-like patterns only in three cases (Sites 01, 03, 04); figures of armed men on horseback and not mounted, Buddhist architecture, body modifications, wild and domestic animals may be co-present. Two sites are a significant exception to the above; here, generic human figures are also present. It is only at these sites that one can try to say more about these figures, thereby developing a line of inquiry already presented in a previous study. Considering all of our sites, human figures are rendered by the means of various recurrent features, but in every case frontally (Vidale and Olivieri, 2002: 202-208).

The graphic variations, occurring in sites 01, 03 and 04, may be described as follows: Figures with linear body parts: characterized by a double line for the arms and two vertical or divergent segments which represent the legs and torso, less pronounced (Fig. 1). Figures with T-like legs: figures having two parallel lines for the legs, beginning directly from the horizontal line of the arms (Fig. 2). Figures with 'inverted U'-like lower body (Fig. 3, henceforth: U-like): distinguished for the peculiar rendering of the figures' hips and legs. Figures with triangular body: they have a triangular torso and the legs are short and vertical at their base. This is basically a representation of a peculiar type of clothing, to be interpreted as a gown or as the lower portion of a kaftan (Fig. 4) (Jettmar and Thewalt, 1985: 77-751).



Figure 1: Human Figure



Figure 2: Human Figure



Figure 3: Human Figure



Figure 4: Human Figure

Of these four categories of figures, only the first is recurrent in nearly all sites with human personages. The second and the fourth appear in a limited number of sites; at Site 04, the latter category can perhaps be interpreted as a gender identity marker. The third category is present only at Site 04, expressed in not less than 7 human figures and in the representation of a major central anthropomorphism. In a previous study the author proposed that the U-like figures seen in Site 04 (*Sargah-Sar*) may well represent a specific social segment of the prehistoric society which created the designs and was, therefore, able to recognize their meaning and value.

The large U-like figure, interpreted as anthropomorphic, appears inserted into a large grid and dotted square design; at the same time, it is the central figure of the entire painted complex of Site 04. It is now evident that the U-like figures play a paramount role in the figurative complex of Site 04 (Agrawal and Kharakwal, 1998). A relevant part of the 'Discussion' is dedicated to the consequent interpretation of the scene and, therefore, to the attribution of a precise role to such U-like figures. The other generic figures do not provide further elements of interpretation. Very few human figures were reported from Mansehra. One of the human figures is depicted and keenly position in front of a stupa most probably showing stupa worship. The other figure is shown with both hand raised upwards probably a dancer (Pl. III).

#### **Warriors and Archers**

Warriors represent the largest numerical group (78 personages on horseback, 17 on foot), to which should be added the archers (23 on horseback and 5 not). These figures are pervasive. As already mentioned, they are

present in 60% of the considered sites, and in all the most relevant compositions. Collective battle scenes were found only at 6 sites (corresponding to only 10% of the total). This suggests that armed men may sometimes have a value of icons as well as of pictograms. As far as armed characters are concerned (although not necessarily for archers), this appears likely, for example, in sites 01, 04, where the figures of warriors armed with radial shields assume the role of heroes in syntactic position. For archers, this possibility is recorded in sites 02, 04. No such figures have been reported from Mansehra.



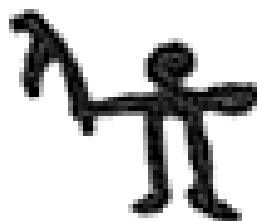
**Figure 1:** Warriors and Archers

### **Dancers**

Figures of dancers are found at only two sites: 04. A row of seven dancers with raised arms is depicted along the bottom of the niche at Site 04 (Fig. 6); within the composition, located above and around a grid- and dotted-square, there are three U-like figures. In the center of a complex composition, which seems to focus on the themes of wildlife and hunting, 3 dancers are probably represented. In both cases (wildlife and hunting), the hunt is linked to social or collective actions. In the first case, it appears aside scenes that we have interpreted as agricultural group rituals, while in the second we might have recorded a hunting game. There is only one figure with raised hands reported from Mansehra (Pl. LI).



**Figure 2:** Dancers



**Figure 3:** Hunting scene

### Farmers and Shepherds

Figures that likely represent farmers are found only at Site 04: of the 7 figures, 3 are identifiable due to the agricultural tools that they are carrying (Fig. 7). Except for the 2 figures recorded. No of figure has been reported from Mansehra.

### Super Human Beings

The central figures in Sites 03 and 04 show similar alterations in the upper limbs and hands (pincer-like outstretched fingers). In Site 04, the main anthropomorphic figure (of the U like type) appears within a large, composite grid-like rectangle: he (as the penis shows) is the most important figure, emerging in a geometric epiphany at the center of the complex. In this case, the anthropomorphism dominant character is expressed not only through its anomalous size and the indication of its male organ, but also through its graphic coincidence with the central dominant ideogram. This supports the proposition that U-like figures played an important or dominant role in the lexical scheme of Site 04 (Fig. 11). Always at Site 04, in the scene dominated by the hero with a round radial shield the ibex facing a feline is topped by an anthropomorphic (or a man holding a knife; Fig. 8). No image of super human being has been noticed from Mansehra.

### Deities

The second figure may be a sovereign or warrior-chief, even if the presence of the tricuspid spear has never been interpreted as a common weapon. Finally, the large anthropomorphic in the center of the complex of Site 04 (Fig. 8) was previously interpreted as *Kṣetrapati*, the deity of cultivated fields in *Rigvedic* environment. This figure appears together with other characters: amongst them a worshipper/sower holding – if the design here is complete a sort of *linga*-like object in its left hand. Finally, in Site 04 an anthropomorphic figure appears on an ibex perhaps the figure, which holds the animal by its horn, is in the act of sacrificing the animal with a knife (Fig. 9). While the representation of *Deity* absent in the painting report from Mansehra.

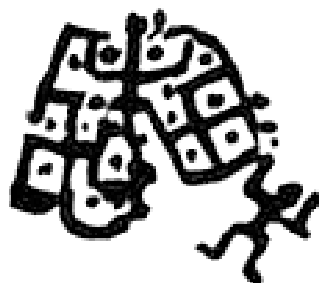


Figure 4: Deities



Figure 5: Deities

### Heroes

The term refers to human figures in syntactic isolation, or rather, dominant in non-descriptive associations, where they are potentially represented with larger dimensions. In both sites where they are present (Site 04: Fig 9, 10, 11), the heroic figures hold round shields (and in two out of three cases, the shields are radial). At

Site 04, in a 'hunting' scene with a *tiger* and an *ibex*, a U-like personage with a large round radial shield appears in the act of defending an ibex mounted by an anthropomorphic from an attack by a feline. While there is no representation of heroes reported from Mansehra.



**Figure 6:** Heroes



**Figure 7:** Heroes

### **Wild animals**

Factually, wild creatures add up to 20% of the aggregate number of creatures delineated. This rate is equivalent to that of household creatures including equids (not considering the 145 mounted steeds). In the dictionary of the paintings of Swat wild creatures have a fringe status; they are part of the foundation, except for a couple cases. Be that as it may, wild creatures are available, as they show up in no less than 17 destinations. All in all, the part of these figures, with the exception of in particular uncommon cases, other than that of proposing a setting for chasing scenes, is portraying nature of the outback and the biology of the more remote regions. Up to a half century back, the wild fauna of Swat included cats (panthers, lynxes and different sorts of wild felines, for example wilderness felines), wild *Caprids* (particularly *markhor*), jackals, fox, wolves, and monkeys (macaques). No single animal representation has been noticed from Mansehra.

### **Monkeys**

The corpus includes 2 depictions of monkeys: one at Site 03 (Fig. 12). While reading one of the pictorial representations as an agricultural rite, we ventured to hypothesize that the first figure could be identified as Kapi. No such image can be seen in the paintings reported from Mansehra.



**Figure 8:** Monkeys

### Felines

In general, cats are distinguishable due to their elongated trunks, small heads, long tails and the rounded ends of their paws. As a rule, it is quite difficult to distinguish between the various species: in most cases the figures refer to medium-sized cats (such as lynx or jungle cats, which are usually represented with a horizontal tail Fig. 5. This depiction is also missing in the paintings reported from Mansehra.



Figure 9: Felines



Figure 10: Felines



Figure 11: Felines

At least two of which can be reasonably identified in terms of species. Here, felines are mostly medium sized (including one which may be represented as dead), but two of them could be big animals: one with a frontal muzzle and open eyes and mouth, and the other with a striped mantle (Fig. 13). There are only two other cases where an animal is rendered in such detail: the feline at Site 04 (with a spotted mantle) (Fig. 14).

### Caprids

The 22 examples of wild caprids have all been conventionally designated as ibex. In reality, there may be at least three different species represented: *Capra falconeri* (markhor), *Nemorhaedus goral* (goral), *Capra ibex sibirica* (ibex). Distinctive features were not recognized with certainty. In one case, the horns are curved backwards (possibly suggesting the ibex), while in other three cases, the animal has vertical horns and well distanced ears (perhaps indicating a *goral* or markhor). In this case the longest horns would indicate males. No single image of *Caprids* has been reported from Mansehra. While, the three different *Caprids* were reported from swat, Fig. 16, Fig. 17, Fig. 18.





**Figure 12:** Caprids



**Figure 13:** Caprids



**Figure 14:** Caprids

If such criteria of identification were correct, should be adjusted and supplemented as follows: Sites 04, (Fig. 15).

#### **Domestic animals**

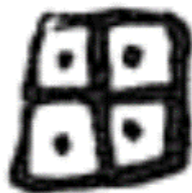
As already noted, the large number of domestic animals on record (182 cases, equal to 72% of the total number of depicted animals) is unrealistically high, due to the inclusion of images of steeds (145). If this category is not included, the number of domestic animals drops drastically. No domestic animals have been depicted in the paintings reported from Mansehra.

#### **Geometric Patterns and Grid-like Designs**

Geometric or grid-like designs are not immediately recognizable in simple iconographic or semantic terms (Site 04; Fig 19; Site 04; Fig. 20; Site 03 Fig. 21). They appear in 15 sites, and with many variations they amount to as much as 40% of the representations of structures in Swat. Such patterns have also been reported from Mansehra which included grid like designs.



**Figure 19:** Geometric Patterns and Grid-like Designs



**Figure 20:** Geometric Patterns and Grid-like Designs



**Figure 21:** Geometric Patterns and Grid-like Designs

These figures were generally defined as ‘uncertain’ or ‘unidentified’. However, a possible interpretation can be put forward. One of the few cross-cultural generalizations which seem to hold true in rock art is that figures enclosing square or rectangular grids or rows of points recall and often openly symbolize land tenures and specifically plowed fields.

Points may symbolize stones, so rows of points may be interpreted as rows of stones, or erected poles. However, points located within grid-like designs may also be seeds, cultivated plants or even rain drops fertilizing the plots. Several examples of similar designs regularly associated with ‘complex societies’ familiar with agriculture and animal husbandry, may be cited to support this semantic value (Tsuchiya, 1994: 81-101). In a study published in 2002 this generalization was accepted, ‘and grids filled with dots were therefore confidently interpreted as ‘plowed /sown fields’ on a purely hypothetical basis, (Khan *et al.*, 1995: 333-53).

One can paradigmatically insist that geometric expression may be linked, at a deep cognitive level, to non-natural objects; at an elementary, proto-lexical level one might recognize the value of ‘unnatural’ or ‘artificial’ elements in signs formed by parallel and/or orthogonal lines. This, in brief, is the result of a preliminary recognition of the Eurasian rock repertoire, in the broadest sense. The iconic typology where architectural or artificial representations are integrated or modified with anthropomorphic elements could also lead to very interesting perspectives (Pande, 1972: 175-177).

#### **Tools and other items**

The detail: 3 possible hoes or objects of the same presumable nature were recorded at Site 04 Fig. 7. The majority of the recognizable implements are pertinent to horseback ridership (such as saddles, reins, and stirrups). The representation of tools is also missing in Mansehra.

#### **Weapons**

As for personal weapons, bows (29) and swords (31) are the most common items, whereas battle-axes. And spears are relative lyre. All of the bows, excluding those represented in Site 03 which appear to be reflex bows with a double curvature (compound bows or a ‘Scythian’ bows), are single curvature bows and generally rather large (being similar to a longbow) (Bourgeois and Bougeois, 1971: 52-59). No weapons have been shown in painting reported from Mansehra.

#### **Ideograms**

Ideograms: Synthetic schemes and signs of a more doubtful interpretation. They are represented by shapes, such as squares, grids, dots and other abstract symbols. But not only: in some cases, the pictogram ‘archer’ could be the ideogram ‘warrior,’ formed by in this case by the pictograms ‘man’ and ‘bow’. In this sense,

interpreting or reading such signs requires a cultural juxtaposition. For example, a Central Asian painted panel should be interpreted assuming that the bow is the attribute *par excellence* of the Scythian aristocratic warfare, as redundantly reported by Western Classical and Indo-Iranian sources.

### Ideograms and Icons

The repertory of paintings in Swat includes wide range of ideographic signs, but not the human figure. In fact, even if this latter is modified to the point of assuming features which are no longer simply human, as some anthropomorphism it always has an agonistic role, being a character, an actor with its own individuality or at least so it appears. The following are ideograms, or perhaps iconic figures: animals, such as an ibex or a big cat (Site 04); objects, such as a battle an abstract sign such as intersecting circles (Figs. 22, 23, 24), respectively from Sites 03, or grid-like icons, which, in short, are the principal icons/ideograms in the lexicon of Swat paintings (principally in sites 03, 04. The representation of ideogram is also missing in the painting reported from Mansehra.



Figure 22: Ideograms and Icons



Figure 23: Ideograms and Icons



Figure 24: Ideograms and Icons

### Psychograms

Psychograms: Signs indicating actions. They may be isolated or included in dynamic relationships with the various components of the overall representation. Psychograms are particularly ambiguous, even by definition, in that they may imply the existence of psychodynamic relationship between the painter, the painted elements, and the onlookers. The elements may include dots, association lines, lines and signs, which often suggest particular and often dramatic modifications of the human figure.

### Dots

Dots made by fingertips appear in various contexts in Site. At Site 04, a single dot appears between the legs of a U-like type human, perhaps emphasizing the genitals, while two more points are symmetrically placed, and highly visible, above the head of the 'hero'. At Site 03, in addition to the dots painted within the squares, an occasional dot appears on the paw of the monkey. At Site 01, isolated dots or pairs of dots fill the square

partitions of the main aggregate of geometric elements; above the central figure, a rosette composed of five dots appears between two human figures.

It is quite likely that in some cases dots represent seeds. In other cases they may represent walls and fences, e.g. enclosures, or garlands or they may be part of decorative icons, such as rosettes. If associated with human or animal figures, dots, particularly if isolated and not used in a pattern, may represent ideas, words, sounds, and rhythmic gestures, which the painters ascribed to their subjects - and are better conceived of in terms of psychograms. On the other hand, we can hypothesize that these graphic compositions were 'revived' at recurrent intervals of time, by touching the pre-existing figures a new with red-splashed fingertips. In this way, the painters might have been involved in the repeated narration (or singing) of specific events, traditional sentences, legends or historical recollections of the tribe. Thus, the whole graphic complexes we are considering might assume the value of 'psychograms', while connecting the painter, the images and the onlookers in a unified context and continuous flow of psychic information. Such images are also present in the painting reported from Mansehra.

#### **Association lines**

Other psychograms consist of wavy lines, which connect some of the figures; these association lines are present in almost all the sites. They semantically connect pictograms or pictographs to ideograms.



**Figure 15:** Association lines

In contrast, when two human figures or a hunter and his prey, for example, are connected by lines or modifications of weapons, the graphic expedient dynamically depict the concept of action, in other words a verb ('hit,' 'kill,' etc.) (Example in Site 04: Fig. 25) (Orofino, 1990: 173-200).

In this case, the association was crossed the spatial gap, as an 'arrow' does, or by the object that actually causes the crossing (Fig. 25), for example, the arm holding the arc or the shield (Fig. 11). Another value of association lines is to indicate in detail a logical or semantic a capacity or value (such as the accuracy of an arrow or the force of a blow), a human relationship such as an alliance, friendship or union: in short, to express a relationship in all cases where a material link is not physically represented. In other cases, for example in actions involving direct contact (real or symbolic), there was little need to use this graphic ploy. Similar images can be found in the painting reported from Mansehra, same as (Pl. I).

#### **Modifications of Hands**

Such modification which always appears with figures both human and anthropomorphism playing a central role. It is a graphic ploy that, in a psicogrammatic sense, was used to emphasize an altered mental condition or possibly the status of higher, semi-divine beings. Another important variant is a so-called pincher-like modification, which more frequently involves the lower limbs. In two cases, this pincher-like modification is associated with outstretched fingers (Site 03: Fig. 26, Site 04: Fig. 27).



Figure 26: Modifications of Hands



Figure 27: Modifications of Hands

### Stupa

A total of 3 stupa images in typical Tibitian style have been reported from Mansehra. One of the stupas is depicted with a kneeling figure probably the worshiper. While the rests are with no human figures, two of these stupas are complete while the 3<sup>rd</sup> one comprises of the *chatras* only (Pl. III). This representation is absent in Swat paintings (Pl. LI).



Pl. II - The Painted Shelter of Kakai-kandao 1

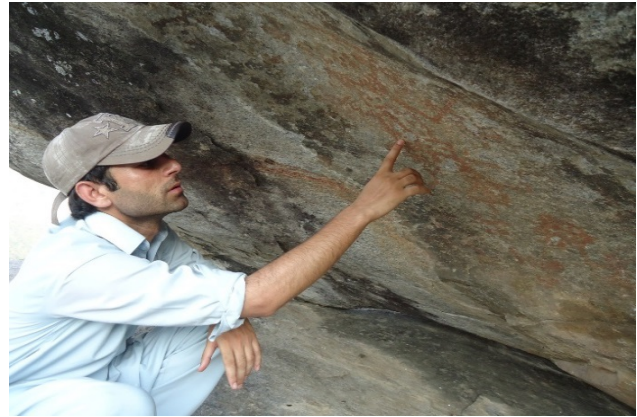


Pl. III - The Painted Shelter of Sargah-Sar





Pl. IV - The Painted Shelter of Mor Baffa Kalan



Pl. V - The Painted Shelter of Dwolasmanai-Patai

### Discussion

This painted sanctuary was likewise found because of data generous gave by Jahanzeb Baccha. The rock asylum named Kakai-kandao 1 is found on the same way and at the same level, around 150 m from the upper kandao and the Kandag, Landakai watershed. It lies underneath a little bluff shaped by two diagonals, parallel pieces of fine-grained generally, one anticipating over the other and confronting north-west, towards a lofty slant for the most vital neighborhood lithotypes and their human using in authentic times.

Sargah-Sar is a standout amongst the most vital painted rock shelters was found on October 30, 2000 with the assistance of Jahanzeb Baccha, the proprietor of the area where the Buddhist site of Gumbat falsehoods, one of the best saved Buddhist social edifices of the Kandag Valley (Barger, 1942). As indicated by Massimo Vidale, around one and half hour, to the Kakai-Kandao (mountain go) to one side watershed of the Kandag, at 1200-1300 m above ocean level.

This painted rock safe house was the last one of the arrangement. The safe house of Dwolasmanai-Patai was distinguished in the valley of the Kandag, beneath the Kakai-Kandao and the Landakai watershed. The asylum is shaped by a gigantic, squared broadly rock, on top of which rests a thick level dissolved piece of the same stone. Rock workmanship has been accounted for in Southeast Asia since the nineteenth century (Kusch, 1986: 99–108). In any case, notice of Southeast Asia in the setting of world rock workmanship has been inadequate, best case scenario. As of not long ago, moderately little research has been done in Southeast Asia, abandoning one with the feeling that there is next to zero stone craftsmanship in the area. Up until the 1980s, just a modest bunch of locales was known, incorporating *Liang Lumba* in *Kalimantan*. *Khao Khian*, *Pha Mue Daeng* and *Tham Roob* (Kerr, 1924: 144–146). In Thailand, several Indonesian sites named. *Gua Tambun* in *Peninsular Malaysia*. The Painted Cave (*Gua Kain Hitam*) in Malaysian Borneo. And the *Padahlin* Caves in Myanmar (Thaw, 1971: 123–133). In 1987, amid a meeting of prehistorians in Bangkok at Southeast Asian Ministers of Education Organization Regional Center for Archeology and Fine Arts (SEAMEO-SPAFA), a discourse recorded toward the end of the class recommended that stone craftsmanship was not a suitable field of examination: "Given their shortage and the trouble of translating them, are rock canvases a gainful subject for future exploration. It ought to be noticed that SEAMEO-SPAFA has subsequently to be perceived the significance of rock workmanship, research in Southeast Asia, having sorted out a few interdisciplinary workshops uniting experts in the territorial group since 2011.

With the exception of a review by (Taçon and Tan, 2012: 207–214). The most recent comprehensive overview of rock art in Southeast Asia. Specifying more than 30 stone workmanship destinations; be that as it may, his work was not generally known, as confirm by the absence of reference from later creators (Anati, 1994: 76-78). Book, *World Rock Art*, acknowledges the gap of knowledge in that region, displaying absolutely no Southeast Asian sites on his map of the world. Book, also entitled *World Rock Art*, somewhat enhanced the circumstance

by speaking to Southeast Asia with a solitary page, highlighting a site from Borneo that contained hand stencils. In the 2001 *Handbook of Rock Art Research*, Southeast Asian rock art is limited to a three-page discussion in a larger chapter about the rock art of Asia (Chen, 2001: 760–785). *Chen* discusses rock art sites in Malaysia, Indonesia, Thailand and Myanmar, although most of the works cited were published prior to 1980 (Bellwood, 2004: 4–20). The prehistoric studies of Southeast Asia paint a comparative picture about the shortage of rock craftsmanship in the district of workmanship we have little, particularly contrasted with the rich cavern woven artworks of northern Australia, yet they do happen in hollows and rock covers over the area. In this manner, the accessible English-dialect writing gives the feeling that next to no stone craftsmanship exists in the locale.

## Conclusion

The present research was focused on the comparative analysis of the painted shelters from Swat and Mansehra regions. The paintings reported from both regions were thoroughly studied to research to the following conclusion:

Some rock shelters reported from both regions bear the following common features; Formation, Materials, Human representation, Geometrical designs (dots, grid lines, rectangles, square boxes). Pictograms Ideograms, Psychograms signs show quite resemblance with each other on the basis of its figures. Some of the paintings reported from these areas are not common which include Trident-shape, Flag like design, Blocks like design and Tibitian stupa like design. The rock shelters at both these sites are associated with Cup Marks which might have been used for mixing or preparation of the colors (red ocher) used for painting. The rock shelters at both these regions are surrounded by the Buddhist sites. And the representation of stupa images in the painting reported from Mansehra also shows their association with the Buddhist community. On the basis of the above-mentioned evidences these painted shelters can be attributed to the Buddhists and hence can be dated to the Buddhist periods.

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## Conflict of interest

The author declare that he has no conflict of interest.

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