

ENDURING GANDHARAN LEGACY: THE PERSISTENCE OF GANDHARAN ARTISTIC INFLUENCES IN PASHTUN CAPES OF KHYBER PAKHTUNKHWA

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Abstract

This paper examines Gandharan art and its impact on contemporary Pashtun society, particularly as it relates to the Gandharan effect on the contemporary capes worn by Pashtuns and other ethnic groups in Khyber Pakhtunkhwa, a practice that has historical roots in the Gandharan tradition. This artwork combines Buddhist and Greco-Roman elements in a distinctive way. The elaborate patterns and motifs that adorn Pashtun capes—a traditional headgear worn by Pashtun males from Afghanistan and Pakistan—evidence this synthesis of styles. The usage of geometric patterns on Pashtun headgear is one of the most obvious Gandharan influences. These motifs, which include circles, stars, and rosettes, are frequently placed in symmetrical patterns that capture the peaceful harmony of Gandhara.

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INTRODUCTION

Gandhara, also referred to as the land of knowledge, the proud Pashtun people, and the nation of fragrance, beauty, and hospitality, is located in the northwest of Pakistan. The modern-day Khyber Pakhtunkhwa and the eastern provinces of Afghanistan were part of Gandhara (Zwalf, 1996:15). The word "Gandhara," which denotes the land of fragrance or scent, comes from the Sanskrit terms "Gand" and "Ahara". The name Gandhara is commonly found in ancient Chinese manuscripts that allude to the same geographical region, as well as in Pali and other ancient Indian literature, Old Persian inscriptions, and Vedic literature from approximately two millennia BC (Beal, 1984:98-99; Rahman, 1979:14-20; Gupta, 1973:11). Geographically, Gandhara is located at the meeting point of the middle Himalayan Mountains and the

Hindukush range, which forms a northerly curve. The Swat and Kabul Rivers were crucial to the region's development and water supply, and it is situated west of the ancient Indus River. Several spurs, streams, and minor rivers may be found in the Peshawar basin and surrounding areas in addition to these major rivers, which help with the agriculture of the remaining Gandharan soil. East of the area where the Haro, another small river, empties into the Indus from the Khanpur Hills, hydrating the region and linking Afghanistan and the Peshawar valley with central India, lies the Chach, which includes the districts of Attock and Haripur (Foucher, 1930:2; Wheeler, 1954:154).

Hinduism is one of the oldest religions in Southeast Asia. Some scholars argue that it is uncertain if this religion was founded by man or God because it is so

challenging and different from other religions in the area. Historians assert that there is no proof that a prophet was the originator of this religion and that we have no idea when or where it started (Samad, 2020:11). Though the most reliable source for details on how, when, and who brought Hinduism to Gandhara is the Vedic literature, which was composed between 1500 and 500 BC, it is believed that Hinduism was first practiced in Gandhara when Hindu Shahis relocated their capital there in the 7th and 8th century AD (Rahman, 2018:101).

Gandhara art

Globally, Gandharan art is recognized as religious art. The stupa, the monastic region, the Buddha images, and the different situations shown in the stone panels all show how deeply interested the Buddha followers were. A distinct style of Buddhist art known as "Gandhara art" was prevalent in the ancient Gandhara region, which includes parts of present-day Pakistan and Afghanistan. This art form became well-known between the third and seventh centuries CE. The art of Gandhara has aspects from Persian, Indian, and Hellenistic cultures. It was a major hub for the spread of Buddhism in Central Asia and the Far East (Neeles, 2010: 390).

Gautama Buddha's life and teachings are often portrayed in Gandharan art. It usually depicts the Buddha in human form, following the traditions of Greek and Roman sculpture. The artwork also features representations of other Buddhist deities and figures from Buddhist mythology. (Flood, 1989:17)

One of the characteristics that sets Gandharan art apart is the way in which Greek creative abilities are blended with Buddhist ideas. Notable instances of this impact include the portrayal of anatomical details, the use of draperies, and the exaggeration of facial features. The life stories of the Buddha and his followers, together with their attire, hairstyles, and physical characteristics, are portrayed in this incredibly rich work of art.

The majority of the depicted male and female characters wore headgear, capes, different types of shawls, and other portions of clothing that also featured male and female capes; this custom is still followed by the men of Khyber Pakhtunkhwa.

Depiction of Capes in Gandhara art:

In Khyber Pakhtunkhwa, headwear continues to be one of the most important components of clothing, with variations in style and quality found in every district. The cape is described as a headdress with roots in South Asian old arts and Gandhara. It is uncommon to see a cape shown in Gandharan art without turbans or crowns. There were depictions of troops and strangers in form-fitting headwear of different shapes and sizes. While some were simple, others had elaborate designs like domes, conical hats, or cylinder shapes. The Lahore Museum currently has a foreigner's head from Rokri, which was a popular headdress among the general public. It features a pointed triangular hat with a square pattern at its base (Yicong, 2022:56-86)

A unique hat is used as a headdress with a beautiful flower to represent the head of a Bodhisattva; capes are associated with foreign influences in Gandharan art. A conical cape-like headdress adorns a male head, perhaps that of a foreigner, from Mathura that is currently on display at the Government Museum Mathura. Such headwear is reported to be worn by the Scythians. Figures depicted as outsiders in the Ajanta cave frescoes wear capes. An image of a Mahayana phase ceiling shows a man with a hat on. The Scythian influence, in particular, is responsible for the appearance of a cape in Gandhara sculptures (Twist, 2018:92)

Depiction of capes in Hellenistic art.

It is commonly known that capes were worn in Hellenistic art. In actuality, throughout this time period, capes were a popular choice for headwear for both men and women. Hellenistic art features a wide variety of cape styles (Cohen, B. 2012: 456).

Capes had both functional and symbolic uses in Hellenistic art. They were used to offer warmth in cold weather, shield the head from the sun or rain, and add style to an ensemble. In addition to their practical application, capes served as a social rank or occupation indicator. Various caps and clothing, such as capes, served to differentiate between travellers, soldiers, and those of higher social status. Frequently worn by kings, generals, and other notable individuals, capes frequently represented authority and power. During the Hellenistic era, they were still a useful adornment, but they also gained popularity at all social levels (Brecoulaki, 2023:428)

Apart from its utilitarian and aesthetic purposes, capes held significant importance in Hellenistic religion and mythology. For instance, the god Hermes frequently wore a *pileus* hat, and the god Dionysus frequently wore a *kausia* cape (Woff, 2003:15). A wall painting in the tomb of Agios Athanasios near Thessaloniki displays an amazing repertoire of figural scenes. The pigments used here are the same as in the Tomb of the Palmettes with the addition of lead white and a more liberal use of cinnabar, which was imported and therefore particularly costly. Paintings played a crucial role in Hellenistic art. Because more paint layers were added to an undercoating that the wet plaster absorbed, the method is a hybrid of fresco and secco. It's interesting to note that the person standing in front of the tomb is dressed in a woolen Swati pakol. People in the Swat Valley and Gilgit Baltistan still wear similar pakols with very little difference (Palagia 2016:374).

Kausia and Pakol

Some writers have drawn comparisons between this common headdress and the ancient Macedonian *kausia*, consequently, some authors found it easy to connect the pakol to Alexander the Great's operations in India in the latter part of the fourth century BC. The Greco-Bactrian and Indo-Greek kingdoms of the succeeding centuries were also linked to the pakol. But there are no historical ties between the *kausia* and the pakol (Fredricksmeier, 1986:116). Another false misconception about the pakol's direct roots states that it dates only back to the late nineteenth century in Nuristan Province, where it is currently worn commonly. However, the same headgear is also relatively new in Chitral, a neighboring region. However, if the Greek influence is evident in Gandharan clothing and artwork, then headgear, capes, and other items are unquestionably related to Greek influences (Guru, Saini, & Rani, 2023:953).

The pakol's immediate ancestors are said to be in Gilgit-Baltistan, in the far north of modern-day Pakistan. They are part of a larger group of headdresses with a similar shape that are worn on the borderlands between China, Turkistani, and India. Wearing a basic cape with a rolled rim, it was popular throughout the region and by the late 1920s had expanded further west to the Chitral area. It

seems that at some point, the inhabitants of Chitral and the surrounding areas began to add an additional circular piece of material to create a flat crown. Alexander's warriors could not have acquired this contemporary twist in the late 4th century BC, even if there are variations, the origins of they may have started in the Hellenistic art (Vogelsang, 2006: 149).

Depiction of the cape in the Roman art.

In ancient Roman art, hats were a common headgear. They were fashioned of a range of materials, including as felt, leather, and wool, and were worn by both men and women. Capes were frequently adorned with beads, needlework, and other decorations. In ancient Roman art, capes were widely utilized as a social status symbol (Wilcox, 2008:13). For instance, slaves were frequently portrayed wearing *galeri*, while freeborn Roman citizens were frequently shown wearing *pilei*. Capes were utilized to denote religious allegiance. For instance, *bruits* were frequently shown on Mithras priests. Apart from their symbolic meaning, capes served as useful articles of apparel and these were also used to offering shelter from the heat and rain, they served as a signaling tool for other people. To alert his allies to his impending onslaught, a soldier could, for instance, lift his cape (Edmondson, & Keith, 2008:12).

The traditional capes worn by Pashtun males and the capes of the ancient Romans share significant characteristics. Both kinds of capes are intended to shield the head from the sun and the elements. They are usually composed of felt or leather, both of them are frequently worn as status and identification markers (Condra, 201:33). The pakol, a spherical felt cape with a brimless brim, is one of the most popular styles of headgear worn by Pashtun men. Men of various ages and socioeconomic backgrounds frequently wear pakols, which are seen as an integral aspect of Pashtun culture. At weddings and funerals, among other important occasions, the pakol is frequently worn. The *kufi*, a short, conical felt or wool cape, is another popular style worn by Pashtun males. Older males are more likely to wear *kuffis*, which are regarded as symbols of power and knowledge. (Dawar, 2013:32). The evolution of the traditional Pashtun capes may have been influenced by the old Roman capes. Ancient commercial and

cultural exchanges have been documented between the Roman Empire and the Pashtun region; it is possible that the Romans brought their hats to the Pashtuns. The Pashtuns modified the Roman headgear over time to suit their own environment and way of life (Azad, 2022:77).

Kufi capes

A kufi, sometimes called a topi or kufi cape, is a short, rounded, brimless cape that is worn by men in numerous populations in the Middle East, South Asia, East Africa, and West Africa. Throughout the African diaspora, men also wear it (Jirousek, 2019). The hat is closely associated with Pan-African pride and many Islamic civilizations. In the Indian subcontinent, it's referred to as a "topi" or "tupi" frequently. In Jewish culture, the kufi and kippah are comparable. Typically, kumfi capes are composed of cotton, wool, or felt. Frequently, beads, needlework, and other decorative accents are used to adorn them. The area and culture in which kufi is worn might influence its style. Typical kufi styles include the following: (Akou, 2011).

- Bukharan kufi: Popular in Central Asia, this is a tall, cylindrical kufi with a flat top.
- Egyptian kufi: Typically worn in Egypt, this is a short, rounded kufi with a slightly tapering top.
- Moroccan kufi: Traditionally worn in Morocco, this is a broad, flat kufi with a turned-up brim.
- Pakistani kufi: Typically worn in Pakistan, this is a tall, conical kufi with a rounded top.
- Sudanese kufi: Traditionally worn in Sudan, this is a tall, cylindrical kufi with a pointed top.

Kufis play a significant role in the identities and cultures of many people worldwide. They are worn for many different purposes and have significant meaning for a large number of individuals. This type of cape, known locally as topi or kholay, is quite popular among the Pashtun people and is comparable to the majority of other kufi forms worldwide.

Kippah a Jewish cape.

Jewish people wrap their heads with small, spherical skullcaps called kippahs, sometimes called yarmulkes. It is usually worn by boys and men above the age of three, and it is frequently made of felt, leather, or wool. In Jewish tradition, the kippah is a sign of modesty and respect for God. It serves as a reminder

of God's covenant with Abraham, Isaac, and Jacob as well as the history of the Jewish people as a people. While some Jews wear their kippahs every day, others reserve it for special occasions like religious services. (Chico, 2000).

Every Jew has the freedom to proclaim their beliefs however they see fit; there is no one correct method to wear a kippah. Kippahs come in a wide variety of styles, each with a special meaning. Polaka, Kippah sruga, and Shtreimel are a few popular styles. It is recommended to wear the kippah snugly on the head, but not too tightly to cause discomfort. It must be positioned in the middle of the head and not slanted in any direction. Though it can be worn with anything, most people wear kippahs under hats or yarmulke covers. Removing the kippah before entering a synagogue or other place of worship is also regarded as courteous. Many Jews wear their kippahs with pride and respect, as it is an important aspect of Jewish identity. The majority of people in Pashtun society wear jali wali topis, or capes similar to kippahs, while they worship. Although the majority of Pashtuns are bareheaded, they wear this type of headgear during prayer. (Robinson, 2016).

Cultural Heritage of Khyber Pakhtunkhwa.

Khyber Pakhtunkhwa is a place of striking contrasts, where lush valleys and Rocky Mountains coexist peacefully with historic sites and dynamic customs. The region's millennia-old cultural legacy bears witness to its resilient nature and the wide range of influences that have molded its character. Khyber Pakhtunkhwa's cultural landscape bears the permanent imprint of the Gandhara civilization, which flourished between the first and seventh centuries CE. The region's historical riches, like as Takht-i-Bahi, a Buddhist monastery complex with elaborate sculptures and carvings that is recognized as a UNESCO World Heritage Site, demonstrate its creative legacy, which is defined by a harmonic synthesis of Hellenistic and Indian artistic elements (Malkasian, 2021).

The majority ethnic group in the area, the Pashtuns, are renowned for their enduring hospitality and deeply ingrained customs. Their lively traditional dances, such the attan, a frenetic circle dance done at festivities, and their colorful clothing, especially their characteristic capes, called as "pakols," are reflections of their rich cultural past. The storytelling and

folklore of Khyber Pakhtunkhwa are a fascinating fabric of myths, legends, and folktales that have been passed down through the years. These tales, which are frequently told around fireplaces and in social settings, provide insights about the values of the area, whether Generation after generation, the artisanal traditions of the area have flourished, producing magnificent products that showcase the region's distinct artistry. These skills, which range from the elaborate metalwork and woodworking to the exquisite embroidery of traditional clothing, represent the cultural identity and artistic heritage.

Capes are another significant component of Pashtun culture, which is distinct from other regions of the nation and may have originated from Hellenistic or Gandharan art. Dresses are a more significant aspect of Pashtun tradition. The headgear is an essential item in Pashtun society today. The prominence of the cape in society is attested to by the discussion of capes in taps, proverbs, and songs found in Pashto folklore. (Wood, 2002).

Capes in Pashtun Society:

Headgear is an important part of the Pashtun culture, representing the rich history and varied customs of this proud people. Specifically, capes are available in a wide variety of designs and names, each with its own distinct meaning and history. The Pashtun people are particularly mindful of their attire, customs, and beliefs because their nation and traditions are both quite old. Since hundreds of years ago, capes have been worn as a component of gowns (Khalil 2011). There are two main roots of the cape's presence in Pashtun society: folktales, proverbs, and Pashto-language poetry. The folktales or folk poetry is the oldest and common element of Pashtun society, every one love it, in the following lines some examples of folklore of Pashto is given.

Pashto Tappa (Folklore)

Folklore from Pashto Popular among Pashto speakers in Pakistan and Afghanistan is the two-line poetry form known as *tappa* it is also called *Misra*, and *Landay*. They are usually sung or recited, and they frequently touch on social appraisal, love, grief, and honor. Often regarded as a type of folk knowledge, they are well-known for their humor and conciseness. Two lines make up a *tappa* the first has nine syllables, while the second has thirteen. Usually

rhymes, the first and second lines are written in a meter determined by the syllable emphasis. Though they can cover a wide range of topics, *tappa* most frequently touch on love, grief, honor, and social criticism. They frequently use figurative language and are written in an easy-to-read, straightforward way. In Pashto-speaking communities, *tappas* are a common source of entertainment and social commentary. They are frequently utilized to share tales, give advice, and communicate innermost thoughts. They are also a great resource for learning about Pashto history and culture. These are just a few examples, although there are many *tappas* with turban and cape themes. (Khalil 2011; Betani, 2017)

1. ما دې ټوپۍ په سر گڼله
د جينگو په وار پيدا ډوبه دې
کړمه

2. ما په پټکي خوش کړۍ ياره
خوشه دې خپله که ټوپۍ په
سروښه

3. ته دې ټوپۍ په سر کړه کړه
زه به نټکۍ په پوزه جکه
گرخوومه

4. ټوپۍ په سر کړه شکليه ياره
د پښتنو سره ټوپۍ مزه
کوينه

5. د پېښورۍ ټوپۍ هلکه
په لاره شاوُلې واوُلې څې رنځوره
شومه

(Khattak 2020:44)

Translation and Details of Pashto Tappas

Translation 1: "I thought you were a brave man because you wore a cape, but perhaps you were born at the turn of the girls because you disappeared and left me sinking."

In this *tappa*, the woman confronts her beloved, whom she initially saw as brave since he wore a cape, a mark of dignity and bravery among Pashtun men. He failed to keep their relationship, and his actions made her feel insecure.

Translation 2: "I love your style of wearing cape, and now you are free to wear a turban too." In this tappa, a female professes her affection for a boy and admires his cape-wearing style. She believes he would appear even more handsome with a turban and allows him to wear either, considering him attractive in both.

Translation 3: "I'll tighten my nose ring while you keep your cape positioned diagonally on your forehead (a sign of pride). This tappa illustrates a girl taking pleasure in her beloved's rank and dignity. She tells him that if he keeps his cape proudly on his forehead, she will straighten and shine her nose ring to show her support and pride in his social status.

Translation 4: "Put on a cape, oh my dear; it looks great on Pashtun men." In this tappa, the girl informs her beloved that his cape is her pride, symbolizing his dignity. She emphasizes that Pashtun men look attractive with traditional headgear, which make them appear smart and dignified

Translation 5: "Oh gosh, your attractiveness makes me sick. "You're wearing a Peshawari cape." In this tappa, the girl is stunned by her beloved's charm and attractiveness while wearing a Peshawari cape. His style captivates her, leaving her feeling overwhelmed and lovesick.

Pashto Proverbs:

Proverbs in Pashto are sayings that convey folk wisdom or beliefs in the language. They are regarded as important sources of guidance and are frequently passed down from generation to generation. Pashto proverbs can cover a wide range of subjects, including relationships, friendship, family, the workplace, and life in general. Proverbs from the Pashtun people are an important aspect of Pashto culture and provide insight into their way of life. They serve as a reminder of the value of honesty, diligence, and family. All Pashtuns throughout the world are familiar with these proverbs, and they use them sparingly in their day-to-day interactions. As a result, the majority of proverbs featured various subjects, with clothes being a common example. Since turbans and capes are symbols of honor and respect for males, turbans and capes have been

featured in numerous proverbs. Some instances of proverbs with the theme of capes are given in the line that follows. Let's explore the world of Pashtun capes, their unique forms, and the stories they represent. (Aziz, et al 2022: 310-312)

1. چې سر حيات وي خولی (ټوپي)
دېري
2. هر سر د دستار/ ټوپي لائق نه وي
3. د ننگرهار د ټوپي نه سره سر تور
ښه ده
4. سپيني ټوپي سړو ته ښځو په سر کړي
دي
5. چې زور ئې نه لري ټوپي مه په
سروه
6. پگړي ئې وه نه، ټوپي ئې په سروله
نه، د يخ نه لېونې شو
7. ټوپي زما ده که په سر ئې ږدم که
په زنگانه

Translation and detail of the proverbs:

- (1) Don't worry about capes (huge quantities of capes) if the head is spared. (The life is better; capes and other amenities should be provided.) In this proverb the person talking about the importance of life he says that if the man is alive then he don't worry about the capes, capes are important but not more than a life.
- (2) Not every head can wear a turban or cape. (Not everyone has the ability to become a leader in society). In this proverb the person talks about the importance of the capes or the turbans, he says that the turban or capes are the sign of dignity and power, there for nor any body born for rule and nor every cape is the sign of dignity.
- (3) It is preferable to go bareheaded rather than to wear the Ningarahar cape. (Although they resemble the hats of Peshawar, the capes of the Afghan province of Ningarahar are suitable to wear). It is says that the capes of Ningarahar are not fulfill the requirement of the person there for it is no meaning if the person wear the cape of Ningarahar or not.
- (4) Women frequently present men white capes. (In Pashtun society, women were essential to the leadership of male domination.) The women in Pashtun society had a vital role during war and peace, this proverb is

indicating the power of the women in the society that their power is behind the men frequently.

- (5) Please refrain from donning a cape if not serving. (if someone lacked the courage to lead a country, they could not accept the position of leadership) the cape is sign of power and dignity in the Pashtun society so in this proverb the person advised to another person who wants to become a leader, that if you don't have the courage and plain of ruling in the society then don't try to become a leader.
- (6) He didn't wear a cape or a turban in the chilly weather while he was made. (Capes or turbans are also used to protect oneself from inclement weather; therefore, the individual who did not have a turban and refused to wear one became irrational). In this proverb it is indication that the capes and turbans are the protector from the harsh weather.
- (7) This is my cape it's up to me either I keep it on my head or on my knee. In this proverb the person declare his own autonomy, and stressed that this is my cape and this is my wish to keep it on my head or on my knee. (Zwak 2010)

Pakol: (Woolen cape)

The Pakol is a traditional round woolen cap that varies slightly in shape depending on regional customs. It is a symbol of Pashtun identity, particularly in the northern regions of Pakistan and Afghanistan. Available in various colors and sizes, the Pakol is comfortable and made from natural sheep wool, providing both style and functionality. Locally handcrafted, it is a source of pride for the native artisans who create it. (Chioyenda, 2015).

The Pakol's ability to absorb moisture and avoid wrinkles makes it suitable for year-round wear. Wearers are shielded from chilly winds and extreme heat by it. It usually has subdued hues like off-white, brown, grey, and beige, which represent the simplicity of the way of life there. Because of their close proximity and shared cultural heritage, populations in northern India and Russia have adopted this unique headwear, which originated in Chitral. Hand-dyed and weaved, these caps combine

classic style with ageless functionality, making them a mainstay of the local fashion scene (Howard, 2011).

An historic style of headwear for males that originated in Chitral is the Pakol hat. It gained notoriety and popularity over time among the Pashtun tribes and other groups in northern Pakistan and Afghanistan. Eventually, probably as a result of its close proximity, its use extended to areas like Jammu and Kashmir (IJK) in India and even some sections of Russia. Less is known, though, about the history and provenance of this headgear. The wall paintings of a Macedonian soldier watching over Agais Athanasias's grave feature one of the earliest representations of a comparable headgear. Two soldiers brandishing long spears are a key feature of these paintings, which also feature other individuals and situations. The person on the right is dressed like a Pakol, especially the kind used in Kohistan, Swat, with boots, a shawl, and a woolen cap (Robin 2011). A 300 BC terracotta figure discovered in Athens is another noteworthy example. This figure appears to be a boy dressed in a 'Kosia' cape and shawl; it resembles the Chitrali Pakol remarkably. These illustrations suggest that ancient Greek civilization may have had an impact on Pakol history (www.britishmuseum.com).

Chitrali Common Pakol.

The most common is the Chitrali Pakol, which has rounded, sharp edges and is popular throughout the Pashtun diaspora, not only in Chitral. It is the perfect companion for the cold climates of Chitral and Peshawar because of its warmth and lightness.

Markhor Chitrali Pakol.

This style of Pakol is not very popular; people use it for special occasions or give this cape, adorned with a bird's feather, as a gift to a distinguished guest. Presenting the exquisite Markhor Chitrali Cape or Pakol featuring Markhor Feather and Insignia – an original and fashionable interpretation of a time-honored classic! This cape was expertly produced by talented artisans from the Chitral region using the pure wool of Himalayan goats, which is both soft and sturdy. Each headgear, which comes in white and black, features an elaborate Markhor emblem and Feather, which are symbols of bravery and strength in Chitrali tradition. (Shephard, M. 2008)

Swati Pakol:

The Swati Pakol is shaped similarly to the Chitrali Pakol, however it stands out due to its somewhat rounded, less pointed shape. It comes from the famous Swati town of Salampur, where the exquisite weaving that is a characteristic of Swati artistry is made. Even if younger people are more likely to wear bare heads or unconventional hairstyles, the Swati Pakol is still a beloved symbol of Swat's cultural history.

Kohistani Pakol:

One distinct Pakol variety comes from Kohistan, a location known for its calm beauty and cold environment. The Kohistani Pakol is preferred by the Kohistani people as well as those in nearby Gilgit Baltistan, and it shares characteristics with the Swati Pakol. Because of its woolen structure, which offers warmth and comfort, it is an essential component of their clothing.

Waziristani Pakol:

In South and North Waziristan, this kind of pakol is highly popular; they also enjoy floral and embroidered pakol. This pakol frequently differs greatly in size and shape from other pakols. It has a huge flat top and is quite large in size.

Kandharai Pakol:

Afghanistan's most picturesque region, Kandhar, has its own Pakol people who use it with little variation. Many claim that this is the Taliban's pakol, but that is untrue—basically, it is that cape, which has its origins in Chitral. (Shephard, M. 2008)

Topi: (Capee)

All strata of Pashtun society's heads are adorned with the adaptable cloth Topi cape. Its varied forms are a reflection of Pashtun traditions' rich tapestry. The Diroyay Topi, Pekhorai Topi, Afriday Topi, Jhalai Topi, and Sindhi or Balochai Topi are a few of the noteworthy varieties.

Topi Diroyay: (Capee of Dir)

Originating in Malakand's Dir district, the Diroyay Topi is a representation of Pashtun pride and skill. Its robust design, which is frequently colored red, blue, or white, mirrors the untamed environment in which it originated. Its widespread appeal goes

much beyond Dir, where Pashtun communities frequently see it.

Pekhorai Topi: (Capee of Peshawar)

While the Pekhorai Topi, a proud product of Peshawar, is similar in shape to the Diroyay Topi, it stands out due to its elongated form and delicate, thin fabric. Its mostly white color scheme gives it a refined, sophisticated feel.

Afriday Topi: (Capee using by Afridi Tribe)

This Afridi capee has a faint blue hue and is smaller than others that are worn in society. It is usually placed on the back of the head by Afridi men. Similar in design to the Diroyay capee, the Afridi capee represents the tribe as a whole. Being bareheaded is absolutely outlawed in some isolated parts of Afridi culture, where it plays a significant role. Although closely linked to the Afridi tribe, it is also preferred by the Shinwari and other nearby tribes in the Khyber area.

Manzoor Pashteen Capee (Capee using by a political figure Manzoor Pashteen)

This is the typical woolen headgear that men from the Pashtun community wear. Usually, it is produced in the hues of red and black. However, Manzoor Pashteen, a political activist and the head of the Pashtun Tahafuz Movement (PTM), has had a significant impact on the cape's recent rise in popularity among Pashtun youth worldwide. Several young Pashtuns have adopted the cape as a sign of their cultural identity since Pashteen frequently wears it in public and because of his impeccable fashion sense. Young Pashtun people today view this cape as a stylish accessory, and they frequently pair it with traditional Pashtun attire. Additionally, the cape has come to represent Pashtun unity and pride. (Mallick, 2020: 1774)

Sindhi or Balochi Topi: A Cross-Cultural Connection

Although the Sindhi or Balochi Topi were originally connected to the tribes of Sindh and Baluchistan, Pashtuns have embraced them widely. (Doctor, R. 1985: 223-233). Its discovery in Amlukdara, Swat, during excavations points to a lengthy and rich past that may have preceded its current form. Its appeal

cuts beyond tribal lines and beyond the Pashtun diaspora. These many headdresses, each with its own backstory and meaning, stand as timeless reminders of the rich cultural legacy of the Pashtun people. These capes encapsulate the spirit of history and the creativity of craftsmanship that continues to form Pashtun identity, from the warmth of the Pakol to the elegance of the Topi. (Samad A. 2020:133)

The Gandharan Artistic Influences on Pashtun Capes

Gandharan art, which flourished in the region of present-day Pakistan and Afghanistan from the 1st to the 7th centuries CE, is a unique blend of Greco-Roman and Buddhist influences. This fusion of styles is evident in the intricate designs and motifs that adorn Pashtun capes, a traditional form of headwear worn by Pashtun men from Afghanistan and Pakistan. One of the most notable Gandharan influences on Pashtun capes is the use of geometric patterns. These patterns, such as stars, circles, and rosettes, are often arranged in symmetrical designs that reflect the harmonious balance of Gandharan art. The use of geometric patterns is seen in the embroidery on the capes, as well as in the metalwork that adorns them. (S. Dawar 2013) Another Gandharan influence on Pashtun capes is the use of floral motifs. These motifs, such as lotus flowers and vines, are often depicted in a stylized and naturalistic manner. The use of floral motifs is seen in the embroidery on the capes, as well as in the applique work that adorns them.

In addition to these specific motifs, Pashtun capes also reflect the overall aesthetic of Gandharan art. This aesthetic is characterized by its elegance, refinement, and attention to detail. The use of high-quality materials, such as silk and wool, and the meticulous craftsmanship of Pashtun capes all contribute to their overall beauty and sophistication. (Alter, 2000).

Conclusion

The Pashtun cape is a traditional form of headwear worn by Pashtun men from Afghanistan and Pakistan. It is a symbol of Pashtun identity and culture, and it has been worn for centuries. The Pashtun cape has its origins in ancient Gandhara art, which flourished in the region of present-day Pakistan and Afghanistan from the 1st to the 7th

centuries CE. Gandharan art was a unique blend of Greco-Roman and Buddhist influences, and this fusion of styles is evident in the intricate designs and motifs that adorn Pashtun capes. Some of the most notable Gandharan influences on Pashtun capes are the use of geometric patterns and floral motifs. Pakol capes are also derived from Hellenistic art, which flourished in the Mediterranean region from the 4th to the 1st centuries BCE. Hellenistic art was a blend of Greek, Egyptian, and Persian influences, and it is characterized by its realism, idealism, and use of perspective and lighting. Pakol capes are often made of felt or wool, and they are characterized by their flat top and wide brim. Although pakol capes are now popular throughout Afghanistan and Pakistan, they are still most commonly worn in the Swat Valley. The Pashtun cape has also been influenced by the kufic cape style, which is a type of cape that was worn by men in the Arab world during the Middle Ages. Kufic capes are often made of silk or cotton, and they are characterized by their square shape and their distinctive embroidery. The kufic cape style has had a significant influence on the design of Pashtun capes, and it is evident in the use of geometric patterns and embroidery on many Pashtun capes.

Finally, the Pashtun cape has also been influenced by the kippah, which is a small, round cape that is worn by Jewish men. The kippah is a symbol of Jewish identity and faith, and it is worn by Jewish men as a sign of respect for God. The kippah has had a minor influence on the design of Pashtun capes, but it is evident in the use of a small, round cape by some Pashtun men.

In conclusion, the Pashtun cape is a traditional form of headwear that has a long and rich history. It has been influenced by a variety of cultures, including ancient Gandhara art, Hellenistic art, and the Arab world. The Pashtun cape is a symbol of Pashtun identity and culture, and it continues to be worn by Pashtun men today.

Research Methodology

This research employs two methodologies: personal observation and secondary data analysis.

Personal Observation

As a member of the Pashtun ethnic group in Pakistan, I have had the privilege of first-hand observation of the rich ethnic traditions and tangible

and intangible heritage of the Pashtuns. This includes their impressive traditional attire, in which capes and turbans play a significant role, particularly for men. My personal observations indicate that the continued use of capes in Pashtun society has a long historical precedent and is interconnected with the practices of other ethnic groups around the world.

Secondary Data

I have read a variety of secondary materials, including as books and research papers, to learn more about the origins and historical significance of capes in Pashtun society. I've learned a lot about the cultural and historical background of capes in Pashtun communities thanks to this investigation.

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Figure 6. A hear style or may be Cape looking like Sindhi cape. after Amlukdara Report. 2020

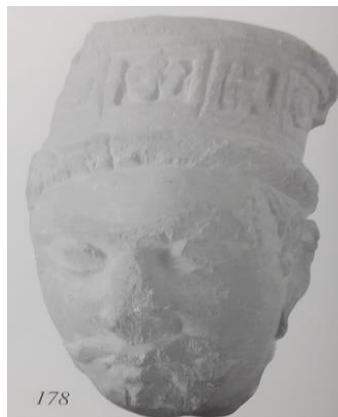


Figure 6. Two head with capes from Gandhara art panel. after Ashraf Khan 2005.



Figure 6. Specimen of Kufic Capes



Figure 6. Macedonian soldier guarding the entrance to the tomb of Agois Athanasios. After Robin J.Lan Fox. 2011. P.496. (Figure wearing Kohistnai Pakol)



Figure 6. A T/C statue of a Macedonian boy. Wearing shawl and a Causia (cape). After British Musuem Q6373



Figure 6. Kippah Capes in Different shape and colors



Figure 15. Sindhi Cape, Swat Kohistan Baby cape and Common Kufi cape of Pashtuns.



Figure 15. Swati Pakol



Figure 15. Chitrali Markhor Pakol



Figure 15. A Child with traditional Gilgiti cape. After The Nation May 8, 2018



Figure 15. Waziristani Pakol



Figure 15. Pashteen Cape



Figure 15 Peshawari Cape



Figure 15. Diroji Cape



Figure 15. Jhali wali cape