

It can scarcely be accidental that, whereas the introduction of square bases, in place of the single round one of the ancient Stūpa type, is illustrated by the majority of the Stūpa ruins now extant on the Indian North-West Frontier and in the Kābul Valley, yet the regularity of the triple number, so clearly prescribed by Hsüan-tsang's tradition, is in them conspicuously absent.¹³ On the other hand, practically all the ruined Stūpas in Eastern Turkestan I have so far been able accurately to survey, show this threefold arrangement of base with striking regularity. The explanation seems obvious, that the tradition recorded by Hsüan-tsang applied specifically to a type of Stūpa construction which had developed in the Buddhism of ancient Bactria, and that this, with much else of art, culture, and religious literature, had found its way to the east of the Pāmirs as well as into the Chitrāl Valleys.

Component
parts of
Stūpa
design.

The successively diminishing height of the bases seen in the Pakhtōrīdīnī rock-carving was not an essential feature of the type, as is shown by a comparison of its pendant at Charrun (Plate 2). On the other hand, the narrow projecting frieze which separates the drum from the dome is repeated at Charrun, though merely in the form of a dividing line, and is clearly seen again in the Maurī-Tim Stūpa near Kāshgar.¹⁴ That the height of the dome is in excess of the original hemispherical shape is a feature shared by all the Stūpa ruins I know in the Tārīm Basin, and common to the majority of those found on the Indian North-West Frontier. The design intervening between the top of the dome and the spire composed of successive umbrellas is too coarse to permit of a very definite interpretation. But it can scarcely be doubted that surfaces slanting outwards are intended. These may have been meant to represent either the faces of a gradually projecting pedestal, such as most Stūpa models show in a corresponding position,¹⁵ or else figurative supports leaning outward, such as are seen below the bottom umbrella in the finely carved fragment of a miniature Stūpa in soapstone (Yo. 00121) I obtained from Yōtkan (Plate VI).

Stūpa spire
with
umbrellas.

Finally we have the 'clocheton d'ombrelles', as M. Foucher graphically calls it, surmounting the whole edifice. Quaint as its drawing is, this too represents points of interest. M. Foucher has justly insisted upon the important part which the crowning spire of umbrellas must have played in the architectural effect of all Stūpas.¹⁶ It has survived on the North-west Frontier only in a few Stūpa models of small size, and in relievo representations. In these it always absorbs at least one-third of the whole height of the structure.¹⁷ Now a reference to the carving shows that this proportion is there duly observed, the spire of umbrellas with its pedestal measuring 17 inches out of a total height of close on 50 inches. It is true that the number of the umbrellas or discs represented, which I take to be seven, exceeds the number of five which appears to be normal in the extant specimens of Gandhāra and the Kābul Valley. It is known, however, that this was by no means the limit; for the Chinese pilgrims attest for Kaniṣka's great Stūpa at Peshawar at least thirteen umbrellas, and the same number is still seen on the Stūpas of Nepāl and on a rock-carving near Drās.¹⁸ And in order to give still further assurance on the point, both the small Stūpa models carved in wood which I discovered at the Lop-nōr Site (LB. II. 0033, 0034; Plate XXXII) show

¹³ Thus among the numerous Stūpas, miniature Stūpas and relievo representations of Stūpas, which M. Foucher reproduces in illustration of chap. I of his *L'Art du Gandhāra*, dealing with the Stūpa, I can only find *one* model which may be assumed to show a Stūpa with three square bases (Fig. 72, i. p. 185), and even this is doubtful (see p. 182). Yet other numbers of square bases are met with in plenty, from a single one (e. g. Fig. 71) to five (Fig. 19).

¹⁴ See *Ancient Khotan*, ii. Pl. I, XXII. It also appears in the wooden Stūpa models from the Lop-nōr Site, LB. II.

0033, 0034, reproduced in Pl. XXXII; and in that from the Niya Site, N. xvi. 001 (see below, chap. vi, sec. vi).

¹⁵ Cf., e. g., Foucher, *L'Art du Gandhāra*, i. Figs. 20-3, 70, 71. This pedestal appears, however, in the Charrun carving (Plate 2) represented in a different and better recognizable fashion.

¹⁶ See *L'Art du Gandhāra*, i. pp. 74 sqq.

¹⁷ Cf. *ibidem*, p. 76.

¹⁸ Cf. Foucher, *L'Art du Gandhāra*, i. pp. 77 sq.