

such relics as it may have once contained had been successfully abstracted. From the foot of the north-west face and on the ground-level, a passage, apparently of more recent date, has been tunnelled deep into the solid masonry of the base.

In the central shaft of the Maurī-Tim Stūpa we have an exact counterpart of that small square chamber which I found, more injured, but still clearly recognizable, within the domes of the ruined Stūpas of Takhtaband in Bunēr, and of Bālār near ancient Taxila<sup>10</sup>. Judging from somewhat vague descriptions, it may be assumed to have existed also in the Manikyāla Stūpa, and in the numerous Stūpas of the Kābul Valley which were 'explored' before and during the several Afghān campaigns<sup>11</sup>. But the identity of this feature only helps to emphasize still more clearly the close agreement which exists in regard to general architectural arrangement between all Turkestān Stūpas examined by me, and the corresponding structures extant in the Kābul Valley and on the Indian north-west frontier. The Stūpas of Maurī-Tim, Tōpa-Tim, Niya, Endere, and Rawak all show the dome, which is the essential and unvarying feature of every Stūpa, raised on a square base, and this again arranged in three stories. The relative proportion between these stories varies considerably in the several structures, and so also do the shape of the dome and the relative height of the cylindrical portion or drum which intervenes between the top story of the base and the cupola proper. But the square shape of the base and its threefold arrangement are constant features, and the former in any case is characteristic also of the great majority of Stūpas in the border-lands of India and Afghānistān. On the other hand the round base, which belongs to an earlier stage of Stūpa construction, is represented in those territories only by a few examples, and seems completely absent in Eastern Turkestān<sup>12</sup>.

An interesting notice of Hsüan-tsang, the true significance of which was first recognized by M. A. Foucher, informs us that the Turkestān Stūpas, with their square bases arranged in three stories, strictly conform to the manner of construction prescribed by a sacred tradition current in Buddhist territories beyond the Indus. In describing certain small Stūpas in the vicinity of Po-ho or Balkh, the pilgrim relates how Buddha taught his first two disciples the right way of venerating some relics of his person he had given them. First he took his Saṅghāṭi robe, and folding it into a square shape, laid it on the ground; over it he placed his Uttarāsaṅga, and next over this his Saṅkakṣikā. On the top of these garments he put his begging-bowl turned upside down, on which again he raised his mendicant's staff. 'Thus he placed them in order, making thereby [the figure of] a Stūpa. The two men taking the order, each went to his own town, and then, according to the model which the holy one had prescribed, they prepared to build a monument, and thus was the very first Stūpa of the Buddhist religion erected<sup>13</sup>.' There can be no doubt that, as explained by M. Foucher, the three garments, folded into squares, with the largest below and the smallest on the top, represent the three

Architec-  
tural type of  
Turkestān  
Stūpas.

Traditional  
account of  
Stūpa con-  
struction.

<sup>10</sup> Compare my *Report on an Archaeological tour with the Bunēr Field Force*, p. 40; pl. viii; also *Indian Antiquary*, 1900, p. 145. In both these ruins the chamber was a cube of approximately 7 feet.

<sup>11</sup> See Cunningham, *Archaeol. Survey Reports*, v., pl. xxii; Foucher, *L'Art du Gandhāra*, i. p. 86.

<sup>12</sup> [For all points bearing on the development of Stūpa architecture in India M. Foucher's lucid and amply illustrated remarks, *L'Art du Gandhāra*, i. pp. 62-98, must now be compared. The arrangement of the Turkestān Stūpas conforms closely to the type of what M. Foucher treats as 'Les Stūpa "Transition"'; see *ibid.*, pp. 72 sqq.]

<sup>13</sup> See *Si-yu-ki*, transl. Beal, i. pp. 47 sq. The correct interpretation of the several features of a Stūpa symbolized in the legend has been given in the note contributed by M. Foucher to M. Chavannes' *Voyage de Song Yun*, p. 17, n. 5. The reference in the latter text explained by Hsüan-tsang's passage is to the first Stūpa in Khotan which, according to the injunction of its legendary founder, Vairocana, is said to have been erected in the shape of a 'Pātra renversé'; compare below, chap. viii. sec. v. [See now also Foucher, *L'Art du Gandhāra*, pp. 63 sq.; Watters, *Yuan Chwang*, i. p. 112.]