Art is the handmaid of religion. The art of the regions of Kapisa and Gandhāra was no exception to this well-known adage. However, paucity of data does not allow us to get a full picture of the art activities of the region during the period with which we are concerned. Like elsewhere the artistic activities of the period have been divided into three classes, viz.,

I. Architecture,
II. Painting, and
III. Sculpture,

A. Structural Temples.

Meagerness of information in the field of architecture makes its study a bit difficult. Unfortunately most of the sites belonging to the period under consideration still remain unexcavated. For that reason, to form an idea about the art and architecture of the period we have to depend much on literary source. Literary evidence amply testify to the existence of building activities and town planning in these areas during our period. Literary source revealed that at least nine towns were in existence in the countries of Kapisa, Lan-p'o, Na-Kie-lo-ha and Ken-t'a-lo, and Fa-la-na in the
first half of the 7th century A.D. The Chinese pilgrim specifically referred to the city of Hi-lo, which had a strong elevated situation with charming gardens and ponds. He also noted the peculiar situation of the town of Si-p'iu-te-fa-lu-tāu (Svetavara). "This city and all around it remained quite undisturbed when rest of the region was visited by earthquakes and landslips." The earthquakes and landslips, especially the landslips, are a peculiar geographical feature of Kapiša (Kafiristan). The existence of durable buildings in a region having such a physical characteristic gives credit to the town-planners and architects of the region.

All these towns were adorned with stupas and monasteries. There were above hundred monasteries in Kapiša alone which were lofty and spacious and kept in good order. More than ten Buddhist sanctuaries were found in Lan-p'o. Nagarabārā possessed many Buddhist establishments but the Brethren were very few. The city of Hi-lo was famous for its decorated two-storied building in which the ushnīsha bone of the Buddha was carefully preserved. At least thousand Buddhist monasteries existed in Gandhāra country in decaying conditions. He specifically mentioned dilapidated state of the Pātra-chaitya, Kanishka-stupa and Mahāvihāra and gave detailed descriptions of them. During the time of his visit, the re-building of Kanishka-stupa was in progress after it had been burnt for the fourth
time. According to him, Kanishka Mahāvihāra consisted of three or four, two and three storied buildings and one single storied building. Although the buildings were in ruins, their artistic excellence was discernable.

Though another Chinese envoy Wu-k'ong noticed the erection of a number of Buddhist stupas and monasteries in Kapisa, the architects in this region gradually shifted their attention to another form of architecture in the later part of the period concerned. In the days of Hsuan-tsang, a number of temples already adorned the different cities of this area. Among the important temples of Kapisa and Gandhāra, most conspicuous are the one at Pi-lo-sho-lo, i.e. Pi-lu-sara (in the form of an elephant) in Kapisa, another Śiva temple at the Western gate of Pushkalavatī, one Śiva shrine at the feet of the Bhimādevī parvat and the Bhimā temple itself at Gandhāra. Muslim chroniclers referred to a few important temples of this area including those of Sakawand, Bhima-nagara, and three temples in Ninhar, i.e. Nagarhāra, and in Laghman many others. Inscriptions recorded the construction of at least five Śiva temples in Hund and surrounding areas. A Mukha-linga, discovered from the Mound E in Shar-i-Bahlol reveals a curious fact. The sanctuary which enshrined the Śiva-linga was originally a Buddhist establishment. This was converted to a Śiva temple afterwards. A similar instance is also noticed in the temple of Dārgā at Tapa-Sardar, Ghazni. Though a little
outside of our region, Bhimadeva's temple of Vishnu shows identical development which is converted to a Muslim Eiarat.

The above-mentioned description of temples gathered from different sources suggests the existence of a great number of temples in the Turkish and Hindu Shahi kingdom which included much of the territory and flourished in the period under discussion. It is not certain whether the architects of the Shahi kingdom followed a temple building style, peculiar to them. We may however, record here that Kabul has a type of architecture of its own. Kabul, as it is well-known was once under the Hindu Shahis. An undated 'Praśāti' from the reign of Mahendrapāla of Kanauj, found at Pehoa, records the erection of a tripple shrine of Vishṇu by Achaiṭu, son of Rāma, an inhabitant of Kamboja, i.e. region near Kabul, which recalls to our mind the tripple shrine at Khair Khaneh. It is not unlikely that this particular instance illustrates the popularity of architecture of Kabul in Rajputana.

The above pieces of information culled from the literary sources, inscriptions and report of explorations, indicate building activities in Gandhāra and Kapiṣa of our age. Unfortunately, fanatical destruction of all vestiges of idolators in these regions obliterated most of the remains of such buildings. Whatever nominal material we have, is the outcome of explorations. No systematic excavations of the sites belonging to Shahi period has been carried on except in
Hund and Kafirkot. In Hund excavation was carried on most cursorily. The ruins show that the ancient site is greater in extent than that of the modern one which dates back to the time of the Muslims. The ruins of Kafirkot gives us a good picture of fortification and general building types, but they reveal little of architectural ornamentation.

Some information on the religious architecture of Kapiša and Gandhāra during our period may be gathered from the remains of Kanishka stupa, and Mahāvihāra, Hadda, those of Sahr-i-Bahlol, Khair Khaneh, shrine of Bhima on Karmar hill, and Bhīma Keśava temple. Ruins of Siva’s shrine at Hund, and the discovery of a number of large sculptured stones which are component parts of a temple structure in the graveyard of Chigha Sarai, in Afghanistan, throw light on the temple structure of the period. Though a little outside of our area, the monastery of Fondukistan and grottos of Bamian give a lot of information about the contemporary monastic architecture.

On the basis of this information, the architecture of the region and the period may be divided into two groups, viz., (i) those of structural monuments including stupas and monasteries and temples, and (ii) those of cave temples and rock-cut sanctuaries. The abovementioned group can be subdivided further into two groups, monasteries and temples both Buddhist and non-Buddhist in their religious affiliations.
Of the structural monuments belonging to the first group, we have only three or four extant examples at our disposal like those of Kanishka-stupa and Mahāvihāra, monasteries of Hadda and Fondukestan, those of Taxila group, illustrating the earlier style of stupa architecture prevalent in the 4th to 6th century A.D. Although, the monasteries of Taxila, such as Bhamala, Mohra Moradu and Lalchak has been assigned to a period between 4th to 6th centuries A.D., Hsuan-tsang's reference to at least three stupas and monasteries at Taxila suggest that they were still in existence in his time. The most important among them was Kanishka-stupa.

"The principal contribution of Gandharan architecture is noticed in the development of buildings dedicated to the Buddhist religion". This group generally consists of a stupa with a round or square base, circular drum and dome and chhatra and square-shaped monastery. Kanishka-stupa was one such monument. It was built in the first century A.D. and was continued to exist for a very long time — at least up to the first half of the 9th century A.D. This famous stupa has been identified by scholars with Shah-ji-ki-dheri in North Western Frontier Province in modern Pakistan. Discovery of a relic casket in the site of Shah-ji-ki-dheri bearing an inscription proves this identification beyond doubt. The inscription records a gift of perfume box of king 'Kani' to Sarvāstivādin teachers of Kanishka.
Mahāvīra. According to scholars, this Kani is no other than King Kanishka himself. The term Kanishka Mahāvīra generally indicates the whole establishment which consists of both stupa and the monastery.

"The site is characterised by two mounds aligned east and west with the larger on the western side. Excavation of the smaller mound reveals the base of a stupa with a cruciform ground plan. The square base is 180 feet in length and the projections being 50 feet each. No traces of steps were found."

"The outer rim of the base is topped by a stucco platform six feet wide and extending nine feet nine inches from north to south. Its outer edge had been a modillion cornice. Its inner edge is marked by the bases of the four small oblong stucco structure, 19\(\frac{1}{4}\) x 10\(\frac{1}{2}\) fragmentary remains of which show conical forms resembling the finial of small stupas. It is, therefore, probable that like Borobudur and Bodhgaya here miniature dagobas were used to adorn the main monument."

"Of the stupa dome or drum the inner core remains only. This consists of part of cross walls radiating from the centre of the stupa like spokes on a hub. Off centre to the east of the hub, was found the relic chamber, two feet below the level of the brick pavement surrounding the stupa, resting on a new stratum of earth. The structure of the chamber appeared primitive in style and material. Three
slabs of stone formed two walls and a floor. The other two walls seem to have been formed by the rough masonry or radiating walls. On a stucco pad in the corner of the chamber was found the relic casket, made of alloy of copper, tin, lead, zinc etc. A crystal reliquary was found within this small box which bears the above mentioned inscription."

"The excavated structure is surrounded by lesser foundation remains. Most of them are ex-voto stupas with square or circular bases, but one platform has been identified as the remains of a chapel. The circular bastion like tower bases at each corner, of the main monument are however, a unique feature of the monument under discussion. One of the stupa bases, near the north-west corner of the main quadrangle, appears to have been partially demolished to make room for one of these circular base of bastion like structures. Similarly, the remains of a path which probably surrounded the structure appears to have been encroached upon by four bastion like corners. This is one indication of renovation or addition."

"To the west of the stupa is the large mound of the monastery. Excavation at this site revealed three levels of construction. The lowest level is marked by two rows of pillars which join at right angles. The bases of these pillars rest on a level five feet above the level of the main stupa. The massive brick columns measure on the average 4½ feet square. They may mark the south-eastern corner of the
quadrangular complex of cells. If that is the case, the columns should have marked a varanda with cells arranged on the outside perimeter and opening towards the inside of the quadrangle. Since no foundations for cells were found and because a stratum of charcoal was found in this level, the cells are probably built entirely of wood."

"The second level is identified by a long brick wall which runs north 47 feet jog to the west for 76\frac{1}{2} feet where it ends in no definite corner. The highest level has two semi-circular walls with a connecting wall, which runs over the wall of the level immediately below. It rises 4'9" at its highest point and has headers of large flat tiles. It appears to have been a foundation or retaining wall of a platform. Projection towards the main stupa probably marks the entrance of the monastery. No cell foundation were found in the upper level or middle levels. Other platforms and ex-voto stupa bases were recovered but no general scheme can be drawn."

So, no clear idea about monastic architecture can be had from the ruins of Kanishka stupa and Mahāvihāra except the stupa's general plan. Perusal of literary source give us some idea about the construction of Kanishka-stupa and Mahāvihāra. Kanishka-stupa and Mahāvihāra are described in Chinese, Sogdian, Khotanese-Saka and Arabic texts. Surprisingly enough Ghosrawa inscription is the only source which mentioned Kanishka-stupa and Mahāvihāra.
The earliest record of the stupa was furnished by the Chinese pilgrim Fa-hsien. Fa-hsien, while describing the country of Fo-lou-sha, located the stupa built by king Chia-ni-cha outside the town. The stupa was 40 chang (i.e. 400 feet) in height and was adorned with all precious substance. Of all the stupas and temples, ever seen (by Fa-hsien) there was none that could be compared with this one for beauty and majesty. It is the highest stupa in all Jambudvipa.

Next reference to the stupa was made by Sung-yun and Hui-sheng (i.e. c. A.D. 518-522). According to them, this stupa was erected by Chia-ni-se-chia, and was situated 7 li to the south-east of the city of Chi'en-t'o. It was 700 feet in height. The whole stupa was divided into 13 storeys which was surmounted by an iron pillar, three feet in height with 13 gilded circlets.

Tao-jung's description of the stupa differs from that of Sung-yun. According to his testimony the width of the foundation was 390 paces; the total height of the structure was $63\frac{2}{10}$ changs (or 743 feet) and the iron pillar was $8\frac{8}{10}$ feet in height with 15 encircling discs. The roof was 30 feet high (according to Beal's translation 35 feet). Sun-yun said that a lofty stage was erected at each of the four corners.

The most detailed description was rendered by Hsüan-tsang who reached the site in the second quarter of the seventh century A.D. Hsüan-tsang locates a pippala tree at eight or
nine li to the south-east of the city of Po-lo-sha-pu-lo
(Purushapura, i.e., Peshawar). "To the south of the pippala
tree there was a stupa built by king Chia-ni-se-chia. It
was 400 feet in height; its base 1½ li in circumferences."
The base consisted of five layers with a total height of 150
feet. On the top was a shaft with 25 discs of gilded copper.
In the middle was placed one peck of body relics of Tathagata.
There was two stupas — one three feet and the other five
feet, engraved on the southern side of the stone steps on
the eastern face of the great stupas. Their shape and
proportion were the same as the great stupa. There were two
full sized figures of the Buddha, one four and another six
feet in height in cross-legged, seated posture. On the
southern side of the stone steps of the great stupa was a
painted figure of the Buddha about 16 feet high. From the
middle upwards the figure had two bodies and only one below
the middle."

"About 100 paces to the south-east of the Great Tope
stood a figure of a standing Buddha in white stone about 18
feet high, looking to the north. A hundred little stupas
stood close together, were on the left and right of the great
stupa."

"To the west of the stupa stood an old Sahghārāma
built by Chia-ni-se-chia, with double towers, connected
terraces and deep chambers. It gave evidence of its wonderful
construction, despite its decay. The chamber of Po-li-shih fu
(Pārvaka) was to be found in the third double storeyed tower, although it had long been in ruins. To the east of this chamber was the house of Vasuvandhu Bodhisattva. About 50 paces to the south of this house was the second storeyed pavilion of Monorhita, master of śāstras.

The account of Si-kia-Fang-chi's states that the stupa is the same as that of Hsi-yü-chi, given above, except its detail is less remarkable. It describes the stupa as having twenty-five storeys of gilt copper discs.

"Hui-li's 'Life of Hsuan-tsang', describes the structure as being 400 feet high with a base of 1½ li in circuit, and 150 feet high. Here also the surmounting shaft has 25 discs of gilded copper."

"The next reference to the great monastic complex was made by Wu-k'ong in the last half of the eighth century. The Chinese ambassador identified several monasteries in the area. The monastery and the sacred stupa of Chi-ne-cha (Kanitha or Kanishka) and the monastery of Yen-t'i-shia of the king Chi-ni-cha (Kanishka) are of interest to us."

"This establishment is also featured in Al-beruni's description of India. Only information supplied by him is that Kanik built the Vihāra of Parshavar and that in the 11th century, the site was called Kanik chaitya."
From the above reference we can at least conclude that the name of the king who built the great stupa was chi-ni-cha and Chia-ni-se-chia. "These designation are Chinese rendering of the name Kanishka. The cities of Fo-lo-sha and Fo-lu-sha-pu-lo, both correspond to Purushapura, capital of Gandhāra. Ch'ien-to-lo was equivalent to Gandhāra. The identification of Al-beruni's Kanik with Kanishka and Parashavar with Purushapura are self-evident."

"Only very few inferences may be drawn from the pilgrim's accounts about the appearance of the monuments. The pilgrims describe some features of the structure, making no attempt to separate old construction from repairs or additions which may not have been apparent to them in any way. However, they give some information on the general plan of the structure as seen at different times. The height is recorded, in chronological sequence, as being 400, 500 and 743 and again 400 feet. The latest description, Hsüan-tsang's gives 400 feet for the stupa and 150 feet for the base. That these figure may be added to give a total height of 550 feet is indicated by the description in the She-kia-fang-chi. This is less than the height of 700 or 743 feet given in the accounts of a century before. This may be explained by the fact that Hsüan-tsang saw the stupa after it had been destroyed. The increasing number of discs on the iron pillar, given as 13, 15 and 25, suggests enlargement of the structure if the stupa and base were enlarged in proportion
to the changes in the size of the Chatrāvalī. All of the accounts imply an elongated structure divided into several storeys with a multiple-terraced base such as the five layers mentioned by Hsüan-tsang. In additions to these dimensions, we have mention of several other features, namely as on the extensive use of wood — including perhaps a wooden canopy or superstructure, — stairs, sculpture, friezes, frescoes, and a structural motif of some sort involving the four corners."

According to scholars, the stupas of Hadda existed from the Kushana time up to the 6th century A.D. But Hsüan-tsang's reference indicates that they were still in existence in his time. The stupas and monasteries of Hadda belonging to the period under survey, followed the architectural type of the previous centuries. The stupa base is square or circular with a circular dome and drum. The drum is elongated by using a number of layers one after another. The body of the stupa, especially the plinth and the drum is richly carved with sculptures set in niches between pilasters all around. The monastery is square shaped. Cells were arranged round a square court yard.

Taxila group of stupas and monasteries shows similar development. The Buddhist monastery of Fundakistan shows further development of this type.

"This Buddhist monastery of Fundakistan comprises of a sanctuary and its appendages, cells, meeting-halls, and out
The sanctuary "was a hall on an evidently square plan apparently vaulted with cylindrical vault and built with unbaked brick of large dimensions. The deep niches likewise vaulted with cylindrical vault, opened into a great hall, of which centre was occupied by a stupa of square base. Externally each of these niches was formed in a simple arcade; these elements were connected with others by a horizontal string course resting on pilasters with pseudo-corinthian capitals which were distributed on both sides of the entrance of each niche. The modelled scroll patterns forming this cincture of arcades resemble very closely modelled decorations of the Cave I, II and XI of Bamian. The carefully executed paintings covered the vault and the walls of the niche, the figures being still visible in places. The painting forms only a minor part of the decorative programme; the most marked element is represented by the clay modellings; large statues placed at the bottom of the niche, busts fixed against the walls by means of wooden dowels; a clever polychromy rendered these elements of a piece with the painted decoration. On the whole, the Buddhist sanctuaries of the period retained the plan and type of the earlier period. The typical example of the ground plan and of the structure are provided by those of Hadda and Taxila.

The religious establishment of Fondukistan shows further development of this style. The stupa with a square
Base still remains to be the principal object for veneration. But the arrangement of deep niches with cylindrical vault arranged in a square court yard surrounding the stupa, likewise vaulted with cylindrical vault, more or less gives the appearance of a temple. This mode of arrangement of niches were also noticed in housing deities in Takt-i-Bahi and some of the stupas of Hadda. This arrangement shows that here at least schematic coordination of stupa and sanctuary has been achieved and the plan is smaller in scale than that found in the regions concerned in previous centuries. The scroll pattern, pseudo-corinthian pilasters are some of the minor architectural elements which adorned the monastery of Fondukistan and painted decorations exhibits fusion of Gandharan with Iranian stylistic elements, which is more pronounced in the sculpture of the region and period concerned.

B. Rock-cut monasteries and cave temples

Along with the structural Buddhist monasteries we may consider another type of Buddhist shrine which belong to the second category of architectural types mentioned above. We are referring to rock-cut monasteries and cave temples in the countries of Kapisa and Gandhara.

Hsüan-tsang described a large number of caves associated with Buddhist establishment in these countries. Charles Masson, who visited these areas in the 19th century gave a detailed description of them. According to him,
ruins abound in Afghanistan, the Buddhist stupas, most of them are scattered over a large tract of territory from Kohistan (Kabul) to Jelalabad, and in the Hazarāmat. He calls these topes sepulchres, which in reality is nothing, but Buddhist religious establishment which consisted of stupas, saṅghārāmas and inferior structures. According to him, these topes were always associated with tumulies, and tumulies were accompanied by caves wherever there was any mountain. In his opinion, the mountains of the territories lying between Kabul and Jelalabad were honey-combed with caves. The stupas of Darunta, and Chahar-bagh, Hadda had such caves in the vicinity.

Mr. Masson found a number of caves in Darunta, both large and small in extent. In his opinion, "the solitary and obscure tumulias have its humble and single cave, but the magnificent topes has a series of caves, some of them of large dimension and of many apartments. Amongst them are frequently one or more temples and in line with the caves we often see mere niches, which we may suppose once contained statues or idols. The complete range of excavations, it is manifest, included besides apartments for priests and their attendants, temples and niches for the statue of the person commemorated or the idol or the deity. These collections are miniature representations of the vast assemblages at Bamian." It is interesting to note here that there were no topes in Bamian. It may be equally applicable to the caves of the
regions concerned. "The caves are always lined with cement but are otherwise devoid of ornament. Some of them have a recess at their upper extremities, — a feature also to be remembered in many caves at Bamian. The domed caves or temples only have in some cases, been surrounded with belts of mouldings or distinguished by ornaments at their apices. The most interesting of the Darunta collections of caves is that attached to Tope Gudara, and excavated in the scarped front of the eminence confining the river on which that structure stands. It exhibits all the peculiarities observable in such evidences and may be worthy of representation. Sketch No. 1 shows the idol niche, and view from the opposite side of the river (the Kabul) of a suit of apartments, connected their whole length by two internal galleries, they are called by the natives the bazars. Sketch No. 2 shows the entrance to a large cave with a dome, therefore the temple of the ancient establishment, called on account of its size by the natives fil khana, or elephant's stable."

All the topes of Chahar Bagh "have their caves, and the scarped sides of the several ravines afforded convenient sites for their excavation. Some of these are spacious, but devoid of ornament and entrances of many of them are formed after the manner of Egyptian caves." In Masson's opinion, "the Chahar Bagh caves were datable to the period of Mo Kadphises and his successor Kanerkos", i.e. Vima Kadphises and Kanishka.
"The topes and tummulis of Hidda have an abundance of accompanying caves. They are none of them very remarkable; the more curious are found in the escarpment of an eminence called Tappa Zurgaran or the goldsmith's mound. Of a portion of these, a sketch is given, with the caves numbered, to assist explanation. No. 1 of these caves is a square apartment, surmounted with a cupola: It was covered with cement and starred with patches of yellow paint. No. 2 is a niche, clearly for the reception of a statue or idol. Nos. 3, 4 and 5 are ordinary caves, twenty four feet in length, ten feet in breadth and six feet in height, with circular ceilings. To the left of these caves, in the same mound, are seven or eight other caves, amongst which are three crowned with cupolas, and they have been highly painted. The last of these caves has many branches and strange tales are told of its interminable extent."

According to Mr. Masson, of these topes, the earliest is the Darunta group, and the Chahar Bagh-Kabul group is later than Darunta but earlier than some of the stupas of Badda. Some of the stupas are contemporary with Darunta group, but some of them are quite late in date.

Later visitors of Laghman-Jelalabad area also described them. One of them located in "the Besuit bank of the Kabul river was a regular rock-cut monastery having a central chamber about 15 feet square with several cells opening from it and two windows on one side."

"Another or rather a
series of caves", which Mr. Simpson explored, consisted of
a long corridor or passage from which a large number of
caves, varying in size from a small cell to a big chamber
are entered. All these caves were decorated with stucco-
statues and paintings."

Destruction of these monastic establishments and
temples by vandalism of foreign invaders and no further
exploration of these rock-cut monasteries and temples
described above leaves very little information for us,
except that these rock-cut sanctuaries reveal identical
development like those of Indian rock-cut architecture in the
period concerned. "The Indian rock-cut architecture of the
Buddhists in the earlier as well as contemporary period
consists of two conventional types — the chaitya hall i.e. the shrine proper and the sahghārāma or vihāra i.e. the
monastery. The most notable group of the contemporary
period are found at Ajanta, Ellora and Aurangabad, all within
the Hyderabad State and Bagh in the Madhya Bharat. Of these
Ajanta has had a long history dating back to a period before
the christian era. Of the twenty-eight caves at Ajanta five
belong to the earlier period while the remaining twenty-three
appears to have been excavated between 4th to 7th centuries
A.D. Two of the latter groups, namely caves XIX and XXVI,
are chaitya caves and the rest are viharas." These two
caves are typical examples of the rock-cut sanctuaries of
the contemporary period and therefore, may be discussed to
to form a clear idea about the rock-cut establishments of the regions concerned.

Cave No. XIX assigned to the close of 5th and beginning of 6th century A.D. appears to have been earlier of the two chaitya halls. Though it retains the plan of the earlier prototype (Cave Nos. IX and X), but extensive changes in the ornamentation of the facade and in the designs of the pillars in the interior are introduced.

"Cave No. XIX is one of the smallest in size and consists of a rectangular hall, apsidal at the back end, divided into a central nave and two sides by richly carved pillars going along the entire length of the hall and round votive chaitya situated near the apsidal end. These pillars with brackets at the top support a broad and elaborate triforium, which continues right round the nave. Over this rises the vaulted roof, the wooden ribs of the earlier caves being repeated in stone. The votive stupa, a tall monolith, has an elevated platform, square in plan but with a projection in the middle of each side, as its base. Over it, and separated from it by mouldings, rises the drum of the stupa with the standing figure of the Buddha in high relief within an arched niche in front. An elaborate moulding at the top of the cylindrical drum separates it from the hemispherical dome, the niche with the figure of the Buddha extending up to the middle of the latter. The square harmikā, with a projection in the middle of each face, ends in an inverted pyramid
formed of a series of steps, and over it is placed the round shaft of the chhatrāvalī, consisting of three concentric discs placed over one above the other in receding stages, with a pot as its crowning finial."121 This cave "appears to have been originally provided with an entrance court in front with subsidiary chapels at the sides. The hall has only one doorway with a shallow entrance portico, its flat roof being supported on pillars of elegant design."122

"Chaitya cave No. XXVI at Ajanta belonging to a slightly later date follows XIX in general plan, arrangement and architectural treatment. But the ornamentation is richer and more minute in detail, though rather coarser and lacking the proportion and rhythmic balance of the earlier cave."123

"The saṅghārāma or the Vihāra was naturally planned in the form of cells round a central court, which in excavated examples took the shape of a central hall approached from one side, with cells leading out of it on the other three. Among the numerous vihāra caves at Ajanta, Cave No. XI appears to have been the oldest of the series and indicates a stage much in advance of caves Nos. XII and XIII belonging to the earlier group. The central hall in the earlier group of caves had been astyler. In Cave No. XI, though the hall is smaller in area than that of cave No. XII, four pillars have been introduced in the centre of the hall evidently as supports for the roof. There are a few cells of irregular shape around the hall which is preceded by a verandah with a row of pillars in front forming the faced. The central one
of the three cells at the far end of the hall seems to have been cut through to make room for a sanctuary consisting of the seated figure of the Buddha. This sanctuary is in all probability later than the date of the original excavation of the cave. 

From a comparison of the cave with Śrī Yajña Cave at Nasik it appears that a date about A.D.400 would not be far off the mark.

Though Bamian falls outside our region, we can discuss it as it shows further development and modification of the rock-cut sanctuaries of nearby area during the period under consideration. The monks of Bamian carved 'a network of monasteries out of the cliffs all around and beyond the valley'. An examination of different monasteries at Bamian of our age shows the development of 'characteristics of Irano-Buddhist style of architecture and painted relief decoration, to which the sanctuary excavated in the nearby valley of Kakrak is also related'.

"Most of the monasteries comprised of a vast assembly hall, a sanctuary and few cells for the monks. The sanctuary and assembly halls are simple in plan, either rectangular, circular or octagonal; some have quite an elaborate type of ceilings (cells of group F, caves V and XV) composed of beams super-imposed diagonally across the corners of a square to form successive tiers of squares progressively diminishing in size. This type which also was used in the regions of Pamirs would seem to be of
western origin and to have come from Armenia, Anatolia, and Georgia. Most of the sanctuaries, however, have ceilings of Iranian type, which appears to be oldest, a representation of arched squinches affects the transition from the square sanctuary to the dome in the majority of the caves, for which either a circular or a octagonal plan seems generally to have been adopted, the transition from the vertical surface of the walls to the dome is effected by one or two courses of corbelling. The caves of Bamian also reveal that painted decoration along with stucco-statues, feature of Irano-Buddhist style of this area. Kasmir Smats cave in Yusufzai is the only rock-cut sanctuary of these areas from which two wooden panels depicting Saiva scenes were discovered.

As it appears from the above-mentioned descriptions of Mr. Masson of the caves with niches for statues possibly represents the chaitya halls of Indian type. At first, they were simple in plan and devoid of ornament. This stage may be represented by the caves of Chahar Bagh and earlier caves of Darunta group. Later on, as some of the Darunta group reveal, architectural ornamentation are introduced. The last stage of development, as indicated by Masson, is found in square-shaped hall, surmounted by Cupola (Sketch No. 1) which reveals remains extensive painting. The number 2 is a niche for reception of a statue or idol. The large square-shaped hall is nothing but the representation of rock-cut monastery with cells arranged on the three sides of
central court. The rock-cut monastery on the Besuit bank of Kabul river is one such monument.

But caitya hall and viharas of Hadda slightly differs from those of Ajanta and Ellora. The Chaitya hall with cupola and remains of extensive painting and the internal gallery and the niches found in the veranda, points to this fact. The so called domed caves with temples with capula indicates use of Iranian type of ceiling found at Bamian. Masson also noticed this resemblance.

In the absence of exploration of the ruins of these caves, on the basis of available data, we can infer that the rock-cut sanctuaries of Kapisa and Gandhara may be developed out of the fusion of the Indian and Iranian school. In the first stage, it is devoid of ornamentation; later on architectural detail and stucco statues, and paintings of Buddha and other deities forms a combined decorative program for the rock-cut monasteries of this area.

C. Structural temples

Another interesting feature of the architecture of the zone and period was formed by the structural temples belonging to the first class of the architectural types, mentioned above.

As already stated above, Hsüan-tsang referred to the temples near the western gate of Pushkalavati and another at the foot-hills of Bhimadevi's shrine and to the Bhimadevi
Foucher identified the former with a mound called Dharmasal dheri (near Charsadha). He suggested that the shrine at the foot of the Bhimadevi parvat may be called Shewa, i.e. Siva. On the basis of Hsuan-tsang's information, M. Foucher located the temple of Bhimadevi on the Karmar hill, which attains a height of not less than 1080 metres. According to Hsuan-tsang's description, the image is self-wrought. Foucher recognizes it as one of the sayambhu images (self-existing, i.e. of natural formation) like Amarnath which are very numerous in Kashmir.

In his opinion, the remains of a wall which runs all round the hill and a Ziarat to the east, now represents this temple. The Ziarat is surrounded by dry stone walls and decorated like a Tibetan shrine, with a profusion of little flags. Foucher did not give any further information of this religious establishment.

Therefore to form an idea about the temple architecture we have to depend entirely on the tripple shrine of Khair Khaneh, and on the component stone-parts of a shrine found at the grave yards of Chigha Sarai, and on those of Kafirkot and Bilot.

The sun temple at Khair Khaneh has been assigned to a fifth century date by some scholars. Others on the basis of the find of so-called Napki Malka's coins from this shrine suggests that it belongs to the 7th century.
"The French Archaeological Delegation discovered the ruined temple and its accessories on the eastern slope at the neck of Khair Khaneh, 12 kilometres to the north-west of Kabul. The shrine stood on a platform which was surrounded by a retaining wall. This platform was reached by a staircase, constructed on the southern faces of the retaining wall, the principal gate and a secondary entrance facing north. One passes through the inner court and thence by an inclined way one reaches the terrace of the temple. Another access was made by a small staircase connecting the platform with the terraces. The terrace supporting the main group of temples A, B, C, is in reality the flat top of a more ancient edifice with three rooms provided with a single entrance."

"The temple was constructed of crude bricks of large size disposed of layers of perfect regularity each layer being marked by a very slight projection with reference to the lower layer; that precaution was apparently due to the desire of avoiding the percolation of water along the walls. In the centre of the construction we find a room with two other rooms having a rectangular plan and of very small dimension, communicating with the central room with flat roof. The thickness of the partition wall should be noticed.

"The massive construction of the main group consists of three independent cellules under one roof. The three cellules each provided with a separate entrance are displayed
in facade, the thick walls retaining as in the rest of the edifice a substructure of blocks of schist and each of the cellules represents a square block on the side. The same square plan characterises the interior of the cellules A and B, but the cellule C is of lesser depth while the length is the same. In each of the cellules, deep into the walls, we find a stone seat constructed by means of super-imposed slabs of schist; that disposition is changed here and there by insertion of blocks of carb-stones with dressed exterior acting as headers. That stone seat is encased in slight projecting slabs of schist carefully dressed and three quadrangular caveties are found in the stone seat, one in the centre and two on either side of the central cavity. In those holes are fixed in socket three statues of gods. For three cellules therefore, there were nine statues. From the stone seat of Cellule A was discovered, a socket of white marble to which were found still adhering two legs of a statue. A small statue representing a donor was found in the debries at the right angle of the same cellule 'A'. That statue had been detached from the socket referred to before. The representation of solar deity and his accolytes was recovered from the corridor separating the cellules 'B' from the cellule 'C'. No other statue has been recovered, only the fragments and ornaments have been found.
"The main group of temples at Khair Khaneh is further surrounded by other buildings like lodgings of the ministers, kitchens, outhouses, etc., on its eastern, southern and western sides. Some of them were later additions. There are a spacious room on the western side and a circular open air altar on the eastern side. This two seems to be of some importance."  

"The general type of the main group with three independent cellules enclosed by a structure with flat roofing serving equally the purpose of pradakshina invokes suggestive parallels in the Gupta school of architecture."  

"The Śiva temple at Bhumara is a characteristic example of Brahmanical architecture of the Gupta style. The Bhumara temple is exactly similar to the Pārvatī temple at Nach-ne-Kuthara in central India. They reveal a type which consists of a flat-roofed square sanctum cella inside a similar roofed cloister. In plan therefore, the sanctum is a smaller square within a larger square that forms the covered gallery for pradakshina around the inner sanctum. The plan of this group bears clear affinity to the temple of Khair Khaneh which also shows a number of squares with the circumbulotory path enclosed within a larger square."  

"The temples of Bhumara and Nach-ne-kuthara are further adorned by a slightly smaller rectangular porch open and of pillared variety with the projection of a flight of steps in front. The only difference between Nach-ne-kuthara
and Bhumara is in this that the first temple is furnished with a higher storey and that the second possesses two small miniature shrines on either side of the stair case which leads to the platform. At Deoguna in the Jaso state (Central India), not far from Bhumara was discovered a tripple-shrined Gupta temple which may be compared to the temple of Khair Khanah."

It is interesting to note, in this connection, an undated inscription of the time of Mahendrapala, Gurjara Pratihāra king records the erection of one tripple shrine by an architect, resident of Kamboja (Kapiśa), in Pehoa. Therefore, it is not unreasonable to assume that the temple structure represented by those of Khair Khanah, was prevalent in Kapiśa and Gandhara in the period concerned.

Kafirkot and Bilot shrines, and stones found in the grave yards of Chigha Sarai illustrates another temple building style. In the fortress of Kafirkot south (Bilot) were located five Brahmanical temples with a square cell high vaulted porches surmounted by richly decorated sikhara, that although built of stone has the appearance of a brick structure. The Kafirkot group follows this group closely.

Discovery of ancient fragments which have been incorporated in tombs in the cemetry of Chigha Sarai in the Kunar valley indicates the existence of a temple there according to J.E. Van Lohuizen-de-Leeuw. Edleberg, who first recovered these fragments held that these belonged to
a Buddhist stupa of 1st to 5th century A.D.

"On closer examination of the fragments published by Edleberg, Mr. Leeuw, soon discovered, that they never belonged to a Buddhist stupa of the 1st to 5th centuries but to one of more mediaeval temples. The stone which provides the clue to the problem is the fragment reproduced in figure 12 (see Fig. 12) which Mr. Edleberg believes to be the seat of a Buddha image as he thinks it resembles a seat reproduced by Barthoux from Tapa-i-Kafariha. As a matter of fact, however, this stone is an āmalaka, an ornament used in the decoration of many mediaeval temples of North-India. Its thickness and the small number of ribs indicates a date in the 7th - 9th centuries."

"The next stone to draw our attention is the one produced (see Fig. 13). This architectural detail has lost its right-hand upper and lower corners. At both ends it shows a number of architectural mouldings, typical of mediaeval Indian temples. In the centre is an ornament consisting of two lotus rosettes with small foliate scrolls on both sides above the design of a "split" kūḍū or gavakṣa. This last detail is again an extremely popular motive in mediaeval architecture. In the earlier phases of the medieval period of kūḍū, usually surmounts on "split" kūḍū, as for instance in the Viśvakarman Caves at Ellora (see Fig. 14) but in the later phases Kūḍūs and "split" kūḍūs are piled on top of each other forming an intricate pattern
of lacework covering part or almost all of the roof. Near the top of both sides of this "split" kudu (in Figure 18) we see a tiny scroll and near the bottom a tendril branches out from either side in exactly the same curly shape as higher up on both sides of the two lotus rosettes. The lower ends of each half of this "split" kudu are turned inwards in a shape resembling the medieval leaf motif; higher up this movement is repeated by a tiny tendril. This peculiarity of the turned-in ends of the "split" kudu is also found elsewhere, for example in fragments from Patan Anhilvada dating from the middle of the 8th century. In the centre of the "split" kudu of Fig. 18, a squat pilaster is represented which is also visible on the left-hand stone illustrated in Fig. 17 and the upper stone in Fig. 28 (see Fig. 17). This arrangement finds its parallels in other medieval temples where "split" kudus often contain some architectural motif such as one or more pilasters, a niche, or even a miniature representation of a temple. These pilasters at Chigha Sarai show a peculiar treatment of their capitals which is absolutely identical with that on the small decorative pilasters over the doorway of temple 'C' at Kafir Kot South (see Plate 2). Whereas the motifs discussed so far indicate relationship with North Indian medieval architecture in general, this parallel to the pilasters in question has now brought us to the medieval architecture of North-West India of which we have examples not far from the Kunar Valley."
The temples belonging to this style are not often mentioned in books on Indian art and if they are, then they are treated as offshoots or even part of the school of Kasmir. Cunningham says that they belong to the "Kashmirian style". Fergussion mentions the temples of Malot and Kathwal in his Chapter on Kasmir, and Coomaraswamy lists the names of Kafir Kot and Malot in his section on Kasmir, but neither of them says practically anything about them and in fact it seems as if Coomaraswamy did not realize that there are two Kafir Kots which are 24 miles apart, Kafirkot North and Kafir Kot South or Bilot. Stein again following Cunningham says that these temples show close similarity to those of Kasmir, and in recent article Walliullah Khan describes them as "affiliated to the Kasmirastyle."

"Percy Brown devotes the last two paragraphs of his chapter on Kasmir architecture. The first group consists of the temples in the Salt Range such as those at Amb, Katas, Malot, and Nandana; the second of those at Bilot or Kafir Kot South; and the last sub-style is that at Kafir Kot North. The points of difference in style which Percy Brown assumes between the second and third group do not in fact exist."

"Percy Brown and authors who have followed him consider the temples in the Salt Range to be more closely related to the architectural style of Kasamirathan are temples at Kafir Kot North, South and often the temple at Malot is cited as
an example of the clear influence of Kasmir architecture on the Salt Range temples."

"Malot does indeed display this influence but a careful study of the other temples in this group such as those at Amb, Kalar, sometimes called Sassi da Kallara, Katas, and Nandana near Baghanwala, shows them to differ fundamentally in several points from the architecture of Kasmīra. The most important difference is the roof, which instead of showing the pyramidal form of Kasmīra displays the more or less conical sikhara common to the medieval architecture of large parts of North India. Another significant difference is the absence of the triangular pediment so popular in Kasmīra. The only important detail which these temples of the Salt Range share with the architecture of Kasmīra is the trefoil arch or niche, but as we shall see further on, it remains to be seen whether this is indeed a result of influence from Kasmīra."

"On the one hand these temples therefore, show clear differences from the style of Kasmīra but on the other hand they display a general relationship to the architecture of Rajputana and East Punjab, and even more marked and close resemblance to the temples at Kafir Kot North and South. We would therefore, propose — (1) to single out the temple at Malot from the group of Salt Range temples (Percy Brown's Group 1) as a rare example of really strong influence of Kasmīra on the Salt Range; (2) to bring the other temples of the Salt Range together with the temples at Bilot or Kafir"
Kot South (Percy Brown's Group 2) and Kafir Kot North (Percy Brown's Group 3); (3) to call the style of this new group the medieval architecture of North-West India, for it differs sufficiently from the contemporaneous schools of Rajputana and the East Punjab to justify treatment as a separate branch of North Indian medieval architecture.

Thus, in Barret's opinion discovery of an amalaka sīla and component stone parts of temple structure found in the grave yards of Chigha Sarai in Afghanistan reveals the existence of a temple belonging to the Kafir Kot group with a small perch, square cell and tapering sikhara (Nagara variety) here. Another amalaka sīla, recovered from Sahr-i-Bahlol, also indicates the existence of such a temple in Sahr-i-Bahlol. The ruined temple at Hund, reveals a square base of a structure which indicates that it may be another temple of the same variety.

Temples of the Salt Range group, except Malot, may be called further development of this school.

The only existing temple attributed to the Shahis in Kasmīr is the shrine of Vishnu, built by Shahi king Bhīmadeva, during the time of his grand daughter Didda's rule. This temple has been identified with the Ziarat of Baba Bambil Shahib. "It is in perfect state of preservation. However, heavy plastering of the walls render it difficult to discern the details of architectural style."
The ground plan of the temple is a square of 16½ with corner pilasters 2 feet and 1¾ inches thick. There are porches with high tri-foiled arches on all sides. There is only one doorway on the north. Other walls are covered with plaster rendering it impossible to see whether they once had doors or not. The porch, one on the river side (where the door is) projects three feet beyond the small pilasters which supports the doorway pediment. The small pediment of the doorway within trifoiled arch is supported on independent pilasters of its own. The porches are 11 feet one inch wide.

The interior of the temple is a square of 8 feet. The ceiling is like that of smaller temple at Lidar, which is formed of 9 blocks of stone four of which rest over the angles of the walls. The same process is represented with an upper course of four stones by which the opening is still further narrowed to be a square of 2 7/18 feet, and lastly the opening is closed by a single stone without ornament. This process is also used in constructing the ceiling at Bumzu. The pyramidal roof (found in the cave temple in nearby area and on the smaller temples near Lédar with similar ground plan) is probably buried under the earthen mound of the surmounting square roof.

The above description of Bumzu suggests that it belongs to typical temple architecture of Kāśmir.
Thus we can trace at least two types of temple architecture of the zone and the period under our discussion. The first type in its formative stage consisted of a square sanctum with square ground plan and a flat roof above. This simple structure was further developed in a later period. Instead of flat roof, a tapering sikhara took its place. This development is represented by the Kafir Kot and Bilot group, and component stoneparts of Chigha Sarai and ruined marble temple at Hund and Sahr-i-Bahlol. Temples of Salt Range except Malot may represent further development of this type.

The second type is represented by the tripple shrine of Khair Khaneh which shows two stages of evolution of the style. The first phase is indicated by the ancient brick construction at Khair Khaneh which has three rooms rectangular in plan, and a single entrance and flat roof.

The next stage is represented by the main group of Khair Khaneh. The temples with three independent cellules under one flat roof, displayed in a facade, provided with separate entrance. The cellules show a square plan. The shrine at Bumzu is a typical example of Kāsmiri architecture.

From the above discussion of the architecture we can conclude that earlier architectural style was retained in the zone and period with a few innovations in the period concerned. In the case of Buddhist structural temples, and monasteries and rock-cut sanctuaries earlier trend was
continued though a few innovations were introduced. In the Brahmanical temple development can be noticed. The temple with square ground plan and flat roofs conform to the Gupta school of architecture. But use of śikhara type along with square sanctum shows further development and includes it within Nāgara temple building style of India. The Khair Khaneh shrine may be further embellishment of this style.
Notes and References on Architecture


3. Ibid., p. 184.

4. Ibid., p. 126.

5. Ibid.

6. Ibid., p. 126. Description of the collapsing of a mountain by Hsüan Tsang shows that landslips are the natural phenomenon of this country, which the inhabitants tries to explain in this way. Prof. A.H. Habibi, "The Temples of Sunagir, Zoon or Zoor," article No.6, Afghanistan, Vol. XXV, 1972, No.1, June. Also see the description of Kafiristan by travellers in 19th-20th centuries.

7. As on note 1.


10. Ibid., p. 183.

11. Ibid., p. 184.


13. Ibid.

15. Ibid., p. 205.
16. Ibid., pp. 208-211.
17. Ibid., p. 208.
20. Ibid., p. 129.
22. Ibid., p. 221.
23. Ibid.
25. Sharma, op. cit., Ch. III, p. 24, Ch. IV, p. 47.
29. Ibid., p. 116.

30. E & W.N.S., Vol.XIX, No.3-4, 1969, p.545, Fig. 8.


34. ASI AR, 1904-05, pp. 10-16; 1923-24, pp. 66-69.


36. As on note 34 above.

37. Ibid.

38. As on note 35 above.


40. Barthaux, Les Fouilles De Hadda, Paris, 1930, I, pp. 14, 37-45; Stupa TK 23, Stupa TK 80, p.92; Vihara, B 56, Stupa 55, 180; relevant passages has been translated by Dr. Mukherjee.


42. J. Hackin, Recherches Archéologiques au col de Khair Khaneh pres de Kabul, 1936; English trans. Dr. J. Hackin, "Archaeological Exploration of the Neck of the Khair Khaneh (near Kabul)," pp. 23-35.


44. As on note 31 above.

45. As on note 27 above.


49. As on note 39 above.

50. As on note 40 above.

51. As on note 47 above.


"This religious establishment consists usually of a somewhat irregular aggregation of buildings, in which however, there are two main structures, the stupa and the sahgharâma or quarter for the monks. The planning of some of these monasteries was obviously fortuitous, often consisting of a complicated grouping of structures, an arrangement which may be traced to the fact that they sometimes occupied the site of ancient stupas, which afterwards enlarged and elaborated, gathered around them.
many miscellaneous buildings, including chapels, priests' houses and innumerable votive stupas, so that there is little schematic coordination. Such were those of Dharmarajika at Taxila, and Jamalgarhi, thirty-six miles north of Peshawar, also the group of sanctuaries at Charsada in Peshawar valley and at Manikiyala near Rawalpindi, besides several others in Afghanistan. Some, however, of more moderate size and unencumbered by any traditional foundation were designed with an attempt at symmetry as for instance those at Takht-i-Bahai, north of Hoti Mardon, and Mohra Moradu and Jaulian at Taxila. But whatever the scheme, the central feature was the stupa, whether it was of the large reliquary type as at Manikiyala, or the devotional kind, standing within its own court, as at Takht-i-Bahai. There is evidence that the stupa of this region was in the form of the traditional hemispherical mound, as devised by the emperor Asoka, a shape which, at Manikiyala, inspite of repeated enlargements, it still retains. But the tendency of the Gandharan builders was to depart from the orthodox yet commonplace tumulus composition to more inspiring proportions and character. Their aim was to develop it into an architectural composition of more inspiring proportions and character. Their aim was the creation of a structure of more height, which they obtained by elevating the stupa on a tall platform, and by elongating the body of the stupa upwards. The upper surface of the platform, which was approached by a flight of steps,
became the processional path, while the stupa itself, being composed of a series of diminishing drums and surmounted by a slender many-tiered umbrella, began to assume the appearance of a pagoda. So lofty were some of these stupas, that the Chinese pilgrims have described them as pagodas, and it is not impossible that in the same way as the Buddhist-Indian torana gateway became the torri of Japan, so the many storied stupa of India may have given some of its character to the multiple-pitched roofs of the Chinese temple. In addition to changes in the proportions of the stupa, plastic ornamentation, often brilliantly coloured, in the form of cornices, mouldings, niches, arcades, modillions, and quasi-architectural elements, were freely applied. Against a background of the bare and featureless mountain side, these richly patterned and painted shrines, although perhaps inclined to be garish, would present an effective and colourful picture. One of the most representative examples of this type of monastic sanctuary is that at Takht-i-Bahai, which although ruined is still understandable. In spite of the varying levels of the rocky spur to which it so picturesquely clings, it has been designed on an axial plan with all its parts logically arranged. The principal buildings are contained within a rectangle of approximately two hundred feet in length, and consists of (a) stupa court on the south, (b) the monastery on the north and (c) an intervening terrace.
for the reception of votive stupas, small chapels and similar structural contributions. To the reminder of the site being taken up by various subsidiary edifices, their exact uses at present not having been determined, but they were probably a refractory, vestment chamber, kitchens, and servants quarters. Of these structures, the court with its stupa, was the main feature and was accordingly most artistically treated (Pl. XXXIII).

The courtyard was an open quadrangle measuring 45 feet by 55 feet, and in the centre, on a platform of 20 feet side and 8 feet high, rose the tall tapering stupa, which with its six-tiered umbrella, reached a total height of 50 feet. An elegant stairway on the north side gave access to the platform for circumbulation, but the ordinary processional path was around the quadrangle at the base. Enclosing the court on three sides was a range of small chapels, each containing a cell or niche not as in the Hinayana examples for the accommodation of the priests, but in accordance with the reformed system for the reception of either a statue of the Buddha, or a votive stupa. The roofs of the chapels were so designed that a Cupola alternated with a trifoil vault, each an architecturally decorative motif and depicting a separate constructional bee-hive hut, and the later from the conventional shape of the Chaitya hall. These particular roofs over the miniature chapels of the monastery are a distinctive feature of the Gandhara style;
in their construction, no true arches are found, as the method invariably employed was that of corbelling.

By means of a passage and flights of steps on account of the differences in levels, the court of the stupas was connected with the monastery (b) as a church with its abby. The passage traversed the open space (c) reserved for stupas and other symbols contributed to the shrine as acts of merit while the front walls of the monastery facing this enclosure, were also made into a range of cells to contain votive offerings of structural form or imagery. The monastery proper or saṅghārāma for the accommodation of the monks was built on a plan common to all such Buddhist structures. The region under discussion is full of ruins of stupas and monasteries. Especially, the region round Peshawar has preserved the remains of a quite large number of stupas in the different stages of its evolution. The traditional hemispherical form as presented by the great stupa at Sanchi is clearly recognised in the small stupa at Chakpat in the Swat Valley and in the great stupa at Manikyala. This was also the form of Dharmarajika Stupa at Taxila that of at Jamalgar. In the 4th-5th century the stupa was generally placed in the open court yard which was further surrounded by small votive stupas. As is already discussed, the monastery consisted of ranges of cells arranged around a central court yard. These rooms were simple and unadorned, but on the walls between each chamber, and
protected by a verandah, it became the custom to place large figure groups, often of stucco and vividly coloured, which caused these usually sombre retreats to become animated picture galleries of sacred subjects. The characteristic tendency to elongation of the stupa is also equally apparent in Gandhāra. This may be recognised in the provision of a tall drum or a series of drums, raised over a square plinth of one or more terraces approached by stairways. The topmost section of the drum supports the hemispherical dome with a square harmikā crowned by a many-tiered chhatrāvalī of conical shape. The last is made up of flat round discs rising one above the other in gradually diminishing sizes, the uppermost one tapering to a point. Although the height and elongation of the structure are thus clearly emphasised, the hemispherical dome still retains its position of importance. The body of the stupa, especially of the plinth and the drum, is richly carved with sculptures set in niches between pilasters all around, and this arrangement forms the characteristic mode of ornamentation of the Gandharan stupas. Of this distinctive shape and form have been found in large numbers in different sites throughout Gandhāra and give us an idea of what the bigger monuments of this order, now mostly ruined looked like in their original state.

Another important form of Gandharan architecture was saṅghārāma or monastery. The monastery in Gandhāra was
designed on much the same line as a private house, i.e. a square block formed by four rows of cells along the four sides of an inner quadrangle. They were usually built of stone and in the later period of bricks. As the monastic organisation developed, they became elaborate brick structure with many adjuncts. Often they consisted of several storeys and along each side of the inner court-yard there usually ran a long corridor with the roof supported on pillars.

55. Ibid. The regions of Kapisa and Gandhāra are full of ruins of stupas and monasteries showing different stages of evolution.

56. See notes 14, 18 and also Prasasti of Vīrañjiva, Gauḍalekha-māla, p. 9ff.

57. Cunningham appears to have Shah-ji-ki-dheri as the site of Kanishka's monument. This is evident from a Report on the Explorations of Mound Shah-ji-ki-Dheri near Peshawar by a detachment of sappers and miners under the command of Lt. C.A. Crompton, R.E. dated 30th March, 1875 in the Punjab Government Gazette, Supplement, 18th Nov., 1875:

58. ASI AR, 1908-09, pp. 50-53.

59. Ibid.

60. Ibid.


62. Ibid. see fig. a in 41.

"Kanishka Stupa is of cruciform type. All the large
cruciform stupas are in Trans-Indus region and would appear to be connected with similar monuments in Central Asia. Of this type are the Rawak Stupa in Khotan, the Ahin Posh stupa in Jelalabad Valley and also that discovered at Takhal Bala, near Jamrud, only some five or six miles from Shah-ji-ki-dheri itself. See ref.

63. Ibid., 1908-09, Pt. II, p. 38-59.
64. Ibid.
65. Ibid.
66. Ibid.
67. Ibid.
68. Ibid.
70. Ibid., p. 44.
71. Ibid., pp. 44-45.
72. Ibid., p. 45.
74. Ibid. Dobbins, op. cit., p. 46.
75. Ibid.
76. Ibid., p. 46.
77. Ibid.
78. Ibid., pp. 46-48.
79. Ibid.
80. Ibid., pp. 49-52.
81. Ibid.
82. Ibid.
83. Ibid.
84. Ibid.
85. Ibid., p. 52.
86. Ibid., p. 52.
87. Ibid., pp. 53-54.
88. Ibid.
89. Ibid., p. 45.
90. Dobbins, op. cit., Ch. II, p. 15.
91. Ibid., pp. 15-16.
92. As on note 40, p. 64.
93. As on note 40 above.
94. Ibid. See the Stupas mentioned in note 40, illustrated in Les Fouilles de Hadda.
94a. Ibid.
95. Ibid.
96. See previous note 58.
97. As on note 47 above.
98. Ibid.
100. Ariamnes, London, 1841, Ch. II, pp. 55-118.
101. Ibid.
102. Ibid., pp. 97-98.
103. Ibid., pp. 57-58.
104. Indian Architecture, Indian Reprint, 1959, p. 38.
105. Ibid., p. 5.
106. Ibid., p. 6-7; Percy Brown, Indian Antiqua, London, 1841, Ch. II, pp. 55-118.
105. Ibid., pp. 97-98, 100-101, 112.
106. Ibid., p. 97.
107. Ibid., p. 98.
108. Ibid., (not illustrated)
110. Ibid., p. 100.
111. Ibid., p. 112.
112. Ibid., p. 61.
113. Ibid.
115. Ibid., p. 198.
116. Mr. Simpson, op. cit., p. 82.
117. Ibid.
118. The Classical Age, Ch. XIX, p. 466.
119. Ibid., p. 466.
120. Ibid.
121. Ibid., p. 467.
122. Ibid.
123. Ibid.
124. Ibid., pp. 469-70.
125. Ibid., p. 470.
127. Ibid., Col. 9.
128. Ibid., Cols. 9-10.
129. Ibid.
133. Ibid., p.
134. Ibid., p.
135. Ibid.
136. Ibid.
137. Ibid., p.
138. Ibid.
140. See notes 25, 32 above.
141. For Kafirkot and Bilot, see ASIAR 1914-1915, 431-111.
142. Dr. Hackin, op. cit., p. 28.
144. Dr. Hackin, op. cit., p. 23.
145. Ibid., p. 24.
146. Ibid., p. 25.
147. Ibid., pp. 24-25.
149. Ibid., p. 28.
150. Ibid., p.
151. Ibid.
152. Ibid.
154. ASI AR, 1914-15, Pt. I, p. 4, pl. III, fig. a & b; 1920-21, conservation, p. 10 (last report 1919-20), 1913-14; see fig. c & d in pl. II.
155. Ibid.
156. Ibid., as on note 46 above. See figs. d, e, f, g, fig. II.
157. Ibid.
158. Ibid. See fig. h, i in pl. II.
159. Ibid.
160. Ibid.
161. Ibid.
162. Ibid.
163. Ibid.
164. Ibid.
165. ASI AR, 1911-12, Pt. 2, p. 116; Sahar-i-Bahlol Āmalaka Silā.
168. ASI AR, 1915-16, p. 76, Pl. XLVII, d.
169. Ibid.
170. Ibid.
171. Ibid., g.