THE DEVELOPMENT OF BUDDHIST ART AND ARCHITECTURE IN JAMMU AND KAŚMĪRA UPTO 12TH CENTURY A.D.

A THESIS SUBMITTED TO THE UNIVERSITY OF JAMMU FOR THE AWARD OF THE DEGREE OF DOCTOR OF PHILOSOPHY IN BUDDHIST STUDIES

BY
KAMAL KUMAR SHARMA

UNDER THE SUPERVISION OF PROF. RAKESH KUMAR MISHRA

DEPARTMENT OF BUDDHIST STUDIES FACULTY OF ARTS UNIVERSITY OF JAMMU JAMMU 2012
CERTIFICATE

Certified that Shri Kamal Kumar Sharma has worked on the topic titled
"The Development of Buddhist Art and Architecture in Jammu and
Kashmir upto 12th Century AD" for the degree of Doctor of Philosophy in
Buddhist Studies under my supervision and the work done by him is
original and worthy of consideration for the award of Ph.D Degree of
University of Jammu.

I further certify that:

a) The thesis embodies the work of the candidate himself;
b) The candidate worked under my supervision for the period required
under statutes;
c) The candidate has put in the required attendance in the Department;

and
d) The conduct of the candidate has been satisfactory, all along

(Prof. Ram Nandan Singh)               (Prof. Rakesh Kumar Mishra)
Head                                      Supervisor
Department of Buddhist Studies            &
University of Jammu                       Dean, Faculty of Arts
Jammu- 180 006                            University of Jammu
                                            Jammu – 180 006
PREFACE

The purpose of present research work is to present a clear picture of development of Buddhist Art and Architecture in Jammu and Kasmira upto 12th century A.D. At the outset it must be made clear that by Kasmira we do not mean the modern Kasmira which came into existence in 1947 after the political division of India and Pakistan. In this thesis we have focused our attention only on the Ancient Kasmira which was culturally stretched towards the westernmost extremity of modern Pakistan and Afghanistan. In fact, in the period under reference Kasmira was the epic centre of a widely stretched cultural region encompassing with in its geo-political territories the famous cites of Purusapura, Puskalavati and Nagarahara and Jalalabad (modern Jalalabad).

Kasmira had been a principality of both the Maurayan empire and Kusana empire. Roughly speaking Kasmira was standing sundered from Jalandhar to Jalalabad in those ancient times. Kasmira was so important because it stood on the cross-roads of silk route. It was also a region of cosmopolitan culture being on the north-west border of the then India which was always open to intermitant foreign invasions.

Without going to the controversy of the exact date and time of introduction of Buddhism into Kasmira, we shall take it for granted the
Buddhism came to Kasmira in time of King Ashoka the Great. The Buddha-Sasana was introduced to Kasmira by Majjhantika Thera. By that time we have no evidence of existence of any stupa, caitya, vihara and cave in Jammu and Kasmira. The story of Buddhist art and architecture in Jammu and Kasmira starts only with Asoka the Great.

After the Mahaparinirvana of the Buddha his followers started Buddha worship but in the beginning there were no objects of worship like, Buddha images, stupa-s, caitya-s. It was probably due to the influence of idolatry prevalent among the followers of Vedic religion. Since the Mahayana defied the Buddha and embraced the element of bhakti, the situation demanded the creation of Buddha images and the chapels for installing such images: Every article that Buddha used and even his Sariradhatus became an object of veneration for the Buddhists. Asteh Buddhist Church grew, the Sresthi-s and royal votaries, foremost among whom was Emperor Asoka, endowed Buddhist Sangha and built caitya-s, stupa-s and vihara-s. With the corporate life came the monastery and into the monastery were introduced temples and chapels. Thus on pacifying and serene hills, where Buddhists monks and nuns gathered, came up marvelous cave temples as at Karle, Kanheri, Bhaja and Ajanta. Paintings and sculptures which evoke the artists, admiration were enlisted to display the glory of the Buddha and the life of the Master, his past
births and other edifying legends became their subject matter. After the passing away of the Buddha his relics-saririka or corporeal relics, uddesika or memorials and paribhogika or 'objects having been of use to the Buddha, sacred pots, holy trees and the like-began to be venerated. For the First time eight stupa-s were erected on the corporeal relics of Buddha in Rajagrha, Vaishali, Kapilvastu, Allakappa, Ramagrama, Vethadipa, Pava and Kusinagara, besides those erected by Brahmana Drona and the Mourayas of Pippalivana.

The earliest surviving architectural relic is the caitya of the Buddhist period, which is not specially Buddhistic but was adopted by the Buddhist from Vedic architectural models. Memorial mounds were erected of the relics of worthy people even in the pre-Buddhist age. The word caitya is derived from the word citta, or funeral pite. Generally speaking caitya means a relic shrine or a temple or any place of worship; technically it means a mound. caitya is religious term, which stupa is a architectural term for a relic mound.

Asoka is said to have erected 84,000 stupa-s and several vihara-s. Chinese pilgrims also testify that during their stay in India they saw stupa-s and vihara-s at several places. They were told that they all were constructed during the reign of Asoka. In Rajatarangini, Kalhana has
furnished us the details of all the prominent *vihara*-s and monuments of Kasmira. All these *vihara*-s are now rubble and dust. Since the time of Asoka Gandhara-Kasmira was a great Buddhist centre. The predatory Huna incursions and the relentless vandalism of Mihirkula had reduced to ruins many great *vihara*-s in Gandhara, Kasmira and Western Uttar Pradesh. The condition of Buddhism in Kasmira from the 7th century A.D. onwards is fairly recorded in travelogues of Yuan Chwang and Ou’ Kong. Yuan Chwang who visited Kasmira in 631 A.D. reports that despite the persecution of Mihirkula a hundred monasteries were sheltering in whole of Kasmira about 5000 monks. Hoei-Li and Yen-ts’ong report that in the capital there were 100 convents and four *stupa*-s. The flourishing state of Buddhism in Kasmira during the period of Karkota rules which extended over a span of 7th and 8th centuries A.D. is historically authenticated by the travel accounts of Ou-K’ong. He entered the valley from Gandhara in the year 759 A.D. by the same route through which Yuan-Chwang came. While Yuan Chwang saw about 100 *vihara*-s, Ou K’ong noticed more than 300 *vihara*-s in Kasmira and innumerable *Stupa*-s and sacred images. Starting from Asoka the Great (273-232 BC) to the reign Jayasimha who ascended the throne in 1128 A.D. in Kasmira the kings and queens of different dynasties built many *vihara*-s, erected innumerable *stupa*-s and *caitya*-s and installed colossal statues of Buddha. Asoka, Jalauka,
Kaniska, Meghavahana and his queens, Jayendra, Lalitaditya Muktapida, Lalitaditya’s minister cankuna, Jayapida and the kings and queens of Utpala dynasty took a great interest in building vihara-s, erecting stupa-s and caitya-s and making Buddha’s images and statues.

Notwithstanding the long and prosperous career of the faith, Buddhist monuments are not many of the extant ones again, only the plinths and the lower portions of the super structure have come down to us. Even these little vestiges, particularly the stupa-s with their terraced bases and ornamental drum surrounded by enclosures, exhibit a distinct resemblance to the Buddhist architecture as practiced in Gandhara. Indeed, the resemblance is so close that the art-critics are led to presume that the artists of Gandhara, after the close of their ateliers due to wanting of Buddhism in their country, resorted to the monasteries of Kasmira only to receive a read welcome. There are certain sites of great importance which are directly connected with our present thesis. These sites are scattered in Kashmir region. They are:

i) Pandrethan  ii) Harwan  iii) Ushkura  iv) Parasapora
v) Malangapur  vi) Gilgit.
Besides these places of archaeological importance, there are many famous monasteries and monuments in Ladakh. There is both art and architecture in them. From all these remains we have meticulously reconstructed the history of the development of Buddhist art and architecture in Jammu and Kasmira till the 12th century A.D. – just before the advent of Islam. The task of reconstructing such a history is really very challenging, particularly when our archaeologists have yet to discover many sites that are indicated in ancient literary sources.

No serious attempt has been made hitherto to write a comprehensive history of the origin and development of Buddhist Art and Architecture in Jammu and Kasmira. It is not the case that there is dearth of research material for such an ambitious research work. In fact, whatever relevant research material is available is not only widely scattered but fragmentary too. For writing a constructive and well-connected history of Buddhist religion in Kasmira region, it is imperative that the history of Buddhism preserved in lithic record, monastic establishments, reliquary memorials, objects of veneration, sculptures, icons, Buddha images and scroll and wall paintings be brought to light. An in-depth and through study of the development of the Buddhist Art and Architecture in Jammu and Kasmira may provide a clue for tracing many missing links of history of Buddhist Art besides indicating and identifying the areas and sites of
archaeological importance. Our knowledge about Buddhist monuments and monasteries of Kasmira region is so scant that it is confined only to literary sources and travelogues Chinese pilgrims. It still needs to be corroborated by archaeological evidences. The finding of the present research work would help even the archaeologists to trace the remains of glorious art and architecture of Buddhist Kasmira which is presently lying dormant under the earth’s crust. It is great irony that despite being a bastion of Buddhism for more than a millennium, Kasmira region at present has no trace of her glorious past. Thus it was necessary that past and lost grandeur of Kasmira be traced in the Buddhist art and architecture of the hoary antiquity.

The present research work aims at furnishing a systematic and chronological history of origin and development of Buddhist art and architecture in Jammu and Kashmir since the formal introduction of Buddhism in this region during the reign of Asoka the Great. Because of its proximity to Gandhara and being the rendezvous of different culture and civilizations, this region became a stronghold of a number of glorious artistic traditions = both indigenous and foreign. The intercourse of diverse cultures and thought brought into the world a new cult of devotion and idolatry with Buddhistic overtones and it paved way for a peculiar art and architecture which was spiritual in nature and divine in outlook. Thus
came up the *stupa*-s, *caitya*-s, Buddha images, monasteries and chaples. The awe-inspiring Jataka tales were exhibited in wall and scroll paintings. Buddha-bhakti was the motivation and it necessitated the idols and chaples. The seeds of Buddhist art and architecture were deeply rooted in the divine status of Buddha. The Buddhist art and architecture that developed in Ladakh region bore the conspicuous marks of Lamaism of Tibet.

Through this research work we have presented the genealogical history of Buddhist art and architecture against the back ground of Gandhara art and on the wider canvas of the Hellenic and Roman art. The main objective behind this has been to bring into focus the distinctive features and subtle nuances of Buddhist art and architecture of Jammu and Kasmira.

The inspiration and guidance for this work was received mainly from the Kalhana's *Rajatarangini* and *Milindapanha* where lot of historical information about the Buddhist monasteries and monuments is treasured. Besides these sources travelogues of Chinese pilgrims also testify that there were several *vihara*-s and ancient monuments in Kasmira. Since umpteen ancient Buddhist monuments and *vihara*-s are
now rubble and dust, we were left with no alternative but to rely mainly on the following sources for the present research. These sources are:

i) Literary Sources, ii) Historical Sources, iii) Available archaeological sources, iv) Epic graphic sources v) Itineraries of the Chinese pilgrims and vi) Extant Buddhist sites, monuments and monasteries.

In all, there are eleven chapters in this thesis and a bibliography at the end. I have tried my best to furnish a comprehensive account of the development of the Buddhist art and architecture in Jammu and Kasmira vis-à-vis Gandhara and other alien arts.

Place: Jammu               (Kamal Kumar Sharma)
Dated: 27, September, 2012
ACKNOWLEDGEMENTS

I vow down before the Buddha whose noble ideals gave me the inspiration and wisdom to work on a topic which is related with his Dharma. I also offer my hearty prayers to Lord Siva who is always therewith me to shower his blessings and compassion on me in all my works. I fondly remember my parents – Late Rani Devi and Late Ayudhya Ram – Who would have been pleased to see this work completed. I have no words to express my gratitude to my teacher and supervisor Prof. Rakesh Kumar Mishra because words cannot fetch my sentiments and reverence for him. I heartily realize his filial affection for me. I simply salute my Master who is really a hard task master. This thesis is the outcome of his exceptional perseverance and meticulous care. He sat with me for hours together at a stretch. In guiding my research work and advising me to stuff the thesis with a wealth of research materials and up-to-date informations regarding my present research work. I am also thankful to Prof. Ram Nandan Singh, our Head of the Department for his kindness and encouragement. I am equally thankful to Prof. B. Labh for encouraging me to complete my thesis.

I frankly admit that there is no originality, in the strict sense of the term, in this thesis. I have, truly speaking, I have culled all the
information and research materials for writing this thesis from the original sources, secondary sources, reference books, encyclopedias and several relevant websites including Wikipedia and thus I have simply collected the contents of this thesis from various sources. I am highly grateful and indebted to all the scholars whose writings helped and guided me in the preparation of this work. Their names along their books have been listed in the Bibliography of this thesis which is appended at the end. I owe a deep sense of gratitudes to all those, whether referred or un-referred, have been helpful-directly or indirectly in providing the research material for my thesis. It would be a great injustice if I don’t remember the artists, the thinkers, the merchants and the royalty who join hands and spearheaded the movement inaugurated and advancing a artistic and cultural movement in the history of human civilization. Once again, I must reiterate that I have taken out all the research material from the common repository of knowledge that has been bequeathed to us. If there is anything new in this thesis then it is only the way I have put and presented the things.

Last but not the least, I am so beholden to my wife, Mrs. Vijay Sharma, who enthusiastically and gladly speared me from my domestic responsibilities and gave me the time everyday far too long hours so that I would complete my thesis. I am thankful to all those officials of the
Central Library, Departmental Libraries of our University and also the person manning the library of Institute of Music and Fine Arts, Jammu, who were always ready to help me in my academic enterprise. I am also greatful to Sanjeev Sharma (Journalist) for very many helps. At the end, I am obliged to Mr. Balwant Slathia who did the most arduous and caring job of typing this thesis without any typographical mistake.

September, 25, 2012

(Kamal Kumar Sharma)
LIST OF PLATES

Plate 1; Ancient Map of India
Plate 2; Ashoka Empire
Plate 3; Foot Print of Budha
Plate 4; Sanchi Stupa
Plate 5; Sanchi Railing
Plate 6; Edicts of Ashoka
Plate 7; Sarnath Lion Capital of Ashoka
Plate 8; Bull Capital of Ashoka
Plate 9; Head: Kushan Sassaian
Plate 10; Kushan Empire
Plate 11; Gandhara Buddha 1st 2nd Century
Plate 12; Crystal Goose 1st Century Gandhara
Plate 13; Gandhara Kushana Bodhisattva
Plate 14; Drinking Scene Greco-Buddhist art of Gandhara 3rd Century AD
Plate 15; Gandhara Toilet Tray 1st Century
Plate 16; Coins of Kushana Period
Plate 17; Kushans Worshipping the Buddhas bowl 2nd Century Gandhara
Plate 18; Nirvana Buddha Peshawar
Plate 19; Kanishka Casket
Plate 20; Sirkap Round Stupa
Plate 21; The Double Headed Eagle Stupa at Sirkap,
             The Indo Greek archaeological site, Taxila.

Plate 22; Dharamrajika Stupa

Plate 23; Moheno-Daro Kanishka Stupa

Plate 24; Padmapani

Plate 25; Buddha Swat Valley

Plate 26; Monastery at Takht-i-Bhai

Plate 27; Stucco attendant figure Gandhara 4th 5th Century AD

Plate 28; Bamiyan Buddha

Plate 29; Fresco Bamiyan

Plate 30; Basgo Mural

Plate 31; Leh Palace

Plate 32; Mural Lingshed

Plate 33; Takthok Mask

Plate 34; Shey1 Thiksey Butter Sculpture

Plate 35; Stok Painting

Plate 36; Padmasambhva Stakna

Plate 37; Stakna Head

Plate 38; Thiksey Monstery

Plate 39; Painting of Buddha Thiksey

Plate 40; Diskit Monastery

Plate 41; Shanti Stupa
Plate 42; Kashmir Harwan
Plate 43; Kashmir Harwan Terraotta
Plate 44; Akhnoon Terracotta Head
Plate 45; Uskur Head
Plate 46; Uskur Female Head
Plate 47; Pandrethan Buddha
Plate 48; Pandrethan Buddha Relief
Plate 49; Map of Classical Period
Plate 50; Parihasapura
Plate 51; Temptation Mara 8th Century Ivory Kashmir
Plate 52; Ambran
Plate 53; Akhnoon Ambaran Terracota Head
Plate 54; Akhnoon Ambaran Terracota Head
Plate 55; Akhnoon Ambaran Female Terracota Head
Plate 56; Kanika Stupa Sani
Plate 57; Rinchen Zangpo Alchi
Plate 58; Wooden Buddha Alchi
Plate 59; Alchi Monastery
Plate 60; Interior of Alchi Monastery
Plate 61; Mulbek Maitreya Buddha
Plate 62; Mangyu Clay Sculpture
Plate 63; Karsha Eleven Headed Avoloketeshvara
Plate 64; Karsha Monastery
Plate 65; Lamayuru Monastery
Plate 66; Lamayuru Vairocana
Plate 67; Maitrey Buddha Likir
Plate 68; Maha Kala Likir
Plate 69; Tibet Guge Tsaparang White Temple Vairocana
Plate 70; Tibet Guge Tsaparang Mural
Plate 71; Tibet Guge Tsaparang Flying Apsara
Contents

Chapter – I
Ancient Artistic Traditions of Kasmira: A—Retrospection 1-14

Chapter – II
Panoramic History of Buddhist Art and Architecture in Jammu and Kasmira 15-28

Chapter – III
The Genesis and Debut of Buddhist Art and Architecture in Kasmira and its Neighbouring Regions 29-44

Chapter – IV
Influence of Alien Artistic Tradition 45-57

Chapter – V
Gandhara Art viz-a-viz Buddhist Art of Jammu and Kasmira 58-77

Chapter – VI
Early Development of Buddhist Art and Architecture in Kasmira-Gandhara Region 78-104

Chapter – VII
Later Development of Buddhist Art and Architecture in Kasmira-Gandhara Region 105-123

Chapter – VIII
Buddhist Stupas and Chaityas of Jammu and Kasmira 124-164
Chapter – IX
Buddhist Monasteries and Caves of Jammu and Kasmira 165-212

Chapter – X
Development of Buddhist Art and Architecture in Ladakh Region 213-249

Chapter – XI
Influence of Ancient Kasmira Artists on Tibetan Art and Architecture 250-271

Conclusion 272-274
Bibliography 275-299
List of Plates 300-335
Appendix