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CIRCLE OF INNER ASIAN ART

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NEWSLETTER

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NEW ARCHAEOLOGICAL FINDS FROM THE ANCIENT CITY OF JIAOHE (YARKHOTO)

by *Li Wenying, Bureau of Archaeology and Cultural Relics of Xinjiang, Xinjiang Uygur Autonomous Region, People's Republic of China.*

The ancient city of Jiaohe (Yarkhoto), one of the well-known places along the Silk Road, and the best preserved large-scale site of mud-brick construction, lies between the beds of two rivers in Yannaz village ten kilometres to the west of Turfan in the Xinjiang Uygur Autonomous Region. In 1961 it was designated a monument of national importance by the State Council.

The site of the ancient city is long and narrow, 1700 metres from south to north, and 300 metres from east to west at the widest point, with a total area of 350,000 square metres. Erosion by the rivers has left cliffs ten metres high around the perimeter, with a topography suited for defence. According to Chinese historical records, as early as the Han dynasty, Jiaohe was the royal capital of the Jushi Qianbu tribe who were active in the central section of the Tianshan range, and it was as famous as Loulan. In the second half of the fifth century the Qu clan, who had come from the Hexi region, founded the basically Han Chinese kingdom of Gaochang. In the seventh century, when the Tang dynasty unified the western regions, Jiaohe once again was a part of the highest military administration of the western regions. It was the guard area for the Anxi border prefecture. In the latter part of the ninth century, Uygurs moving westwards from the north of the Gobi desert came to rule Gaochang and set up the Uygur kingdom. At the end of the thirteenth century, when the Mongol aristocracy set in motion military disruption on a very large scale, the Gaochang Uygur area became a battlefield. After this, Jiaohe disappears from history. Literary records show that Jiaohe witnessed the history of the eastern part of Xinjiang from the second century B.C. when it was the capital of the Jushi Qianbu, until its destruction at the end of the thirteenth century.

The layout of Jiaohe was very regular. Several main streets divided the urban district into the temple area, the residential area and the governmental area. In the whole city there are clearly defined streets, connecting courtyards, and temples everywhere. Due to its special topographical environment, much of the construction of the city has survived over a thousand years. The basic form of construction was one of excavating the ground and leaving walls, a technique rarely found elsewhere in China or abroad. From 1993 to 1994, archaeologists conducted some major excavations in the ancient city of Jiaohe, in co-operation with the conservation project sponsored by the Chinese and Japanese governments and UNESCO. Some of the most important finds are noted here.

Cemetery to the north of the ravine

This newly-discovered cemetery lies on a terrace to the north of the ravine of Jiaohe city, and consists of more than twenty large tombs of complex design. The general arrangement is as follows: on the surface is a mound of stones some tens of metres in diameter, with a central chamber beneath the pile of stones. Beyond this is an enclosing mud-brick wall also some tens of metres in diameter, beyond which are accompanying tombs and pits for horses with some for camels. The horse-pits are in rows, and each contain one to four horses; the total number of horses is of several tens for each tomb. One of the horse-pits contained the remains of someone who was probably a slave in charge of the horses. Most of the tombs are vertical pits or vertical pits with a side chamber; the central chambers are large, one nearly ten metres deep. There were almost no skeletal remains. Examination of the whole cemetery suggests that the tomb occupants had been removed elsewhere.

Important finds include pottery and objects made of bone, iron, bronze, gold and wood. The pottery vessels, such as jars, bowls, cups, alms-bowls were hand-made of a coarse red earthenware, usually plain but occasionally painted. Most of them have a flat base. The bone objects are mainly ornaments carved from large animal bones and polished as ornaments, along with some tools. They include an awl with a deer's head, freely and realistically carved. The wooden objects are mostly for daily use. Among them is a bowl with beautiful patterns carved on its sides. The bronze objects are mainly ornaments, and there are also a fair number of tools. Two bronze mirrors with handles show clear evidence of western influence, while an ornament with a wolf's head derives from the northern steppe culture. Gold was used for ornaments, in the shape of tigers, camels, birds and deer. Most of these were inlaid in larger bronze pieces. The excavated objects indicate that the cemetery was built in the Western and Eastern Han dynasties. With the added testimony of historical records concerning the Jushi capital of Jiaohe, they furnish important materials for research into the early history of the Jushi state.

The remains of the north-western Little Temple

The north-western Little Temple is the best preserved temple in Jiaohe. It is square in plan, measuring 21.6 metres along each side. To the rear is a hall with a courtyard in front, with almost symmetrical side chambers on each side which are linked with the hall and the north wall by a corridor. There is a gate in the south wall. The excavators think that the side chambers were originally flat-roofed (and might well have been of two storeys), but were later modified with vaulted roofs, and that two underground chambers with vaulted ceilings on the west side of the courtyard were later constructions, used as dwellings by the Uygurs. A lot of objects were found in the underground chambers, mainly fragments of clay Buddhist images. A fragment of an Uygur document on paper, bearing two red official seals, was also found. The contents are not wholly clear, but the vocabulary and style suggest that it may have been a contract.

Analysis of the site and the excavated objects suggest that the temple was first built when Gaochang was ruled by the Qu clan, and that it was destroyed at the end of the thirteenth century. The plan and structure suggest that it was a Buddhist temple with a central axis. This kind of temple was most common in the Kucha and Turfan regions of Xinjiang, and is very different from the temples found in other areas around the perimeter of the Tarim basin. This is on account of the Turfan area having long been the largest Han Chinese centre in the Western Regions, so that its Buddhist architecture was strongly influenced by Chinese architecture.

The remains of the Underground Temple

A very well preserved Underground Temple has recently been found in a cemetery in the north-western part of Jiaohe. This temple included a Buddha hall, two monk cells, two small niches and a stair giving access to the temple. The Buddha hall was in the centre and is rectangular in plan; a small part of the arched ceiling survives at the southern end, while the northern end is exposed. The monks' cells are on the west and north sides of the Buddha hall. Along the whole length of the east, west and south walls of the Buddha hall is a mud-brick image platform of two stages. These were connected and Buddha images were placed on them, most of which are destroyed. Behind the northern image platform, there was a rectangular pit, in which were piled a large number of moulded Buddha images and *stupas*, with Sanskrit and Tibetan writing impressed on them. They were clearly objects used for esoteric rituals. On the side walls of the temple were mural paintings with portraits of donors in Mongol costume, and one wall also has Chinese and Uygur inscriptions in ink.

A large number of clay sculptures and fragments of wall painting were excavated from the Underground Temple. The sculptures include heads of Buddhas,

bodhisattvas, and monks, and a bronze reliquary was also found in the hall, with relic grains and pearls inside. The structure of the Underground Temple is very special. Its plan is quite different from that of the courtyard-style Buddhist temple usually seen in the city of Jiaohe, so that it is a new style of Buddhist building. Scholars think that it was built in the ninth century or a little later, and that it was built by the new Uygur rulers, making use of the pit of a large tomb in the cemetery. It was destroyed at the end of the thirteenth century.

Apart from the above three important excavations, archaeologists have also conducted excavations in the eastern gate of the city and in two dwelling areas, and have begun a preliminary investigation of the city walls. These works have deepened our knowledge of the structure and layout of the ancient city and of the nature and function of its different buildings. They have also given us an impression of the styles of buildings of different periods. All of these will provide a firm basis for further research into the ancient city of Jiaohe.

(We are grateful to Wei Chen-hsuan and Professor Roderick Whitfield for their translation.)

The British Museum Forthcoming Tours to ASIA



In The Footsteps of David Roberts (3-18 April 1998) with Paul Collins
David Roberts was a Victorian artist who explored the lands linking ancient Egypt and Mesopotamia and published his findings. Places to be visited include Baalbek, Damascus, Palmyra, Dura Europos, Petra, Jerusalem.

Travels on the Silk Road (6-27 August 1998) with Lilla Russell-Smith
Travelling from Taxila to Dunhuang, we set out from the Buddhist homeland of ancient Gandhara and travel eastwards to the Thousand Buddha Caves at Dunhuang. Other places to be visited include Lahore, Gilgit, Kashgar, Kucha (Kizil Caves), Korla, Turfan (Jiaohe and Gaochang, Bezeklik Caves), Urumqi.

Other tours include:

YEMEN: The Incense Route (25 January-1 February 1998)

Excavating JORDAN (17 April-4 May 1998)

MONGOLIA: the Land of Genghis Khan (3-21 August 1998)

East Of BYZANTIUM: The Lost Kingdoms of the Christian Orient

(11-25 September 1998)

ANCIENT MACEDONIA (26 September-4 October 1998)

CHINA: Monuments of Great Dynasties (13 October-1 November 1998)

SYRIA: Zenobia and Saladin (17-31 October 1998)

Journey into PERSIA (20 October-3 November 1998)

The British Museum Traveller: 46 Bloomsbury Street, London WC1B 3QQ
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TIBETAN VERNACULAR ARCHITECTURE: NAMSELING MANOR

by *Dr. Heather Stoddard, C.N.R.S., Paris, France.*

The Namseling Manor stands in a broad valley south of the Tsangpo river, just opposite Samye, Tibet's first Buddhist monastery. The two neighbouring valleys to the east are also strongly associated with the origins of Tibetan civilisation, with the first Tibetan palace, Yumbulagang, in Yarlung, and the tombs of the imperial Pugyel dynasty in Chongye. A stone stele, dating back to this period, was recently rediscovered in the neighbourhood. In the 1960s, during the time of the Cultural Revolution, Namseling was ransacked and looted, and the noble family who lived there fled abroad. However, the main structure somehow survived, and it remains today one of the finest examples of Tibetan vernacular architecture.

Little is known about the history of the site, although its foundations are said to date back to the fourteenth century at least, when the powerful Phagmodrupa dynasty reigned in Central Tibet. The present west wing, with its massive rammed earth walls, dates back to that time. The east wing matches well with the original structure, but is built entirely of stone, with the latest addition dating to the first half of the twentieth century. Surviving members of the Namseling family will be able to help reconstruct its history and that of several outstanding religious leaders who were born there. Originally a majestic seven storeys high, the main building was surrounded by numerous outhouses and stables, guarded by double concentric walls and a moat, with a summer house, gardens and orchards in the village beyond. A small monastery a little way up the valley was also closely linked to the manor. The main house contained two libraries and three chapels, one of which was two storeys high, to accommodate a large three-dimensional *mandala*. There were reception rooms, private apartments, service kitchens and large storage chambers for different grains, meat, butter and oil. The massive ground floor cellars were used for long-term grain storage, since, as elsewhere in Tibet in times of famine, supplies were handed out from the fief to the surrounding villages. It has often been said that, due to the excellent dry, cool climatic conditions that prevailed in Tibet, grain remained fresh for decades. The historical importance of several members of the family had raised the status of the fief, and by 1959, Namseling had been assimilated almost to the rank of prefecture, with a small prison in the basement, indicating the power of legal judgement of its lords.

After the Cultural Revolution the site was uninhabited for many years, and the roof of the main building collapsed in the early 1990s, due to neglect. At present the three top storeys are severely damaged. The Shalu Association began its project in Namseling in 1994, with the main building being cleared of debris, and the outer stairway and porch rebuilt in 1995. All work was done by local people, under the responsibility of the Branch Office of Cultural Relics in Tsethang. In 1996 the site was recognized as one of the "100 Most Endangered Monuments" by the World Monuments Fund in New York. However, due to lack of funding, no further work was undertaken in 1996, and it was decided, with the Department of Culture of the Tibet Autonomous Region, that a detailed plan of restoration of the whole site should be made before any further work is undertaken.

The Shalu Association, in agreement with the local authorities, would like to carry out a renovation of the entire site, taking into account the intrinsic historical value of the structure, and the rich information it provides about traditional Tibetan society. The local community is poor and without resources, so, with a view to making a useful and long-term contribution, and in order to develop the local economy, we would like to make Namseling into a living historical centre. Through the creation of educational and training workshops, or a school for handicrafts, we hope to help maintain the local traditions, such as pottery and weaving. This region was renowned in the past,

for example, for its extremely fine white woollen products. The most urgent task is to rebuild certain weak points in the foundations, repair the split at the back of the east wing, and to re-roof the main building so as to ensure that the interior suffers no further damage. The whole site will then need to be properly restored and protected. A full description of the site and a detailed project proposal are currently under way.

The Shalu Association publishes a newsletter reporting its activities. For further information please contact: Shalu Association, BP 150, 75263 Paris cedex 06, France. Telfax: +33 1 45 67 95 03; e-mail: shalu@easynet.fr

NEW DISCOVERIES FROM THE EXCAVATIONS AT RĀNIGĀT, PAKISTAN

by *Prof. Dr. Nakao Odani, Faculty of Humanities, Toyama University, Japan.*

The Japanese archaeological team was engaged in the excavations at the Gandhāran Buddhist ruins of Rānigāt in 1984, 1986 and 1989. The site is situated on the low ridge of the Buner-Swat mountains in the Swabi District, N.W.F.P., Pakistan. After three seasons of excavations, a volume of plates was published in 1994, as a part of the final report on the survey of Rānigāt. The text volume is now in preparation. In 1993 however, during the conservation of the site, an inscribed stone was discovered. It was too late to reproduce it in the volume of plates. On the basis of photographs, I have tentatively deciphered its Kharoshthī inscription : ... *dhikhe saṃśare 20 20 20 20 4 1 maha* The number is almost certainly 85, and I believe that *saṃśare* might be *saṃvatśare* (the year), an error in writing. The shape of the letter *saṃ* is cursive in style, showing a distinctive character of the Kushan period. Therefore, the year 85 must be of the Kushan Kanishka Era, and corresponds to ca. 228 A.D., if we take the first year of Kanishka as equivalent to ca. 144 A.D.

The inscription of the year 85 seems to have been continued on another inscribed stone found at Rānigāt in 1984. The lintel-like rectangular stone (55x10x14cm) has an inscription of 25 letters in Kharoshthī on the smooth-faced side. My deciphering is *Vasudeva maharaja devaputrasya agrabhaga pariaṃśadae bhavaṃtu*.... Thus the two inscriptions may be interpreted as follows : "...in the year 85..., may it be for the principal lot of the *maharaja devaputra* Vasudeva!" Further evidence of Vasudeva has been discovered in the monastery of Rānigāt in the form of coin offerings found on the pavement of the Stūpa Court in 1984. The flooring of the approach to the Main Stūpa was laid in at least two phases. The original floor was constructed directly on the rocks, or otherwise on reclaimed ground, with its surface plastered white. Later, the floors were repaired by paving with large slabs of stone. Some of the slabs have a number of shallow circular depressions. More than 180 depressions were found in front of the Main Stūpa. Most of them were empty, but fortunately we found 14 coins still inset in some of the holes. The coins are classified as follows: Vasudeva 8, Huvishka 3, Kujula Kadphises 1, Azes 1 and an unidentified coin. The Vasudeva coins are the most numerous and the latest, and therefore the pavements and the coin offerings are both presumed to be from the reign of the Kushan king, Vasudeva.

The Main Stūpa was also constructed in two phases. The original small *stūpa* was found within the Main Stūpa during our partial excavations into it. It stood on the first floor of the monastery. The date of the first *stūpa* was assumed to be about 100 A.D. from the copper coins of Vima Kadphises which were found inserted in the mouldings of the *stūpa* drum. The last phase of the Rānigāt monastery seems to be represented by additional stucco figures and decorations added to the walls of the buildings. They

may date from the fourth and fifth centuries A.D., corresponding to the many Kushano-Sasanian coins found on the site.

(This is a summary of the paper presented to the 14th International Conference of the European Association of South Asian Archaeologists held at Rome in July 1997).

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THE ORIGIN OF THE BUDDHA IMAGE

by *Y. Krishan, New Delhi, India.*

The key to the understanding of Buddhist art lies in the answers to certain basic questions. Why is the earliest Buddhist art aniconic, even though it centres around the Buddha and was essentially deific? What brought about its transformation into iconic, anthropomorphic art? Finally, when and where did this transformation first take place? All these issues have been the subject of intense debate among scholars and art historians for well over a century. There is still a lack of unanimous opinion.

The earliest examples of aniconic Buddhist art are to be found in the surviving relics of Bharhut, at the *stūpas* of Sanchi, and in the early sculptural remains from Amaravati and Bodhgaya. During this early phase, the art is biographical, sacred and devotional. Certain important events in the life of the Buddha, such as his conception, birth, renunciation and enlightenment, are carved in stone reliefs. The focus of these narrative reliefs is the invisible Buddha. Such scenes become sacred through their association with sacred trees, the wood of which was preferred in Vedic fire sacrifices (*yajña*). They are also devotional as all divine and mythological beings, men and animals are shown as paying homage to the invisible Buddha, thereby deifying him. Early Buddhist art is therefore deific, despite the absence of an image.

Scholars have sought to explain the aniconic character of the early Buddhist art as the result of ideological and theological constraints. The earliest form of Buddhism, later called the Theravada school, considered the Buddha to be an ordinary human being, a *prthagjana*. Only on attaining enlightenment (*bodhi*) and later *mahāparinirvāṇa*, did the Buddha become utterly extinct: he lost his name (*nāma*) and form (*rūpa*), mind and body. Consequently, it was understood to be a canonical impropriety to represent the Buddha in human form. This theory, however, failed to explain why the Buddha, prior to his enlightenment, could not be depicted in human form in various narrative scenes. The depiction of Prince Gautama in human form would not have been opposed to the religious beliefs of the worshippers. As the artists were capable of portraying other human beings, it would not have been beyond their artistic skill to portray the Buddha. There is considerable evidence that the reason for not portraying the Buddha in human form is in conformity with the Vedic tradition of worship of impersonal forces of nature, which appears to have rejected iconic or anthropomorphic representations of the Supreme.

The *Upaniṣads* considered the transcendental *puruṣa* (Supreme Being) as being devoid of *nāma rūpa* (name and form), *amūrtam* (formless), *asparśam* (who cannot be felt by touch), *aśabdām* (incapable of being described in words), *alīṅga* (with no distinctive or distinguishing mark) and above all, *avyakta* (unmanifest). In the *Aṅguttara Nikāya*, the Buddha had himself proclaimed that after his enlightenment, he

would be neither a *deva* (god) nor a *gandharva* nor a *yakṣa* (mythological beings), nor a human being. He had become the *mahapurusa* not in the sense of a great or heroic being, but in the sense of *alaukika* or *lokoitara*, a transcendental being. By rejecting the depiction of the Buddha in human form and depicting him symbolically or as an Invisible Presence, the Buddhists were emphasising his identification with the *Upaniṣadic puruṣa*. This finds confirmation in the rather extensive use of Vedic imagery or Vedic symbolism in early Buddhist art.

Six Buddhas preceded Gautama, who is the seventh in the line. In conformity with the belief that, after enlightenment, they ceased to have any *nāma rūpa*, they were all depicted in reliefs symbolically. These Buddhas are distinguished from one another by the representation of different *bodhi* trees, such as *śāla*, *nyagrodha*, *āśvattha*, *udumbara*, under which they respectively attained enlightenment. Different events in Gautama Buddha's life are also identified in narrative reliefs by his association with particular sacred trees, for example his birth and death with the *śāla*, and his enlightenment with the *āśvattha*. These trees were deemed to be sacred in the Vedas and their wood is preferred for performance of Vedic *yajña*, and for making sacrificial implements and amulets. In the *Atharva Veda*, the seat of the gods is the *āśvattha* tree from which they gain immortality. This concept of immortality is essentially the same as *nirvāna*. These trees, in fact, were known as *yajñīya* trees. These were also depicted on *stūpas* or *caityas* to invest them with, or to declare, their sacred character. It is significant that in the Vedic religion, the *yajñasthāna* or the place where the sacrifice is performed, is called a *caitya*, a term which in Buddhism came to mean a shrine containing the relics of the Buddha. That the Buddhists preferred to conform to the Vedic traditions is proved by the *Lalitavistara* where the question of the manner in which the *bodhisattva* has to enter the womb of the mother was decided to be in the form of an elephant in accordance with *brāhmaṇical* texts, *mantra*, *Veda* and *śāstra*.

In some reliefs, the invisible Buddha is accompanied by Vedic gods Indra and Brahmā, who are shown in human form. On these panels, it was perhaps intended to emphasise that the Buddha, who had attained *nirvāna* and was thereby beyond *nāma rūpa*, could not be depicted iconically, in contrast to the Vedic *devatās* who had not yet attained *mokṣa* and therefore still possessed *nāma rūpa*. There is thus overwhelming evidence that the aniconic character of early Buddhist art is rooted in Vedism. The Buddhists did not break from the Vedic tradition. Since the transcendental *puruṣa* has no form, Buddhist art was aniconic. In the contemporaneous Jaina caves of Udayagiri and Khandagiri in Orissa, and the Jaina antiquities from Mathura, the *tīrthaṅkaras* are represented symbolically. The Jaina art of this period is thus also aniconic, providing confirmatory evidence from a parallel religious tradition that the enlightened being was considered to be formless. Hence the Jainas, at this time, refrained from anthropomorphic representations of their *tīrthaṅkaras*. The second phase of Buddhist art is iconic, more precisely anthropomorphic, which presents a great contrast to the aniconism of earlier art. From symbol worship to image worship, as seen in the sculptures of Gandhara and Mathura, was a big step.

Scholars are divided as to when and where the Buddha image first came to be fashioned. It is generally accepted that Buddha image may have emerged more or less simultaneously at Gandhara and Mathura, towards the end of the first century B.C. or the beginning of the first century A.D. There are, however, serious differences in opinion between scholars about the location of the origin. They are divided into three schools. One school holds that the Buddha image originated with the Indo-Greek Buddhists of Gandhara. The second school considers Mathura as the land of the birth of the Buddha image. The third is an intermediate group of scholars who believe that the Buddha image emerged in Gandhara and Mathura simultaneously and independently.

There is numismatic, epigraphic and sculptural evidence in favour of the origin of the Buddha image among the Indo-Greeks of Gandhara. Indian deities are depicted on the coins of indigenous rulers for the first time on the coins of the Guptas (fourth to sixth century A.D.). However, the coins of the Indo-Greek rulers (third to second century B.C.) commonly depicted Greek gods. The Śakas, Parthians and the Kushans (second century B.C. to third century A.D.) made an innovation by depicting Indian gods on their coinage. In particular, Kanishka depicted the Buddha on his coins. This provides conclusive numismatic evidence that the depiction of such deities was of foreign origin and in imitation of the Indo-Greek coinage.

The excavations at Chilas II, Pakistan (first century B.C. to second century A.D.) have yielded valuable evidence of the representation of the Buddha in human form by the Scythians (first century B.C. to second century A.D.). The image of the Buddha as *bodhisattva* Siddhāratha appears on a rock carving along with the figure of a *stūpa*. The identification of the figures is confirmed by inscriptions in Kharoṣṭhī. The rock carvings graphically attest to the transformation of the aniconic and symbolic representation to the anthropomorphic representation of the Buddha. Thus the numismatic and epigraphic evidence, together with the rock carvings from the north-west of the Indian sub-continent, clearly establishes that the representation of gods in human form was an alien tradition in origin which came to be adopted in India. This establishes that the Gandharan Buddhas pre-date the Buddhas from Mathura.

Gandharan Buddhas are anthropomorphically perfect, anatomically accurate and aesthetically pleasing. The Indo-Greeks had no theological inhibitions in representing their new Indian god in human form as they were used to representing their own gods. They were not constrained by Vedic tradition as were the indigenous artists. The Buddha image was the product of Greek impulse and was created by the Indo-Greek artists. It was, however, natural for the Indo-Greek artists to depict the Buddha with Indian features. Thus the Buddha is shown seated cross-legged (*padmāsana*) on a lotus, in *dhyāna* or *abhaya mudrā*.

The place of the origin of the Buddha image enables us to decide that there was no ideological factor such as a change in Buddhist doctrine which caused the transformation of Buddhist art and the emergence of the Buddha image and image worship. More explicitly, Mahāyāna Buddhism had no part to play in this process as both Gandhara and Mathura were strongholds of the Sarvāstivāda sect which belongs to the Hīnayāna.

For further details see Y. Krishan, The Buddha Image. Its origin and Development, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 1996.

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NEWS BULLETIN

Appeal by the International Committee for the Salvation of the Cultural Heritage of Afghanistan

An appeal was made by Mrs Mehria Rafiq Mustamandy at the Special Session on the Preservation of Afghan Cultural Heritage at the 14th International Conference of the European Association of South Asian Archaeologists (10 July 1997, Rome). Since the outbreak of civil war, historical sites have been left in ruins and the museums destroyed and looted in Afghanistan. No archaeological expeditions have taken place. In some areas warlords operate the archaeological sites. They make use of bulldozers to unearth the precious artefacts and utilise land mines and remaining Russian tanks to keep the intruders out.

The most highly endangered sites and objects listed by Mrs Mustamandy were the following: the whereabouts of the **Golden Hoard of Tillya Tepe** which, until the end of Dr. Najebullah's presidency, was thought to be safe in the vaults of the National Bank inside the Presidential Palace, is now uncertain. The **ivory collection of Begram** is still available for sale in Pakistan. Some pieces are reported to have been purchased by Nasirullah Babar, Pakistan's former Secretary of Interior, and the rest await a prospective buyer. A few pieces have even appeared on the London market. The international pressure over the fate of the **Bamiyan Buddhas** has forced the Taliban to reconsider their threat to destroy them, but the danger still persists (*v. CIAA NL5, May 1997, p. 10*). [*According to a recent BBC report, anti-Taliban forces and refugees are currently camping at Bamiyan, using the caves and cells. The wall paintings are becoming blackened by camp fires.*]

The collection of **coins from Mir Zakah**, is still offered for sale in Switzerland, despite the efforts of UNESCO to allocate funds for its purchase. The site itself has been controlled by a specific tribe for the last four years. Rumours of life-size statues, gold ornaments, and other artefacts have circulated throughout the art dealers' networks. According to a Taliban source in New York, the site is currently heavily guarded by them from looters and local citizens. As we have already reported (*v. CIAA NL5, May 1997, p. 10*), most of the **Kabul National Museum's** priceless collection has been looted or destroyed. The **site museum of Tepe Shotor in Hadda** with its monastery and caves, fell to the hands of the looters after an air-raid in 1984. The entire museum has been destroyed and its moveable contents have re-surfaced on the international market. The excavated artefacts, which had been registered and placed for safekeeping at the Seraj-ul-Emarat depot in the city of Jalalabad, have been raided by looters. Among the objects is a Bodhisattva head that has found its way to the Metropolitan Museum of Art in New York. The **site of Surkh Kotal** has been destroyed according to reports. **Ai Khanum** has been raked flat with bulldozers and tractors to facilitate the illegal operations of individual diggers. **Tillya Tepe** in Shebergan has suffered the same fate. A resolution was passed at the conference to publicise these shocking facts in order to take counter-measures where still possible.

For further information please contact: International Committee for the Salvation of the Cultural Heritage of Afghanistan, c/o Pacific Asia Museum, 46 N. Los Robles Avenue, Pasadena, CA 91101, U.S.A. Tel: +1 818 449 2742; fax : +1 818 449 2754.

Antiquities Stolen from Iraq

The embargo imposed on Iraq following the end of the Gulf War in 1991 has had far-reaching consequences on the archaeology of the country. Prior to the Gulf War, a black-market trade in antiquities was almost unheard. Now, in contrast, countless clandestine excavations are taking place. There are substantiated reports of the looting of museums, libraries and monasteries. These disturbing events point to the activities of an international 'mafia', well organised and with a network of connections both within and without Iraq that extends to London and other European cities.

Antiquities whose only provenance can be Iraq are known to have arrived in London, often in transit for Switzerland and New York, among other destinations. London has a central and pivotal importance, being the place where consultations and valuations are made, often by members of the scholarly community. It is not surprising or rare to find a whole range of antiquities in many dealers' shops in Portobello Road and Davies Mews near Bond Street. Other antiquities never appear "on the market", but are commissioned by wealthy patrons who specify particular pieces and are willing to pay exorbitant amounts to procure them. It is possible that the famous Bacchus relief, designated a world heritage by the World Heritage Convention but stolen from Hatra in 1994, was taken "to order".

In response to the damage of the Gulf War and its aftermath three fascicles entitled *Lost Heritage: Antiquities stolen from Iraq's regional museums* have been published. The first was edited by McGuire Gibson and Augusta McMahon in Chicago in 1992. A year later, the second volume was produced under the auspices of the British School of Archaeology in Iraq. The third fascicle appeared in 1996, published by the Institute for Cultural Studies of Ancient Iraq, Tokyo, Japan. In addition to a brief description, together with notice of the museum collection to which it belonged, each item is accompanied by either a photograph or a drawing. In the third fascicle, there is a list of the titles and authors of 364 stolen manuscripts.

Conferences held in 1994 and 1995 in Baghdad and Cambridge have discussed numerous aspects of the problems surrounding the growing trade in antiquities taken illegally from Iraq. Various issues were also discussed at the annual meeting of the British Association of Near Eastern Archaeologists (BANEAE), held in Oxford in December 1996. It is vital that these efforts continue, and there are moves afoot to establish a committee of international scholars who, amongst other issues, will lobby for a change to the United Nations Sanctions Laws on Iraq and Kuwait, which at present include loopholes advantageous to the illicit trade in antiquities.

Enquiries from interested persons are most welcome. For further information please write to ecdh1@cus.cam.ac.uk

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The UNESCO Project: Integral Study of the Silk Roads

In 1988 UNESCO launched the project entitled the "Integral Study of the Silk Roads: Roads of Dialogue". The Silk Roads Project aimed, through a multi-disciplinary approach, to encourage cultural co-operation between countries and institutions. It strengthened the role of UNESCO as a forum within which specialists could exchange experience and opinions, and also stimulated cultural research projects. Even the wider public was reached through books and films. Five expeditions were organized between 1990 and 1995, in which a large number of specialists from different disciplines and many countries participated. There is less awareness, even among specialists, of the fact that forty-one international seminars

have been organised to date within the framework of the Project, twenty-four of which took place during the expeditions themselves. Other achievements include the co-ordination at an international level of five scientific research programmes, in collaboration with a specialised co-ordinator working in a scientific or research institution: **Epics along the Silk Roads** (Scientific co-ordinator: Dr. Nicole Revel, C.N.R.S., Paris), **Study and Preservation of Caravanserais and Postal Systems** (being revived with the help of ICOMOS and the Iranian Cultural Heritage Organization); **Remote Sensing for the Study of Archaeological Sites** (Dr. Georgina Herrmann, Institute of Archaeology, UCL, London); **Corpus and Study of the Petroglyphs of Central Asia** (Scientific co-ordinator: Dr. Henri-Paul Francfort, C.N.R.S., Paris), and **Languages and Scripts of the Silk Roads** (Prof. Denis Sinor, Secretary General of the Permanent International Altaistic Conference).

International institutes were established in fields related to the study of the Silk Roads: **Maritime Silk Roads Study Centre**, Fuzhou, China (established by the Chinese national and local authorities in 1992); **International Institute for Central Asian Studies**, Samarkand, Uzbekistan (established in July and inaugurated by the Director-General of UNESCO in August 1995); **International Institute for the Study of Comparative Civilizations**, Pakistan (Institute to be established in 1998) and the **International Institute for the Study of Nomadic Civilizations**, Ulan Bator, Mongolia (Institute to be established in 1998). The **Nara Institute for Silkroadology**, Japan (established by the Prefecture of Nara in 1992) and the **Hirayama Institute of Silk Roads Studies**, Kamakura, Japan (private foundation set up by the artist Ikuo Hirayama) have been integrated into the network of Silk Road institutes currently being set-up.

Three international seminars were held on the theme of epics in oral tradition and poetic narratives. About 350 Mongolian epics have been recorded as part of this project, of which roughly a third have been published. An International Archives for Epics has been established in the Düsseldorf Academy, Germany, under the auspices of the Silk Roads Project. A number of exhibitions stemmed from the UNESCO Silk Roads Project, including: "**La Sérinde, Terre de Bouddha**" (Paris, October 1995-February 1996). Jacques Giès, Chief Curator at the Musée Guimet and one of the organisers of the exhibition, conceived the idea during the Desert Route Expedition in China. This was the first opportunity to bring together art objects originating from the areas crossed by the main land routes of the Silk Road. The UNESCO Project has also fulfilled its role as a catalyst as far as publications are concerned: at least sixty-seven publications are the direct result of the Project.

The closing date of the UNESCO Silk Roads Project is in December 1997, which marks the end of the World Decade for Cultural Development. However, certain activities with a strong academic basis and long-term implications will continue within the new project entitled "**East-West Intercultural Dialogue in Central Asia**", which will be proposed to member states in the programme and budget for the next *biennium*. The new project is going to be carried out within the overall framework of the UNESCO transdisciplinary programme "**Towards a culture of peace**". This will make it possible to maintain the international institutes and some of the international research programmes, and to promote cultural tourism.

(This is a summary of the paper presented at the 35th ICANAS, at Budapest in July 1997, by Gail Larminaux, Division for Intercultural Projects, UNESCO, France.)

Feasibility Study Conference on the Documentation of Central Asian Antiquities

The Indira Gandhi National Centre for the Arts (IGNCA) organised a conference which was held in New Delhi between July 15-18, 1997. Reports were presented by scholars, museum directors and other experts from all over the world. It was agreed

that the documentation of Central Asian sites and artefacts was both desirable and feasible, and a working group was then chosen to draft recommendations for the implementation of such a project. The resolution and recommendations (v. *CIAA NL 4, December 1996, pp. 6-7*) were put to the conference and passed with a few minor changes. The Conference recommended that in the first phase of the project, regional institutions should request the preparation of inventories of the Central Asian collections by archaeological sites and monuments, museums, libraries, research institutions and private collections. The Conference recognised that considerable work has either been accomplished or is in process in these institutions. It urged those that house Central Asian collections or are responsible for the upkeep of sites and monuments to compile an inventory of their activities. This could include conservation, photography and the preparation of hand lists and accession lists, catalogues (manual and printed, computer databases) and bibliographies.

It was suggested that certain institutions could be invited to function as regional co-ordinatory bodies. These have been identified as **The International Institute for Central Asian Studies** (Samarkand); **The National Museum of History and Ethnography of Turkmenistan** (Ashgabat); **The Museum of Archaeology** (Almaty); **The Institute of Oriental Studies** (Tashkent); **The State History Museum of Kyrgyzstan** (Bishkek); and others in the Central Asian republics; **The National Museum, The Indira Gandhi National Centre for the Arts** (New Delhi) and others in India; institutions in Beijing, Urumqi, Dunhuang and others in the People's Republic of China; **The Tokyo National Museum, The Silk Road Institute** (Nara) and others in Japan; **The National Museum of Korea** (Seoul); **The British Museum and The British Library** (London, U.K.); the **Musée Nationale des Arts Asiatiques Guimet** and the **Bibliothèque Nationale** (Paris, France); the **Museum für Indische Kunst** (Berlin, Germany). A resolution regarding the documentation of Central Asian antiquities was approved during the 29th Session of the UNESCO General Conference in November 1997. An international consultative committee will be formed to oversee the implementation of the project. The initial stages would probably involve the documentation of material in Central Asian (ex-Soviet Union) museums.

UNESCO Project in Bhutan

Since October 1994, UNESCO has been undertaking a cultural project in Bhutan, funded by the Danish Cooperation Agency, DANIDA. "**Safeguarding of Bhutan's Cultural Heritage and Conservation of the Dechenphug Lhakhang**" has a total budget of US\$280,000. The project's objectives are two-fold: the conservation of the architecture, wooden parts and mural paintings of the Dechenphug Lhakhang, one of the oldest monasteries in the history of Bhutan, and the strengthening of the Special Commission for Cultural Affairs (SCCA), which is the official body in charge of all cultural matters in the country. The project also provides training in surveying and conservation, as well as in the use of specialized equipment.

This initiative is of particular importance for Bhutan as a pilot project to demonstrate how to apply international conservation standards and hence to serve as model for the conservation of other sites in this country. A positive impact of this project on the SCCA can already be noted. There is a dramatic increase in awareness for conservation of cultural heritage, and a change of mind towards the dismantling and reconstruction of historical buildings and the repainting of old mural paintings. In addition, Bhutanese officials at all levels show a great interest in conservation, and frequently encourage us to continue and increase UNESCO's activities in this field in their country.

*Christian Manhart ,
Division of Cultural Heritage, UNESCO, France.*

Reuniting Turfan's Scattered Treasures

"The Silk Road Project: Reuniting Turfan's Scattered Treasures" is a three-year project funded by the Henry Luce Foundation Inc. that brings together a team of twenty-five Chinese and American scholars who work within the disciplines of archaeology, history, art history, and religious studies. In May 1996 the Chinese and American participants met in Urumqi and Turfan, where they surveyed Toyuk (Tuyugou), Sengim (Shengjinkou), Gaochang, Jiaohe (Yarkhoto), the nearby Bezeklik caves, and the Astana graveyard, in addition to the holdings of the Turfan and Xinjiang museums.

During the second year of the project (the academic year 1996-1997), four scholars from China (Deng Xiaonan, Rong Xinjiang, Wu Jianguo, and Zhang Guangda) visited Yale University, where they compiled a Chinese-English database (using Microsoft Access and TwinBridge software for Chinese) for students using the most important published materials from Turfan. The indexed materials will include the site reports of Huang Wenbi, the ten volume set of documents *Tulufan chutu wenshu* (now available in four volumes with photographs), Hans-Joachim Klimkeit's *Gnosis on the Silk Road*, the Kodansha/Wenwu chubanshe publication of the Xinjiang Art Museum's holdings, and the brief archaeological site reports published since 1949. Once completed, this database will be available in hard copy as well as disk format.

The American participants met in June 1997 to present draft versions of their papers on the following topics: Buddhism and Buddhist art at Turfan (Janet Baker, Valerie Hansen, Denise Leidy, Nobuyoshi Yamabe), the presence of Sogdians at Turfan and the extent of Persian influence (Angela Sheng, Jonathan Skaff, Oktor Skjaervo, Zhang Guangda), the interpretation of artefacts found in the Astana tombs (Albert Dien), the history of women (Deng Xiaonan, Judy Chung-Wa Ho), artists' practice (Sarah Fraser), the equal-field system (Victor Xiong), and architecture (Nancy Steinhardt). In this academic year, which is the final year of the project, the database will be completed. The project will conclude with a conference in New Haven scheduled for July 11-12, 1998 in which the American and Chinese participants will present the completed versions of their papers.

This conference will be open to interested members of the public, who should feel free to e-mail the director of the project, Valerie Hansen, at valerie.hansen@yale.edu

*Professor Valerie Hansen,
Yale University, New Haven, U.S.A.*

"Ancient Altay": The Joint Mongolian/American/Russian Project

Since 1994, when it was first recognized as a significant archaeological site, the Tsagaan Salaa/Baga Oigor complex in Bayan Ölgii aimag has emerged as the richest and largest petroglyphic site in Mongolia, and one of the finest in Central Asia. Stretching for approximately twelve kilometres along the two rivers, Tsagaan Salaa and Baga Oigor, and for several hundred meters up the adjoining slopes, the site's thousands of images trace the history of northern Central Asia from approximately six thousand years before the present to the late Turkic period. Virtually untouched by vandalism or modern development, its huge archive of representations include many of extraordinary quality; they transform the site into an "open-air" museum in which are found vivid reflections of life over a period of several thousand years. The images evoke a Mongolian past hitherto largely silent and neglected: when people depended on hunting and wove epic myths about their hunts and heroic figures; when herding emerged alongside the hunt and shifted attention to a social world of families, communal living and moving, and of elaborated myth and belief.

From the beginning of its work of documentation and analysis, the Joint Mongolian/American/Russian Project, "Ancient Altay" has been concerned with preserving the integrity of the Altay sites in its methods of recording and analyzing. Within the Project's larger mission of understanding the cultural ecology of the ancient Mongolian Altay, the Tsagaan Salaa/Baga Oigor complex has become the most important focus for research and preservation. As an international team of scholars, we seek to revitalize interest in Mongolia's prehistory, and to return a hitherto silent past, when north-west Mongolia was part of the centre of Central Asian culture, to modern awareness. Specifically, our responsibilities include recording the thousands of images and the tens of surface altars, standing stones, and carved Turkic figures, through photography, drawing, and scientific mapping. It also includes analysing the materials from Bayan Ögiy sites with reference to style; to location within larger physical context; and within the archaeological context of prehistoric and early historic Central Asia. The materials gathered are going to be disseminated through scientific and more popular publications. Furthermore, we would like to encourage local concern for the preservation of this priceless site and seek governmental and international concern and action.

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A New Coin Hoard from North India

In September, several dealers in London were offered Kushan copper coins issued by the newly identified king Vima Takto. They were of the small bull and camel type with the inscription *mahārājasa rājātūrājasa devaputrasa vematākho*. This type was published by Joe Cribb and Nicholas Sims-Williams in their article "A New Bactrian Inscription of Kanishka the Great" (*Silk Road Art and Archaeology*, Vol.4, 1995/96, Institute of Silk Road Studies, Kamakura, Japan). According to the report of the dealers, the coins come from a hoard of about 1,300 bull and camel coins. Some of these may be of the rarer large denomination of Vima Takto or of his father Kujula Kadphises. Dealers report that the hoard came from India rather than Pakistan, without specifying a findspot. A provenance from the Indian side of the border is in keeping with Cribb's suggestion that these coins were issued in Kashmir. The inscription legible on a number of the coins confirms the reading achieved from two corroded specimens published by Cribb (Cribb & Sims-Williams, 1995/96). The coins seen in the hoard are of the types published in the above article as Type 7, Variety A & B. The clear readings reaffirm the information in the Rabatak inscription that Vima Takto was the immediate successor of his father Kujula Kadphises, and that like his father and his son Vima Kadphises, he calls himself "king of kings" on his coins.

(We would like to thank Joe Cribb, Department of Coins and Medals, British Museum, U.K. for this information.)

EXHIBITIONS

"From Persepolis to the Punjab: Coins and the Exploration of the East" **The British Museum, London, U.K.**

This small exhibition, in the annexe (Gallery 69a) to the Department of Coins and Medals (16 September-7 December 1997), looks at the discoveries made in the nineteenth century in Iranian, Central Asian and Indian studies, especially through the collection and study of coins. It considers the pioneering work of explorers like Masson, Prinsep, Court, Cunningham, Rich, Loftus, Ker Porter, and Rawlinson, through their discoveries and collections. Exhibits include old photographs and drawings, original writings, as well as coins, seals and other artefacts. The exhibition demonstrates how the history of Iran, Bactria and Gandhara came to be written and understood.

"Looking East The European Experience of the Middle East in books and watercolours" **Brunei Gallery, SOAS, University of London, U.K.**

This exhibition (10 October 1997 - 7 February 1998) provides a rare opportunity to see a selection of books and watercolours from The Arcadian Group Libraries and The Searight Collection of the Victoria and Albert Museum, two of the most remarkable and extensive collections relating to the Levant and the wider Middle East, including Central Asia. Though most of the material exhibited relates to the Islamic world, there are some interesting water-colours showing mid-nineteenth century scenes of Petra, Baalbek, Palmyra and Sardis, among others. The exhibition reflects the impressions that the East made on the Western travellers who visited the region.

"Buddhism Unrolled" **British Library, London, U.K.**

This small display in the King's Library in the British Museum building features several of the British Library's newly-acquired Kharoṣṭhī birchbark scrolls. Exhibits include one of the associated jars in which the manuscripts may have been ritually buried, and some other relevant material from the Library's collections. The display will continue until January 1998.

(We are grateful to Graham Shaw, Oriental and India Office Collections, British Library, U.K. for this information.)

"Colours of the Indus: Costume and Textiles of Pakistan" **Victoria and Albert Museum, London, U.K.**

This exhibition is the first to focus on the textile traditions of Pakistan. It opened on 9 October 1997 at the Victoria and Albert Museum and will continue until 29 March 1998. Over 140 costumes and textiles from the 1850's to the present day have been exhibited in celebration of the 50th anniversary of the creation of Pakistan. Displays of woman's dresses, shawls, shoes, embroidered hats, sumptuous turbans, tobacco bags, animal adornments and beautifully crafted quilts provide an insight into life across the four provinces of Pakistan: Sindh, Baluchistan, the North-West Frontier and the Punjab. Folk garments decorated with ornate embroidery and adorned with beads, buttons and mirrors are seen alongside refined and exotic court costumes, to

reveal a wealth of regional styles. With generous loans from Pakistani, Japanese and British collections and many pieces from the V&A's own collection, the exhibition is conceived as a journey up the river Indus from the Arabian Sea at Karachi to the northern mountain ranges of Pakistan.

(We would like to thank Nasreen Askari, co-curator of the exhibition, for this information.)

The New Patan Museum in Nepal

This museum is a joint venture of the Austrian Government and the Department of Archaeology of Nepal with considerable input by specialists from the Smithsonian Institution's museums of Asian art, the Arthur M. Sackler Gallery and Freer Gallery of Art. The Patan Museum displays the traditional sacred art of Nepal in an illustrious architectural setting. It is based in an old residential court of Patan Darbar, one of the royal palaces of the former Malla kings of the Kathmandu Valley. Its gilded door and window face one of the most beautiful squares in the world. The residential palace compound of Keshav Narayan Chowk, which houses the museum dates from 1734, displacing a Buddhist monastery that is still remembered in an annual public rite on the palace doorstep. Both monastery and palace rest on far older foundations that may go back to the Licchavi Period (*ca.* third to ninth century). Altered over time to suit other purposes and partly fallen into decay, the building has undergone a thorough restoration for more than a decade, during which modern facilities have been added.

The museum's exhibits cover a long span of Nepal's cultural history and some rare objects are among its treasures. Their meaning and context within the living traditions of Hinduism and Buddhism are explained. Most of the objects are cast bronzes and gilt copper *repoussé* work, traditional crafts for which Patan is famous. This is perhaps one of the most modern museums in the sub-continent. The museum opened in July 1997. For further details please visit the museum's web-page : <http://www.asianart.com/patan-museum/index.html>

(We are grateful to Mary Shepherd Slusser, Arthur M. Sackler Gallery and Freer Gallery of Art, Washington D.C., U.S.A. for this information.)

"A Collecting Odyssey: Indian, Himalayan and Southeast Asian Art from the James and Marilyn Alsdorf Collection" **Art Institute of Chicago, Chicago, U.S.A.**

This exhibition, curated by Dr. Pratapaditya Pal, took place between August 2-October 26, 1997. Marilyn Alsdorf and her late husband James created one of the largest and finest private collections of Indian, Himalayan, and Southeast Asian art in the United States. Although these works are well-known to scholars and collectors, this exhibition and its accompanying catalogue provided the first opportunity for the general public to see many of these objects. The exhibition presented approximately two hundred works of primarily Buddhist, Jaina and Hindu sculpture.

The reinstallation of the permanent galleries of Indian, Himalayan, and Southeast Asian Art was timed to complement this exhibition. Featured in the permanent installation are more than thirty works acquired during the past two years by Dr. Pratapaditya Pal, Visiting Curator of Indian, Himalayan, and Southeast Asian Art at the Art Institute. The recent program of acquisition has aimed to fill many gaps in the collection, and has focused on sculpture and painting of Tibet and Nepal, Indian art of the Kushan dynasty including Gandharan art, among others. Together with loans from Marilyn Alsdorf, Mr. and Mrs. Thomas J. Pritzker, and Paul Walter, the resulting

assemblage aims to convey a rich, coherent picture of Indian, Himalayan, and Southeast Asian visual culture that spans two thousand years.

An international symposium was held in conjunction with the exhibition on 20 and 21 September 1997. Papers given included "The Buddhist Art of Northwest India and the Western Himalayas: Narrative Relief Sculpture, Cult Images and Portable Shrines" (John Siudmak, Independent Scholar, London, U.K.); "Consciousness of Style in Tibet and the Other Himalayan Traditions" (Ian Alsop, Independent Scholar, Santa Fe, U.S.A.) and "Are All the Mothers Really One?" (Vidya Dehejia, Curator of Indian and Southeast Asian Art, Freer Gallery of Art, Arthur M. Sackler Gallery, Washington, D.C., U.S.A.).

"Mandala: The architecture of Enlightenment"
Asia Society Galleries, New York, U.S.A.

This exhibition (24 September 1997 - 4 January 1998) explores the principles, methodology, and artistry of the *mandala*. It is structured to help viewers enjoy the stunning artistry and diversity of the images. The secondary focus is the relationship between the two-dimensional and three-dimensional *mandala*, and the ways in which the former serves ultimately as a catalyst for the vision of the latter. Therefore various renderings of three-dimensional models and a live creation of a sand *mandala* are also presented. The more than fifty examples exhibited are drawn from the traditions of Tibet, Nepal, China, Japan, Bhutan and Indonesia.

"Tibet: Tradition and Change"
Albuquerque Museum, Albuquerque, New Mexico, U.S.A.

Organised by the museum in association with Dr. Pratapaditya Pal, the exhibition represents eleven centuries of Tibetan history. Over a hundred *thangkas*, gold and bronze sculpture and ritual objects have been loaned from the U.K., France, Italy and The Netherlands. Many of these have never been exhibited before. The exhibition runs between 18 October 1997 and 7 January 1998.

"When Silk Was Gold: Central Asian and Chinese Textiles"
The Cleveland Museum of Art, Cleveland, Ohio, U.S.A.

This exhibition opened in Cleveland on 26 October 1997. Approximately sixty Central Asian and Chinese tapestries, ranging in date from the eighth to the early fifteenth centuries, are exhibited together. They form the largest group of this material outside of China. Most have come to light within the past decade and provide important new evidence for textile production. The exhibition will continue until 4 January 1998; thereafter it will move to the Metropolitan Museum of Art, New York from 2 March to 17 May 1998.

"Beyond Beauty: Antiquities as Evidence"
The Getty Center, Los Angeles, U.S.A.

This exhibition (13 December 1997 - 18 October 1998) inaugurates the new arts and cultural campus built by the J. Paul Getty Trust. It explores not only the beauty of ancient works of art but also the historical, cultural and technological information embedded in these works. Exhibits include Chinese and Indian works on loan from museums in Los Angeles and Paris.

CONFERENCES

Conference reports

"Forgeries of Dunhuang Manuscripts in the Early Twentieth Century" **British Library, London, U.K.**

This workshop was held at the British Library between 30 June-2 July 1997 (v. *CIAA NL 5, May 1997, p. 15*). The aim of the workshop was to pool the existing information on forgeries, to attempt to identify the methods used for forging and to establish the extent of the forgeries. All the major collections of Beijing, London, Paris and St. Petersburg were represented and leading scholars came from the U.K., China, Japan, the U.S.A., Germany, Denmark, Switzerland and Taiwan. A small group was established to monitor research, and all details will be entered onto the International Dunhuang Project (IDP) database. The papers and discussion will be published in full in 1998 as volume 3 of the series *British Library Studies in Conservation Science*.

The results of the workshop were presented at a seminar jointly organised by CIAA and the IDP at SOAS. Professor Roderick Whitfield introduced the subject and chaired the meeting; presentations were given by Professors Fujieda Akira, Lewis Lancaster and Rong Xinjiang to an audience of over a hundred people.

"From Persepolis to the Punjab: 19th century travellers" **The British Museum, London, U.K.**

This one day seminar organised by the Department of Coins and Medals of the British Museum was held on 1 November 1997, in association with the exhibition **"From Persepolis to the Punjab: Coins and the Exploration of the East"** (v. p. 18. of this *Newsletter*). St. John Simpson's paper, "Bushire and beyond: early discoveries in Persia", considered the travellers in Iran since the late sixteenth century and early excavation attempts. He looked in particular at the role played by J.E. Alexander at Bushire in the nineteenth century. Paul Luft of the Department of Middle Eastern Studies, University of Manchester was the only non-British Museum scholar to present a paper. He spoke about "Robert Ker Porter and the notion of Orientalism in Iran" which examined the reasons for European interest in travelling in the Middle East and the case of Ker Porter, one of the best academic painters to travel in early nineteenth century Iran, and his relationship with and influence on the Qajar king Fath Ali Shah. Vesta Curtis concluded the morning session with the paper "Parthian and Sasanian Iran through the eyes of 19th century explorers" which examined the work of Layard, Rawlinson, Loftus, Ker Porter and others in Mesopotamia and Iran. She also looked at some of the problems associated with the study of the Parthian period.

After lunch, Joe Cribb spoke about "Discovering the Kushans". His paper looked at how an understanding of Kushan history was reached through textual, numismatic, epigraphic and archaeological evidence. This was followed by Elizabeth Errington's paper entitled "Exploring Gandhara" which considered some of the Europeans who explored the north-western region of India and Afghanistan in the nineteenth century like Ventura, Court, Allard, Masson and Cunningham. Tea was followed by the paper by Michael Willis on "Sir Alexander Cunningham: correspondence and collections in the British Museum". He looked at some of Cunningham's correspondence with the British Museum with regard to his collection, concentrating especially on his material from the Mahabodhi temple complex in Bodhi Gaya. Helen Wang presented the final paper of the day entitled "Sir Aurel Stein: the next generation" which considered the career of Stein and the enormous impact of his finds in the early part of the twentieth century. In his concluding remarks, Professor Bivar commented on the application of

numismatic research to elucidate the past. The museum hopes to publish the proceedings of this seminar.

The Fourth International Conference on Manichaeism Berlin, Germany

This conference took place in Berlin between July 14-18, 1997 (v. *CIAA NL 5, May 1997, p. 16*). It was the biggest conference of its kind held so far. More than 130 scholars from Europe, America, Asia and Australia took part. Fifty-nine papers were read, covering the whole area of Manichaean studies, from the anti-Manichaean treatises of St. Augustine to the "faint" traces of Manichaeism in China. Prominence was given to the interpretation or presentation of recently discovered or opened sources on Manichaeism, in particular the Manichaean text fragments from Kellis from the oasis of Dakhleh in Upper Egypt. Research work on the Iranian and Turkish Manichaean Turfan texts is currently being undertaken at the Berlin Academy, and so contributions to the study of Central Asian Manichaeism and to the interrelation between Manichaeism and Zoroastrianism were numerous and substantial. A conference on Manichaeism could not possibly be held in Berlin without an appreciation of Isaac de Beausobre, author of the *Histoire critique de Manche et du Manichéisme* and founder of Manichaeology as a scholarly discipline. Beausobre lived in Berlin for more than forty years as a minister to the Protestant French community. No less than three scholars, K. Rudolph, G. Stroumsa and J. van Oort, made de Beausobre the subject of their papers.

One reason for convening the conference in Berlin was the accumulation of rich and manifold source materials in the Museum für Indische Kunst, the Papyrussammlung of the Staatlichen Museen and the Berlin-Brandenburgischen Akademie der Wissenschaften. The participants of the conference were given an opportunity to visit all these collections. Three presentations on Manichaean art were given. Samuel Lieu (Sydney) investigated whether a portrait of Mani could exist. Zsuzsanna Gulácsi (Bloomington) gave an explanation of why the Manichaean books are illuminated with pictures not aligned to the text. She also reconstructed the original bi-folio format of several well-known fragments. Jorinde Ebert (Würzburg) gave a very detailed description of the great variety of headdresses known from Manichaean art, altering in several important respects the accepted view of their hierarchical meaning.

The proceedings of the conference are due to be published by the Berlin-Brandenburgische Akademie der Wissenschaften. Along with the conference, a board meeting and the general meeting of the International Association of Manichaean Studies were held. The present board was confirmed, but the urgency of revising the statutes of the association and the introduction of an effective rotation system into the direction of the association was emphasized.

(We would like to thank Professor Werner Sundermann, Berlin-Brandenburgische Akademie der Wissenschaften, Germany for some of this information.)

35th ICANAS Budapest, Hungary

The 35th International Congress of Asian and North African Studies (ICANAS) was held in Budapest between July 7-12, 1997. ICANAS is the successor of the International Congress of Orientalists, held regularly since 1873. Budapest is a traditional stronghold of Oriental Studies. Consequently, the conference had a high profile. Arpad Göncz, the President of the Republic of Hungary, addressed the opening ceremony and there was an evening reception in the Houses of Parliament. According to the organisers, almost nine hundred scholars took part from all over the

world. There were many talks of potential interest to our readers. Unfortunately, however, due to the enormous size of the Congress, most of these clashed with each other in the first three days, after which many of the representatives left. Therefore, it is only possible to refer to a selection of presentations here. For example, R. N. Frye's "General Notes on the pre-islamic history of Central Asia" was scheduled for Monday afternoon under **Iranian Studies**, clashing with the **Dunhuang-Turfan panel** (see below). Other talks were subject to changes and cancellations, which was inevitable in the case of a conference of this magnitude.

On the **Tibetan Studies panel**, there was only one talk on Tibetan art given by Béla Kelényi (Budapest). He presented an iconographic study of an early Nepalese statue from the Ferenc Hopp Museum of Far Eastern Art, Budapest. On the **Mongolian Studies panel**, Judit Vinkovics (Budapest) gave a talk on the Mongolian works of art in the Hopp Museum. On the **Chinese Studies panel**, Nicola di Cosmo (Cambridge, Mass.) spoke about descriptions of the Northern Nomads in early imperial Chinese sources. Patricia Karetzky (New Jersey) spoke about the illustrations of the life of the Buddha in the cave temples of Kizil, and compared these to Gandharan works. As part of the **Buddhist Studies panel**, Tigran K. Mkrtchev (Moscow) gave a very informative and well-illustrated talk on the excavations in Kara Tepe (v. *CIAA NL 5, May 1997, pp. 9-10*). He showed slides of some of the eleven complexes found, remains of Buddha statues including a monumental one and cells for monks. He gave evidence for the ethnographic introduction of anthropomorphic images in the first century A.D. in the area.

Most of the talks related to Inner Asia were scattered in different panels, often clashing with each other. This highlights the difficulties which characterise the research of this area. There was also a panel on **Computers and Oriental Studies**. For art research, the most interesting presentation was given by Susan Huntington and Janice Glowski about the Huntington Archive. The image database was created last autumn, and since then it has become important for the tracing of lost and stolen objects as well as a useful tool in arts courses.

The Dunhuang-Turfan panel, ICANAS

At the ICANAS conference, the greatest number of papers on art were presented at the **Dunhuang-Turfan panel**. The first session was devoted to major figures of the field at the beginning of this century: Stein, Pelliot and Dudin. Gabrielle Zeller (Tübingen) drew our attention to hitherto unknown letters regarding the early career (1884-1899) of Sir Aurel Stein written during his first stay in London. Denis Sinor (Bloomington) gave a very entertaining account of his years of study (1939-1945) with Paul Pelliot. Very few students were accepted by Pelliot, and many could not put up with his often rude style. The small group Pelliot did work with, however, benefited enormously from his legendary knowledge and his good connections. Lev Menshikov (St. Petersburg) spoke about S. M. Dudin (1863-1929), the second most important member of the Oldenburg expeditions of 1910 to Turfan and 1914-15 to Dunhuang. While in exile in Siberia, he collected ethnographical material. He had studied photography, which very few people understood at the time. He made about two thousand negatives and traced the ornaments in the Dunhuang caves, as well as painting hitherto unpublished views of the caves.

The second session started with a talk by János Harmatta (Budapest), who spoke about the linguistic studies of Aurel Stein. Susanne Juhl (Aarhus) spoke about the Chinese excavations in Turfan of tombs dating from the period of the Northern Liang (397-439). Only a small percentage of these remain unrobbed. However, documents of great interest to today's scholars were often left behind, as they were of no value to the robbers. Tsing Yuan (Dayton) gave a summary of recent historical studies of Central Asia from China. Sarah Fraser (Evanston) described her recent research into

the methods of payment to artists at Dunhuang during the ninth-tenth centuries, which reveals much about their status. She demonstrated that the same artist can be mentioned in various capacities in different documents. The workshops were highly organised, and payments were mostly made in the form of grain and food. The temple acted as a go-between, and was simply overseeing the management of artists. After detailing the restoration of the great Buddha image of Dunhuang (cave 96) undertaken by Cao Yuanzhong, the speaker concluded that there were no in-house artists. They were independent workmen, not monks. At least six titles were used in the accounts to describe painters, which betrays a highly organised environment for the production of wall paintings. Lilla Russell-Smith (London) drew attention to the existence of a group of paintings within the Stein and Pelliot collections, which show a remarkable degree of Uygur influence on Dunhuang art. It was argued that these paintings were probably painted for Uygur donors living in Dunhuang.

Zsuzsanna Gulácsi (Bloomington) introduced a strategy for the secure identification of a Manichaean artistic corpus (*v. p. 30 of this Newsletter*). These finds are not documented properly, and the natural deterioration of the sites have prevented their secure identification. She spoke about her methodology for identifying Manichaean works of art. She focused on a large group of illuminated fragments from the Turfan collection in Berlin, which she identified as Manichaean by the script used. Further confirmation of her views was provided by motifs which appear on many of the fragments, thereby considerably enlarging the known Manichaean corpus. Chhaya Haesner (Berlin) in a paper entitled "Nana, Dakini or Avalokitesvara? An example of the syncretic art of Central Asia" referred to a puzzling painting on paper from Dunhuang, today in the Pelliot collection. Dr. Haesner has identified another piece very different in style but very similar in iconography from the Turfan collection in Berlin. This roughly painted banner contains details that are strikingly similar to Pelliot chinois 4518, 24. These were examined in the larger context of Central and Western Asian art and religion. Gail Larminaux (Paris) gave a summary of UNESCO's work in the area (*v. pp. 13-14 of this Newsletter*). Tosaku Hattori (Kobe) showed hitherto unpublished slides of objects brought to Japan by the Otani expedition.

*Copies of some of these papers are available from one of the panel organisers:
Dr. Susan Whitfield, IDP, The British Library, OIOC, 197 Blackfriars Road, London
SE1 8NG; e-mail: susan.whitfield@bl.uk*

The First International Conference at the Kizil Cave Site, P.R.C.

"The First International Conference on the Anxi Protectorate: Western Regions culture in the Tang period" was held at the Xinjiang Cave Temples Research Center of the Uygur Autonomous Region between August 17-20, 1997. The conference was sponsored by the the Department of Culture of the Xinjiang Uygur Autonomous Region and other units that included the China Dunhuang Learned Society and the Medieval History Research Center of Beijing University. The dozen papers presented at the conference focused on the archaeology, history and art of the Xinjiang region in the Tang period. In addition to the members of the hosting institutions, the conference was attended by four participants from Europe and the U.S., one from Taiwan, and four professors from the Beijing Academy of Fine Arts and some twenty of their students. In his concluding statement at the close of the conference, Professor Jin Weinuo of the Beijing Academy of Fine Arts urged greater co-operation, exchange and renewed research. The conference, scheduled on the evenings of August 18-20 after visits to cave sites at Kizil, was followed by a tour of Kizil's environs and by visits to cave sites in the Turfan region. The tour ended at Urumchi whence some conference participants went on to Dunhuang.

During the four days spent at Kizil we visited many of the caves situated along the steep and slippery sandstone face of the the mountains facing the Muzart river, many of which are familiar from the accounts of Grünwedel and Le Coq. For some of us, the fragile, extraordinarily rich and exquisite cave paintings at Kizil were unquestionably the highlight of the trip. At Kizil we were housed in extremely modest quarters facing the caves, not unlike the monks' cells we explored. The conference commencement which was held at an adjacent building, was followed by a lavish banquet that included the presentation of a goat with horns, roasted whole, followed by local music and the colourful dancing of Kuchi girls. The two following days were spent exploring the Kuchean caves at nearby Kizilgaha and the extensive Kuchean settlement at Subashi where Count Otani obtained the painted reliquary now in Tokyo. Then followed a visit to Kucha, the caves at Kumtura and Simsim, and a memorable lunch accompanied by local music and dancing under a vine arbor at a nearby settlement, hosted by the family of one of the girls who had served us at the conference.

In the next couple of days we sped by van along bumpy roads through Korla to the Turfan depression, where we visited Jiaohe, the Astana Cemetery, the Buddhist caves in the beautiful Toyuk valley and at Bezeklik, and the Turfan Museum, before reaching Urumchi, the capital of Xinjiang province. At Urumchi we viewed the excellent exhibitions of silks, Tang figurines and the mummy collection at the museum, followed by a visit to the Institute of Archaeology, where Director Wang Binghua had prepared a display of a rich collection of textiles from Niya and of other recent finds, to be exhibited in Shanghai in October. While most of the conference participants then returned to Beijing, the indefatigable Professors Albert Dien of Stanford University, and Jin Weinuo concluded the conference by leading a few of the participants on a four-day tour of Dunhuang that included a side trip to the Yulin caves, the latter reached with considerable difficulty. In keeping with Professor Jin Weinuo's call for continued research and exchange, the languages of the Western Regions in Tang times are to be the theme of a second international conference, to be held at Kizil in 1998.

*Professor Guitty Azarpay,
Department of Near Eastern Studies, University of California, Berkeley, U.S.A.*

Forthcoming conferences

"Iran and the Region: Past, Present and Future Relations with Its Neighbors" Portland State University, U.S.A., April 24-25, 1998

This will be the Sixteenth Annual Conference of the Center for Iranian Research and Analysis, Middle East Studies Center, Portland State University, U.S.A. In addition to proposals dealing directly with the main theme of the conference, the Program Committee welcomes submission of paper abstracts and panel proposals on all social, political, historical, economic, literary and artistic issues related to Iran, the Middle East and Central Asia. Proposals for pre-organized panels and workshops, as well as for individual papers are welcomed. Please submit an abstract (300-400 words), paper title, and your name and complete address (including e-mail address, if available) no later than January 12, 1998 to: Dr. Nader Entessar, Professor & Chair, Dept. of Political Science & Law, Spring Hill College, 4000 Dauphin Street, Mobile, AL 36608-1791, U.S.A. Tel: +1 334 380 3051; fax: +1 334 460 2184; e-mail: entessar@azalea.shc.edu For further information, please visit the conference's web site located at: <http://www-adm.pdx.edu/user/mesc/cira/>

**Second Biennial Conference on Iranian Studies
Bethesda, Maryland, U.S.A., May 22-24, 1998**

In order to promote scholarly investigations of all areas of Iranian studies, the American Institute of Iranian Studies and the Society for Iranian Studies (SIS) are jointly organising this conference. It is hoped that the proposed conference will result in the widest possible gathering yet of scholars working on all areas of Iranian Studies, in all academic disciplines covering all historical periods. Panels will cover different aspects of Iranian Studies, including established academic disciplines such as art and art history, architecture, contemporary arts and crafts, history, politics and diplomacy, philosophy and religion, languages and literatures, anthropology and folklore studies, economics and economic history, and women's studies. However, panels will not be limited to these, and new areas of investigation and novel approaches to the more traditional fields will receive particular attention. Colleagues are therefore encouraged to submit proposals in all areas of their interest, especially those which they feel have not received deserved attention in past conferences. The Society for Iranian Studies urges all interested in presenting papers at the Conference to send the abstracts to the Chair of the Program Committee by November 15, 1997: Professor Ahmad Karimi-Hakkak, University of Washington, Box 353120 Seattle, WA 98195, U.S.A. Tel: +1 206 543 7145; fax: +1 206 685 7936; e-mail: karimi@u.washington.edu

To register, please fill in the Registration Form at the SIS web site: <http://www.iranian-studies.org/Conference.html>. For all other questions or inquiries, contact: Kambiz Eslami keslami@phoenix.princeton.edu, SIS Executive Secretary.

**Central and Inner Asia Seminar
University of Toronto, Toronto, Canada, May 1 -2, 1998**

The Central and Inner Asia Seminar (CIAS) is dedicated to studying the cultures and activities of ancient and modern nomadic peoples that occupy the region from the China Sea to Eastern Europe, and the relationship they have to the surrounding sedentary cultures. The CIAS grew out of the Canada-Mongolia Association in 1990 and at that time began sponsoring a regular series of annual lectures. In 1993 the individual lectures were replaced by an annual seminar and the proceedings from these have been printed in two volumes of working papers. A third volume is scheduled for publication in the spring of 1998.

The subject of discussion at the next CIAS seminar is **"The Social and Cultural Context of Nomadic Technology, Ancient and Modern"**. Proposals for presentations on this subject, which may be interpreted broadly are welcomed. By focussing on the cultural context of technology, the organisers hope to throw some light not only on how nomads perform their activities, but also what they think about these. Questions will be raised on how technological needs are met and how the contemporary world accommodates this lifestyle. There is also room for terminological studies and for the evaluation of the evidence of past material culture. Proposals for presentations may be sent to Professor Michael Gervers (102063.2152@compuserve.com).

Further information may be obtained from the CIAS website: <http://www.utoronto.ca/deeds/cias/> and from the organizers of the Seminar: Professor Michael Gervers (*see above*) or Professor Wayne Schlepp: schlepp@epas.utoronto.ca or by writing to: Central and Inner Asia Seminar c/o The DEEDS Project, Room 14290 Robarts Library, 130 St. George Street, University of Toronto, Toronto, Ontario, Canada M5S 3H1.

**International Seminar on Dunhuang Art and Society
Dunhuang, P.R.C., June 22 - July 17, 1998**

The Silkroad Foundation and the Dunhuang Research Academy will sponsor and conduct a special seminar at Dunhuang, People's Republic of China. This seminar provides a unique opportunity for scholars and students to investigate and analyse the Dunhuang caves at the site. The invited speakers include well-known Dunhuang specialists from the United States and the Dunhuang Research Academy. In addition to the introductory lectures, in-depth case studies will be discussed. Participants are expected to complete a research paper by the end of the seminar. Lectures are scheduled in the morning sessions. Participants visit the Mogao caves and use the library of the Academy in the afternoons, free of charge. In addition, informal "talks" will be arranged in the evenings. The official language of the seminar is English. The lectures by local Chinese scholars will be translated. Invited speakers include Dr. Albert Dien, Dr. Wu Hung, Dr. Ning Qiang, Dr. Marilyn Rhie, and Dr. Marsha Weidner from the U.S. and Duan Wenjie, Fan Jinshi, Shi Weixiang, Peng Jinzhang, Ma De, Yang Xiong, and Li Zuixiong from China.

Accommodation will be at the Guest House at the Dunhuang Research Academy: US\$15 per day (double occupancy). Additional US\$10 for 3 meals per day. The total seminar fee is US\$1000. The fee covers all seminar events over the four weeks. The weekend trips to visit the neighbouring caves (eg. Yulin) are optional and the cost is not included. For further information contact Adela Lee by e-mail: alee@silkroad.com or fax: +1 408 867 8669. Dunhuang Seminar, Silkroad Foundation, P.O. Box 2275, Saratoga, CA 95070, U.S.A.

**"Military Archaeology: Weaponry and Warfare in a Historical Perspective"
Institute of the History of Material Culture, The Institute of Archaeology, St. Petersburg, Russian Federation, April 1998**

This conference on the archaeology of weaponry of the Middle East and Eurasia will cover a large number of research topics concerned with the history of pre-modern warfare, arms, armour and related subjects. The major goal of the conference will be to promote the history of pre-modern weaponry as a separate branch of historical knowledge. The importance of this issue reflects the fact that despite a relatively large number of publications on this topic, the archaeology of weaponry does not exist as a distinct branch of historical research. This particular field of study has tended to be neglected by scholars, resulting in it being a marginal aspect of several historical disciplines, such as archaeology and military history. Written sources are not less important than archaeological ones. These range from the occasional references to the weapons used in a battle to thorough treatises on warfare, arms and armour. There are, in fact, plenty of such specialised treatises stemming from Medieval Europe, Mamluk Egypt, Ancient and Medieval China, and elsewhere. Of at least equal importance is the pictorial record on such sources as ceramics, metalwork, sculpture and manuscript miniatures. Finally, there is the question of arms manufacturing technology. The study of this requires participation by scientific specialists such as metallurgists. Experimental archaeology, involving the making and testing of replicated ancient weaponry, can also be useful.

The conference will include several sections, including one dedicated to the Middle East, and the proceedings of the conference will be published. Anyone who is interested should contact Alexander Matveev on the following e-mail address: imeams@srv0.arts.ed.ac.uk Messages should be marked "Archaeology of Weaponry." Participants are asked to provide a 1,500 word summary of their contribution (three pages, with one page of b. & w. ill., if necessary) by 1 January 1998, which will be published before the opening of the conference.

NEW PUBLICATIONS

New publications on Central Asia

Iran, Journal of the British Institute of Persian Studies

Volume XXXV. London: The British Institute of Persian Studies, 1997. 146 pp. with b. & w. ills. £30 or US\$60 (£3/US\$6 for p. & p.)

The latest volume of this journal includes among others, the following articles which will be of interest to our readers. "The International Merv Project. Preliminary Report on the Fifth Season (1996)" by Georgina Herrmann, K. Kurbansakhatov, St. John Simpson *et al*, is a detailed report of the activities and achievements of the 1996 season in Merv, Turkmenistan (v. *CIAA NL2, April 1996, pp. 3-4; NL3, July 1996, p. 6 and NL4, December 1996, pp. 4-5*). "Excavations at Kazakl'i-Yatkan in the Tash-Ki'rman Oasis of Ancient Chorasmia: a Preliminary Report" by Svend Helms and Vadim N. Yagodin considers the work of the Karakalpak - Australian Archaeological Expedition to Chorasmia (v. *CIAA NL3, July 1996, p. 5*). "The Elymaian Rock-Carving of Shaivand, Izeh" by Ja'far Mehrkiyan refers to a rock relief discovered by the author and dated to the late first century A.D. "Archaeological News from Iran" by Vesta Sarkhosh Curtis and St. John Simpson looks at some of the important discoveries made in recent years.

Bulletin of the Asia Institute

Volume 9. Michigan: 1997. 300 pp., ca. 160 ills. US\$65, with US\$8 for shipping. To order please contact: Bulletin of the Asia Institute, 3287 Bradway Blvd., Bloomfield Hills, MI 48301, U.S.A. Tel: +1 248 647 7917; fax: +1 248 647 9223; e-mail: bai34@aol.com

Articles in this volume, published in September 1997 include, "Recent Finds of Western-Related Glassware, Textiles, and Metalwork in Central Asia and China" (Ellen Johnston Laing); "The Wine Birds of Iran from Pre-Achaemenid to Islamic Times" (A. S. Melikian-Chirvani); "A Jataka Tale on a Sasanian Silver Plate" (Guitty Azarpay); "Three Dated Kharosthi Inscriptions" (Richard Salomon); "OESHO or Shiva" (Martha L. Carter); "New Buddhist Sculpture from Kara-Tepe" (Tigran Mkrtcheyev); "Les pétroglyphes de Tamgaly" (H.-P. Francfort, F. Soleilhavoup, J.-P. Bozelle, P. Vidal, F. D'Errico, D. Sacchi, Z. Samashev, et A. Rogozhinskij) and "The Early Exploits and Final Overthrow of Khusrau II: Panegyric and Vilification in the Last Byzantine-Iranian Conflict" (David Frendo).

Studies on the Inner Asian Languages

Volume 12. Kobe/Osaka (Japan): Society of Central Eurasian Studies, July 1997.

To order please contact: Hoyu Books, 8 Yoshida-Kaguraoka-cho, Sakyo-ku, Kyoto 606, Japan. Tel: +81 75 761 1285; fax: +81 75 761 8150; or Toho Books, e-mail: tohobook@po.iijnet.or.jp

This journal is published annually. The articles published in this volume are: "A Study of the Qazakh-Chaghatai Document of Qing Dynasty's Minister in Charge of Investigating and Delimitting the Sino-Russian Boundary" (He Xingliang); "On the Recently Discovered Manichaean Chinese Fragments" (Y. Yoshida); "A Manichaean Runic Manuscript with Miniature (Kao.0107) Housed in the British Library" (T. Moriyasu); "Two New Fragments of the Larger Sukhāvatīvyūhasūtra in Uigur" (K. Kudara & P. Zieme); and "The Sino-Mongolian Inscription of 1348 from Qara-

Qorum" (T. Matsukawa). There is also a full bibliography of Semih Tezcan. Articles are in Japanese, Chinese or English.

Languages and Scripts of Central Asia

edited by S. Akiner & N. Sims-Williams. London: SOAS, University of London, 1997. pp. ix + 156, references, abbreviations, biographical notes. £23.

This volume brings together a panel of distinguished Iranists, Turcologists and others whose linguistic interests span the Central Asian region covering the pre-Islamic, medieval Islamic as well as the present era. All of these papers were presented at various symposia hosted by the School of Oriental and African Studies, University of London, and sponsored by the Central Asian Studies Association. The contributors are: H. Boeschoten, É. Csató, R. Dor, R. Emmerick, A. Hatto, L. Johanson, D. MacKenzie, D. Maue, A. Molnár, J. Payne, K. Schmidt, C. Schöning, W. Sundermann and P. Zieme.

All of these studies, as rightly observed by Dr. Akiner in her foreword, attend to the dynamics of "continuity and change" in the "linguistic heritage" of this region (p. vii). The importance of etymological origins, lexical borrowings and their assimilation assume particular significance given Central Asia's pluralist *milieu*. This is evident in Sundermann's fine review of the adoption of varying scripts for Manichaean literature and their subsequent application in different socio-cultural contexts. Inevitably, the adaptation of a foreign script for a new language causes linguistic problems, such as those discussed here by MacKenzie for Pashto and Schmidt for Tocharian A and B. Similarly, Maue analyses Uighur, Tocharian A and B, Sogdian and Tumshuqese Saka. Questions of morphology and syntax are examined by Schöning in the *Babur-name* and by Boeschoten in the *Qisasul-awbiyā*. The transmission of oral literature in the Uzbek epic *Nurali* and the Kirghiz *Manas* are examined in the papers of Dor and Hatto respectively. Molnár provides a compelling discussion of ploughing terminology in Turkic languages by tracing etymologies and material techniques with their Iranian and Indian counterparts. Topographical questions connected with Old Turkish literature are studied by Zieme and problems in Turkic dialectology jointly by Csató and Johanson. Payne undertakes a stimulating study of Parya, a little studied Gypsy tongue and the "sole Indo-Aryan language spoken in the former Soviet Union" (p. 144) with links to modern Rajasthani, Punjabi and Sindhi. This is a solid collection of studies that will promote research in Central Asian philology.

Burzine K. Waghmar,

MPhil/PhD candidate in Iranian Studies, SOAS, London, U.K.

IKAT: Silks of Central Asia

by Kate Fitz Gibbon & Andrew Hale. London: Laurence King Publishing, in association with Alan Marcuson, 1997. 368pp., 500 ills., 424 in colour. £145.

Based upon the outstanding collection of Central Asian *ikats* formed by Dr. Guido Goldman, this extensively illustrated book explores the revival of the *ikat* weaving tradition during the nineteenth century in Central Asia and places it in its historical and social context. The evolution and chronology of the textiles is analysed and the influences between *ikat* designs and embroidery, carpets, jewellery and ceramics is examined. The important ritual function of these textiles and their trading history is also studied. Unpublished photographs commissioned in the 1870s are used to provide information on the lifestyle of the various Central Asian communities. Further chapters describe the silk trade in Central Asia and the role of Central Asian Jews in this, the cultural background, information on the weavers' workshops and guilds and

the making of *ikat*. A section examines the sources and influences on *ikat* design, and wall-hangings, household decorations and costumes are studied.

An exhibition entitled "Ikat: Splendid Silks of Central Asia" of the ikats in the collection of Dr. Goldman is presently travelling in the U.S.A. It will be shown in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C. (Summer 1998) and later in The Jewish Museum, New York (from February 1999).

Mediaeval Manichaean Art in Berlin Collections

by Zsuzsanna Gulácsi. Volume 1, Manichaean Art Series, Corpus Fontium Manichaeorum. Brussels: Brepols, 1997.

The world's richest source of Manichaean texts and works of art is the Turfan region in east Central Asia, and the largest collection of such artefacts is found in Berlin. The Berlin Turfan Collections resulted from four German expeditions that took place between 1902 and 1914. The commencement of the philological study of the thousands of manuscript fragments from Turfan led to the recognition of the first known original Manichaean writings. Among these primary sources, Manichaean works of art were found as well. A sample of them, the best preserved items, appeared in two studies by Albert von Le Coq (*Chotscho*, 1913; *Miniaturen*, 1924), and a few pieces are frequently exhibited internationally and appear in catalogues. A Manichaean artistic corpus has never been systematically identified among the Turfan remains. Artefacts belonging to this corpus have not been catalogued, or examined by art historians as a whole.

Mediaeval Manichaean Art in Berlin Collections (hereafter *MMA*) is a comprehensive, descriptive catalogue of positively identified Manichaean artefacts housed in Berlin. The majority of them belong to the Museum für Indische Kunst. In addition, numerous illuminated book fragments are found within a manuscript collection belonging to the Berlin-Brandenburgischen Akademie der Wissenschaften and kept in the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz. From the two Turfan collections, ninety-three item-groups have been selected according to a specific set of criteria (Zs. Gulácsi: "Identifying the Corpus of Manichaean Art among the Turfan Remains" in *Emerging from Darkness: Recovery of Manichaean Sources*, by Paul Mirecki and Jason D. BeDuhn, Leiden 1997, pp. 171-211). The main entries of *MMA* are organized according to media falling into a number of categories: illuminated book fragments, remnants of leather book covers, painted and embroidered textiles, and fragments of wall paintings. The largest group, paper fragments, includes sixty-eight pieces and is sub-divided by book format into codex, scroll, and *pustaka* (palm leaf format).

In addition to the recently identified corpus, further items, thought to be Manichaean in previous scholarship, also appear in *MMA*. An appendix provides photographs as well as descriptions of the artefacts with unconfirmed Manichaean origin. A further appendix documents the original conditions of the fragments that have been altered in the presentation of the items as entries of this catalogue. Texts or *dipintis* accompany most of these Manichaean works of art. *MMA* present each object in its completeness. Critical editions of the items' textual components are provided in an appendix by Jason D. BeDuhn. Here the majority of the Iranian (Middle-Persian, Sogdian and Parthian) texts are edited by Jason D. BeDuhn, with contributions by Werner Sundermann and Christiane Reck, while the few Turkic texts are edited by Larry Clark and Zsuzsanna Gulácsi. Enlarged colour illustrations complement the entries, displaying both sides of each double-sided item. Detailed descriptions and minimal interpretations make this catalogue a "critical edition" of primary artistic sources. The intent is to present a basic reference work for both art historians and specialists in religion.

Die Mongolen in Asien und Europa

edited by Stephan Conermann & Jan Kusber. Frankfurt: Peter Lang, 1997. 245 pp. £30.

This volume contains the papers delivered in Kiel in the winter term of 1995/96. The participants were invited from a wide-range of disciplines, which is reflected in the papers. Hermann Kulke, in the introduction, gives a historical outline and draws attention to the important role the Mongols played in Europe in addition to shaping Asian history. Michael Weiers describes the origin of the Mongol tribes, while Stephan Conermann looks at the sources concerning Cinkiz Han (Genghis Khan). Johannes Kurz analyses the ethnic relationships and the system of administration during the Yuan dynasty in China. Gudula Linck looks at the position of Mongol women in the thirteenth and fourteenth centuries. The remaining papers explore the perception of the Mongols in the West, including in Russia.

Ancient bronzes of the Eastern Eurasian steppes from the Arthur M. Sackler Collections

by E. Bunker, with T. S. Kawami, K. M. Linduff and Wu En. New York: Arthur M. Sackler Foundation, 1997. pp. 401, copious ills. £55.

This beautifully illustrated volume is the first comprehensive scholarly guide devoted to the ancient bronze art of the Chinese Northern zone, with detailed descriptions of more than five hundred objects, mostly acquired in north China in the first decades of the twentieth century. The cultural context of these bronze artefacts, in the past decontextualised by a mere aesthetic appreciation, has been symmetrically analysed and the objects have been understood as carrying functions and meanings of a specific cultural tradition. Supported by recent archaeological data about the people of the steppes, this volume offers a more scientific approach to the study of these artefacts, based also on historical, ecological, iconographic, stylistic, metallurgical and anthropological evidence. Recently published excavated material from China, Mongolia, Buryatia, Tuva, Siberia and Russia provides a relative temporal framework for the collected pieces which, displaced from their original context, are lacking a definite provenance. Detailed comments on the iconographic and stylistic progress of each bronze typology are provided in the catalogue entries, whilst useful technical data as well as an insight on northern bronze forgeries are given in the appendices. This study successfully brings together past publications with a regionally-oriented approach, interpreting them within the larger geographical and historical picture of the eastern Eurasian steppelands.

*Laura Vigo,
MPhil/PhD candidate in Art and Archaeology, SOAS, London, U.K.*

New publications on India and Pakistan

**Colours of the Indus
Costume and Textiles of Pakistan**

by Nasreen Askari & Rosemary Crill. London: Merrell Holberton Publishers, in association with the Victoria & Albert Museum, 1997. 144 pp., with copious colour ills., hb. £29.95 (pb. £19.95 available only at the museum).

This book was published to coincide with the exhibition of the same title at the Victoria and Albert Museum, London, in commemoration of the fiftieth anniversary of the creation of Pakistan (v. pp 18-19 of *this Newsletter*). The publication begins

with a brief history of textiles in Pakistan before examining the situation province by province, in Sindh, Baluchistan, Punjab and the North-West Frontier Province. It considers the different types of folk, leather and urban embroidery, cotton and silk weaving, woollen textiles, block-printing and tie-dyeing typical of its various regions. The book is accompanied by many colour illustrations of the different regions and peoples of Pakistan showing how textiles have been used, in addition to details of the textiles displayed in the exhibition.

A Collecting Odyssey: Indian, Himalayan and Southeast Asian Art from the James and Marilyn Alsdorf Collection

by Pratapaditya Pal, with contributions by Stephen Little. New York and London: The Art Institute of Chicago, in association with Thames and Hudson, 1997. 384 pp., 752 ills., 243 in colour. US\$70; £45.

This catalogue for the first time gives public access to one of the finest private collections of Asian art in the United States. Dr. Pal first presents the history of the collection and explains the major themes represented by the Hindu, Buddhist and Jain gods, goddesses, and other human figures, religious and secular objects, and animals, and discusses in detail the style, history, and iconography of the individual pieces. "A Curatorial Appreciation" written by Stephen Little considers some of the highlights of the collection. This lavishly illustrated book accompanied the exhibition of the same title held recently in Chicago (*v. p. 19-20 of this Newsletter*).

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New publications on Tibet

Art of Thangka

A Catalogue of the Hahn Foundation for Museum

by Tanaka Kimiaki. Translated into English by Youngsook Pak and Roderick Whitfield. Seoul: Hahn Foundation, 1997. 227 pp., copious colour ills. US\$110.

This volume illustrates one hundred Tibetan *thangkas* selected from over three hundred in the Hahn Collection. This was amassed by Mr. Hahn Kwang-Ho, chairman of the Korean Boehringer and Samgong Corporation, and is now held in a museum run by the Hahn Foundation. A number of the paintings have been exhibited in the National Museum of Korea. Each painting is illustrated in full colour to a high standard, with in many cases illustration of details, and accompanied by a full caption in Korean and English. There is also a three-page introduction in Korean and English which draws attention to the activities of the Korean Chan master Musang in Tibet during the eighth century. The *thangkas* are selected to represent the whole range of subject matter of Tibetan painting: *mandalas*, *tsokshing* (lineage trees), *Tathagatas*, patriarchs, tutelary and wrathful deities, *Bodhisattvas*, female *Bodhisattvas*, *Dharma*-protecting deities, *Arhats*, miscellaneous, and the art of the Bon religion. This is a welcome addition to the published archive of annotated Tibetan *thangkas* and is a testimony to the advance of Tibetan studies in Korea.

Philip Denwood,

Department of Art and Archaeology, SOAS, London, U.K.

The Mandala

Sacred Circle in Tibetan Buddhism

by Martin Brauen. Photographs by Peter Nebel and Doro Röthlisberger. English translation by Martin Willson (first published as *Das Mandala: Der Heilige Kreis im tantrischen Buddhismus*; Köln: DuMont, 1992). London: Serindia Publications, 1997. 151 pp. £18.

The translation into English of Brauen's "*Das Mandala*" allows this informative and extremely visual book to be appreciated by a far larger audience than hitherto. First published five years ago on the occasion of an exhibition of the same name held at the Völkerkundemuseum of the University of Zürich, this work is not, however, a catalogue of the objects then displayed. The author concentrates instead on a single *mandala* ritual, that of Kalacakra (Tibetan: *dus kyi 'khor lo*), belonging to the Anuttara-yoga class of *tantras*. The kernel of the book is Brauen's presentation of the various stages of the ritual - preparation of the ground and other preparatory rites, the drawing and colouring of the *mandala*, the stages of generation and completion. The author also discusses the relationship between the human body, the cosmos and the *Kalacakra-tantra*. Of particular interest is the comparison between the cosmology articulated by Vasubandhu in his *Abhidharmakośa* and that envisaged in the *Kalacakra-tantra*. The book contains copious illustrations in both colour and black and white, diagrams and tables.

The Art of Tibet

by Robert E. Fisher. World of Art series, London: Thames and Hudson, 1997. 224 pp., 180 ills., 93 in colour. £7.95.

In this further addition to the Thames and Hudson *World of Art* series, Robert E. Fisher covers the most important aspects of Tibetan religious art, focusing on two- and three-dimensional representations of the chief members of the Tibetan Buddhist pantheon and stylistic developments. The author also draws attention to the highly refined tradition of portraiture in Tibetan art, especially painting. The development of this looks to the master/disciple relationship and the importance of spiritual lineages in Tibetan Buddhism. Architecture is dealt with fairly summarily, with the *chorten* receiving most attention. The bulk of the illustrations are of portable sculptures and paintings in private and institutional collections; these serve to illustrate the author's points very well, but it is a pity that more photographs and discussion of the wall-paintings and stucco work that made up the decorative schemata of Tibetan temples are not included. Overall, however, the book is an excellent introduction to the field.

The Tibetan Art of Healing

by Ian A. Baker, with paintings by Romio Shrestha (over 250 colour reproductions). London: Thames and Hudson, 1997. 192 pp. £17.95.

The text, intended more for an interested public rather than scholars, covers in fairly general terms the main thrusts of Tibetan medical theory and diagnosis, emphasising in particular the relationship between spiritual awareness and health. The *thangkas* used to illustrate the text belong to a modern set of seventy-nine medical paintings produced by the Nepalese artist Romio Shrestha and his team of some seventy painters; twenty-five complete paintings are reproduced together with numerous details in this lavishly illustrated volume. These works belong to a pictorial cycle first created in Tibet during the late seventeenth century to illustrate the *Blue Beryl Treatise*, a commentary on the four medical tantras by Sangye Gyamtsö (1653-1705), the regent of the fifth Dalai Lama. Shrestha's *thangkas* are based upon two sets of medical paintings copied in Lhasa in 1923 from the original set (now largely destroyed) and upon another set of similar date kept in the archives of the Buryiat Historical Museum in Ulan-Ude (the latter appeared in *Tibetan Medical Paintings* by Yuri Parfionovitch, Gyurme Dorje & Fernand Meyer. London: Serindia Publications, 1992).

Tibetan Histories

A Bibliography of Tibetan-Language Historical Works

by Dan Martin, in collaboration with Yael Bentor. London: Serindia Publications, 1997. pp. 295. £27.

Initially envisaged as a supplement to a new translation of the seminal *Tibetan Historical Literature* by Andrei Vostrikov (to whom this book is dedicated), this very important contribution to Tibetan studies lists just over seven hundred works. The works are listed chronologically rather than by genre, ranging in date from the late eighth to the twentieth century; a final chapter lists about eighty works of problematic date. Genres of historical literature in the bibliography include religious histories (*chos-byung*); Bon-po religious histories (*bstan-byung*); works dealing with the "treasure" tradition as a whole rather than with individual finds (*ger-byung*); annals or historical compilations (*deb-ther*); works tracing royal succession (*rgyal-rabs*); monastic chronicles giving details of the succession of abbots (*gdan-rabs*); clan or family histories and lineages (*gdung-rabs*); works dealing with historical chronology (*bstan-rtsis*); general histories of the *lo-rgyus* genre when of sufficient length and breadth of subject matter; histories of traditional science and medicine (*khog-dbub*, *khog-bugs* or *khog-bubs*) and some commentaries to lineage prayers.

Biographies and autobiographies (*rnam-thar*) are in the main excluded, along with some other classes of literature that are either to date under-researched, unavailable or marginal to the historical genres. Also excluded are Tibetan historical works or documents found in cave 17 at Dunhuang and at sites in Xinjiang province of China. In such cases of exclusion, Martin is careful to point the reader in the direction of appropriate reference works. The components of each entry include date of composition and/or publication (and, in the case of *gter-ma* texts, revelation), authorship and title. Details of different editions, secondary literature and further references are also given. The bibliography is followed by an index that includes not only titles of works and authors as supplied in the main entries but also keywords from the subject description. Michael Aris, in his elegant foreword to the catalogue, touches upon a number of points that provide a lively and thoughtful context for Martin's excellent bibliography.

**The Forgotten Gods of Tibet
Early Buddhist Art in the Western Himalayas**

by Peter van Ham & Aglaja Stirn. Paris: Mengés, 1997. pp. 159, 160 colour ills, 8 maps. £30.

This volume is concerned with the Buddhist temples of five sites in Spiti and Kinnaur, contiguous parts of the Indian state of Himachal Pradesh. The sites of Tabo, Dhankar, Lhalung, Nako and Pooh are discussed chiefly in terms of the remarkable wall-paintings and statues that they contain. The text opens with a brief survey of the geography and history of the region, and of the work of Rinchen Zangpo in the western Himalayas, followed by introductory discussions of Tantric philosophy and art. The main features of the structure, lay-out and internal decoration of the temples are then described in fairly general terms, illustrated with many colour photographs. The book is intended for a non-specialist readership, and therefore lacks detailed descriptions and references; nevertheless, the book is a useful addition to the field of western Himalayan art history.

Recent publications from China

Xixia Fota (Buddhist Pagodas of Western Xia)

edited by Lei Runze, Yu Cunhai, He Jiyong. Beijing: Wenwu chubanshe, 1995. approx. 130 pp., 29 pp. plans, 229 colour ills.

This book presents the archaeological discoveries made mostly between 1984 and 1990 in Ningxia, close to the old Tangut capital. Although the essays at the beginning of the book focus on architecture, the plates are also valuable for the many important finds dating to the Tangut and later periods. These include sculptures and paintings in both Chinese and Tibeto-Himalayan styles, ceramics, textiles and printed texts. There are 121 plates of sculptures of glazed or unglazed ceramic, wood or metal, 36 plates of architectural images, 25 plates of painted or printed images and 9 plates of textiles. Essays include Su Bai, "*Xixia Fota de Leixing*" (Forms of the Pagoda in Western Xia); Lei Runze, "*Ningxia fota de gouzao tezheng ji qi chuancheng guanxi*" (The structural characteristics of Ningxia Buddhist pagodas, and the transmission of tradition) [For a condensed English version, see Lei Runze, "The Structural Character and Tradition of Ningxia's Early Stupas", translated by Rob Linrothe, *Orientalisms* 27 no. 3 (1996), pp. 55 - 62.] and Jiang Huaiying, "*Ningxia fota de xingzhi he jiegou*" (The design and structure of Ningxia Buddhist pagodas). The site reports published are as follows: Niu Dasheng and Yu Cunhai, "*Helan xian Baisigou fangta*" (The square pagoda of Baisigou in Helan county); Yu Cunhai and He Jiyong, "*Helan xian Hongfo ta*" (The Hongfo pagoda of Helan county); Yu Cunhai and He Jiyong,

"Helan xian Baisigou shuangta" (The twin pagodas of Helan county's Baisikou); Lei Runze and Yu Cunhai, *"Qingtongxia shi yibailingba ta"* (The 108 stupas of Qingtongxia city); and Lei Runze, Yu Cunhai and Ma Zhenfu, *"Tongxin xian Kangjisi ta"* (The pagoda of Tongxin County's Kangjisi).

*Professor Robert Linrothe,
Skidmore College, Saratoga Springs, New York State, U.S.A.*

Ningxia Lingwuyao fajue baogao (Excavation report of the Lingwu Kiln-site in Ningxia),
Beijing: Kaoguxue Zhuankan, 1995. 224pp.; 4 pp. colour ills.; 156 pp. b & w. ills.

This book presents the results of the excavations carried out in 1984-86, during which three workshops of the Western Xia and one of the Yuan period were discovered. During the Western Xia period, the ceramics of the kilns were strongly influenced by the Ding and Cizhou wares. The evidence from the site suggests that both in quality and quantity, the output of the Western Xia kiln was equal to those of the Liao and Jin dynasties. This discovery fills a gap in the ceramic kiln-site map of north-west China and reveals that the production of fine porcelain articles in the north-western territories began as early as the Western Xia period.

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CIAA LECTURES 1997/98

- October 15, 1997 **Dr. Ma De** (Dunhuang Research Academy, P.R.C.)
"Historical and Social Background of the Buddhist Caves at Dunhuang"
- November 19 **Graham Shaw** (Deputy Director, Oriental and India Office Collections, British Library, U.K.)
"New Kharoshthi Documents in the British Library Collection"
- December 10 **Aleksandr Naymark** (Bloomington, Indiana, U.S.A.)
"The Role of Sasanian Iran in the Shaping of Sogdiana"
- January 14, 1998 **Dr. Bulcsu Siklós** (Dept. of Religious Studies, SOAS, U.K.)
"The Sutra of the Great Decease (Mahaparinirvana Sutra): Ethnobotanical and Hermeneutical Considerations"
- February 11 **Dr. John Curtis** (Keeper, Department of Western Asiatic Antiquities, British Museum, U.K.)
"The Discovery and Rescue of the Oxus Treasure"
- March 11 **Dr. John Siudmak** (Independent Researcher, U.K.)
"Assimilation and Diffusion: Artistic and Iconographic Development in the North West and Kashmir during the Hephthalite Supremacy"
- April 1 **Dr. David W. MacDowall** (Chairman, Society for South Asian Studies, British Academy, U.K.)
"The Achievements of Eucratides the Great: The Numismatic Evidence"
- April 21 **Dr. Amy Heller** (CNRS, France)
"Preliminary Remarks on Dulan rDzong"
- April 23 **Dr. Amy Heller** (CNRS, France)
"International Trade Routes of Tibet 8th-12th Centuries"
Seminar for CIAA members only
- June 10 **Dr. Youngsook Pak** (Dept. of Art & Archaeology, SOAS, U.K.)
"The Otani Collection in Seoul"

*From December lectures are presented in G51 in the main
SOAS building at 6 pm*

PLEASE NOTE CHANGE OF VENUE!

Dear Readers,

We launched our 1997-98 lecture series with a very well attended talk by Dr. Ma De who is visiting from the Dunhuang Research Academy, China. He is the first scholar to come to the U.K. from Dunhuang to carry out research in the British Library and British Museum. Dr. Ma spoke about the historical and social background of the Buddhist caves at Dunhuang, considering the construction of the Mogao caves as a socio-historical activity, reflecting the needs and circumstances of society.

Robert C. Senior wrote an article for us entitled 'A Fly in the Ointment - an Heretical View of Early Indian Chronology' (v. *CIAA NL4*, December 1996, pp.20-22), about his views on the early chronology of north-western India. Since then, he has written a longer paper expanding on his views using numismatic and epigraphic evidence, giving the reasons for his belief that the accepted ancient Indian chronology is wrong. CIAA readers who wish to read this new paper, entitled 'From Gondophares to Kanishka', can buy copies from the author for £5.00, which includes postage worldwide. Please write to him at Butleigh Court Tower, Butleigh, Glastonbury, Somerset BA6 8SA, England.

Further to our note regarding the plight of the Bactrian camel, one of our subscribers, Dr. Judith Kolbas, has drawn our attention to the similar difficulties faced by the several species of horses native to the Central Asian steppes, where they have always played an essential role. Endangered species include the *takhi* or the Mongolian wild horse, and the *kulan*, an Asiatic wild ass, the fastest of all *equids*. The Wild Equid Society (a registered U.K. charity) has a project to determine the ranges of these species, nomadic use and crossbreeding. Contributions to the research are welcome. Please contact Dr. Judith Kolbas at 119 Haverstock Hill, London NW3 4RS (Tel:+44 171 483 1983) for further information.

We are very pleased to announce that we have recently won the Association for Asian Studies (AAS) China and Inner Asia Council (CIAC) Small Grant for our Newsletter. However, we continue to rely on our subscription income, without which we could not continue. We hope that you will support us by subscribing.

Finally we would like to thank all our subscribers and contributors and wish you all a peaceful and successful New Year.

The Committee of the CIAA



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