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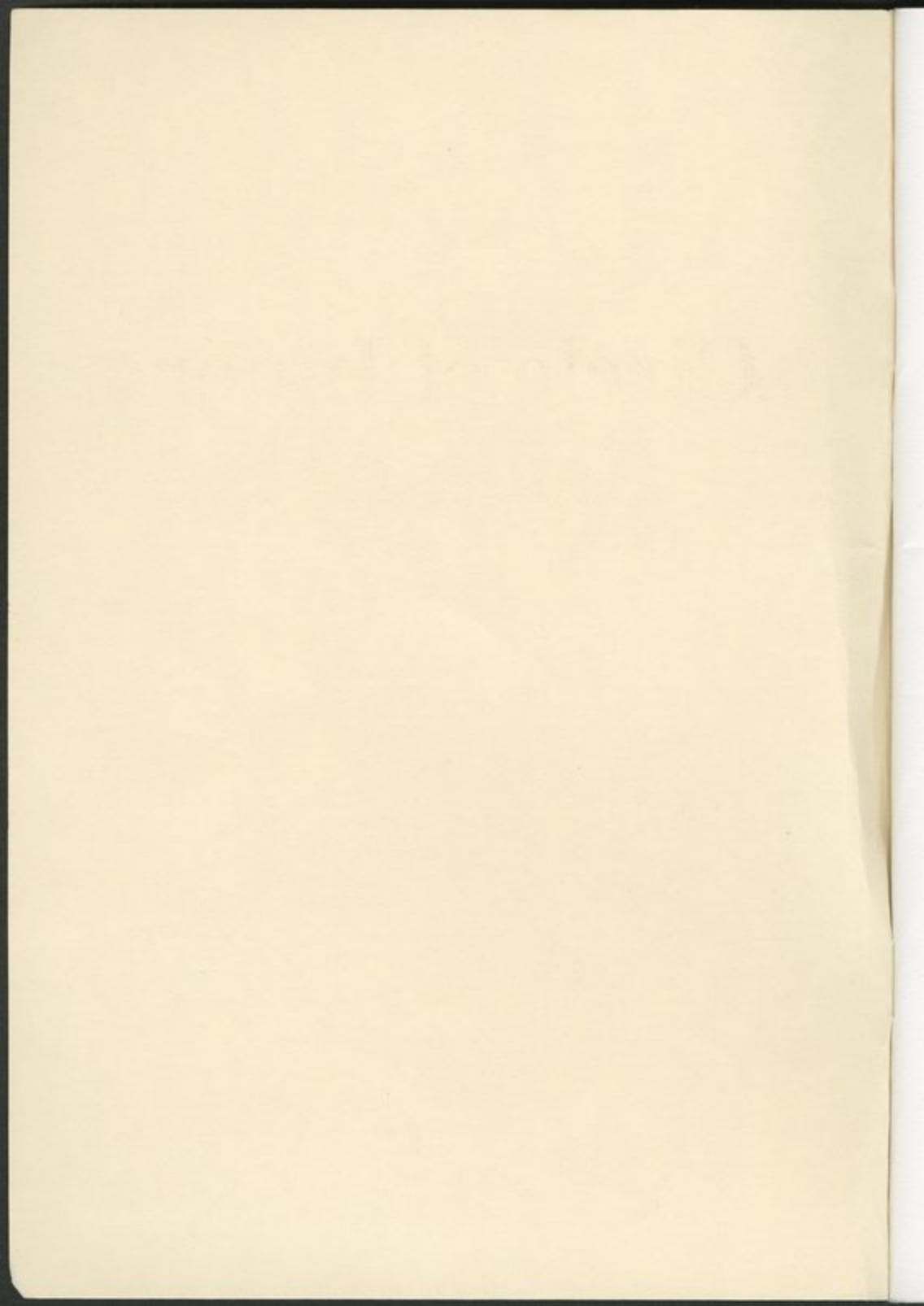
## NEWSLETTER

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# Circle of Inner Asian Art

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## CIRCLE OF INNER ASIAN ART

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## CIRCLE OF INNER ASIAN ART

### NEWSLETTER

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## NEW ARCHAEOLOGICAL RESEARCH AT THE PETROGLYPH SITE OF TEREKTY AULIE IN CENTRAL KAZAKSTAN

by Dr. Zainolla Samashev, Dr. Zholbasbek Kurmankulov, Zhumash Zhetybaev,  
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Almaty, Kazakhstan and Kenneth Lymer, Department of Archaeology,  
Southampton University, United Kingdom.

Since 1996, the A. Kh. Margulan Institute of Archaeology has been studying the petroglyphs of the Terekty Aulie in central Kazakhstan. This study falls under a wider research project which seeks to document the petroglyphs of Central Asia. Terekty Aulie is a locality found within the Ulutau region of the Qaraghandy oblast and it is situated 20 km north-north-east of the Terekty train station near Zhezkazghan city. The Ulutau region is named after the Ulutau mountains which is considered by the Kazaks as the geographical and historical centre of Kazakhstan. In 1999 further research was conducted at Terekty Aulie on the petroglyphs and the Bronze Age necropolis in association with the Zhezkazghan University, the Zhezkazghan Historical and Archaeological Museum, and the Department of Archaeology at Southampton University, United Kingdom.

Within the Terekty Aulie area, the petroglyphs constitute the main component of the archaeological record which also includes: neolithic stone tool scatters; a Bronze Age settlement and burials; scatters of half-metal ores and precious minerals; early Iron Age kurgans; and a graveyard composed of 18th-20th century A.D. domed mausoleums. These mausoleums are splendid architectural examples that represent the Kazak tribal sub-divisions of the Bagnaly and Baitaly.

The petroglyphs of Terekty Aulie were first discovered in the 1940s by A. Kh. Margulan during his survey of the archaeological monuments of Central Kazakhstan (Margulan 1948). Recent work has discovered two main concentrations of petroglyphs along with some smaller isolated images in the exposed granite outcrops of the adjoining hills. The granite hills were shaped by weathering processes into folding ridges with gentle sloping edges that rise above the steppe. The area is semi-desert with occasional natural springs which support a varied vegetation cover. These favourable conditions of the natural landscape supported ancient communities who conducted activities according to their socio-religious traditions and created a multi-componented and multi-functional sacred space.

The early petroglyphs of Terekty Aulie were mainly executed in a contour technique involving the images being pecked from the coarse granite and carefully polished. The images were mainly cut into the flat exposed surfaces of the granite hills. Sometimes they were placed onto the walls and awnings in some of the naturally occurring tiny grottoes.

The repertoire of the Terekty Aulie petroglyphs is dominated by the image of the horse. In the zoomorphic images alone, equids make up about 90% of the figures. The horses are depicted in the side profile of a silhouetted figure which usually has two or four legs. The horse torso is broad based with a tail at one end and a thick neck, rising up at an angle, at the other. The head has a nose and cropped mane that overhangs the forehead and extends out into a wedge-like fringe. This treatment of the horse is executed in a style similar to the one used on the animal figures which adorn Seimino-Turbino bronze knives and other fine plastic objects (Samashev & Zhumabekova 1996).

Other animal images - two-humped Bactrian camels, bulls and goats - are also executed in a similar manner with a heavy set torso base. Differences derive from the

addition of thinner contour lines for details like horns and ears. There are also feline predators with thick torsos, three-fingered front paws and spiralling tails.

Two images of deer are stylistically different from the above zoomorphic forms. These deer have marked characteristics related to proto- and early Scythian figures found on the famous Deer-Stones of south Siberia and Mongolia (for examples of these see Okladnikov 1954; Novgorodova 1989). The figure of the three-fingered feline from Terekty Aulie also has correspondence among the images in the Deer-Stones.

Images of humans at Terekty Aulie are rare. One unique scene has a floating anthropomorphic figure directly below a circle with a camel inside. The circle has two "antennae" which are two lines projecting out at right-angles. Along the lower line there are the images of zoomorphic figures and symbolic markings. This enigmatic scene is quite large and it is carved onto a broad, flat slope of a hill. A possible interpretation of the scene could relate to an astronomical configuration, but the possibility of solar symbolism should not be ruled out.

A special category of images is composed of various symbolic markings. Holes of different sizes have been cut into the rock and sometimes they are surrounded by rings of concentric circles. There is a large bowl-like depression, which is clearly anthropogenic in origin, and the lines of a large grid. In addition, there also occur shapes in the form of "horse-hooves" and human footprints. The human footprints are comparable to the ones found at the famous petroglyph site of Tamgaly (Kazakhstan).

One theme drawn in the construction of multi-figured compositions relates to the circular rotation of elements. On the flat stone surface the animal images are engraved following one behind the other within a broad rotation around natural holes in the rock.

The petroglyph-covered hillsides are adjacent to archaeological discoveries of settlements and burials from various periods. Previous excavations have revealed different periods of sites within the Bronze Age. The 1999 excavation found a Bronze Age burial construction with ornamented ceramics and bronze arrow-heads. The arrow-heads are leaf-shaped and date the burial to around 16th to 15th century B.C. It is also worth pointing out that Bronze Age graveyards tend to cluster around hills with petroglyphs within Kazakhstan and Terekty Aulie is no exception.

The main body of petroglyphs relate to the later Bronze Age and have affinities to the Seimino-Turbino plastic figurative tradition. A tiny number of petroglyphs have a lighter patina and are executed in the traditional Scytho-Siberian Animal Style. Some images of horse-riders possibly belong to the Early Turkic Period.

Analysing the several lines of evidence available - petroglyph images and their subject matter, the environmental setting, multi-period burials etc. - it is possible to consider the area of Terekty Aulie as a place of sacred importance in ancient times. The dominance of equine petroglyphs indicate the special role of the horse within ancient societies. One important religious aspect of horses is their use in ritual sacrifice. The oldest part of Vedic-Avestan texts allude to the importance of horse sacrifice within ancient Indo-Iranian society. Even within more recent times, horse sacrifice is still practiced amongst the Turkic-speaking nomadic peoples of the Altai and Siberia.

We can explore some aspects of their meanings by analysing a petroglyph scene which features two upright stallions duelling. This scene demonstrates the subtle knowledge of equine ethology utilised by the ancient artist. In horse groups there is a hierarchical structure resulting from stallion competition. The male displays its most aggressive behaviour during spring when it fights in an upright pose with other

horses. But on another level perhaps the duelling horse images could be symbolic of the struggles of the gods which bring about change in the natural world. For example, the Zend-Avesta mentions a battle of Ahura Mazda and his twin brother Aryaman which took the form of horses (Darmesteter 1883; Boyce 1975: 74). Their struggles involved the fight for water on the bank of the Vouru-Kasha sea. Here Ahura Mazda took the form of Tishtrya, god of rain, while Aryaman appeared as Apaosha, the god of drought. Tishtrya was a beautiful white horse who fought the black stallion form of Apaosha. After a few skirmishes, Tishtrya defeated Apaosha and brought forth the creation of rain clouds. It is possible to suggest that the ancient belief system of prehistoric steppe societies may even hold some distant connection to these Indo-Iranian beliefs.

The use of Terekty Aulie would have been embedded in a society's cycle of seasonal festivals and rituals that transformed the granite hills into a sacred space. The setting of Terekty Aulie has been used as a special place for religious and ritual experiences over a long period of time. Even today Terekty Aulie is still held as a revered place, for an Islamic shrine has been set directly atop the petroglyphs which were engraved at the apex of a hill. The petroglyphs add magical properties to the shrine and, according to local pilgrims, they were the result of a visit from a Muslim prophet. Local people come to sit at the shrine and pray and experience the healing properties of the place which is reputed to cure colds, barrenness, neurasthenia and other illnesses. These practices, coupled with the evidence of the petroglyphs, are a testimony to the continuity of Terekty Aulie as an important sacred site since prehistoric times.

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#### ARCHAEOLOGICAL RESEARCH AT KAMPYR TEPE: A KUSHAN FORTRESS ON THE OXUS

by Professor E. V. Rtveladze, Academician,  
Institute of Fine Arts of the Republic of Uzbekistan.

Kampyr Tepe (in Uzbek the "hill of the old lady") is one of the most remarkable sites of Bactria. It is situated next to the village of Shurob, on the right bank of the Amu Darya (ancient Oxus), 30 km west of Termez in the Surkhan Darya region of Uzbekistan. It was discovered in 1972 by the author during a survey along the valley of the Oxus between Termez and Kelif. From 1979 onwards a section of the Uzbek Fine Arts Expedition (E. V. Rtveladze, S. A. Savchuk and K. A. Shejko) dug the site on a yearly basis. After an interlude from 1992 to 1999 the newly formed Tokharistan

Archaeological Expedition (created within the department of Art History of the Institute of Fine Arts) has started work once more with the participation of E. V. Rteladze, D. Ja. Iljasov and K. A. Shejko. The upper level of occupation has now been excavated on about three quarters of the site.

Kampyr Tepe is situated on a high terrace of loess interlaced with ravines and depressions. It can be divided into a fortified and an unfortified area situated on the eastern and western sides. The total dimensions are 750 m. from east to west and 200-250 m. from north to south. The fortified area takes up 4 ha. (275 m from east to west and 175 m. from north to south) and can in turn be divided into two parts: the citadel and the domestic area. The outside wall is 5 m. wide and reinforced by an interior gallery, rectangular towers and a moat. The citadel (1.3 ha., 150 x 100 m.) is situated in the centre of the fortified area and has been partly eroded on the southern side. The gate is in the southeastern corner. The wall, built in mud brick is also about 5 m. thick and surrounded by a moat, which is up to 10 m. wide. The interior is entirely occupied by a number of rooms of varying size and function which can be divided into four blocks separated by corridors.

The structure of the inner town is characterised by the presence of inner ravines separating it from the citadel, domestic areas, fortification walls and towers, and outer ravines separating it from the unfortified area. The area of domestic buildings, embraced on three sides by gullies, is shaped like an amphitheatre in which the rooms of the same building, starting from the fortification wall stretch downwards, towards the ravine in a series of steps cut into the virgin loess ground. The main concentration of buildings is situated in the eastern half which contains four separate domestic blocks, each divided into a multitude of rooms.

The unfortified area of the site is largely taken up by a funerary complex; in the southwestern part on an area of 0.5 ha. there are 10 *naus* type buildings of different plans and sizes, built in square mud bricks (33-35 x 33-35 x 13-14 cm.). In the eastern part there is a rectangular funerary complex, built on a north-south axis (length 66.5 m, width 3/4/2 m.) and composed of three buildings, separated by passages. In this same part of the site a circular kiln was also uncovered. The excavated areas can be resumed as follows: upper level of the citadel (P1), funerary complexes (P2 and P3), domestic area in the northeastern angle of the fortified area (P2), fortification wall and kiln (P5).

It has been possible to establish three main periods of occupation. The foundation of a fortress in the southern part of the site, on the emplacement of the future citadel, can be dated to the 3rd-2nd centuries B.C. It is possible that most of the Greco-Bactrian settlement has been eroded away by the Amu Darya. Between the 2nd and 1st centuries B.C. only the citadel area of the site was occupied. The 1st century B.C. to the 2nd century A.D saw the apogee of the site, with the construction of a mighty fortress.

During the period of excavation at Kampyr Tepe a significant quantity of discoveries have been made. Included amongst these are over 300 Seleucid, Greco-Bactrian, Parthian and Kushan coins, *ostraca* with Greek, Bactrian and Kharoshthi inscriptions and a rich collection of different terracotta, etc. These finds could enable us to localise the so-called "Greek crossing-point on the Oxus" discussed by V. F. Minorsky ("A Greek Crossing on the Oxus", *Bulletin of the School of Oriental and African Studies*, vol. 30, 1 (1967), pp. 45-53.) as having been mentioned by the 15th century Persian author Hafiz-i Abru in a list of crossing points situated on the Amu Darya to the west of Termez. Minorsky argued that this crossing point, the name of which is derived from the Greek *pandocheion* through the Sogdian Pardagvi (a suggestion of W. B. Henning), was situated to the east of Termez, near the confluence of the Surkhan Darya and the Amu Darya. However, this contradicts the fact that the crossings are listed from east to west.

Back in 1977 I suggested that the Greek crossing point was situated at Kampyr Tepe. Today this hypothesis appears to be confirmed by the discovery on the site of *ostraca* with Greek inscriptions of the second century B.C. mentioning Greek names, units of weight (drachmas) and of liquid. These inscriptions are clearly linked with the life of a Greek city. It was probably initially founded by the Greeks as a military fortress, established to guard the crossing point over the Oxus on the road leading to the capital of Bactria, the city of Balkh situated at only 60 km to the south of Kampyr Tepe. With time, the citadel turned into a major centre for the storage of goods. This is demonstrated by the large amount of *Khums* (storage jars) found in almost all the rooms on the citadel and almost certainly associated with the passage of trading caravans.

One of the most important tasks of the excavations of Kampyr Tepe was the identification of the first structures of the Kushan period: large individual houses with over twenty rooms separated by narrow streets or galleries, visibly covered by arches. It is likely that they were inhabited by large families, similar to those described by V. A. Livshits on the basis of the decipherment of ancient Khorezmian documents (3rd century) from Toprak Kala.

The Tokharistan Archaeological Expedition will be continuing work at Kampyr Tepe in the year 2000.

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#### PAYONKURGAN: NEW ARCHAEOLOGICAL DISCOVERIES IN NORTHERN BACTRIA

by Dr. K. Abdullaev, Leading Scientific Researcher of the Institute of Archaeology,  
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In the history of Central Asia the period of migration of nomadic tribes is one of the less studied and most disputed periods. The problem of interaction between urban culture and the nomadic world continues to be one of the most complex questions. For example, the movement of the Yüeh-chih tribes is not clear due to the problem of locating the cities mentioned in the Chinese chronicles. There are different opinions on these questions, some of which can be related to archaeological objects. From this point of view, new archaeological discoveries are important for understanding their relationship.

One such spot is the archaeological site of Payonkurgan which is situated in the Baysun district of the Surkhan Darya region of the Republic of Uzbekistan. From 1991 The Baysun Archaeological Group of the Institute of Archaeology of the Academy of Sciences of Uzbekistan is conducting excavations at the site regularly under the leadership of the author of the present article. Payonkurgan is located 12

km. east of the "Iron Gates" and is 5 km. south of the district centre of Bayson. Thus the site lies on the crossroads of ancient caravan communications connecting Sogd with northern Bactria, specifically with the region of early medieval Chaganiyan (upper and middle areas of the Surkhan Darya Valley). The fortress is erected on a natural hill.

In the upper building horizon there are three floor levels. On the southern part of the site the buildings are located directly on the fortification wall. This indicates that during the last habitation period, the fortress lost its military function. All three floor levels have yielded rich archaeological material, including early Kushan pottery. For the date of this complex there are numismatic indications, attributable to the different layers - bronze coins of Soter Megas, Vima Kadphises, Kanishka and Huvishka (obverse type of the King seated on a bench). The chronological frame is fixed by a coin of Huvishka found in the terminal layer of the site. So one can say that in the middle of the second century A.D. the fortress lost its military role, and became an ordinary settlement with agriculture and stock-breeding as its main activities.

Among the objects related to the military purpose of the fortress there are stone round-shot, spear-points and arrow-heads. The arrow-heads are of the "nomadic" type, having three wings with short or long shafts pointing down. Many stone objects have been found. In the first place, millstones for grinding corn, the big and small varieties of grain; choppers, pestles, polishers etc. Of the ceramics, Kushan types are the most numerous, some of high quality, and of forms varying from large jars to miniature vessels. There is also grey clay pottery. The typical decoration on the pottery is incised zigzag with concentric lines in-between and there are different combinations of this ornament.

During excavation a rich collection of terracotta figurines have been found, mostly anthropomorphic in character. There are about fifteen examples. Among them it is worth noting the representation of Heracles and the warrior in chain-mail armour (Athena) which were created under the influence of Greek plastic art. The most popular subject among the terracotta figurines is that of a female sitting on a throne, who was probably the principal deity worshipped by the local population.

All the archaeological material excepting the late rubbish-dumps is dated to the first centuries A.D. and is of considerable interest for the study of the Yüeh-chih and Kushan cultures. Hellenistic themes in art subjects of Payonkurgan attest the possible presence here of Hellenistic layers, which will hopefully become clearer in future excavations.<sup>1</sup>

Sometimes, the conditions of finding these terracottas with coins, in cultural layers, offers the possibility of fixing the date, not only in the case of Payonkurgan but also of the similar types found on the archaeological sites of Chaganiyan.

### Necropolis Rabat I

The other remarkable monument in the environment of Payonkurgan was the necropolis situated on the upper terrace of the Akjar river which is 1 km. in length stretching from north to south. It was discovered by accident during preparatory digging work for constructions. It is almost completely destroyed and now the territory is occupied by plants, gardens and constructions of the modern village of Payon (which in Persian means "lower"). One could trace only ten tombs and in one was found a skull with circular deformation. The archaeological material including different objects of weaponry (arrow heads), a mirror and jewellery from the tombs are very close to Tulkhar, Aruktau and other necropolises of the Yüeh-chih type.

<sup>1</sup> The last excavation at Payonkurgan (1998) gives the ceramic of late 4th-3rd century B.C.

### Necropolis Rabat II

This was discovered much later and continues in the same direction (north-south), so evidently it was a continuation of Rabat I. Despite complete destruction of the upper layers here too we traced and excavated ten tombs with some funerary material. The ceramics were gathered on the surface after the destruction, and belong to the Kushan period and can be dated to the 1st-2nd centuries A.D. Around the base are a mass of large stones; it is probable that the tombs had a stone enclosure which was moved during destruction.

### Necropolis Rabat III

This is situated about 1 km. to the southwest of the village of Rabat at the foot of mount Baysuntau. Its general extent is about 0.5-0.6 hectares. On the surface one can clearly see the stone enclosures of the tombs which are ordered in regular rectangular or oval forms. For the most part they are oriented north-south. This necropolis has never been studied before.

In April of 1997, the Institute of Archaeology in Samarkand received one hoard of copper coins which came from the Surkhan Darya region. It contained about 775 coins. In addition, a hundred examples came from one owner<sup>2</sup> and nineteen and thirteen from two others. About the same time the Khanza Institute of Fine Art received 220 coins (in 1998 the Institute received another forty-two examples). The last collection came also from the Surkhan Darya region, but we have some exact information about the origin of this hoard. It had been found in the village of Serkhirahat in Denau district of the Surkhan Darya region during digging works in the yard of one of the local houses. It should be noted that it is not far from the site of Khalchayan. The hoard was found in a ceramic vessel containing thousands of examples. It included coins of Vima Kadphises, Kanishka I and Huvishka. All the coins are well preserved. Now they are in the process of being examined.<sup>3</sup>

## MATERIAL CULTURE OF THE NOMADIC UIGHURS OF CENTRAL ASIA IN THE VIII-IX CENTURIES

by Dr. Ablet Kamalov, Centre for Uighur Studies, Kazakh Academy of Science,  
Almaty, Kazakhstan.

The Old Uighurs, one of the largest Turkic peoples of Central Asia, have played a significant role in the ethnic and political history of this region in the Middle Ages. The earliest stages of their history were connected with the nomadic tribes called *di* or "red *di*", who were incorporated in the tribal confederation of the Huns. In the history of the Uighurs proper two main periods can be distinguished: firstly, the period of the early nomadic states or kaghanates in Mongolia and Jungaria (Khanate of Gaoche or "High carts", 4th-5th centuries A.D., the First Uighur Kaghanate, 648-689, and the Second Uighur Kaghanate, 744-840); secondly the period of formation and long historical existence of the sedentary Uighur states in Eastern Turkestan (Xinjiang Autonomous Region, China) and Gansu province (China) in the 9th-13th centuries. In

2 I would like to express my deep gratitude to Vitaly Zhrebets, who brought forward these coins for study.

3 I am indebted to the Kreitman Fund for Central Asian Numismatic Research of the Royal Numismatic Society of Great Britain for the financial aid which has made the study of this hoard possible. I would also like to thank Mr. Joe Cribb of the British Museum, London for his assistance.

the post-Mongolian period the Old Uighurs were completely included in the composition of the modern Uighur ethnicity of Eastern Turkestan (New Uighurs) and a small ethnic group of the Yellow Uighurs (Yugurs) of Gansu.<sup>1</sup>

Among the medieval Uighur states the most prominent was the Second Uighur Kaganate known also as the Uighur Empire. During the one hundred years of its existence, it left brilliant trace not only in the history of the Uighurs but also of all Turkic peoples. This was a period of the greatest political rise of the Old Uighurs when their state became one of the three strongest empires of that time, together with Tang China and Tibet. While the political history of the Uighur Kaganate is well understood due to the accounts of the written sources, especially the Chinese annals and Turkic (Uighur) runic texts, the socio-economic and cultural life of the Uighurs have not been studied sufficiently because of the scarcity of information available in the written sources. In the Chinese historical and geographical works, which are the main sources on the history of the Uighurs, we can only find little information of ethnological character. They mention some Uighur customs, for example, the only large passage of this kind in the Tang dynastic histories describes the ritual of becoming the *khatun*, the main wife of the ruler.<sup>2</sup> This custom was recorded by the Tang envoys who accompanied the Tang princess Taihe to the Uighur court in 822. Other Uighur traditions mentioned by the Chinese sources include a custom of burying the wife of the *kaghan* with her deceased husband, and a cremation of bodies among the Uighur tribe of the Pughu (Bugu). According to the Chinese carts were common among the Uighurs, and we have mentioned above that in the 4th century A.D., the Uighur ancestors were called Gaoche, i.e. "high carts". It is also known that one of the Mongol speaking tribes, the Heichezi, which was a branch of the Khitans, borrowed from the Uighurs the technology of producing high carts with spoked big wheels. That is why they got their name, which can be translated as 'black carts'.

Other evidence supports the view that the Uighurs developed a sedentary lifestyle. Ou Yangxu informs about Uighur influence on the Khitans subjugated by the Uighurs. He reports that after the Uighurs destroyed some Khitans, they took from them watermelon seeds, and subsequently they planted them under the roofs covered by cow droppings. The Chinese historians noticed the general trends in the economic and cultural life of the Uighurs during their political domination of Central Asia. They tell us about the changes in the customs and lifestyle of the aristocratic circles after A.D. 763 when the Uighurs adopted the religion of Mani and proclaimed it as their state religion. The earliest Chinese accounts characterise the Uighurs as nomadic people permanently moving from one place to another, following the water and grass in search of good pastures, and as a people, who did not have towns and sedentary settlements. In contrast, according to Tang sources, the Uighurs started constructing their own towns and palaces. These are also mentioned in the runic inscriptions. The changes in the customs have also been reflected in the records describing the Uighur-Tang diplomatic marriages. While the Uighur ministers and officials wanted Ningguo, the Tang princess, who was the main wife of the *kaghan* to be buried with her deceased husband in A.D. 759, subsequently the Tang princesses Xianan and Taihe lived among the Uighurs for a long time, being successively the wife (*khatun*) of several *kaghans*.

The culture of the Uighur Kaganates can be better described on the basis of the evidence supplied by the archaeological monuments of that time, especially those from Mongolia and southern Siberia. The material culture of the Uighurs from this period includes the sites of ancient towns and fortresses, architectural constructions, monuments, funeral graves, steles with inscriptions and *tamghas* (signs of property),

1 See Kamalov, A.K.: *The Uighur kaganate (744-840) in Mongolia*. Abstract of Ph. D. dissertation, Leningrad, 1990.

2 *Jiu Tang shu*. Shanghai, 1935, chapter 195; Mackerras, C.: *The Uighur Empire (744-840) according to the Tang dynastic histories*, Canberra, 1967.

articles of armament and clothing. The monuments found in Mongolia (which was the central part of the Kaganate) are less studied than those of southern Siberia, especially Tuva, which was on the periphery of the Kaganate.<sup>3</sup> The largest monuments of Uighur culture discovered throughout the territory were the fortresses, built for defensive purposes. They consist of two types: fortresses with compound wall configuration and additional fortifications, and those with simple wall configurations without additional fortifications. The first group is represented by Ordu Balyk, the capital of the Kaganate, and the fortress in Tuva Por Bajin, the second one by Bay Balyk and Bajin Alak and the ruins of Shagonar-III. The Uighur towns were constructed in the valleys of the rivers and on islands, which had natural water barriers separating them from the riverside. Their location was favourable in case of enemy attack.<sup>4</sup>

Among the Uighur towns in Mongolia Ordu Balyk (Karabalgasun) has been well studied. Its ruins have been observed and described by Russian scholars, archaeologists and historians, including N. M. Yadrintsev, D. A. Klements, V. V. Radloff, V. L. Kotwich, S. V. Kyselev and Y. S. Khudyakov. Karabalgasun was a compound fortification edifice of a 600 x 600 m. square area, surrounded by a ten-meter-high adobe wall, complete with bastion and citadel. Inside the walls of the fortress there were palaces with square clay walls, which had two main gates. Gardens adjoined the fortress from the eastern side, as well as the complex of the temples from the south. Ordu Balyk is regarded as one of the most perfect medieval military engineering constructions in Central Asia. It has a very original and complex system of defensive structures, which unlike other Uighur fortresses has forts, citadels, internal moats and watch towers.<sup>5</sup> Another big ancient Uighur town in Mongolia - Bay Balyk (Rich town) is less studied than Ordu Balyk. According to the Mogon Shine Usu (Selenga stone) inscription, this town was built between A.D. 757-759 on the order of El Etmish Bilge *kaghan*, the actual founder of the Uighur Kaganate. The Chinese and the Sogdians were among those who participated in its construction.

The fortress of Bay Balyk like other Uighur towns had the same square form, but covering a smaller space (260 x 260 m.). 3 m. high clay walls surrounded it. On the northern and eastern sides 6 m. high adobe walls have been preserved. There were watch towers in the corners of the fortress, but no traces of moats have been found. In the yard of the fortress the stone-clay platform of three temples was discovered. The features of the Bay Balyk fortification system were similar to those of the other Uighur fortresses; however this fortification is simpler in the plan of its walls and towers.<sup>6</sup> On the territory of Tuva in southern Siberia, towns appeared for the first time during the Uighur period. It is known that the Uighurs conquered this region in A.D. 750. Russian archaeologists have found fifteen Uighur sites of ancient towns and fortresses in Tuva. Their plan fully coincides with that of Uighur towns in Mongolia. The largest of them are Eldeg-kejig on the river Barlyk (12.5 hectares) and Bajyn-Alak on the river Chadan (18.2 hectares). All of them are located in the valley of the river Khemchik in an arched line with the protuberant part facing the Sayan Mountains. These towns were linked to each other in a defensive line against the invasion of the northern neighbours, the Kyrgyz, who were the permanent enemies of the Uighurs.

<sup>3</sup> *Ibid.*, chapter 195. Mackerras, C. *The Uighur Empire...*, p. 63.

<sup>4</sup> Kyzlasov, L.R.: *Tuva v sredniye veka*, Moskva, 1969; Khudakov, Yu. S.: "Pamiatniki uighurskoi kultury v Mongolii", in: *Centralnaya Asia i soosedniye territorii v sredniye veka. Istorija i kultura Vostoka Azii*, Novosibirsk, 1990, pp. 84-89.

<sup>5</sup> Kyselev, S.V.: "Drevniye goroda Mongolii", in: *Sovetskaya arkheologija*, 1957 (2); Kotwich, W. L.: "Poyezdka w dolinu Orkhona letom 1912 goda" in: *Zapiski Vostochnogo Otdelenija Rossijskoj Akademii*, Sankt Petersburg, 1914 (vol. 22); Khudakov, Yu. S., Tsevendoprz, D.: "Keramika Ordu Balyka" in: *Drevnemongolskiye goroda*, Moscow, 1965, pp. 271-73.

<sup>6</sup> Kyselev, S.V.: *Drevniye goroda Mongolii*, p. 95.

It is worth noting is that there is a group of five Uighur towns compactly located in a place called Shagonar. The most interesting of them is a town known as Shagonar-III. Originally it was a fortified castle with a citadel built from raw bricks, with ten towers and two entry gates. Perhaps this fortress was a residence of the Uighur El Etmish Bilge *kaghan* during his conquest marches. The remains of the unusual construction covered with tiles of gutter form and costly dishes testify to this conclusion.<sup>7</sup> All Uighur sites of ancient towns were camp sites for the military garrisons. In wars they could be used as refuges by the nomadic tribes living outside. At the same time they were the centres of developing agriculture, sedentary life, crafts and trade, the evidence of which is the iron slag excavated on the site, remains of the grain-graters, millstones and stone mills. The earliest mention of arable lands can be found in the Uighur Terkhin inscription (line 4: El Etmish Bilge *kaghan* says "among eight rivers there were my cattle and my arable lands").

The excavated objects also included spindles and ploughs. The latter were imported from Tang China. A large number of different dishes have been discovered in Uighur dwellings. Ceramic vases of the type of "Uighur vases" were excavated from all ancient towns and other dwellings in the region of the Selenga, Onon, Chika and other rivers. Among the Uighur dishes found, several functional groups could be distinguished: such as those used as containers, table-service, and kitchen utensils. Grouped by shapes they can be distinguished as pots, cups, bowls, and vases. The pot-dish shards with typical staple ornaments found in Mongolia have features similar to the fragments of kitchen dishes from the Uighur settlement at Shagonar-III in Tuva.<sup>8</sup>

Uighur vases were manufactured on the wheel. They have belt ornaments in the shape of rhombi inserted one into another. Their forms are identical to the forms of Kyrgyz vases of the 6th-10th centuries. On their bottom there are square imprints of the tenon of the potter's wheel. Their bottoms and necks were separately made from the amorphous paste of argil; the gray shards make a clatter. At the same time the Uighur vases differ from Kyrgyz vases in details of the ornament and the quantity of the clay used. The clay of Uighur vases is worse than that of Kyrgyz vases. Similarity of the shapes and the technique of manufacturing of these two types of vases testifies to the existence of a common centre for their production, which could be located in northern Mongolia. In the earlier times the prototype of the Uighur vases were produced, but they were made by hand without using the potter's wheel. The archaeological finds of Uighur culture show some archaic features going back to the times of the ancient Huns, which can be seen in the ceramics vertical glossed surface, the jug form of the vessels, rear wavy lines turning up into "tendrils," etc.

Only some features of Uighur architecture of the 8th-9th centuries can be noted here. Uighurs used platforms as a foundation for the constructions of the temple complexes; the wooden columns of the constructions were erected on the granite bases, the walls were made of fired bricks. For the roofs they used fired tiles with painted sides and ornamented details on the finials. All constructions have a rectangular plan. Among the tiles excavated in large quantities on building sites the remains of four-pitched roofs dominate.

Important representatives of Uighur culture are the stone monuments in the shape of men erected in honour of outstanding persons, such as distinguished soldiers. This custom already existed during the previous Turkic times. Uighur statues in Tuva differ from the Turkic ones by the following features: they have special hats or plaits, they often hold in the hands vessels portrayed in the relief and they have belts with numerous hanging objects. Furthermore, the Uighur statues have no weapons such as a sabre or dagger. All of these figures were made of gray granite and were erected

<sup>7</sup> Kyzlasov, L.R.: *Istoria Tuwy v sredniye veka*, Moscow, 1969, p.56-87.

<sup>8</sup> *Ibid.*, pp. 59-63.

facing to the east.<sup>9</sup> Uighurs continued the Turkic tradition of erecting stone steles with inscriptions in honour of their rulers and the most outstanding commanders. These monuments are largely similar to the Turkic ones, there is a the ditch, platforms and *tamgas* and their tops are decorated with the image of dragons.

Unlike Turkic monuments with inscriptions, the Uighur monuments were not only funerary but also triumphal monuments. The steles from Mogon Shine Usu (Selenga stone) and Khushon-Tal are Uighur burial monuments.<sup>10</sup> These steles were erected on adobe platforms surrounded by an internal ditch and an external earth wall (25x25 and 44x55 m.). The Mogon Shine Usu monument unlike that of Khushon Tal has a stele with inscriptions which had been set up on a stone pedestal in the shape of a tortoise. Neither any fence nor statues or remains of a temple complex have been found in the Khushon Tal burial archaeological complex. The Mogon Shine Usu is a burial complex containing the large inscriptions devoted to El Etmish Bilge *kaghan* (744-759), created after his death in 759-760. The burial monument of Khushon Tal must have been constructed earlier because after the death of El Etmish Bilge *kaghan* the Uighurs who adopted the religion of Mani gave up the tradition of setting up burial monuments.

The Uighur stone monuments of Terkhin, Sevrey and Karabalgasun belong to the category of triumphal steles. The Terkhin stele was found in the north-eastern Hangai in the valley of the river Terkhin near Terkhin Tsagan Nor. It consists of a stone tortoise and stele, which was already divided into four pieces at that time. One piece of the stele has not been found. The stele is in the shape of an obelisk getting narrow at the top. The stele was erected in honor of El Etmish Bilge *kaghan* approximately in A.D. 753.<sup>11</sup> Another triumphal monument of the Uighurs, the Sevrey stone with the inscriptions in two languages, Uighur and Sogdian, was set up by Bögü *kaghan* in the southern part of Mongolia, in the Sevrey district in the Gobi. It was erected on the road which linked Ordu-Balyk with the Chinese capital Chang'an, when in A.D. 763 the Uighur army returned home after having helped the T'ang dynasty in suppressing the rebellion of An Lushan (755-762). During the military campaign Bögü *kaghan* stayed in China for about three months and was converted there to Manichaeism by Sogdian monks. He took several Sogdian monks back to his land. The setting up of the Sevrey stone signaled the new orientation of the Uighurs towards the Sogdian in the west, particularly in the field of ideology and culture.<sup>12</sup>

The largest triumphal monument, the Karabalgasun stele, had three inscriptions in Uighur, Sogdian and Chinese. It was devoted to the Uighur "Heaven *kaghan*" who has been identified by some researchers with Kutlug *kaghan* (Huaxin *kaghan*, 795-808), and by others with Baoi *kaghan* (808-821). It seems more correct to assume that this stone was set up in honour of Baoi *kaghan* (although some information of the inscription is related to Kutlug *kaghan*), since it has a large Chinese text, which could only be composed and carved after signing the Uighur-Chinese peace treaty in 822. According to the Chinese sources, in 822 the two dynasties exchanged diplomatic envoys. This was the last period of friendly contact between the Uighur and the Chinese. In the ruins of Karabalgasun another stele without inscription has been found, but its function is not clear at present.

9 Weinstein, S. I. "Srednevekovie osedlie poselenia i oboronitelnie soorujenia v Tuve" in: *Uchenye zapiski Tuvinского научно-исследовательского института языка и литературы*, 1959, vol. 7, pp. 260-274.

10 Ramstedt, G. I.: *Kak byl naiden Selenginskii kamen*, St. Petersburg, 1914; Malov, S.E.: *Drevneturkiskie pamiatniki Mongolii i Kirgizii*, Moscow - Leningrad, 1959.

11 Klyashtomy, S. G.: "The Terkhin inscription" In: *Acta Orientalia Hungaricae*, t. XXXVI, 1982, p. 335-366.

12 Klyashtomy, S. G. and Livshits, V. A.: "Sevreyeskii kamen." In: *Sovetskaia turkologiya*, 3, 1971, pp. 106-112.

The function of the Tes stele with runic inscription is also unclear. This stele was set up in the northwestern part of Mongolia, on the left bank of the river Tes. This place was used as a summer residence by El Etmiss Bilge *kaghan* during his military marches, but actually the Tes inscription belongs to his successor Bögü *kaghan*. Only one fourth of the stele has been found up till now.<sup>13</sup> Some Uighur steles like the Turkic monuments were set up on stone pedestals in the shape of a tortoise. The Uighur stone tortoises differed from those of the Turks by their flatter shell. The dragon pictured on the top of Uighur steles are more intricately detailed in comparison with Turkic images of dragons, for example those of the Bugut and Koshu Tsaidam steles. The Uighur stone steles have some *tamgas*. There are three *tamgas* on the Mogon Shine Usu monument, four on the Terkhin stele and two on the Tes and the Second Karabalgasun steles.

The material culture of the Uighurs shows that during their Second Kaghanate (8th-9th centuries), although they still kept to a nomadic lifestyle they nevertheless began to adopt elements of the sedentary mode of life. This period can be considered as a transitional period in the history of Uighur society when the process of transition from the nomadic forms of economic and cultural life to the forms of sedentary civilization began. New sedentary elements of the culture, including those of urban culture, were formed under the influence of Iranian civilization. This economic and cultural tendency continued to develop in the Uighur sedentary states in Eastern Turkestan and Gansu after the fall of the Uighur Empire in Central Asia in the middle of the 8th century.<sup>14</sup>

## Corrigenda

Dr. Ma De of the Dunhuang Research Academy, P.R.C. has sent the following corrections to his article, "New Results of the Research into the Vehicles on the Mural Paintings of the Dunhuang Caves", published in CIAA NL 9, April 1999, pp. 6-9. - Eds.

The conclusion of my article that sea-faring vessels are depicted on mural paintings in Dunhuang is incorrect. In fact, the mostly larger boats depicted on Dunhuang murals cannot be sea-faring vessels. There are three main reasons for this. Firstly, none of the boats have rudders and therefore they are not sea-worthy. Secondly, all the boats are equipped with a single mast and sail, and thus such boats cannot be sailed in the sea either. Thirdly, all of the boats use a barge-pole as the main tool to propel them, which reveals that the boats are suitable only for sailing in shallow waters, namely in rivers and lakes, and that they cannot ply in deeper waters. The painters of Dunhuang, living in a land-locked desert region understood very little about the sea and sea-faring boats. This also explains why the sea in the mural paintings, for example, was normally illustrated as a lake or a pond. Although symbolically represented, they reflect the ignorance of the artisans and their lack of awareness about the sea. Nevertheless, among all the illustrations of the larger boats represented, those with a square bow and flat hull depicted in caves 323 and 31 display the prototypical characteristics of a sea-faring vessel. I apologise to the readers and the editors for this oversight on my part.

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<sup>13</sup> Klyashtorny, S. G.: "The Tes inscription" in: *Acta Orientalia Hungaricae*, t. XXXIX, 1, 1985, p.137-156

<sup>14</sup> Tikhonov D.I. "O kulture kochevih uighurov w period kaganata (744-840)", in: *Materialy po istorii i kulture uigurov*, Alma-Ata, 1978, p. 49-58.

## NEWS BULLETIN

### Indian Coin Study Day at the British Museum, London, U.K.

There will be an Indian Coin Study Day at the Department of Coins and Medals at the British Museum in London jointly organised with the Oriental Numismatic Society on Saturday 4th December, 1999 from 11 a.m. to 4 p.m. The topic will be "Pre-Islamic Medieval Coinage Systems".

Session One will be chaired by Joe Cribb (Department of Coins and Medals, British Museum). Nicholas Rhodes (Secretary General, Oriental Numismatic Society) will speak on Nepalese coinage from the artistic perspective followed by Peter Smith, who will give an introduction to Indo-Sasanian coinage. After lunch Session Two will be chaired Michael Willis (Department of Oriental Antiquities, British Museum). During the afternoon Joe Cribb (Curator of South Asian Coins, British Museum) will be talking about post-Gupta gold coins from Bengal; Shailendra Bhandare (post-doctoral research fellow of the Society of South Asian Studies) will speak on Vijayanagar coins and Daud Ali (School of Oriental and African Studies) will present an overview of the political and economic background of the period. The study day will end with a reception during tea time.

For more information please contact Joe Cribb, Curator of South Asian Coins and of the HSBC Money Gallery, Department of Coins and Medals, British Museum, London WC1B 3DG, U.K. Tel: +44 171 323 8585; fax: +44 171 323 8171.

### Central Asian Study Days at the British Museum, London, U.K.

A series of study days entitled "Cultures of Central Asia: History, Traditions and Arts of Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan" are scheduled to be offered by specialists affiliated to the British Museum, SOAS, British Library and other institutes. On 29 January, 2000 "The Great Game: European discovery of Central Asia" will be co-ordinated by Dr. Elizabeth Errington. Dr. Anna Zelkina will give an introduction to the history of Central Asia. This will be followed by the following talks: Dr. Sergei Andreev: "The Russians and the Great Game"; Prof. Malcolm Yapp: "The British in Central Asia 19th-20th century"; Carole Rosen: "The Bug Pit of Bukhara"; Dr. Aleksandr Naymark: "The first Russian archaeological explorations" and Dr. John Curtis: "The Discovery of the Oxus Treasure".

On Saturday 19 February 2000 "Art and Archaeology of the Ancient Silk Road: New Light on Cultural Interactions from Central Asia" (Co-ordinator: Dr St J. Simpson) will start with a welcome by Dr. J. E. Curtis. Talks will include Prof. D. Harris: "Jiutun and the beginnings of agriculture in Central Asia"; Dr. D. Collon: "Early interaction between Central Asia and Iran: the evidence of seals"; Dr V. Curtis: "Discoveries at the Parthian capital of Nysa"; G. Puschning: "Analysing the results of Soviet excavations at Ancient Merv"; Dr St J. Simpson: "New light on the ancient city of Merv" and Dr M. Nesbitt: "Reconstructing the ancient landscape and environment of Southern Turkmenistan".

The talks on "Nomad Traditions and Symbols of Identity" on 11 March, 2000 will be co-ordinated by Dr. Vesta Curtis. Talks will be given on the following topics: The nomadic lifestyle, The oral tradition, Continuity of nomadic traditions, Symbols of nationhood and Animal husbandry and hunting. Speakers will include Stephanie Bunn: "The Yurt", Ben Haggerty: "The Epic Adventures of the Kyrgyz Hero Manas".

Vesta S Curtis: "The Parthians and other Iranian Nomads from Central Asia", Joe Cribb: "Recognising the Past: Designs on Modern Coins of the Central Asian Republics" and Ken Teague: "The Horse in Central Asia". A further study day will be entitled "Central Asian Textiles" on 15 April, 2000. For registration and payment information contact: Education Department, British Museum, London WC1B 3DG, U.K. Tel: +44 171 323 8511/8854; fax: +44 171 323 8855; e-mail: [educ@british-museum.ac.uk](mailto:educ@british-museum.ac.uk)

**University Lecturership in Tibetan and Himalayan Studies, Faculty of Oriental Studies, University of Oxford, U.K.**

A new post funded through a generous benefaction is being established in memory of the late Dr. Michael Aris by Hans and Maerit Rausing and Joseph and Lisbet Koerner. Dr. Aris held Research Fellowships at St John's College as well as Wolfson College, and later at St. Antony's College. He was a member of the Oriental Studies Faculty, and taught Tibetan on an informal basis and supervised research students. The University now wishes to take full advantage of this unique opportunity to initiate formal degree courses in Tibetan language and culture, and to develop research initiatives in all aspects of Tibetan and Himalayan studies, given an excellent collection of materials and manuscripts in Tibetan in the Bodleian Library, which it is hoped will be extended considerably.

Applications are invited from scholars in Tibetan and Himalayan Studies regardless of their specific discipline. The successful candidate will need to demonstrate that he or she is fully competent in both classical and modern Tibetan, and able to use the primary sources that are central to Tibetan and Himalayan Studies. The lecturer will have to set up and develop degree courses in Tibetan and Himalayan Studies. It is also anticipated that the lecturer will also be invited to offer teaching within his or her range of expertise on existing courses which are not primarily in Tibetan.

The above post is tenable from 1 October, 2000. The stipend will be according to age on the scale £17,238 to £35,670 per annum. The successful candidate may be offered a non-tutorial fellowship by Wolfson College. Further particulars, which all candidates should consult before applying, are available by post or e-mail from Mrs. Angela Norman, tel: +44 1865 278 226; fax +44 1865 278 190; e-mail: [angela.norman@ox.ac.uk](mailto:angela.norman@ox.ac.uk). Formal applications naming three referees, but not including references (seven typed copies, or only one from candidates based overseas) should be sent to Dr. A. M. Knowland, Secretary to the Oriental Studies Board, Oriental Institute, Pusey Lane, Oxford, OX1 2LE, U.K. by Friday, 4 February, 2000.

**The Collections of Sir Aurel Stein in the Library of the Hungarian Academy of Sciences, Budapest, Hungary**

The Hungarian Scholarship Board and the British Council have awarded a grant towards a three year project (1999-2000), which aims to produce an English language catalogue of the collections of Sir M. Aurel Stein housed in the Library of the Hungarian Academy of Sciences. The collections fall into three categories: Stein's library of over 3000 volumes; photographs taken by Stein; and Stein's correspondence, both personal and professional. The Hungarian participants are Dr. Éva Apor (project leader), Ágnes Kelecsényi, Mrs. P. Balázs, Dr. M. Kártész, all at the Library of the Hungarian Academy of Sciences. The U.K. participants are Helen Wang (project leader, British Museum), Susan Whitfield (British Library), John Falconer (British Library), Tim Rogers (Bodleian Library), Lilla Russell-Smith (SOAS). Éva Apor visited the U.K. in November to discuss the project and study the Stein material. John Falconer and Lilla Russell-Smith went to Budapest to carry out a preliminary survey of the Stein photographs. Further exchanges will follow.

### Museum of Afghan Antiquities in Switzerland

The Swiss foundation Bibliotheca Afghanica intends to set up an Afghanistan museum so as to house artefacts in Liestal, Switzerland. The objective of this initiative, which enjoys the support of the Swiss government and local authorities, is to provide a safe and temporary home for items so as to preserve them until political stability is restored in Afghanistan. It is anticipated that they will be returned to Afghanistan in the future under the supervision of the UNESCO National Commission. The project has also been discussed with officials of the Taliban and the Northern Alliance, former President Dr. B. Rabbani and ex-monarch Zaher Shah. Afghan businessmen, artists and craftsmen have also enthusiastically volunteered their time and contributions towards realizing this project. It is proposed that the site will be located in modest yet secure premises close to the Swiss Afghan Institute (est. 1975). Those interested in obtaining further information or would like to offer financial assistance may contact: The Director, Stiftung Bibliotheca Afghanica, Benzburweg 5, CH 4410, Liestal, Switzerland. Tel/fax: +41 61 921 9838.

*(Our gratitude to Paul Bucherer-Dietschi, Director of the Stiftung Bibliotheca Afghanica, for this information.)*

### The Museum of Cultures, Helsinki, Finland

This is Finland's premier ethnographic museum established in November 1998. The core of its ethnographic and Uralo-Altaic collections come from the National Museum. Over 50,000 manuscripts, photographs and antiquities originating from the Americas, Asia, Europe and Oceania are now housed here. The complex is located at The Museum of Cultures, Tennis Palace, Etelainen Rantakatu 8/Salomonkatu 15, Helsinki FIN-00100, Finland.

*(We thank Alpo Ratia, Dept. of Religious Studies, Abo, Finland for this information.)*

### Kozlov Museum, St. Petersburg, Russian Federation

The P. K. Kozlov Memorial Museum in St. Petersburg is devoted entirely to the Russian exploration in Central Asia from the late 19th century to the 1930s. Formally affiliated with the Institute for the History of Science and Technology of the Russian Academy of Sciences, it is housed in the former apartment of the famous Russian traveller in Mongolia, China and Tibet, Petr Kozlov (1863-1935), a pupil and friend of N. Prjevalsky. The museum consists mainly of Kozlov's personal items - the things that he used during his travels, such as his measuring instruments, binoculars, a medical chest, clothing, etc. There is also a library and archive attached to the museum. The latter includes Kozlov's correspondence, his original travel journals of the 1923-26 Tibeto-Mongolian expedition, maps, and a great number of photographs and glass negatives. It must be remembered here that the explorer's major archeological findings from his excavations in the dead city of Khara-Khoto and the Non-Ula mounds in northern Mongolia, as well as his vast personal collections of Buddha images (*burkhans* and *tangkas*) and nephrite objects are all in the possession of the State Hermitage Museum. The Kozlov Museum is also home to a small research unit, namely a Tibet information centre. Since 1996 the Museum has been publishing a scholarly journal *Aryavarta*, an occasional publication which focuses on Central and South East Asian history, politics, religion, literature and art (*v. p. 36 of this Newsletter*). The journal is in Russian but has English abstracts. So far three issues have been published. Among its contributors are scholars from Russia, India, Germany and U.S.A.

All those interested in the activities of the Kozlov Museum should address their enquiries and correspondence to Vladimir Rosov, Smolny Prospect 6, Apt. 32, St. Petersburg 193124, Russian Federation. E-mail: varis@VR2587.spb.edu

### 1999 Anglo-Kazak joint petroglyph research

In the summer of 1999, a joint research programme was undertaken by Kenneth Lymer (postgraduate, Department of Archaeology, University of Southampton, U.K.) in association with Dr. Zainolla Samashev (A. Kh. Margulan Institute of Archaeology, Kazak Academy of Sciences, Almaty, Kazakstan). The fieldwork in June concentrated on the important petroglyph sites of Eshkiol'mes and Boyen Zhirek near the Zhungar Alatau mountains of south-eastern Kazakstan. Eshkiol'mes is rich in scenes of Bronze Age wheeled vehicles, Sako-Scythian deers and hunters from the Early Turkic period. Boyen Zhirek has various Bronze Age and Early Turkic scenes of horse-mounted warriors. In July fieldwork concluded with the examination of the Bronze Age horse images at Terekty Aulie, near Zhezkazghan in central Kazakstan.

### L'Institut Français d'Études sur l'Asie Centrale in Uzbekistan

The French Institute of Central Asian Studies (IFÉAC) was founded in Tashkent, Uzbekistan in November 1992 under the authority of the General Division of Cultural, Scientific and Technical Relations which operates as a division of Social and Human Sciences and Archaeology of the French Ministry of Foreign Affairs. The mission of the institute is similar to that of its sister institutes in New Delhi, Tehran and Istanbul, namely, to provide a forum for research among local and European academics in disciplines of the concerned region.

The Tashkent institute seeks to promote and enhance research in related disciplines of Central Asian studies, especially within the realms of contemporary history, sociology and political culture. These researches are carried out under the rubrics of Islam in local societies and Human Geography. Additionally, the institute also undertakes training of local scholars so as to familiarize them with new methodologies in Social Sciences, organize international as well as regional seminars and workshops and sponsor applications for scholarships in France. The institute has contributed to external publications as well as those in Russian and Central Asian languages besides maintaining its own biannual periodical since 1996, *Les Cahiers d'Asie Centrale* (v. CIAA NL 8, November 1998, p. 38.). A library has also been established which currently houses over 6,000 titles as well as journals and brochures of works of all five Central Asian republics including those of regional countries. Given advance notice, short-stay accommodation can also be provided for visiting researchers. Research positions for long-term visitors are also available.

For more information contact: IFÉAC, 18 A Rakatboshi Street (ex-Shpilkov), 700031 Tashkent, Uzbekistan. Tel: +998 71 139 4763; fax: +998 71 120 6656; e-mail: public@ifeac.silk.org

### A new find in Dekhistan

An element of a mysterious wall was found by the archaeologists of the joint Franco-Turkmen party when excavating the historical area of Dekhistan, 200 km. to the south of Nebitdag. The fragment is unique because it is dated to the 4th-5th centuries B.C. by preliminary calculations, i.e., it belongs to the pre-Parthian period. The scientists could not determine the wall's exact length but it probably was a fortress wall which was a part of a fortification construction. It is built from huge adobes and is 5-6 m. high. The fragment was discovered near the medieval site of the ancient settlement of

Mashat-Misran (10th-14th centuries A.D.), the largest monument in southwestern Turkmenistan. The town prospered in the days of the Khorezm Shahs but was destroyed by the Mongol invasion and subsequently revived only to be ruined again when irrigation declined in the 14th century.

The Mashat Mausoleum, the earliest among the Muslim religious buildings found in the territory of Turkmenistan, is a unique monument. Its developed fortification and artistic and architectural merits of Dekhistan monumental buildings place it among such medieval centres as Merv, Keneurgench and Samarkand. However, unlike Khorasan towns with buildings of adobe, these refired bricks were used much earlier. The historical epoch of Dekhistan began in the end of the 3rd millennium B.C. The tribes settling there were engaged in agriculture based on artificial irrigation. During the period of the early Middle Ages in the 3rd-7th centuries, cattle-breeding tribes, including ancient Turks, came there. The French scientist Oliver Lekome, who visited the excavations in Dekhistan for several years published the materials about those investigations in the popular monthly scientific magazine, *The Archives of Archaeology*. In the near future, members of a delegation from the Parisian Centre for Archaeological Investigations to Turkmenistan will arrive to continue excavations of the Dekhistan monuments.

(Courtesy of Turkmenistan Press Agency's *Turkmenistan News Weekly*, Issue no. 31, August 2, 1999.)

### The Beiram Kurgan excavation in Western Mongolia

The Mongolian-American expedition to Egiin Gol is doing systematic survey and small-scale excavation of sites in the valley before they are destroyed by flooding. Volunteers are needed for the fourth year of expedition during the 2000 field season in the alpine-steppe valley of Egiin Gol in north-central Mongolia. The research lays an emphasis on the Early Iron Age (ca. 500-200 B.C.) although survey sites range from the Upper Paleolithic to the 19th century of our era. Previous work in the valley from 1996 to the present has discovered numerous cemeteries and habitation sites dating from the Bronze and Early Iron Age, Xiongnu confederacy, the Turkic empires, and the Mongol Empire, as well as several open lithic sites. Future excavations will be done at several previously discovered sites. The Egiin Gol river valley in northern Mongolia is expected to be flooded sometime after 2000 by a hydro-electric dam project. Within the salvage context, the Mongolian-American Expedition seeks to look at the development of nomadic pastoralism and nomadic confederations through time in northern Mongolia.

For more information contact the Director, William Honeychurch (e-mail: honeychu@umich.edu) or the sponsors of this project at: Executive Director, Center for the Study of Eurasian Nomads, 1607 Walnut Street, Berkeley CA 94709, U.S.A. Fax: +1 510 849 3137; e-mail: jkimbball@cseu.org; website: <http://cseu.org>

### News from southern Tibet

After two and a half years of suspension of its projects, the Shalu Association received an official invitation to Tibet in January 1999, from the Foreign Cultural Exchange Friendship Association of the Tibetan Autonomous Region. After meetings in Lhasa and Tsethang several sites were visited. The upper Protector Chapel (Labrang Gonkhang) has undergone complete restoration in the Gongkar monastery. By removing the heavy stone roofing on the top floor, the unique 15th century wooden structure on the middle storey has been saved, together with the fine wall paintings attributed to Khyentse from the same period. The restoration of the main 11th century temple of the Drathang monastery is complete. However, funds are still needed to restore the roof of Milarepa's Nine-storey Tower in Lhodrak. Specialist

artisans from Lhasa will be needed to fix the copper sheets on to the roof and to gild them, the latter being a question of symbolic, aesthetic, practical as well as economic importance.

Two new sites, Khothing and Kharchu in Lhodrak were visited. Khothing, a 7th century temple was restored in the 19th century and does now require urgent attention because of the presence of bugs in the wooden pillars and beams. The important monastery of Lhalung, the architectural features of which are said to date to the imperial period and which has some very fine later style wall paintings, is in critical condition as the wooden beams in the main temple are rotten and sagging.

At the monastery of Shalu, founded in the 11th century, the New Shalu Gonkhang (Chapel of Protective Divinities) has been built and painted, ready for transference of the stucco images which have been kept in the old Gonkhang since their fabrication 3-4 years ago. It is hoped that the old Gonkhang will be left as it is, pending co-ordinated archaeological investigation and study.

A short visit to the seven storey Namseling Manor (v. *CIAA NL 6, Nov. 1997, pp. 7-8.*), opposite Samye, revealed the terrible state into which this fine manor house has fallen. The east wing has totally collapsed, although the main structure is solid. New sponsors are needed to save Namseling and turn it into a living museum and training centre for the arts of southern Tibet (project target US\$125,000).

For further information see the *Shalu Association News Bulletin* (May-September 1999) or contact: Shalu Association, 63 Avenue de Breteuil, Paris 75007, France. Tel./Fax: +33 1 4567 7489; e-mail: shaluass@aol.com

#### Chinese grottoes found

A small and solitary early Tang Dynasty (A.D. 618-907) Buddhist grotto was discovered in September last year by two Uygur farmers in Northwest China's Xinjiang Uygur Autonomous Region. On a cliff of 30 m. above ground in a gorge lying 60 kms. north of Kuqa (Kucha) County, the grotto is named Aay, after the proximity of the nearby ancient city. The archaeologists excavating the grotto found that it had 15 sq. ms. of wall paintings and as many as 26 Chinese inscriptions.

Su Bai, professor emeritus of archaeology at Beijing University and one of China's leading experts on grotto research, described the new find as important as few grottoes from the Tang Dynasty have been discovered to date in Xinjiang. On the basis of field reports of inscriptions and photographs of the paintings, he dates the Aay Grotto to the 8th century, the heyday of the Tang.

The grotto also contained a 45 cm. high square altar base which forms three 60 cm. wide passages against the front and side walls of the chamber. Representations on the walls include Baisajayaguru, Vairocana, Manjusri, Avalokitesvara and Maitreya. There are also large-scale paintings illustrating the Pure Land of Amitabha in a typical Tang style, incorporating more than 250 figures.

According to Huo Xuchu, a researcher at the Kucha Grotto Research Institute, the Chinese-character inscriptions of the grotto are also unique. Other cave temples contain the names of usually just one donor, and in a local script. According to Huo this is the largest Chinese-character "name list" ever found at any site in Kuqa County.

(Courtesy *The Silk Road Foundation* E-mail: [silkroad-l@topica.com](mailto:silkroad-l@topica.com) and *China Daily* <http://www.chinadaily.com.cn/cndydb/1999/12/d8-grot.c23.html>)

### Curatorial Assistant at the Nelson-Atkins Museum of Art

A full-time curatorial assistant's job in South and Southeast Asian art is available at the Nelson-Atkins Museum of Art, Kansas City, Missouri, U.S.A. Tasks will include completing research in various areas of art history and carrying out of general office duties, required by the Curator of South and Southeast Asian Art; working on departmental projects; researching bibliographies for the South and Southeast Asian collection and writing reports on findings; preparing complete written documentation summarizing the bibliographies that have been researched and completing interdepartmental correspondence as the need arises. Applicants must have at least an MA Degree in South Asian Studies or a related field of study with an emphasis on art history. A reading knowledge of French, German and one South Asian language, excellent grammar and composition skills, and the ability to write well in a variety of professional contexts is required. Excellent library and research skills and the ability to interact effectively with employees at all levels of the organization is required. Prior museum experience is desirable. Writing samples are optional. EOE. M/F This position will be open until filled. To apply send résumé to the Human Resources Dept., 4525 Oak Street, Kansas City, MO 64111, U.S.A. If you require further information about this position, please write to Doris Srinivasan directly; e-mail address: [dsrinivasan@nelson-atkins.org](mailto:dsrinivasan@nelson-atkins.org).

### Guide to Scholars of Central Asia

The Harvard Forum for Central Asian Studies at Harvard University, Cambridge Massachusetts, U.S.A. is in the final stages of compiling a second edition of the *Guide to Scholars of Central Asia*. This will include information on over 2,000 scholars working in all fields of study pertaining to "greater" Central Asia, including the broad territory from the Caucasus, the Volga Basin and Iranian Azerbaijan in the west through Afghanistan, former Soviet Central Asia and southwestern Siberia to Tibet, Xinjiang and Mongolia in the east. Each entry includes country information, relevant information about the individual, publications and scholarly interests. The Guide is thoroughly indexed by subject of interest and country/institution. There is still a small window open for submitting information for inclusion in the Guide.

For this or on details of obtaining a copy when it is published (at around the turn of the millennium), contact: Dr. John Schoeberlein, Harvard Forum for Central Asian Studies, 1737 Cambridge St., Cambridge, MA 02138, U.S.A. Fax: +1 617 495 8319; e-mail: [centasia@fas.harvard.edu](mailto:centasia@fas.harvard.edu); website: <http://www.fas.harvard.edu/~centasia>

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## EXHIBITIONS

### "Gilded Dragons: Buried Treasures from China's Golden Ages" The British Museum, London, U.K.

This important exhibition (22 October, 1999 - 20 February, 2000), curated by Carol Michaelson, is the result of ten months very intensive work. A much longer period is usually necessary to book exhibition rooms, and in addition at the moment rebuilding work is affecting the day-to-day running of the museum. Despite these difficulties the result is a small but stunning exhibition, displaying many rare and important objects from Shaanxi province. The exhibition space is quite limited, and had to be divided into two distinct halves. This may not give a feeling of such grandeur as might be expected on the basis of the publicity, but is in harmony with the function of the objects, most of which were found in restricted spaces, such as tombs and stupas. A long corridor, where the earliest objects, including the terracotta warriors, have been exhibited, lead up to a higher and more open space, where Buddhist statues take the centre stage, and Tang objects connected to everyday life are also placed. On the other side of the long corridor the remaining Tang finds are on display. Even though this is a clever use of the allocated space, inevitably several objects cannot be well seen, especially at peak times. I was especially sorry not to be able to circumambulate the beautiful stone reliquary from the Qingshan temple (cat. no. 99).

The organisers chose a dark red colour to enhance the beauty of the golden objects and to remind us of the colour often used for temples and palaces in China. The earliest exhibits include tiny golden burial objects, some of which show an obvious link with Central Asian art, such as the Eastern Zhou, Spring and Autumn period (775-475 B.C.) dog found in tomb 1 of the Duke of Qin (cat. no. 2) or the fantastical beast with long antlers from the Warring States period (4th - 3rd century B.C.) (cat. no. 3). However, regular trade on the Silk Road started only later, and became especially important by the Tang dynasty (618-906). From this period very interesting objects have been chosen to illustrate daily life, such as hair ornaments, the likes of which can be seen in the elaborate hairdos of ladies represented on banner paintings from Dunhuang. Ornamental belts worn by males are also represented in Dunhuang painting. In this exhibition we can see the earliest complete jade belt set from the Northern Zhou dynasty (A.D. 557 - 581) (cat. no. 42); and from the Tang period gilded bronze belt plaques (cat. no. 43), a belt set made of jade, precious stones and gold (cat. no. 44) and a jade belt set (cat. no. 65) are all exhibited. The belt plaques on one of the belt sets (cat. no. 65) are decorated with the figures of Western entertainers. Two figures of foreigners found in tombs near Xi'an (cat. nos. 46, 47) are also displayed. Among the exhibits there are also foreign coins (cat. nos. 49, 50, 51), and gold and silver dishes, which reflect the influence of foreign shapes and decoration, such as the eight-lobed cup found at Hejiacun in a suburb of Xi'an, which is modelled on Sasanian metalware (cat. no. 88). Another octagonal cup from the same location is decorated with the figures and heads of foreigners (cat. no. 90).

Perhaps even more interesting for our readers are the Buddhist sculptures and objects, many of which had not been previously exhibited in the west before. Stone sculptures exhibited include a Lokapala, a Buddha and an Avalokitesvara figure (cat. nos. 96-98), all found in or near Xi'an, representing the "international" style of Tang Buddhist art, which was very influential in the formation of local art styles further West on the Silk Road. The stone reliquary made of limestone, gold and bronze and the coffin-shaped reliquaries made of silver, gold, bronze and precious stones from the Qingshan temple are among the highlights of the exhibition (cat. nos. 99-101). At the Qingshan site, a very unusual bronze jug was also found which was imported from Central Asia or India (cat. no. 103). Also important are the beautiful objects found at the Famen

temple, near Xi'an (cat. nos. 104-120). There is a well-illustrated catalogue to accompany the exhibition (*v. p. of this Newsletter*).

(LRS)

**"Visions of Perfect Worlds: Buddhist Art from the Himalayas"**  
Spink and Son Ltd., London, U.K.

Nearly 90 objects from the Himalayan region, mainly from Tibet, are included in this exhibition which focuses on the Buddhist metal sculpture and on other ritual implements. In addition, a good selection of Tibetan furniture and carpets, dating mostly from the late 19th century, present the secular side of the Tibetan artistic heritage. Metal sculpture from neighbouring Nepal, Kashmir and Western Tibet provide interesting examples of different stylistic traits, many of which influenced Tibetan sculptural development.

The earliest sculpture is represented by a plain cast copper Nepalese Buddha Amoghasiddhi (9th-10th century), which has delicately proportioned body shape and serene expression, and thus portrays a balanced composition. An important example of the Kashmiri metal sculpture is represented by an 11th century cast brass Manjushri which bears an inscription "Lha Nagaraja" on the throne. This could imply the son of Yeshe Od, the latter a king-turned-monk who was instrumental in promoting Buddhism during Chidar in Western Tibet. The *dhoti* of the Manjushri shows intricate floral textile motifs, amongst which is a single plain roundel enclosing a bird, most likely a goose (*hamsa*). In comparison to the skillful portrayal of Manjushri's athletic body, a disproportionately shaped cast brass figure of Amitayus from Western Tibet (13th-early 14th century), radiates powerful and rather menacing presence. However, his gentle face betrays his compassionate nature.

Sculpture from Tibet is well presented, and includes portraits of religious individuals (the dates range from the 14th to the 17th century). Two late 14th-early 15th century cast gilt copper sculptures, Prajnaparamita (?) and Acala, are good examples of the Densatil style from Central Tibet, showing wealth in detail and a sumptuous finish. A small late 17th-18th century Sino-Tibetan Daka in cast bronze is meticulously finished. He sits on a tiger skin, the detail of which is also shown on the back of the figure. The fearsome appearance of this figure was created to keep the evil forces away. Furthermore, the monks used to put pills through the Daka's hollow base, which then popped out from his mouth to be taken by the sick person.

The implements used in Tantric Buddhist rituals consist of a variety of objects, amongst which are two wooden *phurba* (a ritual dagger), an early 13th-14th century cast iron and copper ritual hammer and a 19th century oracle mirror (also shown in the "Sacred Symbols" exhibition in New York earlier this year). The secular aspect of the Tibetan culture is presented by several rugs and furniture, although some of the latter were originally made for use in Tibetan monasteries. Majority of the rugs are so-called tiger rugs of the abstract kind, now popular here in the west because of their neutral and balanced colours. They have been dated tentatively to the late 19th-early 20th century. The furniture on show consists of chests, altar tables and cabinets, all of which display strong Chinese influences in their decoration. Motifs such as dragons and peonies are set against the background of vivid colour schemes, the outcome thus being uniquely Tibetan rather than Chinese.

"Visions of Perfect Worlds" focuses on Tibetan Buddhist works of art which have been successfully combined with the secular aspect of Tibetan material culture, a welcome approach which in no way detracts one from the other. On the contrary, the objects blend together harmoniously whilst expressing several aspects from the Tibetan artistic domain. The exhibition will be open until 24 December, 1999. For

more information contact: Spink and Son Ltd., 5 King Street, St. James's, London SW1Y 6QS, U.K.

*(I would like to thank Deborah Ashencaen, Director of the Himalayan Department at Spink, for her helpful comments regarding several objects in this exhibition.)*

(MA)

**"Treasures from the Silk Road: Devotion, Conquest and Trade Along Ancient Highways"**

Spink and Son Ltd., London, U.K.

This exhibition co-ordinated by the Southeast Asian and Chinese departments of London's Spink Gallery runs from 15 to 26 November, 1999. Objects from the western part of the Silk Road include a Kushan period Mathura torso of the Buddha, painted terracotta heads of brahmins and of bodhisattvas, a monumental bodhisattva torso and an exquisitely beautiful polychrome female bust in the Hadda style from the Gandhara region. Exhibits from the eastern part include Kharoshthi documents on wood in the Niya style from the eastern Han era (A.D. 25-220) and a wall painting fragment, depicting a *devata* from Kizil. From China there are pottery funerary figurines of camels from the Northern Wei (386-534) and the Tang (618-906) periods, and figurines of ladies, foreigners a rare set of seven female equestriennes and a large horse bearing a saddle decorated with a floral medallion surrounded in applied gold leaf from the Tang period. A beautifully illustrated catalogue of the same title is also available.

For more information contact: Jonathan Tucker (jtucker@spinkandson.com) or Antonia Tozer (atozer@spinkandson.com), Spink and Son Ltd., 5 King Street, St. James's, London SW1Y 6QS, U.K.

**"The Sculptural Heritage of Tibet: Buddhist Art from the Nyingjei Lam Collection"**

Ashmolean Museum, Oxford, U.K.

This exhibition which runs between 6 October - 30 December 1999 displays over 80 Tibetan metal sculptures and related objects from the surrounding regions, loaned by an anonymous collector. Its curators are Dr. Jane Casey Singer and Mr. David Weldon. Tibetan sculptural tradition is faithfully recorded in these Buddhist works of art, which cover a period from c.11th century until the 17th century and includes portrait sculpture. A few early sculptures from eastern India, Kashmir and Nepal have been selected to show the foreign artistic influences that inspired Tibetan sculptural development. However, the final artistic result was uniquely Tibetan, which is aptly demonstrated by these pieces from the Nyingjei Lam Collection.

For more information contact: The Ashmolean Museum, Department of Eastern Art, The Eric North Room, Beaumont Street, Oxford, OX1 2PH, U.K. Tel: +44 1865 278 000.

**"Ladakh: Himalayan Photographs by Karl-Einar Löfqvist"**

Pitt Rivers Museum, Oxford, U.K.

This exhibition of photographs taken over a period of ten years record the religious and secular life in contemporary Ladakh, where Tibetan Buddhism is still alive and part of the everyday life of this harsh but beautiful environment. It runs from October 14, 1999 to the end of January 2000. For more information contact: Pitt Rivers

Museum Annexe, Balfour Building, University of Oxford, Oxford, U.K. Tel: +44 1865 270 927; website: <http://www.prm.ox.ac.uk>

**"The Light of the Great Buddha"**  
**Museum für Ostasiatische Kunst, Cologne, Germany**

This rare exhibition is open from 11 September to 10 November, 1999. For the first time in Europe and only second time abroad have Buddhist artefacts been exhibited dating back to 1,200 years from the Todaiji Temple at Nara, the old imperial capital of Japan. Some of the religious items displayed for the entire duration at the museum in Germany are only accessible to the Japanese public one day in a year. Twelve National Treasures and 46 important cultural properties, however, are only displayed for eight weeks due to conservational reasons. This exhibition is a rare opportunity to gain an understanding of Japanese Buddhism and the history of its national place of worship, the Todaiji Temple. For more information contact: e-mail: [mok@mok.museenkoeln.de](mailto:mok@mok.museenkoeln.de); web-site: <http://www.museenkoeln.de>

**"Mannerheim in Central Asia 1906-1908"**  
**The Museum of Cultures, Helsinki, Finland**

An inaugural exhibition is running between summer 1999 and winter 2000 that provides a comprehensive coverage of the life and times of Colonel Carl Gustav Emil Mannerheim (1867-1951), who undertook expeditions in Sinkiang (Xinjiang) during the years 1906 to 1908 that were largely sponsored by the Finno-Ugric Society and the National Museum. Archaeological excavations were also carried out by him in the Turfan, Qulja and Qarashahr areas where he acquired texts in Sanskrit, Khotanese, Sogdian and Chinese among other languages. Mannerheim's chief interest lay in researching the physical anthropology, social organization and languages of several ethnic groups such as the Abdals, Kirghiz, Sarts, Torgut Mongols, Saro and Shera Yugurs. His travel diary was published as Volume 1 of *Across Asia from West to East*; which dealt with a survey of his materials and the studies of Orientalists appeared later. The present exhibition displays approximately 1,000 texts, antiquities and ethnographic items including maps, sketches, diary readings and photographs taken by Mannerheim.

*Alpo Raita, Dept. of Religious Studies, Abo, Finland.*

**"Migration of the Faith: Origins of Tibetan Buddhist Art"**  
**Los Angeles County Museum of Art, Los Angeles, California, U.S.A.**

The exhibition which will be open until 4 September, 2000 includes 23 rare and important manuscripts, paintings, and sculptures from the museum's collection. The aim of the exhibition is to illustrate the influence of eastern Indian, Nepalese and Kashmiri artistic styles on the development of Tibetan Buddhist religious art.

**"Gold of the Nomads: Scythian Treasures from Ancient Ukraine"**  
**San Antonio Museum of Art, San Antonio, Texas, U.S.A.**

This exhibition of more than 170 gold and silver objects excavated from Scythian tombs since 1975 is from collections held by the Museum of Historical Treasures of the Ukraine, Kiev; Archaeological Institute, Kiev; National Historical Museum of Ukraine, Kiev; and the State Historical and Art Preserve, Pereyaslav-Khmelnytskiy. It makes its North American debut in San Antonio (7 November, 1999-30 January, 2000) before travelling to the Walters Art Gallery, Baltimore (7 March-28 May,

2000), the Los Angeles County Museum of Art (2 July-24 September, 2000), Brooklyn Museum of Art (29 October, 2000 -21 January, 2001) followed by a venue yet to be announced (18 February-29 April, 2001) and finally to the Nelson Atkins Museum of Art, Kansas City (27 May-11 August, 2001). Eventually, it will be displayed at the Grand Palais, Paris, France (25 September-31 December, 2001).

The central focus of the exhibition is to depict the hybrid style of Greek iconography and Near Eastern motifs clearly evident in Scythian metalwork consisting of helmets, jewellery, personal and ceremonial objects and zoomorphic sculptures. A catalogue which is edited by Ellen Reader and entitled *Scythian Gold: Treasures from Ancient Ukraine*, 352 pp. + 295 ills., 240 in colour, US\$29.95 (pb) and US\$60 (hb) accompanies this exhibition. It will be available at the above mentioned venues.

**"Treasures of Uzbekistan: The Great Silk Road"**

**Arthur Ross Gallery, Museum of Archaeology and Anthropology,  
University of Pennsylvania, Philadelphia, Pennsylvania, U.S.A.**

This exhibition (November 9, 1999 - February 13, 2000) has been organized and guest curated by Professor Fredrik Hiebert of The University of Pennsylvania Museum of Archaeology and Anthropology. It is the first loan of objects from museums throughout Uzbekistan, dating from the Bronze Age to the present century, including textiles, tiles, ceramics, architectural elements, and rare manuscripts. Some hundred exhibits include: Bronze and Iron Age objects from Bactria; textiles, tiles, manuscripts, ceramics, and architectural elements from the medieval Silk Route; and ethnographic materials from the Uzbek Khanate, among them jewellery and gold apparel.

A public symposium entitled "Unraveling the Silk Road"; will be held November 14, 1:30-5:30 pm. For more information see <http://www.upenn.edu/ARG/> or call +1 215-898-8023.

**"Spiritual Perfection: Religious Sculpture of South and Southeast Asia"**

**Asia Society New York, New York, U.S.A.**

The objects for this exhibition of sculpture are drawn from the Mr. and Mrs. John D. Rockefeller 3rd Collection, the Newark Museum and private collections which provides a basis for understanding the form and meaning of images of Hindu, Buddhist and Jain deities which are embodiments of spiritual perfection as their physical aspects convey a divine paragon of beauty. It is on view from 3 February to 1 April, 2000 at Asia Society's interim location at Park Avenue at 59th Street while the headquarters at 725 Park Avenue undergo renovation to be completed in autumn 2001.

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## CONFERENCES

### Conference reports

#### **"Forms and Transformations: Recent Development in the Study of Tibetan Sculpture"** Brunei Gallery, SOAS, London, U.K.

This one-day symposium was organised by Sotheby's on 12 November, 1999. After the welcoming addresses by Henry Howard-Sneyd, Director of the Chinese Department at Sotheby's, and Tsering Shakya, Fellow in Tibetan Studies at SOAS, Dr. Pratapaditya Pal opened the proceedings emphasising the importance of Tibetan art for the research of Indian art. David Weldon, Himalayan art consultant and co-curator in the Nyingjei Lam Collection exhibition currently showing at Oxford (v. p. 24 of this Newsletter), discussed the influences of earlier foreign sculptural styles on Tibetan metal sculpture, using thirteen images as examples. He argued that sculptures from Nepal, Kashmir, the Swat Valley and Eastern India became the inspiration for the execution of Tibetan art even after the given style disappeared in its native land. Mr. Weldon drew attention to the deliberately manufactured wear on the late Tibetan copies. It was believed that in this way these copies were transformed into venerable objects, like the ancient originals.

Ian Alsop, an art historian from Kathmandu, Nepal gave a paper on "Sacred Copies in Tibet". He emphasised that representational types were also established through making exact copies of individual sacred images, not just by following textual sources. Even though the style changed iconographic details remained strikingly similar over time. In one case as a result of long detective work that lasted for years, Mr. Alsop traced the origin of certain unusual features that appeared on several images to the Phagpa Lokesvara in the Potala Palace.

In her talk entitled "Homage to Bodh Gaya: A Tibetan Sculpture in the Nyingjei Lam Collection" Dr. Jane Casey Singer, art historian based in London and co-curator of the Nyingjei Lam exhibition at the Ashmolean Museum, discussed the influence of sacred eastern Indian medieval Buddha images on Tibetan sculpture. Taking one sculpture as an example, she argued that images brought back from Bodh Gaya may have influenced Tibetan artists. She showed that dozens of models of Bodh Gaya may have survived, and the main image shown on these may have been the model for the short-necked earth-touching Buddha figure, which consequently appears in the art of Burma, Central Asia, Nepal and Tibet as well as Kharo Khot. She emphasised that it is important to study Tibetan art in conjunction with Indian art in order to recognise the importance of such models.

Dr. Rob Linrothe, Assistant Professor of Art History, Skidmore College, New York, summarised the main ideas of his new book in a paper entitled "Delivering Threats: Forms and Functions in Indo-Tibetan Buddhist Wrathful Deities". Instead of relying on textual sources, Dr. Linrothe collected hundreds of images and divided them into clear groups based on their body type, hair, posture, gesture, attributes, vehicles and ornaments. Dr. Amy Heller, an art historian from Nyon, Switzerland presented a paper on "Works from the NJL Collection in Light of Recent Sculptural Finds in Tibet". She pointed out that the research of early Tibetan art is hampered by the lack of dated examples, as this way the age and origin can only be determined by stylistic analysis. Dr. Heller compared examples from the exhibition to sculptures found *in situ* in a chronological order. She pointed out the importance of the historical context for the dating of Tibetan works of art. Early Tibetan art as represented by the recent finds

from Dulan are proof of a very eclectic taste and show foreign influences from China, Nepal and India. She emphasised the importance of trade routes for disseminating these ideas. Dr. John Siudmak, an art historian from London, gave a paper entitled "The Classical Buddha Image from Kashmir: its Inception and Subsequent Development and Some Observations on Kashmirian Influence on the Sculpture of West Tibet". Gandharan, Pala and Gupta influences were examined in detail.

The talks were followed by an interesting discussion. Many questions from the audience focused on the problem of originals, fakes and copies, and their financial value. It is regrettable that in the course of the debate no mention was made of the function of these objects, most of which were made and copied with a specific religious purpose. The symposium concluded with a reception hosted in honour of the authors of several Tibet related publications, which were released on the occasion.

(MA, LRS)

**"Entlang der Seidenstrasse: Frühmittelalterliche Kunst zwischen Persien und China"**

**Abegg-Stiftung, Riggisberg, Bern, Switzerland**

This colloquium (October 7-8, 1999) devoted to Central Asian textiles on the Silk Road was attended by 66 scholars from a variety of specialist institutions. Papers were presented illustrating the links between the late antique textile art of Iran, and that of China, in the light of the latest discoveries at Astana, and at other Chinese sites. A prominent feature was the attendance of five scholars from the People's Republic of China, who presented reports on tomb excavations at which prestige textiles were recovered. They included Zhao Feng, Deputy Director of the China National Silk Museum, who spoke on "The petal roundel design on the textiles from the Silk Road". Also impressive was the paper by Amy Heller, "Recent findings on textiles from the Tibetan dynasty (650-850)". Kazuko Yokohari (Japan) presented a detailed paper on the silk with four equestrian hunters in the Horyuji temple, including technical discussion of the weaves, and a hypothesis on the transmission of figured samite technique. The papers are to be published in the forthcoming Vol. 9 of the *Riggisberger Berichte*.

(ADHB)

**"The Preservation of Manuscripts, Artefacts and Paintings from Dunhuang and Central Asia" - Fourth International Meeting**

**Institute of Oriental Studies, St. Petersburg Branch, Russian Federation**

The conference devoted to the preservation of the materials discovered in the first quarter of this century by European, Russian, Chinese and Japanese scholars in Dunhuang, Khara Khot and in the oases of Eastern Turkestan was held between September 7-12, 1999 at the St. Petersburg branch of the Institute of Oriental Studies, Russian Academy of Sciences. The Institute holds excellent manuscript and document collections of material from Dunhuang and elsewhere in Central Asia, with a particularly fine Tangut collection. Corresponding paintings are held at the State Hermitage also in St. Petersburg. The proximity of the Institute and the Hermitage meant that it was possible to visit the impressive conservation studios and exhibition galleries of both. The conference was organised by Dr. M. I. Vorobyova-Destatovskaya. It was the fourth in the series and attracted over fifty specialists from many centres.

The conference showed that texts and artefacts represent a single source of information and must be investigated without regard for disciplinary or national

boundaries. Twenty-one papers were given, including Ernst Bartlet (Staatsbibliothek, Berlin, Germany): "Losses in Restoring Turfan Fragments"; K. B. Kalinina and E. G. Shishkova (State Hermitage, St. Petersburg, Russian Federation): "Some Aspects of the Investigation and Restoration of the Colour Paper Painting from Kharakhot (12th - 14th centuries)"; Pieter Grootes and Marie-Josée Nadeau (Leibniz Labor für Altersbestimmung und Isotopenforschung, Kiel, Germany): "Dating the Turfan Murals of the Berlin Museum of Indian Art"; Neville Agnew (The Getty Conservation Institute, Los Angeles, U.S.A.): "Wall Painting Conservation at the Mogao Grottoes - Co-operation Between the Getty Conservation Institute and the Dunhuang Academy"; K. B. Kepping (Institute of Oriental Studies, St. Petersburg): "The Kharakhot Suburgan" and L. N. Menshikov (Institute of Oriental Studies, St. Petersburg): "Some Criteria of Dating of the Dunhuang Manuscripts". There was also a workshop on paper, with presentations on technical analysis. The papers will be published in future issues of *Manuscripta Orientalia*. A detailed report is published in the Autumn 1999 issue (No. 14.) of the *IDP News*, on pp. 1-3.

**"History and Archaeology of Afghanistan: From Glory to Plunder"**  
Pacific Asia Museum, Pasadena CA, U.S.A.

This international "Symposium on Destruction and Looting of Afghan Culture", (October 15-16, 1999) was convened under the auspices of the International Committee for the Salvation of the Cultural Heritage of Afghanistan. Meetings were chaired by Mehria Rafiq Mustamandy, President of the Committee, and David Kamansky, Executive Director of the Pacific Asia Museum. Among papers presented note may be taken of Dr. Donald Stadtner's "Shahi sculpture revisited", an examination of 6th-9th century sculpture in marble often attributed to the Hindushahi rulers of Kabul and Ohind. The spectacular Ganesha figure dated to the eighth year of the Huna king Khingila was illustrated, and attests the activity of the school possibly before A.D. 600, and there was discussion of several specimens of doubtful authenticity.

Dr Z. Tarzi spoke on "The Buddhist past of Afghanistan", describing Gandhara monuments and sculptures, including the recently destroyed site of Tepe Shotor (Hadda). There was an impressive survey of the abandoned cities of Sistan by W. Trousdale. Other speakers were A.D.H. Bivar (Numismatics), Sayid Khalilollah Hashemeyan (Vanishing Languages), Mohammad Hassan Kakar (Current political situation), Linda Komaroff (Timurid Poetry, Art and Architecture), Jonathan L. Lee (Impact of War on Cultural Heritage), D.W. MacDowall (Kushan Numismatics, *in absentia*), Mehria Rafiq Mustamandy (Conservation of Antiquities), Zaman S. Stanizai (Languages and Sociology), and Alef Shah Zadran (Illegal excavations and the Mir Zakah finds).

(ADHB)

## Forthcoming conferences

**"Perceptions of Space and Time in Central Asia"**  
IFÉAC, Tashkent, Uzbekistan, 9-10 December, 1999

This is a preliminary Workshop to the International Seminar: "The Perceptions of Space and Time in Central Asia: A Multidisciplinary Approach" to be held in October 2000. The IFÉAC (French Institute of Central Asian Studies) (v. p. 18. of this Newsletter) wishes to organise a major international meeting devoted to the

perceptions of space and time within the cultures of Central Asia. By examining these two fundamental concepts in a vast area whose complex history remains insufficiently known, the IFÉAC hopes to stimulate the meeting of specialists from different and complimentary subjects. It will be the first time that such a vast sum of knowledge will be gathered together about these highly important cultural categories that contribute to structure the political, administrative, symbolic, and other systems that are characteristic of Central Asia.

The seminar is planned to take place during the first fortnight of October 2000. In order for the exchange of views between the different disciplines and methodologies to be as fruitful as possible, the IFÉAC plans to organise a series of workshops before the seminar itself. The first workshop will take place in Tashkent on the 9th and 10th of December 1999. The participants (historians, architects and town planners notably) will discuss the place of towns in the different historical entities that form Central Asia: the history of towns and urban traditions, the relations between towns and their environment, the perception of towns amidst non-sedentary populations, etc. This meeting aims to enable each participant to present his contribution to the themes under discussion. All the participants will be able to intervene in the introduction to a general debate on the numerous aspects that make up the theme of this first workshop. For further information contact Laurent Vinatier. E-mail: [public@ifeac.silk.org](mailto:public@ifeac.silk.org)

**First International Conference on Humanistic Buddhism**  
**International Academy of Buddhism, Hsi Lai University, Los Angeles,**  
**California, U.S.A., 12-16 December, 1999**

The conference aims to provide a forum for consultation and exchange of information between students and scholars in Buddhist studies and related fields as regards recent research findings and the clarification, expansion and translation of Humanistic Buddhism in relation to discussions and activities in socially engaged Buddhism. This meeting will set in motion a tradition of disseminating consistent and systematic contributions to Buddhist studies.

For information regarding registration please contact: International Academy of Buddhism, Hsi Lai University, 1409 N. Walnut Grove, Rosemead, CA 91770, U.S.A. Tel: +1 626 571 8811; fax: +1 626 571 1413; e-mail: [info@hlu.edu](mailto:info@hlu.edu)

**"Indo-Persian Cultures: Their Character and Impact on Civilization"**  
**Third International Congress, K. R. Cama Oriental Institute, Mumbai, India,**  
**6-9 January, 2000**

This conference is arranged by the K. R. Cama Oriental Institute (est. 1916) which is the leading centre and library of Indo-Iranology and Iranistics in South Asia and the Middle East. The Institute's library possesses unique and even sole copies of manuscripts in Arabic, Avestan, Gujarati, Pahlavi, Pazend, Persian and Sanskrit besides an impressive collection of works on Orientalia. Nearly 30 reputed international and national scholars are expected to present papers covering aspects of archaeology, art and architecture, numismatics, language, and comparative studies in mythology, religions, philosophy and history from the earliest times to 1800 A.D. For details regarding registration and attendance please contact: Ms. H. Modi, Trustee and Jt. Secretary, K. R. Cama Oriental Institute, 136 Bombay Samachar Marg, Opp. Lion Gate Fort, Mumbai-23, India. Tel: + 91 22 284 3893; fax: + 91 22 287 6593.

**Mongolia Society Annual Meeting**  
San Diego, California, U.S.A., 9-12 March, 2000

The 2000 Annual Meeting of the Mongolia Society will be held in conjunction with the Association for Asian Studies (AAS) at the Town and Country Hotel, San Diego, California. The Mongolia Society and IREX (International Research & Exchanges Board) will sponsor a panel entitled "Mongolia's Millennium", after Annual Meeting. Abstracts of no more than 300 words must be submitted no later than 9 December, 1999 containing the title of the paper. Papers will be of 20 minutes duration, with five minutes discussion.

Please submit your abstract to panel chair: Dr. Henry G. Schwarz, 416-15th St. Bellingham, WA 98225, U.S.A. E-mail: schwarz@cc.wwu.edu or to: The Mongolia Society Office, 322 Goodbody Hall, Indiana University, Bloomington, IN 47405-7550, U.S.A. E-mail: monsoc@indiana.edu

**Seventh Annual Central Eurasian Studies Conference**  
Indiana University, Bloomington, Indiana, U.S.A., 25 March, 2000

Central Eurasia for the purpose of this conference is defined as the vast area including or corresponding to present-day Mongolia, western China (Xinjiang), Tibet, Central Asia (Uzbekistan, Kazakhstan, Turkmenistan, Kyrgyzstan, Tajikistan, as well as the historic regions of Khorasan and northern Afghanistan) Turkey, Hungary, Estonia, Finland, as well as other regions which include Finno-Ugric speaking peoples. Papers are welcome from faculty members, graduate students and independent researchers. Abstracts indicating affiliation, address and contact information should be prepared on no more than two double spaced pages and are due by January 8, 2000. They are intended to be comprehensive and publishable in a collection of selected abstracts by the date of the conference. Abstracts are to be mailed to the following address where further information on registration, notification and other details may also be obtained: The Seventh Annual Central Eurasian Conference, Goodbody Hall 157, Indiana University, Bloomington, IN 47405, U.S.A. Tel: +1 812 855 9510; fax: +1 812 855 7500; e-mail: aces@indiana.edu

**Central and Inner Asia Seminar**  
University of Toronto, Toronto, Ontario, Canada, 24-25 March, 2000

The next Central and Inner Asia Seminar (CIAS) is scheduled to take place at the University of Toronto on Friday and Saturday, 24-25 March, 2000. The organisers would welcome proposals on any subject which falls within the general scope of our mandate. Proposals may be for twenty- or forty-minute presentations (please specify your preference). Notification of acceptance of a proposal will be sent as soon as possible and not later than 31 January, 2000. The papers will be published in the *Toronto Studies in Central and Inner Asia* series (v. p. 48 of this Newsletter). While participants will be responsible for their own travel and living expenses, the organizers will make every effort to facilitate their stay in Toronto and, upon request, to advise about the availability of modestly priced accommodation. For more information contact: Prof. M. Gervers (e-mail: 102063.2152@compuserve.com) or Professor Wayne Schlepp (e-mail: schlepp@eagle.ca).

**Ethnography of the Altai and Bordering Territories**  
Barnaul, Russian Federation, May 2000

The Institute of Archaeology and Ethnography (Russian Academy of Sciences, Siberian branch), The Laboratory of Lore History (Barnaul State Pedagogical

University), and Altai State Arts Museum (Barnaul, Russia) will convene their fourth regional conference which will focus on diverse topics of the peoples of the Altai region and bordering territories such as folklore and ethno-linguistics; ethno-ecological and ethno-political processes; preservation of ethno-cultural monuments and museum collections; and disseminating information on the theory and practice of teaching ethnology in High Schools and Universities.

Abstracts should be received latest by 15 January, 2000. We encourage receiving them by e-mail in DOS/Windows-formatted attachments and with a paper title for possible conference grant application. Applications and other details may be obtained from: Laboratory of Lore History, Barnaul State Pedagogical University, Molodezhnaya Street 55, Barnaul 656031, Russian Federation; Fax: +7 3852 26 08 36; e-mail: krai@bspu.secna.ru; boyko@bspu.secna.ru

**2000 International Conference on Dunhuang Studies**  
**Dunhuang Research Academy, Dunhuang, Gansu, P.R.C.,**  
**29 July-3 August, 2000**

Following the first announcement, sent out in September 1998, international academic circles have responded with great interest. About 180 scholars will attend the conference and have submitted registration forms and paper titles. Delegates will come from Japan, the U.S.A., England, France, Germany, Denmark, Sweden, Switzerland, Hungary, Canada, Republic of Korea, Singapore, Malaysia, China and Chinese Taipei, Hong Kong, Aomen (Macao). The conference will be held at the Mogao Grottoes, Dunhuang in Gansu Province. It will start with the opening ceremony and the unveiling of the Exhibition Hall of the Dunhuang Library Cave, and will be followed by a visit to the Mogao Caves. Conference papers will be presented on three days, and there will be visits to the Yulin Grottoes, Anxi County, the Yumen Gate and Xiqianfodong.

Conference themes include the Dunhuang Library Cave: its function and significance; research on the documents and artefacts from the Library Cave; cataloguing, preservation and publication; international Dunhuang studies in retrospect and its prospects; site archaeology of grottoes and their art, including comparative studies. The official languages of the conference will be English and Chinese. Abstracts in both languages will be accepted. Abstracts must be sent to the Secretariat of 2000 ICDS by December 31, 1999 by mail, fax or e-mail. Conference papers must be typed on A4 paper, and submitted on a micro floppy disk no later than upon arrival at the conference.

Registration fees to attend the conference will be US\$250, which includes the conference banquet, information, site visits, transport to the Mogao Grottoes, the Yulin Grottoes, the Xiqianfodong Grottoes and the Yumen Gate, but excludes accommodation and other expenses. Upon request, the Dunhuang Academy will reserve room for all delegates at the Dunhuang Hotel at the price of US\$60 per night for a double room, including breakfast.

For further information please contact: Mr. Zhang Xiantang, Commission of Academic Research, Dunhuang Research Academy, Mogaoku, Dunhuang, Gansu 736200, P.R.C. Tel: +86 937 886 9027; fax: +86 937 886 9028; e-mail: dhyxw@mail.jq.gs. cninfo.net

**Symposium on Rock Art of Central Asia  
Frankfurt am Main, 8-10 September, 2000**

For those of our readers who are interested in rock art, it might be interesting to know about an international conference organised by the Deutsche Gesellschaft für Petroikonologie, which will examine rock art from all parts of the world. A special symposium dedicated to the rock art of Central Asia is planned, and papers in this subject are invited in German or English. The papers will be published. All aspects can be examined including description of the depictions, cultural history research, technical and scientific analysis and questions of conservation. The display of related publications, films and exhibitions are also planned.

Please inform the organizers of your interest as soon as possible, and preferably by 17 December, 1999. For more information please contact Thomas W. Wyrwoll, Deutsche Gesellschaft für Petroikonologie e.V., Albert-Schweitzer-Str. 52, 60437 Frankfurt am Main, Germany. E-mail: Thomas.Wyrwoll@gmx.de

**"Integration of Archaeological and Ethnological Researches"  
Vladivostok, Russian Federation, 12-15 September, 2000**

This conference, which is the VIII International Scientific Seminar commemorating the 100th anniversary of Professor Andrew Dul'zon and 110th anniversary of Professor Sergey Shirokogorov, is jointly organized by the Institute of History, Archaeology and Ethnography of the People of the Far East of the Far Eastern Branch of the Russian Academy of Sciences; the Omsk State University, Omsk Division of United Institute of History, Philology and Philosophy of Siberian Department of Russian Academy of Sciences and the Siberian Branch of Russian Institute of Culturology.

The focus of this meeting will be on exploring archaeological-ethnological reconstruction and comparisons and modelling ethno-archaeological complexes as well as the question of integrating archaeology and ethnology with other sciences. English and Russian will be the languages of the conference. Abstracts and registration forms should be prepared latest by 5 December, 1999 and sent to: Department of Ethnography and Museum researches of Omsk State University, Pr. Mira, 55-a, Omsk 644077, Russian Federation. Tel: +7 3812 664 515, 224 608; fax: +7 3812 540 009; e-mail: berezh@univer.omsk.su

**"Central Asia: Past, Present and Future"  
ESCAS VII, Vienna, Austria, 25-30 September 2000**

The Seventh European Conference on Central Asian Studies will take place during the last week of September 2000 in Vienna, Austria. The general aim of the conference is to make an assessment of the Central Asian civilizations and their impact on neighbouring regions. In a series of five panels that will cover a wide range of papers in archaeology, history, anthropology, sociology, linguistics, arts, political sciences etc., the diversity of Central Asian civilizations will be portrayed in their historical dimension as well as in their current forms and future perspectives. The preferred language of the conference will be English.

Further details may be obtained from: Prof. Mag. Dr. Gabriele Rasuly-Paleczek, Institute for Social and Cultural Anthropology (Ethnology), University of Vienna, Univ. Strasse 7/IV, A-1010 Vienna, Austria. Tel: +43 1 4277 48506; fax: +43 1 4277 9485; e-mail: gabriele.rasuly@univie.ac.at

**"On the Cusp of an Era: Art in the Pre-Kushan World"**  
Nelson-Atkins Museum of Art, Kansas City, Missouri, U.S.A.,  
8-12 November, 2000

This international art symposium will be devoted to the first scholarly conference on the study of pre-Kushan art (2nd century B.C. - A.D 1st century). The symposium will bring together 23 leading experts from Asia, Europe and North America in archaeology, numismatics, textual, social and art history. The symposium aims to define the nature of pre-Kushan art prevalent in those lands which were to become incorporated into the Kushan Empire. These lands are termed the pre-Kushan world. The symposium hopes to stimulate a workshop atmosphere in which discussion of papers and positions plays a large part.

For more information contact: Heidi Hancock Gambill, Symposium Co-ordinator, The Nelson-Atkins Museum of Art, 4525 Oak Street, Kansas City, MO 64111-1873, U.S.A. Tel: +1 816 751 1396; fax: +1 816 931 7208; e-mail: prekushan@nelson-atkins.org; website: <http://www.nelson-atkins.org/collections/seasian/southand.htm>.

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## NEW PUBLICATIONS

### Recent journals

#### *Parthica. Incontri di culture nel mondo antico*

Chief editor: A. Invernizzi. Istituti Editoriali e Poligrafici Internazionali, Pisa, Italy.

*Parthica* has been launched as a new annual journal named after the Parthian empire that lay at the centre of an area characterized by a fundamental unity, both geographic and temporal, despite the multiplicity of its cultural components and the variety of specific historical phenomena. The Parthian age was to provide the framework for some of the most epoch-making moments of dialogue between oriental and occidental civilizations and mentalities accompanied by international relations of an intensity and breadth never before experienced. The journal will attend to major features of the Parthian epoch in order to explore the enduring testimony of a greatness for which historical research and archaeology are offering a growing body of evidence and to seek its underlying meaning. Such an approach does not disregard the solid premises achieved through the coexistence and mutual knowledge that originated under the Achaemenids or the consequences, visible beneath the rather rigidly controlled form of the court of the Sasanids, or even the related phenomena that occurred in adjoining regions.

Papers to be published in the 1999 and 2000 issues include: E. Dabrowa: "L'expédition de Démétrios II Nicator contre les Parthes (139-138 avant J.-C.); B. Goldman: "Pictorial graffiti of Dura-Europos"; R. Vardanian: "La monetazione di bronzo elimea del II sec. d.C. Problemi di classificazione e datazione"; M. R. Magistro: "Il grifone nell'arte dell'antica India"; P. Mollo: "Le sigillature dalla Casa Quadrata di Nisa Vecchia"; R. Vardanian: "Le tendenze evolutive della cultura e dell'ideologia nell'impero partico (sulla base delle monete) and G. A. Koshelenko et al.: "Scavi nel complesso della Sala Rotonda di Nisa".

Subscription rates for abroad are as follows: Institutions US\$160 (paperback), US\$195 (hb); Individuals US\$75 (pb), US\$110 (hb). For more information contact Istituti Editoriali e Poligrafici Internazionali, Casella postale n.1- Succursale n. 8, I-56123, Pisa, Italy. Tel: +39 50 878 066; fax: +39 50 878 732; e-mail: iepi@sirius.pisa.it

#### *Iran. Journal of the British Institute of Persian Studies*

Vol. XXXVII, London: The British Institute of Persian Studies, 1999. pp. vi + 176, 38 b. & w. plates, £30 or US\$60 (£3/US\$6 for p. & p.).

The current issue of the journal has several articles which will be of interest to our readers, among which it is worth mentioning "The International Merv Project: Preliminary Report on the Seventh Season (1998)" by Georgina Herrmann, Kakamurad Kurbanshatov, St John Simpson *et al.*. It reports on the seventh season's work by the Turkmen-British team at the ancient site of Merv in Turkmenistan. Of particular interest is the excavation work at Gyaur Kala in a Middle Sasanian residential quarter and on the Seleucid-Sasanian fortifications. In "Game Boards and Other Incised Graffiti at Persepolis", John Curtis and Irving Finkel draw our attention to two crudely engraved game boards in the Harem building at Persepolis. There is also a moving obituary of Dr. Evgeny Zeymal, the Russian scholar famous for his work on Central Asian and Kushan numismatics and the Oxus Treasure, by Dr. John Curtis. Further articles include: R. Mason and L. Cooper, "Grog, Petrology and Early

Transcaucasians at Godin Tepe" and K. Abdi, "Archaeological Research in the Islamabad Plain, Central Western Zagros Mountains: Preliminary Results from the First Season".

*Aryavarta. Journal of East & West History of Science, Philosophy and Literature of Central Asia*

Vol. 2, St. Petersburg: 1998. Contact address: P. O. Box 88, St. Petersburg, 195279, Russian Federation. Tel: +7 812 110 0350; fax: +7 812 526 2072; e-mail: varis@VR2587.spb.edu. pp. 288.

The following articles appeared among others that may be of interest to our readers: Y. Vassilkov, "Rahul Sankrityayana and Russia"; L. Mitrokhin, "Towards the Summit of World Buddhology"; Mahapandit Rahul Sankrityayana and Yury Roerich, "A History of the Letters discovered in Darjeeling"; V. Shibaev, "Urusvati Himalayan Research Institute" and two unpublished essays by G. Roerich, "The Temple of the Buddha of Healing" and "Healers in Tibet".

*Inner Asia*

*Inner Asia* is published by The White Horse Press for the Mongolia and Inner Asia Studies Unit, founded in 1986 at the University of Cambridge and is an interdisciplinary, refereed journal, with emphasis on the social sciences, humanities and cultural studies. Articles of several kinds are welcomed especially dealing with cultural change, the rise of political and economic nationalism, indigenous critiques of colonial paradigms, the introduction of markets and changing concepts of property, the re-emergence of religions, the negotiation of ethnicity and identity, urbanisation and social geography, history of thoughts and current intellectual debates, changes in languages and epistemology, environmental adaptations and conservation, and history and historiography in the socialist and post-socialist periods. The language of the journal is English. Articles may be submitted in Chinese, French, Mongolian, or Russian, and they will be translated and published in English.

*Inner Asia* is published in March and October. The following subscription rates for a calendar year include air postage: institutions: £40 (US\$70); individuals: £20 (US\$35); Students: £15 (US\$24). Orders should be sent to: The White Horse Press, 1 Strond, Isle of Harris, Scotland, HS5 3UD, U.K. Tel/fax: +44 1859 520 204; e-mail: aj@erica.demon.co.uk; website: <http://www.erica.demon.co.uk/IA.html>

*International Journal of Central Asian Studies*

This journal is dedicated to promoting original research in the languages, literature, history, culture, society and archaeology of Central Asia which is here considered to incorporate the Altaic world and its historically associated regions such as Turkey, Hungary, Caucasia, former Soviet Central Asia, Siberia, Eastern Turkestan, Tibet, Mongolia, Manchuria, Japan and the Korean peninsula. The journal particularly focuses on the Altaic world and encourages cross-disciplinary research among not only Altaic cultures but also between Altaic and neighbouring civilizations. Articles should preferably be prepared in English and German though Russian and Turkish contributions are also acceptable.

The journal is published by the Institute of Asian Culture and Development (IACD) which is a non-governmental organization established in 1983 for the purpose of boosting academic and cultural exchanges among researchers and academicians of Asian countries. Board members of the Institute consist of prominent experts, scholars and presidents of universities in Korea. For further information regarding subscription

and contributions contact: Prof. Choi Han-Woo, Editor-in-Chief, IACD, C.P.O. Box 180, Seoul 100-601, Korea; Fax: +82 2 795 9148; +82 2 795 9141; e-mail: iacd@chollian.net; website: <http://www.centralasia.org/>

*IDP News : Newsletter of the International Dunhuang Project*

No. 13, London: Spring 1999, pp. 8, 10 b. & w. ills. For a free copy please contact: Dr. Susan Whitfield, The International Dunhuang Project, The British Library, 96 Euston Road, London, NW1 2DB, U.K. Tel: +44 171 412 7647/7822/7650; fax: +44 171 412 7858; e-mail: susan.whitfield@bl.uk

The main article in this issue was written by Neville Agnew and is entitled "Site and Wall Paintings' Conservation at the Mogao Grottoes - Collaboration of the Dunhuang Academy and the Getty Conservation Institute". The author describes the preparation work for the 2000 International Conference on Dunhuang Studies (v. p. 32 of this Newsletter). This includes landscaping, moving the small-scale commercial activities to less intrusive areas and restoration work. The author draws attention to the lack of contact between specialists working on different areas of Dunhuang, including the relatively little attention that has been paid to the ongoing conservation work, and proceeds to describe the China projects of the Getty Conservation Institute.

An article by Yasukazu Yoshizawa and Yoshinori Kobayashi entitled "Stylus-Impressed Writing on the Dunhuang Manuscripts" looks at the somewhat neglected field of the existence of impressed writing on Dunhuang manuscripts. The characters were created by using a stylus without ink, and such writing is difficult to see. Sixteen manuscripts from the British Library were examined. It seems that impressed characters were a convenient method for Buddhist students to take notes regarding pronunciation or to add punctuation. As usual, in other sections of the newsletter shorter items list relevant news, conferences and new publications, including summaries of papers given at the IDP Workshop held on 9 July at the British Library.

## SAM FOGG

## Rare Books and Manuscripts

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## New publications on Iran

### The Personalities of Mithra in Archaeology and Literature

by A. D. H. Bivar. Biennial Yarshater Lecture Series 1. New York: Bibliotheca Persica, 1998, pp. xii + 140, 38 b. & w. ills., appendices, notes, select bibliography and abbreviations, *index locorum*. US\$28. Distributed by Eisenbrauns Inc., P. O. Box 275, Winona Lake IN 46590, U.S.A.

The *Persian Heritage Foundation* has established a new endowment for lectures to be delivered at UCLA in a "broad range of the field [to] yield fresh knowledge" in Iranian and Persian studies (p. v). David Bivar's monograph - regardless of the inevitable objections some will raise - successfully fulfills this purpose.

In four extremely readable chapters (pp. 1-65), the author reveals new insights into Irano-Roman Mithraism with persuasive details and examples in a conversational style that belies the pioneering albeit controversial nature of his research findings. The author makes the ingenious proposal - which he subsequently elaborates - that the ancient Helleno-Egyptian deity, *Serapis*, may be etymologically traced to Mid. Pers. *šahrbed* < Av. *xaθrapati*- "ruler of the world" as rendered in the Aramaic version of the Lycian inscription of Xanthos (p. 14), which M. Mayrhofer had identified as an epithet of the Indo-Iranian god *Mithra* (Av. *Mitra*) in the *Brahmanas*. As a corollary, Bivar then posits that since the phonology of *xaθrapati*- like that of *Mithra* is Median, the latter must have been the leading pre-Zoroastrian deity of Media, who was eventually absorbed into the reforms of Zoroaster by Magian priests when *Ahura Mazdā* superseded him in Achaemenid Iran (p. 22); however, the faithful in far-flung satrapies of the empire probably preserved their former beliefs and it is they who imaginatively fused the worship of *xaθrapati*- with provincial cults (p. 30).

Before proceeding further, a qualification on the nature of the study of Iranian religion is essential. That Zoroastrianism was but one aspect of the complex that we have come to define as Iranian religion is undisputed. It is equally accepted that Parsecism, for instance, or even the faith as practised in modern Iran has undergone permutations that would lead not only the general student of religions but even some Iranists - not entirely incorrectly - to refuse to associate it with the religion of the Persian seer. Hence, I suggest that the Achaemenid and Arsacid periods as examined in this volume (and for that matter other works) should be consistently regarded as marked by the *cult* (rather than *creed*) of Zoroaster and his *Ahura Mazdā*. Any labeling of devotion during these epochs of socio-religious fermentation as "Zoroastrian religion" is dubious given the fragmentary and contentious nature of our available evidence, most of which is embedded in legendary lore. Furthermore, I believe it is only possible to speak of Zoroastrianism (or Mazdeism) as an organized, state religion during and after the Sasanid era. These ideas, in the main, are inspired by Sh. Shaked's brilliant discussion of Zoroastrian history, *Dualism in Transformation: Varieties of Religion in Sasanian Iran* (London: SOAS, 1994). One might also note that despite the establishment of orthodoxy in the Sasanid era, the eclectic practitioners of Mazdeism in the eastern Iran world largely ignored its western *doctrinaires*.

At any rate, Mithra must have retained an immensely important position in pagan Iran that accounts for his total assimilation into Zoroastrian devotion as evinced in the exclusive dedication to him of Yt. 10 and also the fact that he is described in Yt. 10, 54-5 as worshipped "without mention of his name" (p. 2). While Iranists may deduce the author utilizes qualifiers like "Zarathustrian" (p. 13) and "Zarathrustrianism [sic]" (p. 25) in a Gershevitchian sense, it would have been helpful if Bivar had spelt out his views on the historical evolution of Zoroaster's cult for the benefit of Classicists and specialists in Near Eastern religions. Equally contentious remains the dating of the Persian prophet though Bivar (somewhat cryptically) defends Henning's sixth-century

dating (p. 3) also upheld by I. Gershevitch, W. Malandra and, most recently, G. Gnoli. (Incidentally, Gnoli delivered the subsequent *Biennial Yarshater Lectures* in 1996 where he adduced fresh arguments for reviving the same.)

The spiritual as well as mystical importance imputed to the number seven is standard fare throughout the ancient world. Bivar's hypothesis that the planetary heptad was replaced by its angelic variant to meet the new requirements of Zoroastrian theology is accurately proven (pp. 26-8). I might point out that although the "sons of Mithra" were modified to suit Zoroastrian requirements, a mention of four heavens in Mazdean eschatology lists the second most important abode as that of the "sun station" (Mid. Pers. *xwāršēd pāyag*) for which see Louis Gray, "Zoroastrian Elements in Muhammadan Eschatology," *Le Muséon*, 3 (1902): 166. Moreover, in a recent assessment, A. Panaino has also convincingly demonstrated in "Visione della volta celeste e astrologie nel Manicheismo," *Atti del Terzo Congresso Internazionale di Studi Manicheismo e Oriente Cristiano Antico* (Louvain: Brepols, 1997), pp. 249-95, especially pp. 273-78, the historical demonization of planets in Manichaean theology.

Other propositions rest on slim evidence, however. For instance, the connections between otherworld (shamanistic) sojourns by Magians and the Mithraic *coup de grâce* as a sort of "departing from this world" (p. 38) warrant elaboration. Likewise with the conjecture of a seal impression from Ur depicting a female profile surmounted by a duck as that of *Anāhitā* (p. 43) and a Mithraic interpretation for the *Bahrām Gur-Āzāda* episode in the *Shāhnāmeh* (p. 51). The purported explanation for the latter is too convoluted to be credible. I would point out that in contrast to her bizarre death in the epic, our hero simply abandons his favourite concubine in the *Nihāyat'ul-irab fī akhbārīl Furs wa'l-Arab* as discussed in E. Browne, "Some Account of the Arabic work..." *JRAS* (1900): 223. More convincing are the reasons delineated for discounting the astral symbolism of the Persepolis complex and the significance of zoomorphic leitmotifs in Near Eastern and Classical coinage and iconography (pp. 34ff.). While Bivar rightfully stresses the presence of a wild boar on Graeco-Persian seals and impressions as one of the ten *avatars* of *Vereθragna* (Mid. Pers. *Va [r] Jhrām* > NP *Bahrām*), surely the astonishingly similar features it shares with the ten *avatars* of *Viṣṇu* in Vedic mythology merits a detailed study.

In a suidian incarnation (Sk. *Varāha*), *Viṣṇu* rushes to rescue the earth from demons (*Varāha Purāna* I, 114.5-13; cf. Yt. 10.70 where a sharp-tusked *Vereθragna* rushes before Mithra too). Despite a little known study on *Vahram* by the late J. de Menasce (p. 113, n. 2), an exhaustive edition of Yt. 14 and a study of its Indo-Iranian mythical parallels remains a *desideratum*. On p. 78 read *mīnō* instead of Mid. Pers. "mēnog" to maintain its equivalence with NP "gīf".

One looks forward to a paperback or, better still, revised edition where the author will doubtlessly expand his analyses. Like all seminal theorists, Bivar should be prepared to face detractors, both Classicists and Orientalists, who not necessarily for inadequate reasons will uphold their respective *communis opiniones*. But absence of evidence, needless to state, is not evidence of absence. That this watershed volume has opened new vistas for "initiates" in mysteries (Mithraic and Zoroastrian) is indisputable: it would be irresponsible to dismiss Bivar's intensive erudition in matters both occidental and oriental so imbued with modesty and earnestness.

(BW)

**Iranica Diversa**

eds. Carlo Cereti and Ludwig Paul. *Serie Orientale Roma LXXXIV*. Rome: Istituto Italiano per l'Africa e l'Oriente, 1999. 2 vols. I, pp. xii + 312, figs., b. & w. plates, *addenda et corrigenda*; II, pp. vi + 425, figs., b/w plates, *addenda et corrigenda*, word index, bibliography. L150,000. Distributed by Herder International Book Centre, 120 Piazza Montecitorio, Rome 00186, Italy.

These two economically priced, paperback volumes consist of Middle and New Iranian research papers published by David Neil MacKenzie, an alumni and former Reader in Iranian languages, SOAS (1965-75) and subsequently Professor of Iranian Philology at Göttingen University (1975-94). His chair at Göttingen, held earlier this century by F. C. Andreas, W. B. Henning's mentor, is one of the most prestigious chairs for Iranian studies in the world; and it need not be asserted that MacKenzie brings to Judeo-Persian, Khwarezmian, Kurdish, Manichaean Middle Persian, New Persian, Pahlavi, Parthian, Pashto and Sogdian studies a prolific output and a profundity otherwise only attributed to his teacher, W. B. Henning.

Those of us engaged in investigating the Near East and Central Asia will always be indebted to MacKenzie for his *A Concise Pahlavi Dictionary* (London: OUP, 1971 repr. 1986) which is a *vade mecum* for scholars and students alike, as well as for his assessment and reconstruction of the scattered and cryptic source material necessary for a comprehension of Khwarezmian, the least-known Middle Iranian language. His students of Middle and New Iranian, C. Cereti and L. Paul respectively, have chosen to collate and categorize his most significant output according to historico-linguistic provenance and affiliation: Volume I contains essays on Western Middle Iranian languages and dialects; examinations of both Western and Eastern New Iranian as well as Khwarezmian are arranged in Volume II.

Included in this *raccolta* are some of his classics known to older specialists but now conveniently accessible for present and future learners, such as "Zoroastrian astrology in the Bundahîn" (I, 7-26); "Notes on the Transcription of Pahlavi" (I, 35-48); "Mani's Šābuhragān-I, II" (I, 83-153); "Review of Michael Back, *Die sassanidischen Staatsinschriften*" (I, 159-76); "Some names from Nisa" (I, 209-15); "Kerdîr's inscription" (I, 217-75); "The Khwarezmian glossary-I, II, III, IV, V" (II, 459-550); "Khwarezmian and Avestan" (II, 559-70); "Khwarezmian in the law books" (II, 575-86); "Review of Rüdiger Schmitt, *Compendium Linguarum Iranicarum*" (II, 587-93); "A standard Pashto" (II, 625-30); and "Matalūna" (II, 639-69). A crucial study, "The Model Marriage Contract in Pahlavi" (K. R. Cama Oriental Institute Golden Jubilee Volume [Bombay, 1969], 103-12) could have been included too since few Western libraries possess this inaccessible Indian title and also because a translation and *apparatus criticus* has been prepared by A. Perikhanian in Russian, a "tool source" which only a handful of us feel truly comfortable using for Iranian research.

The thoroughness of both editors - fine layout *sans* typographic errors - is a model for others who intend to compile works of such an orientation. They have also very sensibly included an updated (post-*Festschrift*) bibliography of the author's papers from 1991 to date. Moreover, MacKenzie himself has prepared meticulous *addenda* for both volumes wherein not only new findings but also necessary emendations have been recorded with customary precision and wit. We are thankful to *ISIAO*, Rome under the current aegis of Prof. G. Gnoli for sponsoring this important project, and look forward to profiting from more such indispensable publications on Iranian studies faithfully promoted by our Italian colleagues even in these lean years. There is much to be grateful for here, given the cavalier attitude of most British and American publication houses towards such *collectanea*.

(BW)

**Persian Myths**

by Vesta Sarkhosh Curtis. The Legendary Past Series. London: British Museum Press, 1993. Repr. 1998, pp. 80 + 42 b. & w. ills., index. £6.99.

This elegant and economically priced volume makes for an enjoyable read. The text is thematically arranged so as to provide overviews of the old Iranian pantheon; demons and heroes; the *Shāhnāmeh* and its exotic creatures; fables of Zoroaster, Alexander and Cyrus; the reworking of older tales and their continuity to suit Islamic *topos*; and passion plays and fairy tales. Dr. Curtis has provided a balanced introduction to the legendary literatures of pre-Islamic as well as Islamic Iran in an interesting format for not only lay readers and undergraduates but also high-school students who are intending to embark on Iranian studies. It serves as a valuable desk reference for one and all.

The analysis of myths and legends of a society steeped in epic chivalry and fantastical imaginings such as that of the Persians would entail a lifetime's research. Richard Frye has reminded us that whereas history proper is a study of the past as it occurred, history, for Iranians, is what they deem should have occurred. It follows from this that the twin features of Persian "character" - if one is permitted such assumptions - are their poetical predilection for expressing their choicest thoughts and sentiments and their collective, mythopoetic perceptions of Iranian origins and culture. It is impossible to include or even mention in passing this vast corpus of literature in a single work. Of necessity, the writer has sifted through it to select only those legends that have acquired time-honoured hallowedness among Persians as well as universal familiarity to many outside Iran. The Khorasanian fire of this reviewer's namesake, "Burzinmehr", is not dedicated to "workers" but farmers (p. 18). Two indispensable entries that have been overlooked in the suggested reading list are: M. Boyce, "Some Remarks on the Transmission of the Kayanian Heroic Cycle," in *Serta Cantabrigiensia* (Wiesbaden: Franz Steiner Verlag, 1954), pp. 45-52; and J. Rypka *et al.*, *History of Iranian Literature* (Dordrecht: D. Reidel, 1968).

(BW)

## Recent publications on South Asia

### Absence of the Buddha Image in Early Buddhist Art Towards its Significance in Comparative Religion

by Kanoko Tanaka. New Delhi: D. K. Printworld (P) Ltd., 1998. *Emerging Perceptions in Buddhist Studies*, no. 8, pp. xiv, 257, b. & w. and colour ills., tables, drawings, appendix, bibliography, index. Ind.Rs.1000, US\$66.70.

In this volume Dr. Tanaka takes an interesting and novel approach to the study of the problem of the absence of the Buddha image in early Buddhist art by looking for parallels within other religions. The fact that there was no Buddha image for several centuries after the *parinirvana* of Sakyamuni Buddha is one of the biggest issues in Asian art history. The author explores the early Buddhist art of India to try to come up with an alternative explanation of the "absence" of the Buddha image particularly in the period from the third century B. C. to the late first century A. D. from the perspective of comparative religions. In the "Introduction" (pp. 1-7), she criticises the approach of scholars who see the lack of the Buddha image in early Buddhist art as a "problem". According to her, the Buddha image evolved as a historical process.

In Chp. 2, "Visible Facts" (pp. 9-50), Tanaka analyses the art available in the pre-image period, especially the stupa-art from Sanchi. Sakyamuni Buddha was treated as the last of the seven Manushi Buddhas who had already passed away; thus he could

only live in the imagination of people. Narrative reliefs show the way stupas were decorated and worshipped and perhaps the kind of feasts that were held around them. According to her, "the absence of the Buddha image in early Buddhist art does not mean any incompleteness for lack of the Buddha image but rather shows the most essential element to complete the artistic style of those days" (p. 34). Once one moves away from the idea of the "absence", then one can see valuable things in the early art. Tanaka sees the memory of Sakyamuni even in his absence in the reliefs. She compares the situation with early Christian art when there was no image of Christ. From the very beginning, Buddhist art placed more importance on the religious experiences of the Buddha rather than on the Buddha himself.

Chp. 3 deals with "Possible Interpretations" (pp. 51-90). Tanaka develops the meaning of "the absence" on the basis of religious, artistic and political aspects in order to understand what early Buddhist art means today. She points out that Buddhist art appeared in a climate of aniconism. The *Digha Nikaya (Brahma-Jala Sutta)* states that after *mahaparinirvana* "... neither gods nor men shall see him" (p. 53). She disagrees with scholars like V.A. Smith (*A History of Fine Art in India and Ceylon*, Oxford 1911, p. 79) that such statements prevented the sculptors from representing the Buddha anthropomorphically after his *parinirvana* and they therefore substituted the image with symbols. She believes that the Buddha's *nirvana* could not be expressed artistically. That is why the lay followers are shown with folded hands in the early Buddhist art of Bharhut and Sanchi. The empty spaces in such reliefs refer to the *nirvana*. Instead of seeing the "absence" of Sakyamuni from the throne under the tree shrine at Bodh Gaya where he gained enlightenment, which is shown repeatedly in these reliefs, she interprets the scene as devotees paying respect to the vacant throne. In the scenes even before his attainment of enlightenment he is not represented as he is already recognised as a Bodhisattva. Tanaka believes that there was no taboo against the making of images in the Buddhist scriptures. According to her, scholars make the mistake of trying to identify relief scenes on the basis of literature and therefore face the problem of trying to explain the "absence" of the Buddha image. She says that since the literature was not written as an explanation of Buddhist art, one cannot find satisfactory answers in this way. She also states that ritual practises around the stupa, as seen in early reliefs, were like devotions being performed to the Buddha himself; it was just like a devotional play by those who missed his presence. In the scene of the Great Departure on the eastern gateway at Sanchi, where the invisible prince is shown on horseback under the royal umbrella as he leaves Kapilavastu and his horse Kanthaka is shown five times, Tanaka sees the representation possibly of the scene of a festival in connection with the Great Departure, performed by a king, with perhaps the Emperor Ashoka playing the role of Chandaka, the groom.

Chp. 4 looks at "The Concept of the Empty Throne" (pp. 91-139) which was the symbol of the Buddha's absence. The places where the Sakyamuni and the other Manushi Buddhas sat was revered, especially the *vajrasana* at Bodh Gaya where the Buddha gained enlightenment. Unlike idols, these places were not destroyed by iconoclasts and survived. According to Tanaka, the empty throne preserves the memory of the fact that once the Buddha Sakyamuni had been alive; it was a place to go with offerings to visualize the Buddha. She believes that though the Buddha was the personification of the *dharma*, Buddha images merely show his great qualities (*mahapurusalakshana*). She thinks that it is the empty throne which is a more suitable expression of *dharma*. She then compares the role of the "the empty throne" in Buddhism with religious sanctuaries in other monotheistic religions like Zoroastrianism, Judaism, Christianity, Islam and Sikhism. According to her, altars where the Buddha could be contemplated was sufficient for lay worship and there was no need for icons. So we should not be searching for them or talking in terms of its "absence". The empty thrones as representatives of the *dharma* were sufficient as they represented the Buddha who, though invisible, was present there in essence.

Chp. 5, "Conclusion" (pp. 141-2) looks at the significance of the works in modern times. An appendix entitled "What is the Purpose of Comparative Religion?" (pp.143-8) concludes the book. Many drawings, photographs and colour plates as well as tables accompany the text and act as a visual aid. The author takes an innovative and philosophic approach to the oft-debated subject of the lack of a Buddha image in early Buddhist art, by looking at it from the perspective of comparative religions. However, there are no references to such important works as those of Susan Huntington, with which there are some common elements (cf. "Early Buddhist Art and the Theory of Aniconism" in *Art Journal*, vol. 49, no. 4, 1990; "Aniconism and the Multivalence of Emblems: Another Look" in *Ars Orientalis*, vol. 22, 1992) or to the work of Vidya Dehejia (cf. "Aniconism and the Multivalence of Emblems" in *Ars Orientalis*, vol.21, 1991; *Discourse in Early Buddhist Art. Visual Narratives of India*, New Delhi, 1997) and others on the subject of narrative art. As it stands, this gives a slightly dated feel to this publication. Finally, it still leaves the fundamental question of why and how Buddha images appeared so suddenly, open and unanswered.

(MG)

**Bibliographie analytique des ouvrages parus sur l'art du Gandhara entre 1950 et 1993.**

by Pierre Guenée with Francine Tissot and Pierfrancesco Callieri. Paris: Institut de France, Mémoires de l'Académie des Inscriptions et Belles-Lettres, 1998, pp. 258 + 2 maps in back pocket.

Pierre Guenée's compendium of works on Gandhara art was inspired by and is compiled as a continuation of that published by Henri Deydier, which listed works published until 1950. Guenée undertook the task as a post-retirement dissertation under the supervision of Madame Francine Tissot, by whom his own work is now posthumously expanded (bringing it up to 1993 instead of 1988), revised and published. Guenée's introduction, as well as his concluding remarks, make it clear that answers have yet to be found, in the main, to the prime question of the origin of the Buddha image, and to other "grandes questions que pose l'art du Gandhara." The arrangement of the Bibliography, with over 790 items, is in order of date of publication, followed by a thematic index which goes into considerable detail in the analysis of the arguments and contributions of the works cited. Pierfrancesco Callieri contributes a supplementary list of a further twenty-seven works, the majority of which are in Russian or by Russian scholars, concerning Margiana and Turkmenistan.

Further indices, of authors, geographical names, and historical and religious terms, make the subjects of these arguments and contributions extremely accessible. The index begins with general works devoted entirely or partly to Gandhara art, classified according to type, and then proceeds to consider various topics under the heading of history. The first topic, excavations, presents a review of archaeological reports and monographs, with an assessment of the results of such excavations, which, Guenée concludes, still have not provided precise data for a satisfactory relative chronology. Inscriptions follow, and then numismatics, considered under a number of sub-headings. The fourth topic addresses general problems of historical chronology, while the fifth looks more particularly at the problem of the dates of the reign of Kaniska and the origins of the Kushan dynasty. The Kushan empire itself is considered under the aspects of its geographical extent, the role of the Kushan emperors in religion, and dynastic art. The topic of pilgrims and commercial links is the last to be considered under History. The Art of Gandhara is considered under a similar series of topics: chronology, influences, Buddha and Bodhisattvas, architecture, sculpture and other objects, especially reliquaries. A section on judgements on Gandhara art is followed by another on techniques, among which the most interesting, arousing different reactions, is the use of clay stucco to create multiple images, which is seen by some as making for a stereotyped style, by others as a means of diffusing knowledge of the

religion among the people, or simply as mass production for the decoration of stupas and monasteries. The last section lists publications concerning museum collections and exhibitions.

Finally, Madame Tissot's Addendum lists, among a number of other publications, Wladimir Zwalf's masterly and definitive *Catalogue of the Gandhara Sculptures in the British Museum*, which appeared as Guenée's compendium was going to press. Zwalf discusses, in a more connected style, many of the same topics, and his bibliography, which naturally includes works published before 1950, is also more wide-ranging, with, for example, textual studies of André Barea, studies of architecture by Mireille Bénisti, and of the Greeks in Central Asia by Paul Bernard, most of which do not appear in Guenée's bibliography, more closely focused on Gandhara art and numismatics. The two are thus usefully complementary. Two maps are included in a pocket inside the back cover: librarians would do well to tip these in, as they would be easily lost.

(RW)

#### **Gandharan Art in Context**

##### **East-West Exchanges at the Crossroads of Asia**

edited by Raymond Allchin, Bridget Allchin, Neil Kreitman and Elizabeth Errington. New Delhi: Regency Publications (Published for The Ancient India and Iran Trust, Cambridge), 1997. pp. xi, 314. Abbrevs., index, list of contributors and conference delegates, many b. & w. ills., maps, plans, charts, drawings. Ind.Rs.1200.

This book contains a selection of some of the papers that were presented at the conference "From the Crossroads of Asia: Transformation in Image and Symbol" (5-7 October, 1992) which accompanied the "The Crossroads of Asia" exhibition, which took place at the Fitzwilliam Museum, Cambridge, U. K. from 6 October - 13 December, 1992. All the articles deal with the subject of cross-cultural influences in the region of Gandhara and its neighbouring territories.

In the first chapter entitled "Classical Figures in an Indian Landscape" (pp. 1-16), John Boardman considers the subject of Greek influence on native Indian art by looking in depth at two reliefs: an incomplete Gandharan sculpture from Takht-i-Bahi which commonly goes by the title of 'Presentation of the Bride to Siddhartha' from the British Museum, and a little gold ornament in the shape of aspinx-like composite creature, exhibited at the Crossroads exhibition. He argues that both objects were influenced by the early wave of Greek influence from Bactria and the neighbouring regions. Chaibai Mustamandy, in his posthumously published article "The Impact of Hellenised Bactria on Gandharan Art" (pp. 17-27), looks at the influence of hundred years of the presence of the Greco-Bactrians in Gandhara on its art. From his observations at the excavations at Tapa Shotor, Hadda, he concludes that Gandharan art was descended from Hellenistic Bactrian art possibly because of the emigration of Bactrian artists due to Yüeh-chih incursions in Bactria. In "Bactria and Gandhara: The Old Problem Reconsidered in the Light of Archaeological Data from Old Termez" (pp. 29-53), Boris Stavisky demonstrates the penetration of Gandharan culture and Buddhism into northern Bactria during the Kushan period when these regions were all under one empire through the use of archaeological evidence, particularly from Karatepe in Old Termez (southern Uzbekistan). He points out that more than 150 pottery inscriptions from the site used Indian and Indo-Bactrian scripts.

Karl Jettmar in "Symbolic Systems in Collision: Rock Art in the Upper Indus Valley" (pp. 55-69) looks at the conflict between Buddhists and sun worshippers as seen through the petroglyphs of northern Pakistan. Martha L. Carter, in her paper entitled "A Reappraisal of the Bimaran Reliquary" (pp. 71-93), reconsiders the issue of the date of this famous reliquary and comes to the conclusion that it was made during the

first half of the 1st century A.D. in the Indo-Parthian period in Gandhara, probably by Bactrian metalsmiths. She believes that in essence, the reliquary is a small stupa and that it depicts the descent of the Buddha from the *trayastrimsa* heaven accompanied by the gods Indra and Brahma, which was one of the Great Miracles of Buddhism. In the chapter "Gandharan Textiles: A Local Craft with a Western Connection" (pp. 95-117) Doris Meth Srinivasan considers the influence of the art of Palmyra on the textiles seen in the Buddhist art of Gandhara, especially from the Swat region.

Shoshin Kuwayama in "A Hidden Import from Imperial Rome Manifest in Stupas" (pp. 119-171), demonstrates that the construction of wheel-shaped patterned stupas took place in the sub-continent in the 1st-2nd century A. D. in the main and he hypothesises that their construction technique was imported from Rome to southern India possibly during the 1st century A. D. when sea trade between the two regions was at its height. According to him, prototypes for such stupas cannot be found in South Asia and they did not depict *dharma* *acakras* as was previously proposed by the majority of scholars; instead such changes were introduced for construction purposes. In "The Impact of Gandhara on the Art of Ancient Vanga: A Case of an Eastern Response" (pp. 173-188) B. N. Mukherjee looks at possible Gandharan influence on objects discovered recently in lower West Bengal which was a part of ancient Vanga in the early centuries A.D. According to him, this was the result of communities from the northwest choosing to settle in the region, which is illustrated by the large number of Kharoshthi and "mixed" script (combination of Kharoshthi and Brahmi characters) inscriptions that have been found in the area.

The next four articles in the volume focus on the subject of numismatics. In "The Posthumous Coinage of Hermaios and the Conquest of Gandhara by the Kushans" (pp. 189-213), Osmund Bopearachchi analyses the different series of coins minted under the name of the last Indo-Greek king to rule over the Paropamisadae and Gandhara, Hermaios, in order to establish which ones were posthumous imitations of the conquering Yüeh-chih nomads. Joe Cribb proposes a new absolute chronological framework based upon the study of numismatics for the region in "Numismatic Perspectives on Chronology in the Crossroads of Asia" (pp. 215-230). In the chapter entitled "Western Impact on the Coinage of the Great Kushans" (pp. 231-243) David W. Mac Dowall discusses the impact of Roman coins on Kushan numismatics of Gandhara. Finally, in "Visha-Shiva in the Kushan Pantheon" (pp. 245-266) E. V. Zeymal discusses the pantheon of gods seen on Kushan coins. He considers the development of the iconography of Visha-Shiva under the Great Kushans and therefore conjectures on the nature of Shaivism at the time.

The last two chapters focus on technical issues, an area little studied in Gandharan art. In "Technical Studies of Gandharan Art" (pp. 267-283), Chandra L. Reedy analyses the components of some of the Gandharan copper-based and stone sculptures displayed in the Crossroads exhibition. Mark T. Wypyski in "Technical Analysis of Gandharan Glass Medallions" (pp. 285-295) discusses the composition of five Gandharan glass medallions and seeks possible clues on the connections of Gandhara with the outside world. Typographic errors mar an otherwise excellent collection of articles on the latest researches on Gandharan art. It is only a pity that all the articles presented at the Cambridge conference could not have been included in this volume.

(MG)

#### **A Dictionary of Buddhist and Hindu Iconography Objects, Devices, Concepts, Rites and Related Terms**

by Fredrick W. Bunce. Illustrations by G. X. Capdi. New Delhi, D. K. Printworld (P) Ltd., 1997. pp. xxviii, 473, copious line drawings, abbreviations, bibliography etc. Ind.Rs.1200, US\$80.

This is a very useful dictionary of everything concerned with the iconography of Buddhism and Hinduism and shows the author's enormous command over a vast field. Both religions are known for the extensive nature of the iconography of their various sects and thus this book will be very handy for both students and specialists alike. The "Introduction" with a brief background of the two faiths and the author's iconographic approach is followed by the "User's Guide". The entries are all according to the Roman alphabet word order. They cover a vast number of subjects, drawn from Indic, Tibetan, Chinese, Japanese, and Thai sources and include explanations of deities, different image types, hand gestures (*mudra*), ritual leg or body poses (*asana*), symbolic objects, weapons, throne or seat (*vahana*), ornaments, hair styles, architectural terms, religious practices, animals, botanical terms, musical instruments, ritual signs, and countless others. The entire book is illustrated with copious line drawings on almost every page explaining the subject where possible. A bibliography for further research is followed by "A Category of Terms under English Headings". They have been grouped together according to categories and provide a quick reference. Thus, this is a very user-friendly volume and will be essential to all those working in the field.

(MG)

## New publications on Central Asia

### **Myths of Ancient Bactria and Margiana on its Seals and Amulets**

by Victor I. Sarianidi. Moscow: Pentagraphic Ltd., 1998. Contact: 8 Krymskiy Val, 117049 Moscow (office 13, 2nd Zvenigorodskaya, 123022 Moscow, Russian Federation. Tel/fax: +7 095 256 1003). hb.

This handsome volume is dedicated to the memory of Edith Porada, the doyenne of seal studies. It is written in English and consists of a brief introduction by Pierre Amiet (p. 9), acknowledgements (pp. 11-12), and chapters on the "Historical and Cultural Background" (pp. 13-22) and on the "Main Groups of Images" (pp. 23-47), both illustrated with distribution maps and tabulated motifs. In these chapters the author ranges chronologically and geographically over vast areas of time and space and his low chronology leads him to find parallels in the Mitannian glyptic of northern Mesopotamia in the second half of the second millennium B.C. However, more convincing parallels are to be found in Syria and Anatolia, connected with the Old Assyrian trade of the nineteenth to eighteenth centuries B.C. It may be that it was the search for tin at that period by merchants from the Middle East which led to the development of a more complex administration and triggered a need for seals in Margiana and Bactria.

There follows a catalogue of some 1802 seals, illustrated by excellent photographs (and occasionally drawings) of seals and/or impressions on the right-hand page, and with the relevant catalogue entries on the facing left-hand page, arranged by area (Bactria and Margiana), by material (metal and stone) and by type (stamp seals, amulets, cylinder seals, *bullae* and jar-sealings) (pp. 49-325). There is also a bibliography (pp. 327-356). Alas, most of the 1548 Bactrian seals are unprovenanced, the major sources being the Kabul Bazar, the Anahita Gallery (Santa Fe), and the Rosen and Garner Collections in the United States (Garner also helped finance the publication); the seals come from the looting of graves after the collapse of central government in Afghanistan. However, most of the seals from Margiana come from Sarianidi's own excavations at Gonur and Togolok although, unfortunately, their chronological context is not discussed. The material cultures of Margiana and Bactria are very similar and both categories include large numbers of compartmented bronze or copper seals, and distinctive stone seals with deckled edges.

Victor Sarianidi is to be congratulated on having brought together so many examples of these intriguing seals, and we are grateful to those who have made their collections available for publication.

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The British Museum, London, U.K.*

**The Mummies of Urumchi.**

by Elizabeth Wayland Barber. London: Macmillan, 1999, pp. 231, index, b/w and colour photographs, bibliography, index. £20.

Dr Barber, a noted expert on ancient textiles, describes the remarkable mummies jealously kept in the Urumchi Museum in the Uyghur Autonomous Region of Xinjiang. Her expertise on textiles, combined with her fluent writing style, exploring the subject with a wider afflatus, renders the study of these mysterious mummies agreeable to a wider audience. First she recounts the unusual circumstances in which she encountered the mummies at the Urumqi Museum (ch. 1); she goes on describing the famous Cherchen man attire, meticulously analysing his clothing fabrics made of plain woven woollen twills and felts (ch. 2). She then turns her attention within the Cherchen cemetery to the three women and the child who yielded extremely well preserved tapestries and polychrome plaited woollen bands (ch. 3). Other desiccated corpses from Gumugou (Qawrigul) cemetery, such as the 4000 years old 'beauty of Loulan' with her moccasins, hood and skirt and wheatbasket, are analysed together with their burial vestiges of circles of wooden posts, to speak out of a mysterious western origin (ch. 4). In chapter 5, she describes the early explorers who dared to venture into the region in the first decades of the 20th century, such as Aurel Stein, Sven Hedin and Folke Bergman, and their fascinating discoveries. Linguistic issues and the problem of Indo-European Tokharian identification are tackled in chapter 6, integrated with comparative studies of textile weave patterns, extrapolating peculiar similarities between the Hami (Qumul) twills and contemporary textiles from central Europe, in the proto-Celtic Halstatt culture (ch. 7). The ecological and climate contexts are also brought into the discussion as plausible reasons for demic migrations in these harsh regions of the world, where ephedra twigs were buried with the dead as a hallucinogen aid to travel through the spirit land of the shamanistic ritual (ch. 8 and 9). Final remarks on the long-rooted cultural traditions which intersected on Xinjiang soil, from the Gumugou (Qawrigul) people during the early Bronze Age to Alexander the Great, to the yet mysterious Yuezhi-Tokharians, to end with the alleged travel of Marco Polo in the 13th century, are discussed in the last chapter (10).

Composed in a format which is more prosaic than academic, Barber's analysis of these beautiful fabrics represents a richly-detailed and stimulating work. The small number of colour illustrations does, however leave our visual curiosity only partially satisfied. The author attempts to find clues to the mysterious provenance of these corpses, piecing together their history from the scanty material culture they left behind, their physiognomy, her experience *in situ* when she visited Xinjiang and the written testimony of one of the greatest explorers of our times, Aurel Stein (ch. 5). However, on some occasions, circumstantial details that would help to "contextualise" these important discoveries are left unfocused with a minimal frame of footnote references. Nevertheless, her work indeed proposes an interesting and yet poorly investigated perspective for the study of these ancient people with proto-Europoid cranial features. The paucity of archaeological evidence has so far hampered a satisfactory answer to the archaeological conundrum of their provenance, and the study of textile fragments seems to provide an invaluable tool for further investigation.

(LV)

**Imena daliokikh predkov (istochniki formirovaniya i osobennosti funktsionirovaniya drevneturkskoi onomastiki)** [Old Turkic onomastics: formation sources, peculiarities of functioning, structural types and semantic models].  
by Valeriy U. Makhpirov. Almaty. 1997. pp. 302.

The book focuses on a complex analysis of the Old Turkic onomastics system in its variety and correlation, including description of the origins, peculiarities of functioning, basic structural types and semantic models of the names of persons (anthroponyms), ethnic groups (ethnonyms) and places (toponyms). Using the accounts of the written sources, primarily those of the Turkic texts written in Central Asia in 7th-13th centuries, as well as other historical works in Chinese, Arabic and other relevant research languages, the author discusses the problems of the origin and historical development of Turkic names.

Four chapters of the work deal with the chief aspects of the system of Old Turkic onomastics. The main stages of the ethnic and cultural history of the medieval Turkic tribes and the processes of formation of Old Turkiconomastics are described in the first part of the research (pp. 24-70). The history of the Turks given here includes those of the four Turkic groups, which became the basis for formation of the modern Turkic ethnicities, namely the Turks (Tujue), Oghuzs (Tele), Kyrgyzs and Kipchaks. Special attention is drawn to the tribal structure of the Turkic peoples. The brief political history of the Turkic states such as the Turkic and Uighur Kaghanates, Uighur Turfan Kingdom and Karakhanid Khanate are discussed in the context of Turkic names. It demonstrates that the complicated process of ethnic and cultural history of the Turks had direct influence on the system of names used by the Turks. The latter reflects the cultural contacts between Turks and other peoples such as the Chinese, Iranians, Greeks and Slavs. The remaining four chapters of the monograph provide important linguistic data as regards the analysis of ethnonyms (Chapter Two, pp.71-115) which covers the issues of their origin, functioning and theirclassification. A similar approach is adopted when discussing the systems of anthroponyms (Chapter Three, pp.116-211) and toponyms (Chapter Four, pp. 212-66).

In the case of personal names, the material is given separately for the Turkic and Uighur Kaghanate eras, Uighur Turfan Kingdom and Karakhanids. The final part of the work offers an overview of the geographic perceptions of the Old Turks. The publication of this book which is a part of the research conducted at the Centre for Uighur Studies, Institute of Oriental Studies of the Kazakh Academy of Sciences, is a valuable contribution to Turkology.

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#### **Toronto Studies in Central and Inner Asia**

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 three volumes of working papers. Volume four is in press. The following volumes have been already published: *Nomadic Diplomacy, Destruction and Religion from the Pacific to the Adriatic*, Toronto Studies in Central and Inner Asia No.1, Joint Centre for Asia Pacific Studies, 1994, C\$12 *Cultural Contact, History and Ethnicity in Inner Asia*, eds. M. Gervers and W. Schlepp, Toronto Studies in Central and Inner Asia No.2, Joint Centre for Asia Pacific Studies,

1996, C\$25. *Historical Themes & Current Change in Central & Inner Asia*, eds. M. Gervers and W. Schlepp, Toronto Studies in Central and Inner Asia No.3, Joint Centre for Asia Pacific Studies, 1999, C\$25.

For purchase queries including shipping and handling contact: Central and Inner Asia Seminar, c/o DEEDS Project, University of Toronto, 130 St. George Street Room 14290, Robarts Library, 14th Floor Toronto, ON MSS 3H1, Canada

#### **Historical Themes and Current Change in Central and Inner Asia**

edited by Michael Gervers and Wayne Schlepp, Toronto Studies in Central and Inner Asia No. 3, Toronto: University of Toronto-York University Joint Centre for Asia Pacific Studies, 1999, pp. 195, 4 b. & w. ills. C\$25.

This volume presents papers given at the Central and Inner Asian Seminar held at the University of Toronto, 25-26 April, 1997. Andre Gunder Frank in his paper entitled "Central Asia's Continuing Role in the World Economy to 1800" argues that world politics and economics, viewed from the position of industrial development, fail to show the importance of the economy of Central Asia in the development of the West. After a detailed investigation of historical sources the author concludes that "Asia continued to predominate in the world economy right through the eighteenth century until at least 1800. Within Asia, Inner and Central Asia also continued to play an important world economic and political role in the world historical process" (p. 35). Paul C. Forage in "Power and Ethnicity in the Northern Liao Secession, 1122-1123" argues that in the early twelfth century the emergence of the Jurchen Jin empire radically altered the geopolitical structure of the Asian continent. In the power struggle of the period for the Chinese Song court, the expulsion of minorities to the extent of ordering their unprecedented massacre, and the incorporation of the ethnic Chinese population was the only policy choice possible.

John E. Vollmer and Jacqueline Simcox's "Tiger Stripe Patterned Chinese Textiles" is adapted from an article written for *Orientations*. The tiger stripe pattern has strong associations with the prowess of nomadic hunters. The tiger rugs of Tibet have become well known in recent years. Less familiar are the Chinese textiles displaying similar decoration. This paper presents four velvet fabrics ranging in date from the twelfth or fourteenth centuries to the early nineteenth century. David A. Utz in "A Sogdian Thaumaturgical Text from Dunhuang and the Origins of Inner Asian Weather Magic" analyses a Sogdian text of about 300 lines which describes nine different stones and how to use them to make rain, written on four *pothi*-leaves recovered from Dunhuang by Aurel Stein and Paul Pelliot. In his paper entitled "Areal Religious Phenomena in Tibet and Central Eurasia" Michael Walter argues that a study of some non-normative rituals and beliefs gives new directions in which to seek some elements of Tibet's religious culture. Some of these are shared by Tibet with cultures on its northern borders and beyond, and may therefore not simply be considered "native" beliefs. Beliefs investigated include the nature of the *btsan-po* (emperor); the *tshe thar* and its relationship with the *seter* rite among the Mongols - in both cases the offering of an animal to spiritual beings; and scapulomancy or scorching sheep's scapulae and reading the cracks in them to make prognostications.

#### **Life Along the Silk Road**

by Susan Whitfield. London: John Murray, 1999, pp. 242, 12 colour plates, 13 b. & w. ills., line drawings, chronology, index, hb. £19.99

Although this book is aimed at a general audience, it is also of great interest for the specialist, as it covers a large geographical area from Samarkand to Dunhuang. It is also most enjoyable to read about the facts learnt from academic publications rewritten as a personal narrative from the point of view of semi-fictional characters.

The author's method of work is unique: inspired by Chaucer's *Canterbury Tales*, she organises the available material to provide tales of typical figures from the eastern part of the Silk Road. She pools a large amount of very diverse information into the stories where appropriate, from battle descriptions to herbal remedies. Whitfield is a sinologist and an expert on Dunhuang manuscripts, so not surprisingly her primary sources come largely from the British Library's Stein collection. Many characters of her book originate from the Dunhuang manuscripts.

The book starts with an introduction, which gives very good background information to the stories from several points of view. A general section on Central Asia and its twentieth century explorers, and the discovery of the Dunhuang manuscripts is followed by a short survey of Central Asian history from the ancient times, but especially giving details from A. D. 730 to the end of the first millennium, as the tales are told by individuals who lived at different times during this period. Another short section explains the basics of their religions: Buddhism, Zoroastrianism and Manicheism, also mentioning the presence of Christianity and Judaism on the Silk Road. The last section describes the various routes that could be taken when travelling on the Silk Road. After this appropriately, the first tale is that of an eighth century Sogdian merchant. The Tibetan soldiers tale links very well with this and describes important battles of the time. This is followed by an Uighur horseman's tale and the tale of the Chinese Princess, who had to marry an Uighur *kaghan*. The tales of a Kashmiri monk, and a Kuchean courtesan and especially the last four characters a nun, a widow, an official and an artist, are all closely connected with Dunhuang, and therefore their stories reflect various aspects of life there in the late ninth and tenth centuries. The characters were obviously chosen to cover a wide aspect of activities, and give ample opportunity for the author to include up-to-date information on issues such as Buddhist lay rituals or the workshop practices in this period.

Most of the secondary sources that Whitfield uses appeared in small circulation and are written in a scholarly fashion therefore they are only accessible to a very specialist readership. This book makes much of the results of new research available to a wide audience. Credit is given in general terms to the authors of the secondary sources used in the Preface and in the useful "Further Reading" section. However, the book would have benefitted from an appendix listing the main secondary sources separately for each chapter, making it easier for interested readers to follow up specific problems. The main body of the text is kept free of footnotes, although occasional references are made in brackets or at the bottom of the page. In addition to the written sources the author also makes use of available art publications, and each tale is illustrated by interesting line drawings in addition to the excellent, but few, colour and black and white illustrations. This book is a highly enjoyable read, and is an good introduction to the complexities of Central Asia at the turn of the first millennium.

(LRS)

## Recent publications on China

**Xiyu kaogu tuji.** [Illustrated Record of Archaeology in the Western Region] (Chinese translation of Aurel Stein's *Serindia*)

Translated by the staff of the Institute of Archaeology of Social Sciences. Academy of China, P.R.C. Guilin: Guangxi Normal University Press, 1999. 5 volumes.

As is well known to those interested in the art and archaeology of Central Asia, *Serindia* (Oxford 1921) is a detailed report of the archaeological investigations and excavations in Central Asia and western China in 1906-1908, organised by Aurel

Stein, a British-Hungarian archaeologist. Its tremendous academic value was instantly recognised by Orientalists world-wide at the time of its publication. Although the means by which Aurel Stein obtained cultural relics were very disreputable, it has to be acknowledged that he was a well-trained archaeologist and had a very methodological approach to work. The report compiled by Stein is of a very high scientific level, therefore it has been an invaluable reference book to scholars in the field. With time passing, the various Stein collections have become important basic sources, to which, more attention is paid by young Chinese scholars today. However, as *Serindia* was published such a long time ago, it is not easily accessible in China, and Chinese scholars know little about its detailed contents. This situation has restricted the development of studies in correlative subjects. In recent years an increasing number of Chinese scholars have hoped that a Chinese edition of *Serindia* could be published. With the contribution of the staff from the Institute of Archaeology, the huge work is at last translated into Chinese. Its publication commemorates the 100th anniversary of the discovery of the Library Cave at the Mogao Caves near Dunhuang. We may predict that, with the Chinese version of *Serindia* now published, a new tide of interest will be raised in China regarding the research of the Western Region, Dunhuang-Turfan and related problems.

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#### **The Silk Road and the World of Xuanzang**

ed. by Masao Shiratori, Keita Fujimoto and Tomo Nishiyama. Tokyo: Asahi Shimbun, 1999. pp. 339 (in Japanese) + pp. 75 (in English). Over 200 colour plates and copius b & w. ills.

The well-produced catalogue of this exhibition brings together a great deal of material concerning the intrepid and determined Chinese monk Xuanzang (ca. 602-664). The Asahi Shimbun 120th anniversary Commemorative Exhibition travelled from the Nara Prefectural Museum of Art (12 June - 8 August, 1999) to Yamaguchi Prefectural Museum of Art (20 August - 11 October, 1999) and is currently on view at the Tokyo Metropolitan Museum (23 October - 19 December, 1999). On his own initiative Xuanzang travelled for sixteen years, between 629 and 645, by the land route across Asia to India, in search of Buddhist documents. When he returned to China he spent the rest of his life translating them. Encouraged by Emperor Taizong, Xuanzang also set down his notes on the Western Regions, an invaluable source of information then and now, while his eventful journey also inspired the fictional account *Journey to the West (Monkey)* and countless dramatisations thereof. There is a total of 222 exhibits from leading international collections, from Xuanzang's own time down to TV animation and drama. Both the catalogue entries and the introductory essays appear in both Japanese and English, making this work very accessible.

Takayasa Higuchi, with the title "The Eastward Expansion of Buddhist Culture," has written a brief outline of the early history of Buddhist sculpture and monuments. Perhaps unavoidably, a number of the place-names are misspelled, but remain fairly easily identifiable. One should note also that the term Tianshan Southern Road is used to refer to what Western readers may be more familiar with as the route skirting the northern perimeter of the Taklamakan, which does indeed lie to the south of the Tianshan range. Akira Miyaji's more substantial essay is entitled "Xuanzang Sanzang, a bridge between China and India: his personality, footsteps, and the schools of Indian art in his times." Miyaji sees Xuanzang from three perspectives: as a seeker after truth; as a determined information gatherer; and as a pragmatic individual. Miyaji draws attention to Professor Kuwayama's research indicating that Xuanzang's Records of the Western Regions may well have contained more detailed information pruned or censored by Tang officials (Kuwayama Shoshin. *Daio Bukkyo: Chugoku Nihonhen* 9

journey, and provides an account of India and Indian Buddhist art in his time, as well as the list of the seven images brought to China by him, in addition to 657 scrolls of Buddhist scriptures and 150 relic grains.

Akio Donohashi addresses himself to "Xuanzang and the Priests and Monks who brought Buddhism to Japan from China", since there were Japanese monks, at least one of whom had studied with him in China, who followed Xuanzang's example, by collecting relics and scriptures to take with them back to Japan, with religious implements and accessories, and portraits of Buddhist monks. Donohashi speculates on the fact that Xuanzang's own portrait seldom appears among the latter: "one could even say that the Song artists sought to depict Xuanzang not as some unearthly saint, but rather as a character from a drama. One can almost hear the sound of the recitation of the sutras coming from his lips and the sound of his footsteps across the hot desert sands."

The popular image of Xuanzang, carrying a backpack heavily laden with scrolls, appears on the front and back covers of the catalogue, in a fourteenth-century Japanese painting on silk, and a rubbing of an engraved stone (dated 1933 but apparently made after this same painting). The section of the exhibition: "Sanzang Fashi in Legend: the World of *Xiyouji* (The Journey to the West)" includes other representations of travelling monks, notably two very fine paintings on silk in the Pelliot collection and one painting on paper, from the Tenri University Library. Here it is appropriate to note that Victor Mair has already pointed out that the travelling monk shown in the paintings on paper is not Xuanzang nor even Chinese, but has facial features of a definite Central Asian type ("The origins of an iconographical form of the pilgrim Hsuan-tsang," *Tang Studies*, no. 4, 1986, pp. 29-41). Mair's contention is undoubtedly correct. In Japan, however, the type is specifically identified with Xuanzang, who appears in this guise, both on his own, and as the central figure in two fourteenth century paintings of Xuanzang and Sixteen Deities (nos. 183 and 184 in the catalogue).

The legend of Xuanzang is the subject of the third essay, by Miyoko Nakano: "Sanzang Fashi in Legend: the World of *Xiyouji* (The Journey to the West)". Nakano shows how the legends began to appear as soon as twenty years after the death of Xuanzang in 664, and have continued to the present day. Finally, Toru Takahashi writes "On the road traveled by Xuanzang." Takahashi and his companions sought to follow Xuanzang's route on the ground, on foot and by modern means of transport, although travel in some areas proved politically impossible. He notes inconsistencies in the directions and distances recorded by Xuanzang, as well as discrepancies revealed by modern research into place names and ancient sites since those originally conducted by Cunningham and Foucher. A final comment concerns the difficulties encountered at Mathura through the creation of a new residential district: "The forces of urban development that eradicated the ruins of the Great Kanishka Stupa in Peshawar, Pakistan are now extending to India as well." All in all, this catalogue and the exhibition it accompanies provide a wealth of useful and authoritative information about the famous monk, whose travels, life and translation work inspired so many.

(RW)

#### **The Camels Load in Life and Death**

by Elfriede Regina Knauer. Zürich: Akanthus, 1998, pp. 159, 2 maps, chronology, index, 92 ills. in b. & w. and colour. CHF49 + CHF10 p. & p. To order contact: Akanthus. Verlag für Archäologie, Bonderstrasse 49, CH-8802 Kilchberg/ZH, Switzerland. e-mail: [akanthus@bluewin.ch](mailto:akanthus@bluewin.ch)

This book is the first comprehensive survey of the depiction of camels in Central Asia. The long sub-title defines the scope of this work: "Iconography and Ideology of

Chinese Pottery Figurines from Han to Tang and their Relevance to Trade along the Silk Routes". The study focuses on the pre-Tang and Tang terracotta statuettes of camels, but also considers other images from a wide-ranging area and from the prehistoric times to the Yuan dynasty. This publication is unusual because even though it can be read by the general reader, there are copious footnotes throughout (sometimes one footnote stretching over two pages), making further research of any angle of this topic easily possible. Due to the large amount of data collected and the well presented, good quality illustrations, this book is already becoming a handbook for the figurines of camels that often appear in sales and exhibitions. The book is also unique in combining all aspects of the background research to the camel, including a short introduction on biology and a historical survey regarding the research of this topic.

The material is presented chronologically, which beyond proving to be a practical way of organising the material, also makes it possible to notice the changes in the representational traditions. The detailed research into the saddles and how the camels were loaded leads the author to the identification of hitherto unknown objects on funerary figurines of camels. Dr. Knauer argues that the earlier, more realistic functional images of the camels' load were replaced by the mid-Tang period by more symbolical motifs referring to the afterlife. The camel, she writes, "was made the purveyor of sustenance for the soul and... by means of the silk skein - for the ascent to heaven" (p. 126). Interestingly as the depiction of the load became more symbolic the camels themselves were depicted in an increasingly more realistic fashion.

Although the general argument that the loads were becoming more symbolic and abstract seems very well supported, more research will be necessary to see whether certain details of the author's arguments can be upheld, especially with regard to the large demonic masks appearing on the load of Tang camel figurines. Dr. Knauer argues that these are depictions of tiger masks, as the tiger was the traditional symbol of the West and "the West was considered the domain of the deceased" (p. 82). She draws parallels with the guardian monsters (*zhenmushou*) also placed in tombs, which have been identified as representations of the Earth Spirit. Even though this argument is convincing, it should be kept in mind that by the mid-Tang dynasty many motifs lost their symbolic function, and appeared in very different contexts. For example demonic masks can be found as part of the jewellery of Buddhist statues as well. It is difficult to believe that fig. 57 illustrating a gray earthenware camel with a load that includes a mask could be redated to the Tang dynasty just on the basis of its load, when the style of this statuette seems to display Northern Wei characteristics, such as a very small head and big, chunky legs.

The author touches on many important related issues, such as the representation of foreigners in Chinese sculpture, or the historical background for trade on the Silk Road. The conclusion of the book points out that small-scale tomb figurines have been considered to represent China's secular sculpture. The author argues with this division, because of the links of their symbolism to religious culture, and calls for a rigorous examination of Chinese funerary statuettes. We would like to add that the beginnings of funerary sculpture will have to be reconsidered also due to the very recent finds of realistic sculptures of human bodies (the heads are missing) in Emperor Qin Shi Huangdi's tomb near Xi'an. Dr. Knauer's book opens up the possibility of further research by presenting the material in a very compact and accessible way. The book has received the Prix Stanislas Julien of the Académie des Inscriptions et Belles Lettres in Paris for 1999.

(LRS)

**The Flowering of a Foreign Faith. New Studies in Chinese Buddhist Art**

ed. by Janet Baker. Mumbai: Marg Publications, 1998. pp. 148, copious colour ills., index. Ind.Rs.1950/US\$60.

According to the editor the main aim of this volume is "to present new research on topics which centre around the question of how Chinese Buddhist art developed and what characteristics mark it as distinctly Chinese." Most authors chose to explore new aspects of topics within the study of Chinese Buddhist art. Koichi Shinohara's paper is entitled "Gao Li's Discovery of a Miraculous Image: The Evolution of Ashoka Image Stories in Medieval China". As the author argues, the idea of images produced by King Ashoka "may have appeared first in China, stimulated by the story about Ashoka stupas in the *Ashokavadana*" (p. 27). A large part of the retold stories centers on the monk Huida, who is also known as Liu Sahe, but the author seems unaware that in the words of Wu Hung "The Chinese monk Liu Sahe (b. c. 345) has been the subject of many articles written in various languages over the past two decades", and quotes none of them (Wu Hung: "Rethinking Liu Sahe: The Creation of a Buddhist Saint and the Invention of a 'Miraculous Image'", *Orientations*, November 1996, pp. 32-43). Roderick Whitfield has also written about many of the stories quoted here (cf. "The Monk Liu Sahe and the Dunhuang Paintings", *Orientations*, March 1989, pp. 64-70). Dr. Shinohara adds little new material to the above mentioned articles even though his focus is on the Ashoka images. He also refers to "stories of miraculous images of Indian origin that have nothing to do with King Ashoka" (p. 23), as well as further examples of the supernatural behaviour of King Ashoka's Buddha images, but there is little attempt to analyse the importance of these accounts. Furthermore, the Buddha images used to illustrate the article are "all examples of the Udayana style", and therefore not referred to in the text.

Judy Chungwa Ho in "Monks Among Laymen: Social Activities of the Buddhist Clergy in Medieval China" analyses the social role of monks as described in textual sources and as depicted on Dunhuang murals. This part of the paper is very interesting, and it throws light on many small details in sixth century wall painting. She concludes that "The evangelistic and didactic tones of these paintings imply that during the sixth century, the Samgha required extra effort in converting and instructing followers and justify its position in society" (p. 34). As such didactic paintings disappeared in the later periods; she argues that this reflects important changes in society. The monks' status became much higher by the eighth century. This point is illustrated with an eighth century wall painting from Dunhuang Cave 79, where a woman is kneeling, offering a tray to the monk, raising it up to her eyebrows. Her last example is the famous tenth-century mural in Dunhuang Cave 61, where "lay patronage is depicted as a given fact" (p. 37).

Nancy Shatzman Steinhardt in "Early Chinese Buddhist Architecture and its Indian Origins" gives a detailed account of the formation of Chinese Buddhist architecture. The author points out that "Chinese architecture was a highly developed, codified building system long before the legendary arrival of Buddhism in China in the first century of the Common Era" (p. 38) and proceeds to analyse how Indian shapes, such as the *stupa*, *caitya* and *vihara* were changed within a relatively short period of time to suit Chinese tastes, and how the Chinese architectural style was adapted to serve the new religious purpose. The author uses a wall painting, a relief sculpture, the façade of a cave entry at Tianlongshan and interiors of the Yungang cave temples as illustrations in addition to the photos of existing early Buddhist architecture.

Wu Hung and Ning Qiang wrote jointly the paper entitled "Paradise Images in Early Chinese Art". Both authors had worked on aspects of this question before, and this is a summary of their findings. The article is somewhat divided as despite obvious links of the Sukhavati illustrations to earlier Daoist ideas, there is a very clear divide between the later Buddhist depictions, which appeared in temples and the earlier Daoist ones, most of which are associated with funerary art. The longest part of Wu

Hung's contribution analyses the difference between depictions of paradises and other related topics. According to him paradise images could only appear as a result of a "constant increase in iconographic features and a steady improvement in compositional design." (p. 59) After referring to the earliest depictions of Amitabha and his Pure Land. Ning Qiang recounts in some detail the already well-known development of Paradise illustrations. He also analyses the historical background to commissioning the paintings in Dunhuang Cave 220, dated to 642, which is the most interesting part of his contribution. Here he argues that the wall painting resumed the funerary function of the earlier paradise depictions.

Janet Baker's "Foreigners in Early Chinese Buddhist Art: Disciples, lohans and Barbarian rulers" promises to be a survey of the depiction of foreigners in Chinese Buddhist art. The first part of her paper gives an interesting study of *parinirvana* illustrations, although with no reference to Jorinde Ebert's important book on this subject (Jorinde Ebert: *Parinirvana: Untersuchungen zur ikonographischen Entwicklung von den indischen Anfängen bis nach China*; Stuttgart: Franz Steiner Verlag, 1985). For Cave 158 it would also be interesting to quote Roderick Whitfield's description (*Dunhuang, Caves of the Singing Sands: Buddhist Art from the Silk Road*, London, 1995, vol. I, pls. 127, 128 and 250-256, pp. vol. II, pp. 323-325). The second half of the article concentrates on the depiction of arhats, who often appear as Chinese monks, therefore the original intention of the article to study foreigners becomes blurred. The question of Chinese portraiture is addressed as well.

Denise Patry Leidy's "Avalokiteshvara in Sixth-Century China" is a detailed study of a well-defined topic. The images are described one by one. Special emphasis is given to the research of the ornaments worn by these figures, and parallels with existing jewellery are pointed out. Avalokiteshvara as the "Saviour from Perils" is examined in detail and for this part the author also considers comparative material from sixth century Indian art, and from tenth century Dunhuang painting.

The last three papers present important new material of Buddhist sites little known outside China. Marilyn Martin Rhie in "Buddhist Sites of Gansu" starts with a general introduction to the area's history and art. This is followed by a well-illustrated description of all major sites. Tiantishan, Wenshushan and Matishan in central Gansu and the Longdong Cave Temples in eastern Gansu are still difficult to approach and are generally only known to experts from Chinese publications. The article also describes the better-known sites of Binglingsi, Maijishan, Dunhuang and Yulin.

Angela F. Howard's article "The Development of Buddhist Culture in Sichuan: the Making of an Indigenous Art" is a very important survey of the formation of art in Sichuan. Concentrating on the multi-cultural influences, the author presents the most characteristic examples from the thousands that she had studied over a long period of time. The earliest representation in China of the Buddha was found in a tomb in Sichuan, dating from the 2nd century A.D. Interaction with local Daoist cults, with the art of southern China, and later with the northern tradition continued throughout the early centuries. By the Tang dynasty, important iconographic and stylistic innovations can be observed, as exemplified by grotto 33 at the Thousand Buddhas Cliff at Guangyuan, dated to 710-12. Here Bodhiru, a manifestation of Vairochana is represented. The art of Anyue and Zizhong further south in central Sichuan is purely indigenous. A monumental *parinirvana* scene, dated to ca. 725 is arranged around a 25-meter long reclining Buddha figure, with a smaller Buddha also shown preaching above him. Esoteric sculptures suggest a direct link with Tibet. The sculpture of the Song Dynasty is also important as "Nowhere else in China can one find such a plethora of sculpture still *in situ* and often accompanied by inscriptions recording the date of making, sponsorship, even the identity of the carvers." (p. 125). This important study ends with the conclusion that "Given the artistic breadth and depth of content of this art, to define it as 'provincial' is misleading" (p. 132).

"The Development of Buddhist Sculpture in Yunnan: Syncretic Art of a Frontier Kingdom" by the same author explores very important but little known examples of another frontier area. Angela Howard points out that Yunnan, which remained "relatively independent politically from Chinese imperial rule" was geographically linked to Tibet and Southeast Asia (p. 134). As a result of this unique situation iconographic subjects well-known from northern China were blended with the local beliefs of the Bai people and with the teachings of esoteric Buddhism. First the sculpture of the Nanzhao Kingdom (A.D. 653-902) is introduced, followed by the examples of Dali Kingdom (A.D. 937-1253) sculpture. The author concludes that the Buddhist art of Yunnan "distanced itself from Chinese influence even more than Sichuan" (p. 145) and was shaped by trends from further south. Recently other important studies have also been published about the early period (cf. Amy Heller: *Tibetan Art*, Milan: Jaca Book, 1999). It is hoped that on the basis of this new available material, we will soon see more detailed studies of cross-cultural artistic influences, and how they effected the development of early Buddhist art. This volume is therefore a very important contribution to the study of Chinese Buddhist art.

(LRS)

**Tang houqi Wudai Song chu Dunhuang sengni de shehui shenghuo**  
 [Social life of monks and nuns at Dunhuang in the later Tang, Five Dynasties and early Song dynasty].  
 by Hao Chunwen. Beijing: CASS 1998. RMB30.60

Hao Chunwen's study is based on numerous documents from the Dunhuang Library cave (Mogao Cave 17), now preserved in London, Paris, Peking, St Petersburg and in Japan. It is limited to the period of the Tibetan occupation (781-848) and after, down to the late tenth century. The circumstances he relates do not easily chime with our preconceptions of Buddhist monastic life in the Chinese context, but they help to explain the singular and uninterrupted prosperity of Buddhism at Dunhuang, in contrast to the decline experienced in metropolitan China after the severe proscription of foreign religions under Wuzong in the Huichang period (842-5).

Hao examines the life of monks and nuns from the moment of their *chujia*, or leaving the family, in chapter 1, to the disposal of their effects and funerary rites, in chapter 7. During the period in question, the number of monks and nuns in the Dunhuang area was maintained at over one thousand, reaching as many as one thousand four hundred or one thousand five hundred, up to five per cent of the population, a proportion actually exceeding that in central China that led to financial drain on the treasury and the consequent destruction of monastic estates and the enforced return of monks and nuns (many of whom had purchased their ordination certificates as a means of escaping taxes and labour duties) to lay life as productive members of society.

*Chujia*, it emerges, did not at Dunhuang entail such a rupture of family ties as one might imagine. Postulants had first to apply for permission, not to a monastery, but to the secular authorities, who collected a substantial fee before issuing the document and assigning them to a monastery, that then shaved their heads, administered the precepts and enrolled them as *shami* or *shamini*, novice monks or nuns. They were then expected to participate in Buddhist observances organised by the monastery, and around the age of 20 could take full ordination. Until then, they formed the basic level of labour available to the monastery, with few opportunities to undertake Buddhist functions, for which people naturally preferred a fully qualified monk or nun.

Living arrangements for monks and nuns also somewhat confound our expectations. Many of them lived not in monastic communities nor even within the monastery, but either inside or outside the town. Some continued to live with their families, or employed a female servant to help in household tasks. Contracts entered into by

monks and nuns for the purchase or exchange of land show that they also continued to work the land, orchard or arable, and produced their own food, which from the Tibetan period onwards was no longer provided by the monastery. Even those, generally including those more senior in rank, who did live within the monasteries had to build their own apartments.

These features of monastic life at Dunhuang meant that those who became monks and nuns were not a drain on the local treasury, nor did their 'leaving the family' reduce the labour force. No restrictions were placed by the authorities on number seeking to do so. They were liable in the usual way for taxes, and even for military and labour duties. Indeed it could be said that monks and nuns faced an increased burden of labour duties, since they had to work, on average some twenty days a year for the monastery, in addition to their other obligations. At least one document attests to an attempt to lighten this heavier burden, but on the whole there was no shortage of applicants, particularly from families with a large number of working adults, who were available to undertake the military and labour duties. Those who were fully ordained could earn money from providing Buddhist services to the community. Such earnings were estimated to be sufficient to support only one in five of monks and nuns, for the remainder, working the fields was a matter of economic necessity. Probably, the inestimable benefits of karmic merits earned by a member of the family who became a monk or a nun were held to outweigh any extra burden of work or tax, while the fact that monks and nuns were distributed fairly evenly throughout the population also helped recruitment.

The author provides line by line transcriptions of the relevant documents throughout, together with extensive tables, such as that on pages 131-156, of fixtures and fittings in the monasteries, including images and paintings on silk. These indeed seem to invite comparison with similar types of materials actually found in Cave 17, for instance the *jisheng juanxiang* (silk painting of assembled Buddhas) of the Longxing Monastery, a description that could just as well fit the large painting of Famous Images recovered by Aurel Stein, the major part of which is kept in the National Museum, New Delhi.

Although the monks did not usually reside in the monasteries, they were required to attend at various ceremonies throughout the year. The whole population of Dunhuang were involved in the first of these, the lighting of lamps (along with other activities such as offerings, incense burning, recitations of sutras, and music) on the fifteenth of the first month. Next, on the eighth day of the second month, there were processions of images, brought out from each of the monasteries, in celebration of Sakyamuni's own *chujia* or Great Departure, i.e. his leaving his father's palace. The images were paraded in front of the four gates of the town, and monks read the sutras. The eighth day of the fourth month marked the culmination of four days of celebrations in honour of the Buddha's birthday. Other annual celebrations, included a three-day assembly on the fifteenth of the seventh month, for all monks, and another on the eighth day of the twelfth month, for some monks only. From the fifteenth of the fourth month to the fifteenth of the seventh month was the summer retreat, when monks were supposed to practise meditation and not go out, but this being a busy period in the fields, in practice this retreat was much shorter.

The most important activity on all these occasions was that of *zhuanjing*, 'turning' or reading the sutras. For instance, Pelliot MS 2704 lists offerings made by Cao Yijin in 934, and begins "For 'turning the sutras' for the community for one period of seven days, setting a *maigre* feast for one thousand six hundred persons, and the ordination of two groups of seven monks and nuns" before listing the various offerings given to the monastic community and to the sixteen monasteries, respectively (p.11). In this connection, I would venture to take issue with Hao Chunwen on the meaning of one term, which occurs a number of times in this and other texts, namely the expression *yiqi*, literally 'one seven'. Hao's interpretation of this term, as in the phrase *yiqi ri*, or

*erqi ren*, is as 'seventeen days' or 'twenty-seven persons', but in my opinion the correct understanding would be 'seven days' and 'twice seven persons', i.e. seven and fourteen, respectively, with seven used as a base number, corresponding to the use of base ten in the expression, also frequently found of *yishi*, 'one ten' as in *yishiliu si*, sixteen monasteries.

Gifts of silk, cloth and clothing, as well as food, medicines and utensils, were among the most important offerings, listed in a table on pp. 242-252, and analysed by type on p.260. Most of them were of practical use, but one item of a more personal nature, which appears purely devotional, was human hair. Monks and nuns were frequently cited by name, asked to come to particular households to perform Buddhist services, in return for such offerings. Not only the destination, but also the particular purposes to which the offerings were to be put, were almost always specified: among these, *xiuzao* or constructing came high on the list. This heading included *zaoku* (making caves), *xiuku* (repairing caves) *zaoxiang* (making images) and *zhuzhong* (casting bells). A total of ten headings included offerings to the Mogao caves, to the *sanku* (Three Caves, i.e. Mogao, the Western Caves, and Yulin or the Eastern Caves), and to the Great Image, i.e. the colossal figure in Cave 96, which was repaired during the period when Dunhuang was ruled by members of the Cao family, in the tenth century.

While a number of offerings in the Tibetan period were still being made by anonymous donors, the tendency from the mid-ninth century onwards was for the donors to be clearly identified, indicating a more self-serving attitude in their religious observances. During the period in question, no coined currency was in circulation at Dunhuang, and so almost all exchanges and offerings were made in kind. A fascinating aspect of this is the way in which goods surplus to requirements were disposed of by the monastic authorities, in a procedure known as *chuchang*, or 'singing out'. In this procedure, apparently carried out at Dunhuang very much according to the system laid down in Buddhist disciplinary texts, the goods were set out on a long table and the deacon (*weina*; Sanskrit: *karmadana*) of the monastery would sound a chime or ring a bell, 'sing out' the value and the description of the item, and take bids. Each lot was called three times; bidders could increase the amount at any time before the third call, but only if intending to buy. For his part, the deacon was charged to provide a correct valuation and description of the lot and, if no increased bids were received, was obliged to sell at the low price first announced.

The final chapter deals with the disposal of personal chattels of monks and nuns, for which a member of the deceased's secular family would be in charge, following instructions in writing left by the deceased. Of the total of some eleven hundred or more in the Buddhist monastic community in the period in question, some twenty would have died each year, and so the procedure of distribution, which involved both the secular and the monastic communities, was well established. Also treated in this chapter are the mourning arrangements, a question not previously studied; these were naturally administered by the monastic authorities. Again, as with the lists of offerings, the material has the potential to offer a fascinating insight into the possible uses of many of the banners and paintings found in the Library Cave. For instance, Pelliot MS 2856, dated 895 and transcribed on page 375, includes among other paintings the mention of a *zhifan*, or paper banner. This could well imply that some of the banners in the Stein and Pelliot collections, which are fashioned entirely of paper, were intended for funerary use. Following the disposition of the ashes, ordinarily in pottery jars (or, in some cases, burial in a number of small caves recently investigated by Dr Peng Jinzhang), *maigre* feasts were held after the first seven days, and thereafter at seven-day intervals, until the *qiqi* (seventh seven) or *zhongqi* (final seven) (p.388) and the hundredth day. Hao Chunwen does not mention that this regime essentially follows Chinese belief regarding the appearance of the soul for judgement in front of Yama and other underground tribunals, at seven day intervals; this is well documented in a number of paintings of Kshitigarbha and the Ten Kings, all dating from this period, found in the Library Cave.

Extensive references, as well as acknowledgements in the text, are given to the scholarly contributions of other scholars in the field. With the extensive quotations from some 390 manuscripts (indexed on pp. 413-420, following the Bibliography of principal works cited, pp. 406-412), the majority from Paris and London, but also including some from Russia, China (Peking and Shanghai) and Japan, this estimable and admirably set out volume shows how much there is to be learned when Chinese scholars are able to comb the vast store of manuscripts from Dunhuang's Library Cave.

(RW)

**Gilded Dragons. Buried Treasures from China's Golden Ages**

by Carol Michaelson. London: British Museum Press, 1999, pp. 176, bibliography, chronology, two maps, index, over 200 colour ills. £14.99.

This catalogue is the impressive result of ten months very intensive work in organising the exhibition of the same name (*v. p. 22 of this Newsletter*). The goodwill messages at the beginning of the catalogue are reminders that the exhibition was part of President Jiang Zemin's recent tour to the U.K. In the Introduction the author explains the changing value and function of gold and silver through China's history with special focus on the Tang dynasty, as objects from this period form the central part of the exhibition. The major sources of gold and silver in China, and the metal working technologies are also listed.

The catalogue is divided into the same three major sections as the exhibition. In the first, entitled "Early Tomb Burials", objects from the Eastern Zhou to the Han dynasty are described. This is the earliest period when gold was first used in China, often as a substitute instead of other metals. There is also a sub-section on Qin Shi Huangdi and his terracotta army. The second part entitled "Tang Tombs and Hoards" describes funerary objects, many only found in the last three decades. A sub-section entitled "Silk Routes" describes the history of trade on the Silk Road and its relevance to China as an introduction to some of the most relevant objects to our readers. These include the pottery figures of foreigners, Byzantine, Islamic and Japanese coins found near Xi'an, and gold and silver dishes displaying Western influence in their shape or decoration. One gold cup, which has a Sasanian shape is decorated with the figures of foreign entertainers (cat. no. 90).

The last section, "Buddhist Temples and Crypts", covers temple statuary, sculptures and treasures associated with Buddhism. Two of the most important recent discoveries at the monasteries of Qingshan and Famen in Shaanxi province are well represented and described. Most of the objects found and displayed had a religious function, such as the the coffin-shaped reliquaries (cat. nos. 101) that had been originally placed inside a stone casket (cat. no. 99), found at the Qingshan temple site and the Bodhisattva made as a tribute for the emperor Yizong to hold the Buddha's finger bone (cat. no. 104), the incense burners (cat. nos. 105, 106) and the caskets made to contain the Buddha's finger bone (cat. nos. 117-120) from the Famen temple. Other objects were placed with the relics for their value of rarity, and include foreign ones such as the glass plate probably made in Nishapur (cat. no. 115).

In the tradition of other British Museum publications, the technical terms are clearly explained. Each object is well illustrated in good quality colour photographs. The author acknowledges that the short time available made it impossible to be exhaustive with the references, but a detailed bibliography at the end of the book gives the interested reader a good start for further research. A chronology, including a detailed list of Tang dynasty rulers; two maps and an index complete this useful and well-presented publication.

(LRS)

**The Cambridge History of Ancient China: From Origins of Civilization to 221 B.C.**

edited by Michael Loewe and R. L. Shaughnessy. Cambridge: Cambridge University Press, 1999, pp. xxix + 1148, 19 maps, 12 tables, 182 b. & w. figs., hb. £80.

A book on the history of pre-dynastic China (up to 221 B.C.) was undoubtedly overdue in view of the huge amount of information collected through archaeological excavations in the last twenty years. Many recent archaeological discoveries have changed dramatically our understanding of early Chinese culture and have often urged scholars to reconsider earlier assumptions. Unlike the other volume of the *Cambridge History of Ancient China* series, this book takes into account both literary and material sources, so that different chapters address the history of specific chronological contexts from different perspectives. In addition to the two editors, Michael Loewe from the University of Cambridge and Edward L. Shaughnessy from the University of Chicago, other twelve scholars from the academic world are contributors to this volume. For the interest of the readers of the Circle of Inner Asian Art is the essay by Nicola di Cosmo on "The Northern Frontier in Pre-Imperial China". The author analyzes the different archaeological cultures which developed over the regions of the Northern Zone from the 2nd millennium to the 3rd centuries B.C., and describes their geographical distribution and their defining characteristics. He argues that the genesis of distinct northern cultures can be traced back to the Shang period, if not earlier, and that the interaction between China and the Northern Zone was a dynamic and mutual factor which featured prominently in their respective histories.

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**Shandong Qingzhou Longxing si chutu fojiao shike zaoxiang jingpin**

[Masterpieces of Buddhist Statuary from Qingzhou city]

ed. by Su Bai with contributions from Su Bai, Jin Weinuo, Yang Hong and Xia Mingcai. Eng. transl. by Bruce Doar and Susan Dewar; Jap. transl. by Zhong Cunyuan. Beijing: The National Museum of Chinese History and Beijing China Insight Fine Arts Co. Ltd. and Qingzhou Municipal Museum, 1999, pp. 144, 9 b. & w. ill., 79 colour plates. 400RMB.

This book is the catalogue that accompanied the exhibition "Returned to Light: Buddhist Statuary from the Longxing Temple in Qingzhou" held at the National History Museum in Beijing from July 9 to November 9, 1999. A large cache of statuary was discovered in October 1996 at the site of the ancient temple called Longxing in Qingzhou city, Shandong province. It was immediately recognised as an archaeological find of major significance for the quantity and quality of its content: 200 Buddha heads, 400 fragments of torsos and a large number of mandorlas with a Buddha and two or four attendants were excavated, among which many pieces bear traces of painting and gilding. The largest and finest corpus of statues can be dated from the late Northern Wei to the Northern Qi period (A.D. 386-577). It provides scholars with an invaluable source material to study the stylistic changes which took place in Buddhist sculpture over this period. To celebrate the importance of these finds, which several scholars believe will revolutionise the history of Buddhism in China, the Museum of Chinese History in Beijing decided to exhibit a selection of statues from the site on the occasion of the 50th anniversary of the founding of the People's Republic of China.

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## LIST OF LECTURES FOR 1999/2000

13 Oct (Wednesday)  
6pm  
Room G51  
10 Nov (Wed.)  
6pm  
Room G58  
1 Dec  
6pm  
Room G58  
12 Jan (Wednesday)  
6pm  
Room G2  
19 Jan (Wednesday)  
6pm  
Room G58  
1 Feb (Tuesday)  
5.30pm  
Conference Centre  
British Library  
96 Euston Road  
London  
NW1 2DB  
16 Feb (Wednesday)  
6pm  
Room G58  
14 March (Tuesday)  
6pm  
Room BG102  
(Brunei Gallery)  
16 March (Thursday)  
6pm  
Room BG05  
(Brunei Gallery)  
26 April  
(Wednesday) 6pm  
Room G58  
10 May  
(Wednesday) 6pm  
Room G58  
7 June (Wednesday)  
6pm  
Room G58

**Nicolas Rhodes** (Independent Scholar, U.K.)  
"Nepalese Coins: the Artistic Perspective"

**Dr. Vladimir Zayvalov** (Institute of the History of Material Culture, St. Petersburg, Russia)  
"Kushano-Sasanian Period in the Light of Excavations at Zar Tepe in Bactria (Uzbekistan)"

**Prof. Michael Rogers** (Department of Art & Archaeology, SOAS, London, UK)  
"The Cities in the Steppe; Cultural Influences in the Golden Horde (13th-14th Centuries)"

**Prof. Roderick Whitfield** (Department of Art & Archaeology, SOAS, London, UK)  
"Silk, Stones, Gold and Bones: Empress Wu (690-705) and T'ang Buddhist Art"

**Dr Colin E. Huehns** (Royal Academy of Music, London, UK)  
"Depictions of musical instruments from Central Asia: the origin of the erhu?"

**Prof. Fan Jinshi** (Dunhuang Research Academy, Gansu, P.R.C)  
"The archaeological discoveries in the Northern area of the Mogao grottoes at Dunhuang"  
and  
**Prof. Shi Pingting** (Dunhuang Research Academy, Gansu, P.R.C)  
"The ancient manuscripts stored at the Dunhuang Research Academy"

A joint lecture with the International Dunhuang Project (IDP) of the British Library.  
Tickets: £5, including drinks. Tickets will be available at the British Library Box Office in advance and at the door before the lecture.

**Prof. Sir John Boardman** (Oxford University, UK)  
"Devising Imperial Architecture : Achaemenid and Mauryan solutions"

**Dr. Jorinde Ebert** (Germany)  
"Interaction: Formation of the Uigur Art-Style"

**Dr. Jorinde Ebert** (Germany)  
"Sasanian Dress and Buddhist Cults of the Royal Kuchans"  
Seminar followed by a reception

**Dr. Steven Cohen** (Independent textile historian, UK)  
"The earliest Indian textiles? Textiles fragments found by Sir Aurel Stein at Niya"

**Prof. Zeev Rubin** (University of Tel-Aviv, Israel)  
"Sasanian History in Tabari's Chronicle"

**Dr. Tadeusz Skorupski** (Department of Religions, SOAS, London, UK)  
"Different Funerary Ceremonies in Buddhism"

Dear Readers,

We are pleased to present articles in this issue by Russian scholars on their recent research on various aspects of Central Asia.

Once again, the Circle has hosted a successful series of lectures in London. In April 1999 Dr. Martha Carter (Independent scholar, Madison WI, U.S.A.) gave a seminal presentation on "Newly Discovered Silver Vessels from the Period of the Early Tibetan Monarchy". Our May lecture was presented by Prof. Osmund Bopearachchi (C.N.R.S., Paris, France), who spoke about "Recent archaeological and numismatic discoveries from Afghanistan and Pakistan". Our special summer seminar was conducted by Prof. P. Oktor Skjærø (Harvard University, Cambridge, U.S.A.) wherein he examined in a roundtable discussion "Old Persian Zoroastrianism: The Achaemenid King between God and Man". Dr. Jonathan Lee (Independent scholar, U.K.) talked about "Afghanistan's cultural heritage after two decades of war" in June. In July, Prof. Nancy Steinhardt (University of Pennsylvania, Philadelphia, U.S.A.) presented to us her latest results of her on-going investigation of "Beiting (Xinjiang, P.R.C.): The City and the Uyghur Ritual Complex". The new academic session of 1999/2000 commenced with a lecture by Nicholas Rhodes, a renowned expert on Nepalese numismatics who presented an overview of "Nepalese Coins: The Historical Perspective" in October. Dr. Vladimir Zayvalov (St. Petersburg, Russia) spoke about his personal experiences excavating at many sites in "Kushano-Sasanian Period in Bactria in the Light of excavations at Zar Tepe, Uzbekistan" in our November lecture.

We take this opportunity to welcome Marjo Alafouzo as a new member on our committee. She has recently completed an MA at the Department of Art and Archaeology at SOAS, her current research is on textile patterns in the murals in the temples of Western Tibet.

As always we are extremely appreciative of all news items brought to our notice. We extend our thanks as well as our best wishes for the new century to all our contributors and subscribers.

The CIAA Committee







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