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## Circle of Inner Asian Art

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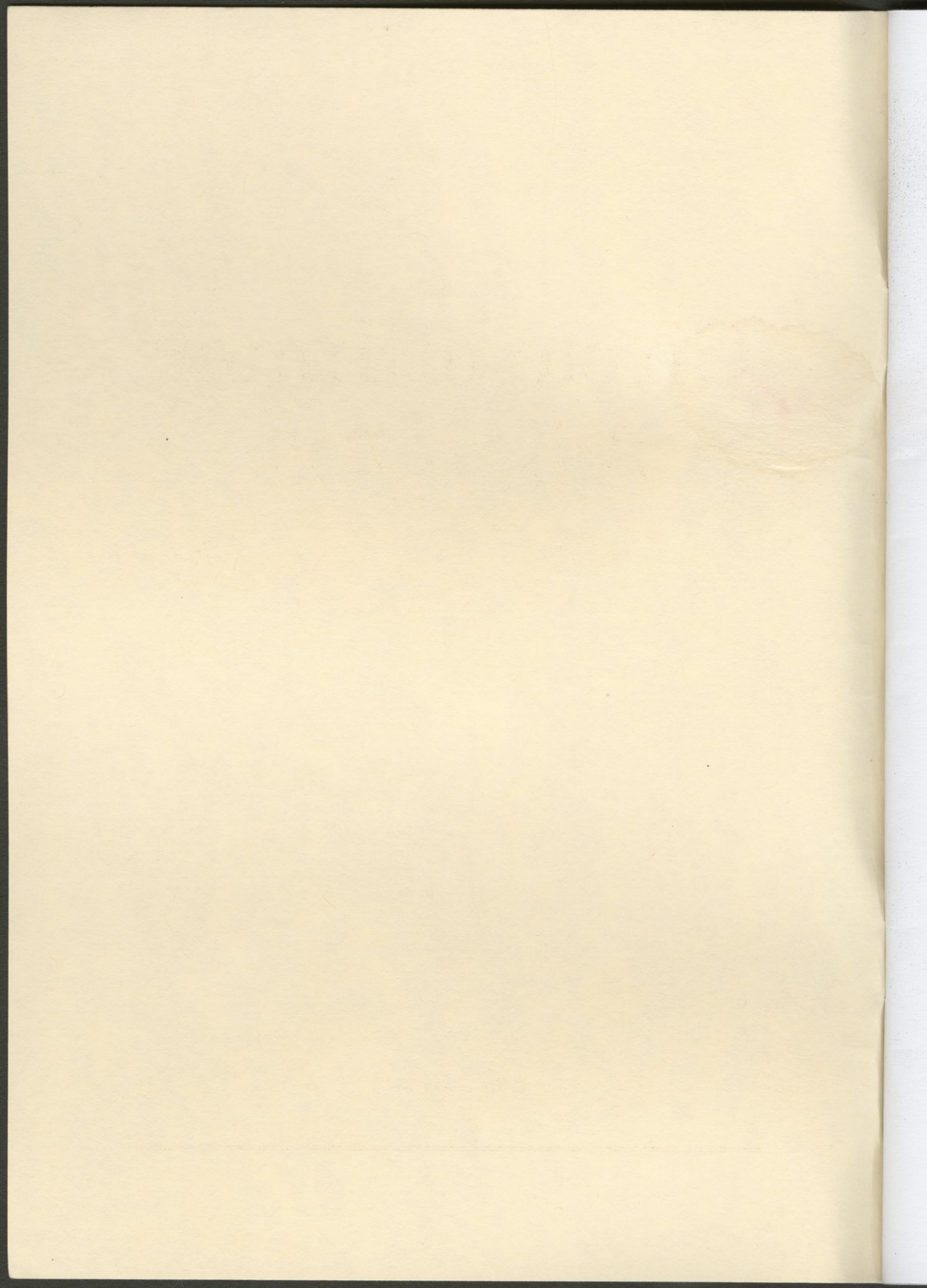
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### NEWSLETTER

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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

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### NEWSLETTER

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**HARAPPA ARCHAEOLOGICAL RESEARCH PROJECT:  
MAJOR DISCOVERIES FROM EXCAVATIONS  
IN 1999 AND 2000**

*by Richard H. Meadow, (Project Director) and J. Mark Kenoyer, (Field Director  
and Co-Project Director), Harappa Archaeological Research Project.*

**Introduction**

The archaeological site of Harappa is located in Sahiwal district, Punjab province, Pakistan. Situated in the flood plain of the river Ravi, these mounded ruins are well known as the site of a major urban center of the Indus or Harappan civilization (c. 2600-1900 B.C.). Research at the site since 1986 by the Harappa Archaeological Research Project (HARP) has resulted in a better understanding of the development and growth of this large urban center. Beginning at about 3300 B.C. as a small village on a river terrace, the settlement grew to a large city covering over 150 hectares during the Harappa Phase (2600 -1900 B.C.).

The year 2000 season is the 14th season of research at Harappa, currently under the auspices of the Harappa Archaeological Research Project, directed by Dr. Richard H. Meadow (Peabody Museum, Harvard University) and Dr. J. Mark Kenoyer (University of Wisconsin-Madison) with the assistance of Dr. Rita P. Wright (New York University). Excavations by HARP are conducted in collaboration with the Department of Archaeology and Museums, Government of Pakistan, which is represented in 2000 by Mr. Saeed-ur-Rehman (Director-General) and Mr. Farzand Massih (Curator, Harappa Museum).

In addition to the excavation program, architectural and object conservation and specific research projects are being undertaken at Harappa. Research being carried out by various team members includes ceramic documentation and analysis, study of the terracotta figurines, conservation experiments, surface survey and mapping, botanical studies, zooarchaeological studies, and ethno- and experimental archaeological investigations.

**Mound AB**

One area of excavation has been on the northern part of Mound AB to investigate the entire sequence of the site. This begins on natural soil and proceeds through the Ravi (Hakra) Phase (Period 1: 3300-2800 B.C.), Kot Dijji Phase (Period 2: 2800-2600 B.C.), Harappa Phase (Period 3: 2600-1900 B.C.), and Late Harappa Phase (Periods 4 & 5: 1900-1300 B.C.).

Initial work has focused on completing the excavation of a large Harappan Period baked-brick drain and the remains of a large house on the north side of Mound AB. Other excavations in this area are aimed at exposing more of the Early Harappan, Kot Dijjian occupation. This area reveals the transition of pottery and artifact shapes and decorations between the Kot Dijjian to Harappan periods. It confirms that the Harappan culture emerged from the earlier Kot Dijji culture and that it was not introduced to this area from outside regions. Of particular importance in this regard is the first appearance of the Early Indus script that has been found on pottery, a sealing of a square seal with possible Early Indus script, and a cubical limestone weight that conforms to the later Harappan weight category. In the year 2000 season, a fragment of an unfinished steatite seal carved with an elephant motif has been discovered which indicates that this unique type of seal was being made in addition to the more common geometric button seals.

These discoveries suggest that the development of the Indus script, the use of inscribed seals, and the standardization of weights occurred during the Kot Dijji period, some 200



years earlier than previously thought. The emergence of writing, seals and standardized weights also implies the development of more complex social and political organizations that would have required these sophisticated tools and techniques of communication and administration.

In the Ravi levels, a series of multiple ashy floors were excavated down to natural sediment. This work uncovered evidence for the local manufacture of stone ornaments at the very beginning of the Ravi Phase including debitage from the working of agate, carnelian, amazonite, and lapis lazuli. Sherds with post-firing inscriptions were also found in this area, increasing the corpus of inscribed pottery from early Period I.

### Mound F

On the western side of Mound F, the trench originally excavated by Sir Mortimer Wheeler to expose a circular platform was expanded in 1998 (Trench 43). More clearance was conducted in 1999 over a wide area along the inner edge of the back-dirt piles deposited during the excavations of the 1920s. Most of the baked-brick walls in this area have been robbed, but occupational deposits, including living surfaces and house floors, are intact. These remains immediately abut the 11-13 meter-wide Mound F perimeter ("defense") wall that was located in 1998. Further expansion of the later levels has been carried out in the current season. Numerous fallen walls and pots *in situ* have been defined. The area has been badly disturbed by tunneling for bricks and many of the intact later structures have collapsed into the tunnels left by the brick robbers. Numerous inscribed objects were discovered in 1999 including a spectacular seal with the unicorn motif and a long inscription in the Indus script. Measuring 5.2 x 5.2 centimeters square, this is one of the largest seals found at Harappa and is in almost perfect condition. Such seals might have been used by powerful officials, merchants, or landowners to seal goods and documents. Many small inscribed and molded tablets have also been found in this area during the last two years of excavations. These tablets may have been used as credit tokens or amulets.

Another important discovery in this area in 1999 was a terracotta model house that was broken into several pieces. This rare discovery provides some important new information on the style of houses used in the Harappan period. The model depicts two beautiful doorways and elaborate perforated grill work that allows air to enter the house, but keeps out the sunlight. Similar grillwork is still seen on houses in Pakistan



Granary Area, Harappa



today using many of the same designs. Additional discoveries in 1999 and 2000 include beads, shell inlay pieces, and pottery from Period 3C (terminal Harappa Phase) and Period 4 (transitional to the Late Harappa Phase). Of particular note is a large pit sealed beneath Period 4 deposits that was found to contain large amounts of terminal Period 3C material including many terracotta figurines.

A major effort during the 1999 season was to continue investigation of the areas of Mound F associated with the so-called "great granary" and "circular platforms." The excavations in 1998 and 1999 revealed that the circular platforms were not associated with the processing of grain and that the so-called "granary" was actually a much more complex structure that had been rebuilt on three different occasions and probably had many different functions. So far there is no evidence to support the theory that it was used as a granary. The circular brick platform [22] exposed in 1998 was reopened in order to take additional samples from the edge and center of the platform. Excavations around the platform were continued to determine the nature of the room in which the platform was situated.

### **Mound E**

Excavations were begun this season in an area of Mound E that revealed a full sequence of occupational strata exposed by erosion and brick robber activity. This part of the site is also important because it appears that much of the overlying deposits have been eroded so that the early levels of the occupation are accessible. Removal of the final traces of gully erosion over a c. 1000 sq. m area revealed a large complex of rectangular rooms made of mud brick, with small divider walls and intervening streets or alley ways. Many of the rooms had hearths and some had trash pits while in the area between two blocks of houses was a large pit filled with pottery kiln debris. At the edge of the pit a layer of ashy debris contained hundreds of fragments of sawn and drilled steatite bead fragments. This appears to have been a dump of a steatite bead worker's shop that had been thrown on the edge of a trash dump of the local pottery kiln area.

The houses in the lower area of excavation appear to belong to the initial phase of the Harappan period (3A) to judge from the painted pottery and from specific vessel shapes that are similar to those of the Early Harappan. Notable about this area is the absence of the widespread use of baked bricks and, equally, the apparent absence of street drains. Later baked brick walls and drains built above and into the mud brick structures had been removed by brick robbing as had a huge baked brick perimeter wall to the West (previously located in the 1988 season). Also notable is the fact that, to date, no inscribed seals or tablets have been found in undisturbed contexts in this area. However, it is clear that writing was being used by people living in this part of the site during Period 3A because inscribed molds for making large ceramic vessels were recovered from the pottery kiln dump and pottery with post-firing graffiti is found throughout the deposits.

Up-slope from the excavated zone are the remains of structures dating to Period 3B and at the top of the slope are deposits of Harappa Period 3C. Some traces of Period 4/5 (Late Harappan) are found at the top of the mound and Late Harappan pottery is found in some of the erosional gully debris. The gully deposits have also yielded a large number of faience and terracotta molded tablets and some incised steatite tablets. Of particular note is a unique piece of thin molded terracotta or faience in the shape of a tree in silhouette. On one side are depicted two short-horn bulls in combat below a thorny tree, possibly the acacia. On the other side are four signs of the Indus script below a rectangular "standard" enclosing three rows of eight dots or stars (total = 24). In addition, from deposits have come many exquisite stone beads, terracotta beads and bangles, gold beads and gold foil, some crucibles, touchstones, and other materials related to crafts such as bead making and shell working. The high concentration of such objects in this part of the site suggests that there may be or have been a major craft area nearby or in the deposits to the east more toward the center of Mound E.



## Conclusion

Excavations at Harappa are an ongoing effort undertaken in collaboration with the Department of Archaeology and Museums, Government of Pakistan. All artifacts and materials excavated from the site are kept in the Harappa Museum reserve collections and many of the most important finds are already on display in the Harappa Museum. The recent discoveries at Harappa have been published in various articles in *Pakistan Archaeology*, available with the Department of Archaeology, Lahore Fort. The most recent article is in the *Lahore Museum Bulletin*, available at the Lahore Museum, Mall Road, Lahore. For those interested in more in depth studies of the Indus Valley Civilization, Dr. J. Mark Kenoyer has published a comprehensive and well illustrated book, *Ancient Cities of the Indus Valley Civilization*, Oxford University Press, Karachi, and American Institute of Pakistan Studies, Islamabad, 1998. For further information and illustrations of the latest finds, contact Harappa Archaeological Research Project, c/o Harappa Museum Harappa, Distt. Sahiwal, Punjab, Pakistan. Tel: +441 68 397; e-mail: harp@brain.net.pk; website: www.harappa.com

## THE RE-OPENING OF THE MUSEUM OF INDIAN ART IN BERLIN

by *Prof. Dr. Marianne Yaldiz, Director, Museum für Indische Kunst, Berlin, Germany.*

The Museum für Indische Kunst (Museum of Indian Art) in Berlin will re-open its galleries on 20 October 2000, after having been closed for more than two and a half years. The museum contains art objects and historical documents from India and countries historically belonging to the Indian cultural sphere and comprising of the following contemporary states: Pakistan, Afghanistan, Sri Lanka, Bangladesh, Nepal, the Autonomous Provinces of Tibet and Xinjiang of the People's Republic of China, and southeast Asian countries such as Myanmar, Thailand, Cambodia, Laos, Vietnam and Indonesia.

The collection in Berlin is very impressive in terms of its coverage of iconographic developments and peculiarities found in images outside India. Besides terracottas, stone sculptures, bronzes and miniature paintings from India, the art of the Himalayan countries, Nepal and Tibet and of southeast Asia is also represented. The world famous Turfan collection, named after the final destination of the first of the Royal Prussian Expeditions to Central Asia between 1902 and 1914, is the absolute *pièce de résistance*. It comprises of murals, paintings on fabric and paper, sculptures and manuscripts from mostly Buddhist caves and freestanding temples situated on the Northern Silk Road in Xinjiang from the 3rd to the 13th century A.D.

The re-opening of the Museum of Indian Art will reveal a totally different perspective of the new galleries. Five hundred items selected out of almost 20,000 are intended to be shown on display. The appearance of the former exhibition space characterized by dark rooms with dramatic spotlight will be replaced by a brighter aesthetic design in which the objects - terracottas, sculptures, bronzes, textiles, miniature paintings, murals etc. - are visible in every possible detail. The most important elements of Indian symbolical architecture have been integrated: the circular *stupa* and the square or rectangular temple. Some of the materials have been directly imported from India in order to establish an idealistic connection between object and architecture. The *stupa*, the Buddhist sacred structure *par excellence*, is hardly based on formal rules than on symbolic, cultic and cosmological principles prescribed in the Indian architectural manuals. The symbolism of the structure represents the universe. Every faithful Buddhist worships the circular *stupa*, perambulating it with prayers in order to be



released some time from the circle of reincarnations. In the temple, whether Buddhist or Hindu, the deities reveal themselves; it is a holy place where the different worlds meet - the bridge between gods and human beings.

The display is spread over two floors. The tour starts on the ground floor with a few prehistoric finds from the Indian subcontinent, including three seals from Mohenjodaro and some early potteries. Beautiful Maurya and Sunga terracottas adjoin, followed by images from Bharhut and Sanchi. The important Kushana schools of art - Gandhara and Mathura - are represented in several examples. The first eyecatcher is a huge outlined *stupa* with sixteen Gandhara reliefs fixed clockwise on its outer walls depicting the main stages of the life of the Buddha. This architectural element is meant to show the visitor not only single images taken out of their context, but to demonstrate clearly the close connection between architecture and object.

The tour of the museum continues according to the chronology of the works of art and their regional coherence. Sculptural expressions in terracotta and stone reflect the development of art during the Gupta period.

During the Middle Ages a great amount of images in stone and bronze had been created, from Kashmir in the north to Tamil Nadu in the south, from Rajasthan in the west to Orissa in the east. Bronzes like the famous three-headed, four-armed Vishnu from Swat, the Avalokiteshvara-Padmapani from Kashmir or the marriage of Shiva from Bangladesh are some of the masterpieces of the collection.

Apart from the magnificent textiles and the elaborate carvings in ivory, jade and wood from India and Sri Lanka, it is the colourful miniature paintings that visitors to the museum find fascinating. Exhibited in huge glass steles and intended to be changed regularly, they present the prominent regional schools of painting, i.e. Rajput and Pahari miniatures as well as paintings created under Mughal rule.

A flight of stairs leads to the gallery where the arts of Nepal and Tibet and those of Southeast Asia are shown. The Himalayan arts are represented by images of the most important deities of the Vajrayana Buddhist pantheon. In addition to depictions of Buddhas and Bodhisattvas, there are images of Lokapalas, Dakinis and Buddhist teachers. A superb 17th century tantric bronze from Nepal shows the powerful aspect of Kali and Bhairava.

The collection of Southeast Asian art was enlarged in the last few years by the addition of several interesting Khmer bronzes, the earliest of which is a representation of Buddha Maitreya of the 7th century A.D. Several donations and loans from private collectors enriched the display recently; among them is a beautiful image of the goddess Lakshmi beside her consort Vishnu, who has already been in the museum collection for some time.

The last space in the gallery is reserved for a prehistoric collection, donated recently to the museum. It consists of pottery from different periods in the Ban Chiang style from north Thailand. It includes very rare terracotta rollers and stamps from the 1st millennium B.C. as well as early ornaments made of bronze and glass.

Leaving the gallery by another flight of stairs, the visitor's eye is caught by a huge Buddhist temple from the Northern Silk Road - the core of the Turfan collection. The 'Cave with the Ringbearing Doves' has been reconstructed according to its actual measurements and the correct murals which belong to it have been added. On the walls surrounding the temple, murals from different Central Asian sites are shown as well as sculptures made of clay, wood and metal. Painted and written manuscripts and textiles from the 3rd to the 13th century conclude the new display.

Berlin as a home of the Museum of Indian Art, the Institute for Indian Philology and Art History at the Free University, the Institute for Southeast Asian Studies at the Humboldt University, the Berlin-Brandenburg Academy of Sciences and the State Library constitutes one of the most important centres for the study of philology and art history of South, Southeast and Central Asia in Europe.

All the exhibits will be published in a comprehensive catalogue; also, smaller guidebooks in German and English will also be printed.



Uyghur Princes, Wall Painting from Bezeklik, 8th - 9th century, (MIK III 6876a)  
Photo courtesy of the Museum für Indische Kunst, Berlin



## NEWS BULLETIN

### **Eighth Vladimir G. Lukonin Memorial Lecture at the British Museum, London, U.K.**

Funded by a gift from Raymond and Beverly Sackler, the eighth Vladimir G. Lukonin Memorial Lecture will take place on Tuesday 11 July 2000 at the British Museum. Prof. Holly Pittman from the University of Pennsylvania, U.S.A., will present a talk entitled "The Bronze Age on the Iranian Plateau: The Art of Marhashi" at 6 p.m. which will be followed by an informal reception. Admission is by ticket only, which can be obtained from Claire Burton, Department of Western Asiatic Antiquities, The British Museum, London WC1H 3DG, U.K. Tel: +44 20 7323 8315.

### **U.K. Tour of Uighur Musicians from Xinjiang**

Uighur music draws on a rich variety of influences, and despite the Cultural Revolution, folk music traditions are very much alive. In oasis towns like Kashgar, music as well as commodities travelled the Silk Road between East and West. This tour presents the singing of poetry together with compelling dance rhythms. Venues include Brighton, Norfolk, Kendal, Bradford-on Avon and London between 12-21 May 2000. For more information please contact Penny King, Asian Music Circuit, tel: + 44 20 8742 9911; e-mail: infor@amc.org.uk; website: www.amc.org.uk/asianmusic

### **Talk on Mustang**

Dr. Charles Ramble, lecturer in Tibetan and Himalayan Studies at the Oriental Institute, Oxford University will present a lecture on "The Kingdom of Mustang: Buddhist and Pagans on the Tibetan Borderland of Nepal" on Thursday, 9 November 2000 at the Royal Over-Seas League, Over-Seas House, Park Place, St James's Street, London SW1A 1LR, U.K. The lecture will be held from 6.30 - 7.30 p.m. It will be followed by a reception, from 8 - 9 p.m. at the Shirley Day Gallery, 91b Jermyn Street, London, U.K.

The kingdom of Mustang rose to greatness in the fifteenth century under the dynamic leadership of its founder, Amepal. Much of the wealth that this ruler and his successors accumulated through their control of one of the main Himalayan trade routes was translated into Tibetan Buddhist art, learning and culture; the temples that still stand in the capital city of Lo Monthang rival anything that was ever created in Tibet itself. However, this conspicuous Buddhist heritage was never able to eradicate all the traces of a more archaic civilisation that preceded it. Dr Ramble has lived in Nepal and Tibet for over fifteen years, and has written extensively about the religion, culture and history of Himalayan communities, especially Mustang.

At the Shirley Day Gallery one can view the paintings of Robert Powell from the Himalayan kingdom of Mustang. He has spent more than 20 years in the Himalayas and the Hindu Kush. His paintings are based on three extensive field-trips to Upper Mustang and Lo Manthang.

This talk will be presented by Asia House. For information and tickets please send payments and SAE to: Membership Programme, Asia House, 105 Piccadilly, London W1V 9FN, U.K. Tel: +44 20 7499 1287; email enquiries@asiahouse.co.uk



### **Inaugural Lecture of the Circle of Tibetan and Himalayan Studies**

Prof. David Seyfort Rugg will present the inaugural lecture of the Circle of Tibetan and Himalayan Studies entitled "The Buddhist Civilisations of Tibet, the Himalayas and Inner Asia: Scope, Directions and Perspectives". It will take place on 13 November 2000 at the Brunei Gallery Lecture Theatre in the School of Oriental and African Studies, Thornhaugh Street, Russell Square, London WC1H 0XG, U.K. It will be free of charge. Seats can be reserved by contacting Dr. Ulrich Pagel. Tel: +44 20 7898 4782; e-mail: up1@soas.ac.uk

### **Manichaean Dictionary Project**

Professor Nicholas Sims-Williams (Near and Middle East Department), and Professors T. H. Barrett and G. R. Hawting (History Department) of SOAS, University of London, have been awarded a grant of £528,000 by the Arts and Humanities Research Board for a 5-year research project to complete *A Dictionary of Manichaean Texts*. The Dictionary assembles and indexes for the first time the complete corpus of writing from the once influential world religion of Manichaeism which was founded in 3rd century Iran by the Mesopotamian prophet Mani.

### **New Lectureship in Zoroastrian studies at SOAS, London**

Zoroastrianism is one of the world's oldest living religions, and during its long history it has had many followers and has exerted much influence over other faiths, notably Judaism, Christianity and Islam. For over a thousand years it was the state religion of three great Persian empires, but it suffered much at the downfall of the last of them, followed by a prolonged period of harassment and persecution. Today it still has staunch and devoted adherents in Iran and India (where they are known as the Parsis or 'Persians'), and in small communities which have spread around the world.

At the School of Oriental and African Studies, University of London, research and teaching in Zoroastrianism have been carried on for over half a century. A lectureship in Iranian Studies was established at SOAS in the 1920s, partly through the support of a Parsi benefactor. Through the appointment of a series of distinguished scholars over several decades, the School has been able to add steadily to knowledge about Zoroastrianism.

Wanting to develop further this rich legacy, this spring, thanks to the generosity of Mr. Mehraban Zartoshty and a number of anonymous benefactors, SOAS has created the world's first and only endowed post in Zoroastrian studies and has appointed Dr. Almut Hintze, a part-time lecturer in Zoroastrian studies at SOAS and a Research Fellow of Clare Hall (University of Cambridge) as the Zartoshty Brothers Lecturer in Zoroastrian studies. Effective September 2000, Dr. Hintze will join Prof. Nicholas Sims-Williams in offering courses on Old and Middle Iranian languages and religions in the University of London.

### **Silk Road CD-ROM**

A wonderful new CD-ROM has been produced as part of this years programme of Silk Road events in Helsinki. Entitled "C.G. Mannerheim: Across Asia on Horseback" it requires a MACOS 8, power Mac with 16 MB or available RAM or a Pentium processor-based computer running Windows 95 or 98 with 32 MB RAM and 12 MB available of hard drive space to operate.



It deals with the epic journey made by C.G. Mannerheim, later to become inaugurated as President of Finland in 1944, made on behalf of the Imperial Russian Army from Samarkand to Beijing in spring 1906. The CD-ROM contains 1000 photographs linked to specific points on his itinerary along which the viewer can travel by clicking on places on a map of Central Asia. There is a stirring musical score and spoken excerpts from Mannerheim's diaries (read in English and Finnish versions.) The quality of this production is excellent and the speed with which the images can be pulled up is very impressive. It is a must for anyone interested in the exploration of Central Asia who has access to the right equipment!

*Dr. St. J. Simpson, Assistant Keeper,  
Department of Western Asiatic Antiquities, The British Museum, London, U.K.*

### **IGNCA Memorial Fellowships, India**

The Indira Gandhi National Centre for the Arts (IGNCA) had instituted a scheme of Memorial Fellowships in the name of the late Prime Minister of India, Mrs. Indira Gandhi. The fellowships, which will be for a period of two years, are open to scholars and creative artists of any discipline who will undertake creative projects or research work of any inter-disciplinary or cross-cultural nature or devote themselves to their creative activity. The candidates must have a proven record of creative or critical work which does not confine itself to a narrow field of specialisation. Preference will be given to Indian and Asian arts and their mutual influence; to any facet of the study of tribal art, culture and life-style; to the history of arts, aesthetics and culture, including studies in any aspect of music, dance, drama, painting, sculpture, architecture, preferably of an inter-disciplinary nature.; and to comparative literature. The fellowships will carry a monthly stipend of Ind.Rs.12,000, with an additional Rs.2,500 for secretarial assistance, and Rs.25,000 per annum towards contingent and travel expenses for a period of two years. In the case of an awardee from a country other than India undertaking the awarded research project in his own country, the fellowship amount can be remitted in foreign exchange and in case the research project is undertaken in India, only unutilised portion of the fellowship amount remaining with the awardee can be remitted in foreign exchange. Additionally, hospitality upto a maximum period of four months, as well as a return economy air fare can be funded during the entire fellowship period under the fellowship scheme.

A monograph for publication should be produced during the course of the fellowship. IGNCA will have the first right of publication. The fellow will be obligated to complete the tenure of the fellowship. In case of discontinuation, the fellow is obliged to hand in all work done up to that point. This is so that another researcher appointed as a fellow in that given area could continue the work.

The IGNCA does not expect self-nomination by scholars. Nominations should be sent together with CV, description of experience in the field of specialisation, original work, project proposal in not more than a thousand words, copies of two passport size photographs in triplicate by 30 September 2000 to the Member Secretary, IGNCA, C.V. Mess Building, Janpath, New Delhi - 110 001, India.

### **Ashokan stupa discovered in Orissa, India**

Excavations at Langudi hill, a historical site near Dharmasala in Orissa's Jajpur district, has brought to light eastern India's oldest Ashokan *stupa* and stone inscription. Datable to the 3rd century B.C., the inscription is of paramount importance as Ashoka's name has been written in early Bramhi characters. The *stupa* is covered with burnt bricks and



### **American Institute of Iranian Studies Fellowships: Student and Faculty Summer Grants for Iran**

The American Institute of Iranian Studies hopes to offer approximately ten two-month fellowships for advanced language study in Tehran next summer. The fellowships will be awarded to U.S. citizens who are enrolled in a doctoral programme in the humanities or social sciences, have an approved research topic that requires the use of Persian, and have completed at least one full academic year of Persian language study. The fellowships will cover international air travel, tuition, and board and lodging in Tehran. Applications, which will be considered on a rolling basis, should be made in the form of a letter giving the following information: citizenship; research plans and what degree of Persian proficiency they require; academic affiliation and status (stage of progress towards the doctorate); reasons for applying for this fellowship; and names, addresses and e-mail addresses of two referees (including the applicant's primary academic advisor).

The Institute also hopes to offer a six-month research fellowship in Iranian Studies tenable in Tehran. It is expected that the next fellowship will be available in January 2001. The stipend is at the level of an assistant professor, with an allowance for international transportation. Applicants should be U.S. citizens, have completed the Ph.D. and be proficient in Persian. Applications, which will be considered on a rolling basis, should be made in the form of a letter including a detailed description of research plans, and the names, addresses and e-mail addresses of two referees.

A limited number of short-term senior fellowships in Iranian Studies will also be available for two-to-four week visits to Iran during the summer of 2001. The purpose of these fellowships is to enable established scholars with research interests in the field of Iranian Studies to acquaint themselves with the range of academic activities and resources in Iran today. Applicants must be U. S. citizens and preference will be given to tenured faculty members with some knowledge of Persian and a record of research in the humanities or the social sciences relating to Iran. Applications, which will be considered on a rolling basis, should be made in the form of a letter explaining how the opportunity afforded by the fellowship would benefit the applicant's work, and a list of the names and email addresses of two referees.

All these applications should be sent with an attached *curriculum vitae* to Dr. Maryam Ekhtiar, 84-51 Beverly Road, #5N, Kew Gardens, NY 11415, U.S.A. Fax: +1 718 850 0003; e-mail: mekhtiar@worldnet.att.net

### **Nelson-Atkins Museum of Art Awards Scholarships for International Symposium**

In conjunction with this autumn's international symposium, "On the Cusp of an Era: Art in the Pre-Kushan World", Kansas City's Nelson-Atkins Museum of Art has awarded ten scholarships to masters and doctoral students worldwide. They are designed to help defray the cost of attending the symposium and are awarded in the amount of US\$250 each. In addition, the symposium registration fee has been waived for the scholarship students.

Internationally known for its Asian art collections, the Nelson-Atkins Museum will host the first symposium to define the formative stage of Buddhist and Hindu art that developed in the vast territory of South and Central Asia from 2nd century B.C. to 100 A.D. The symposium takes place between 8-11 November 2000, and is organized by Dr. Doris Meth Srinivasan, curator of South and Southeast Asian art at the Nelson-Atkins Museum.



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The scholarship recipients are: Naman Ahuja (Ph.D candidate, Pre-Kushan terracotta sculpture, SOAS, University of London, U.K.); Meera Dass (Practice, Research and Advancement in South Asian Design and Architecture [PRASADA], Ph.D candidate, Udayagiri hill site restructuring, DeMontfort University, Leicester, U.K.); Madhuvanti Ghose (Ph.D candidate, Indian iconography, SOAS, University of London, U.K.); Suchandra Ghosh (Ph.D candidate, Indian Kharosthi inscriptions, University of Calcutta, Calcutta, India); Jean Paul Goodman (M.A. candidate, Conservation certification, New York University, New York, U.S.A.); Sue Allen Hoyt (Ph.D candidate, Greek and Roman Art, Ohio State University, Columbus, U.S.A.); Jason Neelis (Ph.D candidate, Kharosthi and Brahmi inscriptions, University of Washington, Seattle, U.S.A.); Tiffany Niem (M.A. candidate, Buddhist art history, Temple University, Philadelphia, U.S.A.); Katherine Paul (Ph.D candidate, Himalayan religious symbols, University of Wisconsin-Madison, U.S.A.); Julia Shaw (Ph.D candidate, Sanchi hill monuments, Darwin College, University of Cambridge, U.K.).

During the four-day symposium, leading scholars from around the world will present papers surveying the diverse cultural and artistic heritage upon which so much of South Asian religious art is founded. The symposium theme will be explored in four panels. These are: Evaluating the Absolute: Chronology of Excavated Pre-Kushan Art; From Coins to Icons; Paths and People: Connecting the Pre-Kushan World; Collision of Foreign and Indigenous Cultures: Pre-Kushan Art.

For more information, visit [www.nelson-atkins.org/symposium.htm](http://www.nelson-atkins.org/symposium.htm) or contact the Symposium Coordinator, The Nelson-Atkins Museum of Art, 4525 Oak Street, Kansas City, MO 64111-1873, U.S.A.; Tel: +1 816 751 1337; fax: +1 816 931 7208; e-mail: [prekushan@nelson-atkins.org](mailto:prekushan@nelson-atkins.org)

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## EXHIBITIONS

### **Spring and Summer Exhibitions**

#### **The Museum of East Asian Art, Bath, U.K.**

The museum which opened in April 1993 houses a fine collection of Chinese, Japanese, Korean and Southeast Asian art. The objects on display range in date from c. 5000 B.C. to the twentieth century and reveal the finest achievements of East Asian craftsmen. It is open from Monday to Saturday from 10 a.m. to 5 p.m. and on Sunday from 12 p.m. to 5 p.m. From 15 May 2000 the museum will be closed on Mondays, except for bank holidays. The admission charged is £3.50 for adults, concessions are available and NACF members are admitted free. Address: 12 Bennet Street, Bath, BA1 2QL U.K. Tel: + 44 1225 464640; fax: + 44 1225 461718.

Temporary exhibitions at the museum include "The Tibetan Woodblock Print" (3 March - 8 July 2000) which is an exhibition of 20th century woodblock prints by Lama Lobsong Wangchuk kindly lent by Rosemary Simmons. "The World of Buddhism: Exploring the Development of Buddhism from India to China" (28 March - 2 July 2000) shows the rise and development of the Buddhist religion in China. The objects on display range in date from about the 3rd century B.C. to the 20th century. A simple Tibetan Buddhist shrine table, on loan to the museum, is also on display.

Dr. John Crook, of the Western Ch'an Fellowship will give an illustrated talk on the Buddhist temples of China on Wednesday 24 May 2000 from 6.30 - 8 p.m. On Tuesday 6 June 2000 the curator will present the "World of Buddhism" lunchtime tour which will explain the current exhibition. Michelle Morgan, the museum's curator, will give an illustrated talk on the Buddhist *stupas* of the Swat Valley in ancient Gandhara during a lunchtime tour on Thursday 15 June 2000.

#### **"Mannerheim in Central Asia 1906-1908."**

##### **The Museum of Cultures, Helsinki, Finland**

This inaugural exhibition (v. *CIAA NL 10, Nov. 1999, p. 25*) which will be on until the end of the year, of the Museum of Cultures is the most comprehensive ever of Asian materials gathered by Carl Gistaf Emil Mannerheim (1867-1951) during his 1906-8 Central Asian expedition. The present exhibition features a thousand ethnographical items, antiquities and texts, a thousand high-quality photographs, and some of his maps, sketches and diary entries. A CD-ROM accompanies the exhibition (v. *pp. 10-11 of this newsletter*).

For details contact: The Museum of Culture, Eteläinen Rantakatu 8, Salomonkatu 15, FIN-00100 Helsinki, Finland. Tel: +358 9 405 0906; fax: + 3589 405 0921, e-mail: kulttuuriemuseo@nba.fi

#### **"Shamans and Dervishes from the Steppes of Prester John"**

##### **Museum Correr, Venice, Italy**

This exhibition, curated by Professor Giovanni Curatola of the University of Udine, dealt with the religious aspects of Kazakh culture, from original shamanistic beliefs to the advent of Islam. Covering the period from the 6th/7th centuries to the 13th/14th centuries, it also included the advent of Christian Nestorianism, Zoroastrianism and Buddhism.



The shamanistic beliefs, which lay at the core of religious beliefs of the ancient Kazakh people, was also explored in an exhibition hosted in Italy in 1998 centred on archaeological finds from the Republic of Kazakhstan entitled "The Man of Gold". (v. *CIAA NL 7, April 1998, p.24.* ). The title of the exhibition was inspired by the extraordinary garments found during the excavation of a kurgan (burial mound) near Almaty. Believed to have belonged to an important religious figure of the ancient population, the 5th to 3rd century B.C. kurgan contained the body of a man whose clothes were covered with gold insets, who also wore a plumed headpiece.

One of the first objects on view in the exhibition in Venice is the complete costume of a shaman dating to the 19th century. According to popular legend, the name "Kazakh" derives from the words "white swan". Swans occupy an important role in the religious pantheon of Kazakhstan, since they help shamans to travel the skies and communicate with the spirits. Swans also provided the skin with which the shamans' costumes were made. In later centuries, the Kazakhi sufi dervishes, although primarily devoted to the propagation of the Islamic religion, also took over the roles of the shamans. They were known by the local name of *kalandar*, and often played the role of witch doctors as well.

More orthodox aspects of Islamic culture and religion in Kazakhstan emerge in the exhibition from a number of Qu'rans of the 17th to the 19th centuries, normally housed in the National Library of Kazakhstan, one of the eight institutions which have lent the objects on view. Islamic metalwork is exemplified by some candlesticks and by a number of amulets, such as a *tumarsa*, a triangular case, or a *boj-tumar*, a cylinder, used to store the sura of the Qu'ran worn by Kazakh people as a talisman hung on a necklace

There was, in addition, a section devoted to early maps and descriptions of Asia from the rich collections of the Museo Correr itself, and from other Venetian institutions. There were also several versions of the famous letter allegedly sent by the legendary Prester John, a Central Asian Christian king, to the greatest rulers of Europe at the beginning of the 12th century. Even Marco Polo believed that Prester John existed, and that he was the lord of a fabulously rich kingdom, and thus sought to find him. The reality was different. The letter was a fake, part of a political ploy to stir up Christian alliances against Islam. The ruler who inspired the idea of Prester John was probably one of the petty kings of a Nestorian population subject to the Mongol Empire.

*Dr. Filippo Salviati, Rome, Italy.*

*(This article first appeared on Cloudband.com, the leading web-site dedicated to Asian art, tribal art, carpets and textiles. See [www.cloudband.com](http://www.cloudband.com)).*

### **New Exhibition at the Kabul Museum**

The first exhibition held in the Kabul Museum since 1989 opened on Thursday 27 August 2000. Once a truly world-class establishment, the museum was bombed and looted during 1993 and 1994, and approximately 70% of its collection disappeared onto the international antiquities market. The remaining items had been brought to safety before that, and are still safely locked away in the Ministry of Information and Culture (MoIC), as well as a vault in the National Bank.

The current exhibition was organised by the Society for the Preservation of Afghanistan's Cultural Heritage (SPACH), who have organised and paid for the painstaking inventory of all items (mainly sherds) of the museum found among the rubble over the last few years, to celebrate the first acquisition of the museum since 1989, and also show cultural artifacts recently confiscated by the Taleban customs, ethnographic pieces from Nuristan, and some of the big objects that never left the Kabul museum.



The piece acquired by the museum, which prompted the exhibition, is the Graeco Bactrian Rabatak inscription which was rediscovered in April 2000 by Dr. Jonathan Lee, with funding from the Stein-Arnold Exploration Fund of the British Academy. The inscription was first found near Pul-e Khumri in 1993. Weighing approximately 500 kg, it consists of 23 quite legible lines written on a surface area 98cm wide by 60cm high. It was first deciphered by Nicholas Sims-Williams (SOAS) and Joe Cribb (British Museum), and is datable to the reign of Kanishka (2nd century A.D.), when the Kushan empire was at the height of its power. The inscription was kept by the Nadiri family, the traditional Ismaili rulers of that area until the Taleban took over the region in May 1997, after which the whereabouts of the inscription became unknown. After many discouraging rumours, Dr. Jonathan Lee met a clerk of the local Department of Information and Culture who happened to know that the inscription was lying safely in a box in the depot of the local Department of Mines. Thankfully the inscription had barely been damaged.

The museum is still in a very damaged condition and the current temporary exhibition, which is only open to foreigners, was only made possible due to a UNESCO grant which allowed the Department of Historical Monuments to do some basic repairs to the ground floor of the building. The first floor of the museum is still roof-less and the whole building lacks electricity, water, and basic facilities such as a laboratory or an office.

*(We would like to thank Robert Klyver (SPACH) and Dr. J. Lee for this information.)*

**“Visions of Divinity: The Art of Gandhara”  
Mohatta Palace Museum, Karachi, Pakistan**

This exhibition (20 April - 30 August 2000) is devoted to the art of the Gandharan region. It takes place at the newly restored Mohatta Palace in Karachi. Objects have been brought together from the different museum collections like Swat, Taxila, Islamabad and Karachi for this special exhibition. They include stone buddhist relief panels, Buddha and Bodhisattva figures, reliquaries and miniature *stupas*, stucco heads, palettes, jewellery, vessels, toys, decorated stamps and Graeco-Bactrian, Indo-Greek, Scythian, Indo-Parthian and Kushan coins. Special note can be made of the Descent from Heaven frieze from Butkara I, Swat of c. 1st century A.D., the Buddha performing the Miracle at Sravasti probably from Mardan from the National Museum Karachi, the Maitreya figure in schist with gold leaf from the Karachi museum and a small seated Buddha from Mathura found at Taxila. A catalogue accompanies this exhibition (v. p. 33 of this newsletter). Address: Mohatta Palace Museum, Hatim Alvi Road, Clifton, Karachi 75600, Pakistan. Tel/fax: +92 21 583 7669.

**“From the Sacred Realm: Treasures of Tibetan Art in the Collection of the Newark Museum”  
Newark Museum, Newark, New Jersey, U.S.A.**

The Newark Museum in New Jersey houses one of the most comprehensive collections of Tibetan art in the world, and to celebrate the museum's 90th anniversary the permanent collection of both Buddhist and secular art and artefacts is shown in extensive settings, many of them on display for the first time since 1981. “Mountains and Valleys, Castles and Tents” (this display was on view until January 2000 due to the fragile nature of the exhibits) concentrated on the secular nature of Tibetan culture and included both nomads and aristocrats' costumes and jewellery, dating from the 1920's to the 1930's. A model of a nomad woman from northeastern Tibet was shown wearing a sumptuous Chinese silk brocade *chupa*, whilst the noble official's riding coat, made out of Chinese gilt brocade, was accompanied with a varnished gold *papier maché* hat. Magnificent jewellery which had once belonged to aristocrats in Lhasa, detailed intricate



workmanship as seen for example on a very elaborate gold *ga'u* (amulet box) set with pearls, turquoise, precious and semi-precious stones, and on a woman's headdress (*patruk*) adorned with coral and freshwater pearls. A pair of silver earrings from Batang, Eastern Tibet which depict paired ibex heads (c. 1900), reminded one of the ancient art from the steppes, and showed equal finesse to the Lhasa pieces. Several pieces of furniture, domestic utensils and horse equipment added substantially to this display. Amongst the finest silverware were a 16th century silver *repoussé* libation ewer with incised Chinese-inspired designs from the Batang monastery, and a 15th century (or earlier) iron pencease from Derge. The libation ewer is also known as the "heron jug", a design that was inspired by the imported Persian ewers of the 13th and 14th centuries. Rugs (*khaden*) were used both for sleeping and sitting in Tibet. An indigo blue wool rug from Central or Southern Tibet with design of red, white and light blue peonies from the 1930's shows the Tibetan love for colour and elaborate patterns, which on this example had been harmoniously combined. The dyes used in the rug-making process were most likely imported from India, natural for the indigo and synthetic colours for the aniline pink, green and red. A beige felt rug from northeastern Tibet (Amdo region) showed different overall composition when compared to the one above. The felt itself was most likely to have been of Mongolian origin, and the Chinese-favoured auspicious design of the white deer and "endless knot" reflected the area's geographical proximity to China. A rectangular woollen saddle rug (c. 1900) from Southern Tibet had a peony as its main design with a continuous cloud design around it. This is a very good example because of the balanced overall execution of colours and motifs.

Furniture in Tibet consisted mainly of pieces that were useful for storage and easy to carry and thus suitable for transporting. Nomads of course travelled depending on the season, but the nobles also frequently moved from towns to their estates, especially in the summer. A 16th century wooden chest which had a painted cotton cloth over it with iron fittings, would have been used for storage. The elaborate designs of four-lobed medallions on the outside of the chest may have been derived from contemporary Chinese textiles.

A variety of objects related to popular rather than monastic Buddhism, emphasised the everyday aspects of religion amongst ordinary people. Hand prayer wheels, dough moulds for making flour effigies and prayer beads aptly demonstrated the lay people's wish to communicate with the divine. "Mountains and Valleys, Castles and Tents" was also accompanied by several historical photographs and a black and white film made by C. Suydam Cutting, an American financier who travelled in Tibet between 1935 and 1939. The film showed excellent images from 1930's Tibet, including architecture and poignant views of *stupas* lining the roads, as well as footage from religious festivals and secular activities.

"Temples and Courtyards, *Mandalas* and *Mantras*" concentrates on esoteric Tibetan Buddhism and the centrepiece is a complete Tibetan altar, which was consecrated by the Dalai Lama in 1990. The room's magnificent colours and beautiful Tibetan columns, with the altar at the end, gives the setting an impression of peace and tranquility. The Newark Museum had a Tibetan artist in residence to oversee the work, and this resulted in authentic reproduction of several details. The exhibition displays numerous ritual objects, metal sculpture and *thangkas*, all of which are presented coherently in their appropriate settings. The selection of metal sculpture gives a very good overview of the foreign influences that reached Tibet during the *Chidar*. A very early (9th - 10th century) cast brass guardian deity from Eastern Tibet (?) depicts fierce *Tantric* forces, and may have been inspired by Central Asian models. A masterfully executed Bodhisattva (second half of the 13th century, Tibet) in cast copper alloy with silver and gold inlay has several interesting features, such as the deity's piled hair in which each coil of the hair can be detected, and extremely detailed work on the *dhoti* and on the sash across the chest. The posture of the Bodhisattva and the thick lotus stems around the figure are reminiscent of the Indian Pala style, but the beautiful serene face makes



this piece unique. A cast brass 14th - early 15th century Vajrasattva shows Kashmiri and Western Tibetan artistic traits in the handling of the body form and the facial expression and in the somewhat heavy headdress.

The earliest *thangka* in the exhibition dates from the 13th century and depicts Ratnasambhava, one of the Five Transcendent Buddhas. This is one of the two *thangkas* at the Newark Museum which has been painted on a rare plaid cloth and is of Central Asian provenance. The painting is thought to have been executed by a Tibetan artist in the Tangut Empire (see *Orientalism*, October 1999 for a comprehensive discussion by Valrae Reynolds). The other plaid *thangka* depicts Amitabhha in his paradise and dates from the 14th century.

Several ritual textiles complement the art objects on display. A magnificent 13th century patchwork altar cloth either from Central Asia or Tibet is sewn from pieces of silk brocade and lampas weaves with an embroidered edge. The centre fabric of the cloth is deep gold (yellow) in colour, with a medallion motif which encloses an eight-petalled lotus flower. An identical, but much larger silk brocade panel is illustrated in "*Chinese Textiles*" by Spink and Son, p.13, 1994. Six square patches, randomly sewn, have a motif of a deer amongst flowers and shrubs on a dark brown background. This type of design is known from the Mongol period textiles. Designs on the other fabric patches depict cranes and peonies, and dragons. Another altar cloth from the 17th century has embroidered crossed *vajras* as a design, and is clearly of Tibetan origin.

The multitude and variety of objects on display made this exhibition very rewarding for the visitor. Especially noteworthy are the secular costumes and textiles in the Newark collection which display another aspect of Tibetan culture. These, combined with the Buddhist artefacts, give a comprehensive and thought-provoking introduction to the Tibetan realm.

(MA)

**"Gold of the Nomads"  
The Walters Art Gallery, Baltimore, Maryland, U.S.A.**

This exhibition displays gold treasures discovered in ancient burial mounds of the nomadic Scythian warriors of the Ukraine. It is the largest and most all-inclusive collection of Scythian gold items ever displayed outside the Ukraine. The artefacts show the Scythian horsemen's culture and lifestyle from the 7th to the 3rd centuries B.C. The gold, bronze and clay items had been preserved in the Scythian *kurgans*. The exhibit made its U.S. debut at the San Antonio Museum of Art in Texas in November. It is co-curated by Dr. Gerry Scott III of the San Antonio Museum of Art, Texas and Dr. Ellen Reeder, deputy director for art at the Brooklyn Museum of Art, New York. More than 170 objects in the exhibition have been compiled from the Museum of Historical Treasures of Ukraine, Kiev; The Institute of Archaeology of the Academy of Sciences of Ukraine, Kiev; and the Ukraine State Historical Archaeological Preserve. This exhibit marks the first time since 1975 that some of these items have travelled to the United States. It also includes recently unearthed artefacts which have been displayed in the west for the first time as a result of Ukraine gaining its independence from the former Soviet Union in 1991.

"Gold of the Nomads" is organised by The Walters Art Gallery and the San Antonio Museum of Art. It is open everyday except for Monday from 10 a.m. - 5 p.m. The exhibition will remain in Baltimore until 28 May 2000, before moving on to Los Angeles, Brooklyn, Ontario (Canada), Kansas City and Paris. Address: The Walters Art Gallery, North Charles and Centre Streets, Baltimore, Maryland, U.S.A. Tel: + 1 410 547 9000; website: [www.thewalters.org](http://www.thewalters.org)



## CONFERENCES

### Conference report

#### **"Kings 'n Things"**

**The Great Hall, Cooper Union, New York, U.S.A.**

This two day conference on Central Asian Studies presented by the Caravan Foundation on 25 - 26 July, brought together scholars from Europe and U.S.A. for original presentations. Lectures included: "The Missing Achaemenids" by R.N. Frye, "Royal Calendars of the Parthian Empire" by S. Shabazi, "Regional Aspects of Parthian Royal Sculpture" by T.Kawami, "Curiosities, Bronze Designs & Nomad Art: Mint Monograms and Implications of Inscriptions" by D. Snellwood, "Reconciliation of Lunar and Solar Years: Intercalary Evidence of Extant Coins 150 B.C. to 50 A.D." by F. Assar, "Code-breaking and Decipherment" by D. Kahn, "New Bactrian Documents from Pre-Islamic Afghanistan" by N. Sims-Williams, "Sealings on the New Bactrian Documents" by J. Lerner, "Monks and Satraps" by R. Salomon, "Gandharan Art in an Historical Context" by A.D.H. Bivar, "Further Thoughts on the Gondophares Dynasty" by D. McDowall, "A Re-evaluation of the Indo-Scythian Kings" by J. Lerner and "Kushan Gold Coins" by L. Adams.

The conference included a concert of Near Eastern, Chinese and Iranian music featuring members of Simon Shaheen's Near-East Music Ensemble, Soheil Zolfonun, Min Xiao and Yang Yi.

### Forthcoming conferences

#### **Permanent International Altaistic Conference (PIAC) Chateau Pietersheim, Belgium, 3-8 September 2000**

The 43rd PIAC conference will have as its central theme "Life and Afterlife and Apocalyptic Concepts of the Altaic World". It is being organised by Prof. Alois van Tongerlo of Leuven University.

PIAC would welcome the participation of new scholars, however, they are currently not seeking to recruit new members. Papers do not have to be related to the central theme of the conference, though if not, they are unlikely to be included in the published proceeding. To participate in the conference a registration form as well as fees need to be submitted.

For more information contact: Dr. Alois van Tongerlo, PIAC President, University of Leuven, Dept. of Oriental Studies, P.B. 33B - 3000 Leuven, Belgium. Tel/fax: +32 16 237226; e-mail: aloisvantongerlo@wanadoo.be

**Avicenna 1020 Birth Anniversary Conference, Bukhara, Uzbekistan  
September 22-23, 2000**

On the occasion of the 1020th birthday anniversary of Avicenna (Abu-Ali Ibn-Sina), the great physician and philosopher of the tenth century, an international conference will be held in the 2500 year-old city of Bukhara, birthplace of Avicenna in the Republic of Uzbekistan.

The Avicenna foundation is a non-profit organization devoted to scientific and cultural heritage of Avicenna, traditional medicine, public health and the humanities.

This conference will be held under the rubric of the Second International Readings of Avicenna's contributions and can be related to any scientific or artistic subject addressing Avicenna's polymathic interests. Due to a limited budget outlay, the organizing committee is not able to cover travel expenses of the participants. All participants will visit the magnificent archive of manuscripts of the Institute of Oriental Studies of Uzbekistan as well as a number of museums in Tashkent. Interested participants may visit historical towns such as Tashkent, Samarkand (capital of Timur), Urgench and Khiva during their stay in Uzbekistan.

For abstract details and further information contact: Avicenna International Foundation, 51-a, Parkent Street, Tashkent 700007, Republic of Uzbekistan. Tel: +998 712 687297, 675724; fax: +998 71 1691726; website: [www.Avicenna.uz](http://www.Avicenna.uz); e-mail: [uzsinofd@freenet.uz](mailto:uzsinofd@freenet.uz)

**"Central Asian Cultural Complex"  
Soros Foundation, Almaty, Kazakhstan, 26-30 September 2000**

The basic theme of the conference is centred on the spiritual experience and background of Central Asia. This will include discussion of the cultural genesis of Central Asia, especially pertaining to the steppes, its many religions, such as Shamanism, Mithraism, popular Sufism, Manichaeism, Tengrism, etc. and their interactions, as well as how this background has led to the development of Central Asia's modern democratic society.

To participate please send an abstract of your paper (3-5 pages) by 30 August 2000. Participation will be confirmed by 6 September. All articles, or at least abstracts, of papers sent will be published after the conference.

For more information contact: Galym Ageleuov (tel: +7 3272 699665) or Asqar Abdrakhmanov (tel: +7 3272 532230); e-mail: [asqariq@yahoo.com](mailto:asqariq@yahoo.com)

**Fifth Annual Workshop on Central Asian Studies and First Annual Meeting of the Central Eurasian Studies Society  
University of Wisconsin-Madison, Madison, Wisconsin, U.S.A., 28 September - 1 October 2000**

The Central Asian Studies Program at the University of Wisconsin-Madison, in conjunction with the Center for Russia, East Europe, and Central Asia, and the Central Eurasian Studies Society is convening the fifth annual "Workshop on Central Asian Studies", and the first annual meeting of the Central Eurasian Studies Society.

Submissions are requested for paper proposals as well as teaching and research topics concerning Central Asian and Central Eurasian studies in the fields of history, languages, cultures, and covering the modern states and societies of the Turkic;



Mongolian, Iranian, Caucasian, Tibetan and other peoples of the Black Sea region, the Crimea, the Caucasus, the Middle Volga region, Central and Inner Asia and Siberia.

For more information contact: Center for Russia, East Europe and Central Asia, 210 Ingraham Hall, University of Wisconsin-Madison, Madison WI U.S.A. Tel: +1 608 262 3379; fax: +1 608 265 3062; e-mail: [creeca@intl-institute.wisc.edu](mailto:creeca@intl-institute.wisc.edu); website: <http://polyglot.lss.wisc.edu/creeca/>

**"The Turkic Civilisation at the Beginning of the Third Millennium"  
Kyrgyz-Turkish Manas University, Bishkek, Kyrgyzstan, 2-3 October  
2000**

Those wishing to participate are requested to submit their abstracts related to the topic of the congress no later than 15 August 2000. Papers may be written in English, Turkish, Kyrgyz or Russian. The Kyrgyz-Turkish Manas University will pay for accommodation and meals, including lunch and dinner, for those who will present papers to the congress.

For more information contact: The Kyrgyz-Turkish Manas University, The Congress Communication Centre Prospect Mira (Tinchtik Street), No. 56, Bishkek, Kyrgyzstan. Tel: +996 312 541940/41/42/43; fax: +996 312 541935; e-mail: [congress@manas.kg](mailto:congress@manas.kg)

**"On the Cusp of an Era: Art in the Pre-Kushan World"  
Nelson-Atkins Museum of Art, Kansas City, Missouri, U.S.A.,  
8-11 November 2000**

This international symposium, organised by Dr. Doris Meth Srinivasan, curator of South and Southeast Asian art at the Nelson-Atkins Museum, will be the first scholarly conference devoted to defining the formative stage of Buddhist and Hindu art that developed in the vast territory of South and Central Asia between the 2nd century B.C. and 100 A.D. It will assemble leading scholars who will present papers surveying the diverse cultural and artistic heritage upon which so much of South Asian religious art is founded. The theme of the symposium will be explored in four panels. These include: Evaluating the Absolute: Chronology of Excavated Pre-Kushan Art; From Coins to Icons; Paths and People: Connecting the Pre-Kushan World; Collision of Foreign and Indigenous Cultures: Pre-Kushan Art.

For more information contact: The Symposium Co-ordinator, 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 7204; e-mail: [prekushan@nelson-atkins.org](mailto:prekushan@nelson-atkins.org); website: <http://www.nelson-atkins.org/symposium.htm>.

**"Walls and Frontiers in Inner Asia: Ancient and Modern" Macquarie  
University, Sydney, Australia, November 18-19, 2000**

The Australasian Society for Inner Asian Studies (A.S.I.A.S.) will host its fourth biennial conference at Macquarie University. A.S.I.A.S. includes in its membership many leading Australasian and international Central Asian scholars, including Professors of Archaeology at Sydney University (currently engaged upon their 6th season of digging at Kazakl-i yatkan in Uzbekistan), and Samuel Lieu, Professor of Ancient History at Macquarie, where the International Manichaean Studies Centre has been located for several years. A.S.I.A.S. invites interested Inner Asian scholars to deliver papers. For further information contact Craig Benjamin (e-mail: [craigben@acay.com.au](mailto:craigben@acay.com.au)). Also, the proceedings from the third conference held in 1998, entitled *Realms of the Silk Roads: Ancient and Modern* (ed. David Christian and Craig

Benjamin, Brepols, 2000) will also be launched at the Conference by Macquarie University's Vice-Chancellor, Professor Di Yerbury.

**Second International Conference on Humanistic Buddhism  
International Academy of Buddhism, Hsi Lai University, Los Angeles,  
California, U.S.A., 17-21 December 2000**

The conference aims to provide a forum for consultation and exchange of information and experience between scholars and students in Buddhist Studies and related fields, as well as the clarification, expansion and translation of the concept of Humanistic Buddhism in relation to discussions and activities in socially engaged Buddhism.

For more information please contact: International Academy of Buddhism, Hsi Lai University, 1409 N. Walnut Grove Avenue, Rosemead, CA 91770, U.S.A. Tel: +1 626 5718811, fax: +1 626 5711413, e-mail: info@hlu.edu, website: <http://www.hlu.edu>

**"Historical Sources for Eurasia and North African Civilisations:  
Computer Approaches"  
Moscow, Russia, 29 May - 2 June 2001**

Organised jointly by the Institute of Oriental Studies of the Russian Academy of Sciences, the Orientalists' Society of the Russian Academy of Sciences and the Orientalist Information Centre and Eurasian Oriental Server, this conference aims to look at the different ways in which recent computer technology may be used in museum collections. Topics under discussion will include the theory, methods and technology of creating digital catalogues and databases, as well as their keeping and handling, museum processing and exchanging of electronic copies as well as ways of promoting long-distance access to such sources. The special topic of consideration will be "Digital Fund of Oriental Historical Sources: Inner Asia" which will include discussion of digital editing, describing and systemizing of Mongolian and Tibetan manuscripts and inscriptions, as well as fine art masterpieces, folklore texts and artefacts, etc.

The organisers would like to invite anyone interested in taking part in the conference to forward an application including name, institute/organisation, position, title of presentation, postal address, tel/fax, e-mail, audio-visual equipment required, as well as an abstract of the proposed presentation (200-300 words) via e-mail to: [ivran@orc.ru](mailto:ivran@orc.ru) or; or via fax: +7 95 925778. Applications should be sent before 30 November 2000. The organising committee will send detailed information to participants after having examined all the applications.

**Sixteenth International Conference on South Asian Archaeology  
Collège de France, Paris, France, 2-6 July 2001**

Professor Gerard Fussman has offered the hospitality of the prestigious and recently renovated Collège de France to hold the sessions of the conference, with a number of events and the final session taking place in the recently renovated Musée National des Arts Asiatiques-Guimet.

The organising committee is looking for people to take part in the conference and to present a paper on any aspect of archaeology and/or art history of South Asia, including adjacent regions whose cultures were, in the past, directly related to South Asia.

The official language of the conference will be English. Like in Leiden in 1999, the conference will be divided into two sections, one on Prehistoric Archaeology and the



other on Historical Archaeology. Those who wish to contribute a paper should have a Ph.D degree, or enclose a letter of recommendation from their supervisor. All abstracts need to be received by 1 March 2001 at the absolute latest. Priority will be given to new results in fieldwork and related research.

Those interested in participating in the conference need to pay a fee of 75 Euros or 490 FF (55 Euros or 360 FF for students) which includes lunches. If you wish to attend, please contact the organisers as soon as possible, indicating whether or not you intend to read a paper. A second announcement will be sent in October to those who have replied before the end of September, along with a list of hotels and a registration form. Kindly mention SAA 2001 in all your correspondence to the following contact address: Catherine Jarrige, SAA 2001, Musée Guimet, 19 Avenue d'Iena, 75116 Paris, France. Tel: +33 1 4723 7670; fax: +33 1 4723 0531; e-mail: jarrige.indus.cnrs@wanadoo.fr

### **Second International Congress on Black Sea Antiquities Bilkent University, Ankara, Turkey, 3-9 September 2001**

The second international congress on Black Sea Antiquities will focus on local populations of the Black Sea Littoral and their relations with the Greek, Roman and Byzantine worlds and Near Eastern civilisation from the 8th century B.C. to c. 1000 A.D.

The International Organising Committee include Professor Sir John Boardman as President and Dr. G.R. Tsatskhelidze as Secretary-General. The National Organising Committee include Dr. Y. Ersoy, Dr. M. H. Gates and Dr. J. Morin.

The opening lecture will be given by Professor Sir John Boardman. Planned sessions include; "Anatolia and the Caucasus:-Phrygians, Lydians, Urartu, Colchians, Iberians, Armenians, etc." with Dr. Gocha R. Tsatskhelidze (U.K.) as keynote speaker; "The North Black Sea Coast:-Greeks, Romans, Near Eastern Peoples, Scythians and other local populations" with Dr. A. Alekseev (Russia) as keynote speaker; "The West Black Sea Coast:-Greeks, Romans, Near Eastern Peoples and Thracians and Getae" with Dr. A. Avram (Romania) as keynote speaker; "Ancient Persia" with Prof. P. Briant (France) as keynote speaker; "Byzantium and its Pontic Neighbours" with Professor. A. A. M. Bryer (U.K.) as keynote speaker; "Recent Field Work - Excavations"; and "Recent Field Work - Surveys". The closing lecture will be given by Professor Tomris Akbasoglu (Turkey).

There will be no parallel sessions. The number of oral presentations will be limited to nine per session, chosen by the committees. The major emphasis will be on poster papers. Two excursions are planned: one to the Museum of Anatolian Civilisations in Ankara and to Gordion; the other, for the two days immediately following the Congress, to several sites on the Turkish Black Sea Coast.

For more information as well as First Circular/Call for papers contact: Dr. G. R. Tsatskhelidze, Secretary General, Second International Congress on Black Sea Antiquities, Department of Classics, Royal Holloway, University of London, Egham, Surrey, TW20 0EX, U.K. Tel: +44 1784 443203; fax: +44 1784 439855; e-mail: m.scrivner@rhbc.ac.uk

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## NEW PUBLICATIONS

### Recent journals

#### *Iranian Studies 3-4, Encyclopaedia Iranica: A Review Issue*

Vol. 31, New York: Society for Iranian Studies, (Summer/Fall 1998) [2000], pp. 706.

This special number of *Iranian Studies* has been in the making for well over five years. Entries covered in Volumes I-VII of the *Encyclopaedia Iranica* have been categorized under thirty-three topics and have been reviewed by a panel of twenty-nine scholars from Europe and the U.S.A. The following review essays among others will be of interest to our readers: B. Litvinsky, "Archaeology and Pre-Islamic Art"; C. Bier, "Art: Crafts, Technologies and Culture"; S. Canby, "Art: Art of the Book"; O. Grabar, "Architecture"; J. Choksy, "Ancient Religions"; E. Ehlers, "Geography"; P. Huysse, "Iranian History in Ancient Times"; T. Daryae, "Sasanian Persia (c. 224-651 C.E.)"; J. Paul, "Early Islamic History of Iran: From the Arab Conquest to the Mongol Invasion"; W. Malandra, "The Pre-Islamic Languages"; J. Perry, "Languages and Dialects: Islamic Period"; K. Hitchins, "Neighboring Cultures: Central Asia, Afghanistan, China"; J. Cole, "The Indian Subcontinent"; and E. Dickinson, "Iran and Islam".

#### *Archäologische Mitteilungen aus Iran und Turan*

Vol. 31, Berlin: Dietrich Reimer Verlag, (1999) [2000], pp. 312, figs, b&w plates, maps, drawings.

The most recent issue of the Deutsches Archäologisches Institut's Tehran branch has several articles which are extremely relevant and interesting for our readership. They are the following: F. Bilgari and A. Kamyar, "Paleolithic Artifacts from Cham-e Souran, Islamabad Plain, Central West Zagros Mountains"; M. Khuzhanazarov, "Ancient Rock Art in Uzbekistan"; S. Winkelmann, "Ein Stempelsiegel mit alt-elamischer Strichschrift"; N. Vinogradova, "Die spätbronzezeitliche Siedlung Tasguzor in Sudtadzikistan"; L. P'jankova, "Keramik aus der Siedlung Tasguzor. Zur Frage der Enddatierung der Vachs-Kultur"; M. Teufer, "Ein Scheibenknebel aus Dzarkutan (Sudzbekistan)"; W. Kleiss, "Bemerkungen zur Zikkurat von Coga Zanbil"; H. Von Gall, "Der achaimenidische Lowengreif in Kleinasien. Bemerkungen zu dem sog. 'Zerbrochenen Lowengrab' bei Hayranvelisultan in Phrygien"; F. Knauss, "Bocksdamon und Perserin. Untersuchungen zur Ikonographie und Chronologie der späten graeco-persischen Glyptik"; N. Khan, "Kaniska relic-casket from Qunduz, Northern Afghanistan"; W. Kleiss, "Staudamme und Brücken in West- und Ost-Iran"; L. Baratova, "Altürkische Münzen Mittelasiens aus dem 6.-10. Jh. n. Chr. Typologie, Ikonographie, historische Interpretation"; M. Fedorov and N. Galochkina, "The Burana jeweller's hoard of the second quarter of the 11th century".

#### *Himalayan and Central Asian Studies*

This is a quarterly journal published by the Himalayan Research and Cultural Foundation, which is a non-governmental, non-profit research, cultural and development facilitative organisation. The journal is devoted to the study of various



issues pertaining to the Himalayan and trans-Himalayan region in South and Central Asia or parts thereof, connected with its environment, resources, history, art and culture, language and literature, demography, social structure, communication, tourism regional development, governance, human rights, geopolitics etc.

While the principal concern of the journal is on its focal area, i.e. from Afghanistan to Myanmar including the Central Asian states of Uzbekistan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, China, Mongolia, Nepal, Bhutan and the Indian Himalayan states of Jammu and Kashmir, Himachal Pradesh, Sikkim, Uttarkhand and North East states; papers with a broad sweep addressing environmental, social, cultural, economic, geopolitical, and human rights issues are also included.

Contributions for publication, books for review and any enquiries should be sent to: Prof. K. Warikoo, Editor and General Secretary, Himalayan Research and Cultural Foundation, P.O Box. 10541, Jawaharlal Nehru University Post Office, New Delhi 110067, India. Tel: +91 11 616 2763, +91 11 617 9708, fax: +91 11 610 6643.

## Publication on the Caucasus

### **National Treasures of Georgia**

edited by Ori Z. Soltes. London: Philip Wilson Publishers, 1999. 228 pp., 150 colour and 70 mono illustrations. £29.95.

The richness of the cultural heritage bequeathed to the Republic of Georgia (Transcaucasia) is undeniably a glory of world-stature and deserves to be much more widely known and celebrated. It was with this intention that an exhibition of selected items was planned for the United States and sponsored by the Foundation for International Arts & Education. The present lavishly illustrated volume was meant to serve as the U.S. catalogue. However, because of a strenuous campaign in Georgia by certain forces opposed to letting such priceless treasures out of the country, the exhibition had to be postponed as the catalogue was being printed. It was, nevertheless, decided to proceed with publication in honour of the copious artistic achievements described therein. Attractively priced, the work will undoubtedly serve to introduce many readers to a country and its culture, both of which are still largely cloaked in ignorance and/or myth.

The catalogue proper, about which little needs to be said, fills the second half of the book (pp. 134-278). The first half is devoted to a number of short articles on aspects of Georgia's history and culture by experts, both local and foreign. It would have been pleasant to be able simply to list the contributions with the observation that they provide an informative and thus valuable background to the exhibits. Although there is, naturally, much essential information imparted in these pages, one cannot avoid the conclusion that a conscious decision seems to have been taken here by at least some of the contributors to exaggerate the extent both in time and geography of the influence of things Georgian *sensu stricto*, a regrettable move inspired by Georgian nationalist sentiment which diminishes the whole project. An editor more familiar with the region and its language might have eliminated much of this along with a variety of other troublesome lapses (spelling, transcription, and internal inconsistencies).

The fundamental problem relates to the simplistic conviction that any historical fact affecting any region falling within the borders of Georgia as delineated by the Soviets is legitimately (by sole virtue of being so located) describable as 'Georgian'. It is this *credo* which lies behind Eduard Shevardnadze's and Culture Minister Valeri Asatiani's hyperbolic assertion in their welcoming remarks that Georgia is celebrating its 3,000th



anniversary of statehood. The argument runs something like this. There are four Kartvelian languages (Georgian, Mingrelian, Laz, Svan). Of these, Georgian is the only one to possess a script, devised to facilitate the spread of Christian teaching some time in the 4th century. Though one has no reason to assume widespread, active knowledge of Georgian among the non-Georgian Kartvelian peoples until universal schooling (in Georgian, as its sisters have never been formally taught) in the early Soviet period, from c 1930 all Georgia's Kartvelian peoples have been arbitrarily classified as 'Georgians'. Svan is spoken in the high mountain-valleys of northwestern Georgia. The traditional Mingrelian homeland is the western flatland bordering Abkhazia, Svaneti(a) and the Georgian-speaking regions of Imereti, Lechkhumi and Guria. Until the influx of Georgian-speakers following the appearance of the Arabs in central areas in the 7th century, the coastal strip formed a Mingrelian-Laz (or Zan) continuum, but since that time the two languages have developed separately, and, since the Laz homeland lies almost exclusively within modern Turkey, Georgian is not known amongst them (and probably, though one cannot prove a negative, never was to any meaningful extent). A Mingrelian calls himself *ma-rg-al-i* (in Georgian *me-gr-el-i*), the root of which seems to be *-rg-/(e)gr-*. This is the origin of the old (for it is no longer used) areal toponym Egrisi, which features widely (often in brackets) in the present volume. The Georgian chronicles are known as *Kartli Tskhovreba* 'Life [= History] of Kartli [=Georgia] -- the asseveration on pp. 20 & 25 that 'Suania' was sometimes used to refer to Kartli (E. Georgia) stands in need of explanation. In the *Chronicles Egrisi* seems often to be used to refer to Mingrelia plus its eastern neighbour, Imereti -- Abkhazia, Svaneti(a) and Guria are NOT included, given that the *Chronicles* frequently mention especially the first two as separate entities alongside Egrisi (a subtlety ignored by the map on p. 82); delving into myth, the *Chronicles* ascribe the whole of this territory to the eponymous founder of one of the Kartvelian tribes, Egros. However, at one place Egrisi is equated with Svaneti(a), leading a scholiast to insert 'Egrisi is Svaneti(a), and at another a scholiast writes 'Egrisi is Odishi'. This latter was a former designation for the district around Mingrelia's capital, Zugdidi, which makes this perhaps the most plausible equation in view of the etymological link between 'Egrisi' and Mingrelia's modern name *sa-ma-rg-al-o*. Now, the ancients knew the eastern littoral of the Black Sea (Pontic Euxine) as Colchis, defined by Strabo as running from Pitsunda (in the north of Abkhazia) around to Trebizond (in Turkey), whilst Braund (p.74) traces it from slightly further north at Sochi round to 'Trabzon' -- Ch'ilashvili and Lomouri, however, define its southern limit as the Ch'orokhi estuary, which (conveniently for the Colchis = W. Georgia hypothesis) more or less incorporates all of today's Georgia plus the traditional Georgian-speaking provinces across the Turkish frontier. To the east lay Iberia (interpreted as eastern Georgia, or main home of the Georgians properly so-called). This all leads here to the bracketed exegesis of 'Colchis' on almost every occasion it appears as 'Egrisi', and one even finds a further equation of 'Egrisi' for 'Lazika', a significant political entity of Byzantine times, and Lazika would surely be a more understandable, though again not quite exact, equivalence of Colchis for Western readers unfamiliar with Georgian practice, but as 'Laz' is more associated with modern Turkey than Georgia, this does not suit the purpose of the authors, who seem set on implanting in readers' minds an exclusively Georgian identity for Colchis. Such, then, is the 'logic' behind the equations: Colchian = Egrosoam = (Laz-)Mingrelian/Western Georgian = Georgian, and such is the contrivance by which 3,000 years of 'Georgian' statehood is manufactured! This is not to deny some overlap between Colchis and Egrisi in what today happens to lie within western Georgia, but the average denizen of Colchis would undoubtedly have been amazed to find himself deemed ethnically a Georgian (?Iberian), and readers are advised to ignore this determined attempt to remould historical topography.

Furthermore, there was no unified Georgian state, in the sense of an entity spanning the eastern and western regions (divided by the Likhi mountains) until King Bagrat' III assumed the throne in 975, unifying by right of inheritance both realms, western Georgia having been known for the previous two centuries as the Abkhazian Kingdom



after Abkhazian Leon II extended by force of arms Abkhazian suzerainty across Egrisi as far as the Likhi mountains, as the Chronicles clearly relate (in Georgian *daip'q'ro* 'he seized [Egrisi as far as the Likhi mountains]'. Describing this kingdom as a 'Georgian state' (p. 33) is akin to calling the British Raj an Indian state simply because the majority of citizens were Indian and not British, just as by no stretch of the imagination is it justifiable to style pre-Bagrat'ian Abkhazia a 'Georgian land' (p. 89) -- as this medieval unified state began to disintegrate in the wake of the Mongol invasions, Abkhazia became an independent principality and was not formally/legally subordinated within any entity called Georgia until Stalin engineered this in 1931. The importance played by Abkhazia in bringing Kartvelian-speaking lands together was recognised in the title of those early sovereigns, for the first of the royal peoples to be listed were always the Abkhazians (and note that, if one is going to use the Georgian term for this country, it is *apkhezeti*, not the unknown *abkhazeti* -- both are found in this work, though perhaps the preferable choice would be the Abkhazian *Apsny*; equally impossible in English is 'Aphkaz' on p. 89). It is Bagrat' III's golden bowl from the church at Bedia which adorns this book's dust-jacket. Since Bedia lies within Abkhazian territory, and Abkhazia has a long-standing territorial dispute with Georgia, the Abkhazians might object to the automatic assumption here that this bowl is an example of purely 'Georgian' gold-work, just as they would bridle at the assessment of the altar-screen from Ts'abal (Georgian Ts'ebelda) in Abkhazia as 'an outstanding example of Georgian stone-carving' (p. 206).

Many other statements throughout the work require emendation.

Blatant hypocrisy is the only phrase that comes to mind for Shevardnadze's bombast: 'No aspect of our tradition is more important than our respect for other cultures, for the ability of Georgians to share this small geographic space with other peoples whose traditions differ from those of Georgians', for it was the troops he despatched to Abkhazia in August 1992 who deliberately torched the Abkhazian state-archives and library at the Research Institute later that autumn with the aim of obliterating the records of Abkhazian residence in what Georgians vigorously argue to be 'ancestral Georgian soil', the first half of this work being suffused with just such a spirit of propaganda. In the same vein one notes the editor's opinion: '[P]ositive portrayal of his Muslim heroes suggest, rather, an open-mindedness [,] which is not so remarkable for Georgia' (p. 50 -- stress added, for by modern standards it is exceedingly remarkable).

The editor claims in his own Introduction that 'spellings throughout this catalogue are based on what is currently the consensus among most scholars as to how most effectgively to transliterate' Georgians' unique alphabet. In fact, hardly any attempt is made to distinguish between voiceless aspirates and voiceless ejectives -- there are even bizarre instances of 'q' representing not the uvular ejective (as might be expected) but the velar aspirate [kh]!

The name 'Georgia' for the land known to natives as Sakartvelo "Home of the Kart(velina)s" has nothing to do with any term in Latin (or, more accurately, Greek) for 'farming', as stated on p. 24.

The 1783 Treaty of Georgievsk between Catherine the Great's Russia and the central/eastern kingdoms of Kartli/K'akheti under Erekle II is claimed on more than one occasion to have applied to the whole of Georgia, which is contradicted by the Chronology (p. 38) and the Georgian Encyclopaedia (vol. 3 p. 86). One might also ponder how, the authors of this contentious chapter ('A brief history of Georgia' by Levan Ch'ilashvili and Nodar Lomouri) could asseverate that Christianity was declared the official religion of both Kartli and Colchis in the 330s when the converting king (Mirian) ruled only over the province of Kartli (p. 31), though parts of the eastern Black Sea coast had been converted before this -- later in the book Rapp specifically (and less controversially) limits the event to the eastern realm of Kartli (p. 84). In fact, Lomouri had previously proposed (in his contribution to volume II of *sakartvelos*



*ist'oriis nark'vevebi* 'Essays on the History of Georgia', 1973, p. 188) this bold hypothesis on the basis of the exceptional remark in only one of the Greek sources for the Ecclesiastical History of Gelasios of Caesarea to the effect that 'in those times the Iberians and the Laz accepted the recognition of God' (see the Greek text with Georgian translation in Simon Q'aukhchishvili's series 'Georgica I' p. 186) -- all other ancient commentators on this early 4th century development confine it to the Iberians, as, indeed crucially, does Rufinus his Latin rendition of Gelasios (cf. p. 201 of that same edition of 'Georgica').

There is no reliable historical testimony to support the view that the 'Svans settled...as well in the gorges that later became the Abkhazian territory' (p. 30) -- see Voronov (1992:260), who also notes (p. 262) that, far from the Abkhazian church separating in the 9th century from the patriarchate in Constantinople and subordinating itself to the *catholicos* in Mtskheta (p. 33), all the evidence rather points to Abkhazia's ecclesiastical affiliation to Byzantium continuing into the 10th century.

Since the Adyghe and Cherkess [*sic*] are varieties of the people we call Circassians, the linkage and sequence 'Chechen-Adigians, Cherkezians' on p. 34 looks decidedly odd. It has become familiar *mantra* of the Georgian national cause that Russia is to blame for all of the country's ills over the last two centuries, which perhaps accounts for the wholly out of place presence on p. 35 of the charge: 'So, too, Russian officials began intensive attempts to incite other nationalities living in Georgia against Georgians'. Whilst Georgia may have lost some 10% of its population during World War II (as evidenced by the roll-call of the dead in Georgia's Red Book), by no means all (300,000 according to p. 36) were ethnic Georgians.

In the Chronology (p. 37) we find, as far as I know, the first attempt to claim that the 'Kask(i)s' of the Assyrian texts were a Georgian (?Kartvelian) tribe -- most commentators (including the Georgian Encyclopaedia, vol 10 p. 492) tend to speculate on a North West Caucasian connection for them.

Most of the peculiarities in Michel van Esbroeck's contribution can probably be attributed to the fact that English is not his (?translator's) native language, resulting in the introduction of deviant forms into the text. The ascription of 80 languages to the native Caucasian families, however, is excessive -- the usual maximum is 40. Correct anglicised forms are: Ingush, Bats, Luk'a Razik'ashvili, K'orneli K'ek'elidze, Ivane (*et passim*), Ilia, Elene Met'reveli, Kadzhaia/Kajaia (*et passim*). Georgians do not call their native language Kartlian (p. 40), for this is but the dialect of the central district -- they call it (as noted on p. 82) *kartuli* (presumably this is what *Kartlevi* on p. 84 is striving to convey).

McGovern suggests that the familiar Indo-European root for 'wine' is believed to have its origin in the Transcaucasus' (p. 58). The late Kartvelian specialist, Giorgij Klimov, on the other hand, follows most observers in treating it as early loan from Indo-European.

Braund does not explain how it is possible for him to assert (in a rather strangely constructed sentence) of (?early) Colchis that: 'The spoken language of the region was a form of Georgian (Kartlian), for it is pre-Indo-European, but Georgian seems to have had no script until the 5th century A.D.' (p. 76) -- varieties of Kartvelian (along with ancestral Abkhaz-Abaza and other languages) may well have been spoken here in the 1st millennium B.C., but to speak only of Georgian (and of Kartlian at that) is utterly unacceptable.

Rapp's linguistic digression (p. 84) informs us that: 'The Georgian language does not distinguish capital letters'. In fact, no language makes this distinction -- the statement has meaning only with reference to scripts. To say (p. 85) that the Scythians and Sarmatians were 'highly Persianized' sounds infelicitous when what is presumably



meant is that these tribes spoke Iranian languages (cognate with Persian). I would contend that the term "Transcaucasian" is actually fully appropriate from a Western perspective, for it is not only from the hated Russian territories that Georgia lies 'beyond' the Caucasus; in Georgian the Transcaucasus is referred to as *amierk'avk'asia*, which is literally 'Ciscaucasia' -- perhaps there will soon be moves to foist this too on us by the sort of 'purists' who have suddenly developed a fondness for Beijing over the perfectly serviceable Peking.

The zeugma 'Ninots [']minda, in the northern central province of Rach[']ja' on p. 96 is oxymoronic (and, according to the author of the relevant chapter, just one of the errors introduced during a clearly deficient editorial process). Ninots'minda is in the south-east, whereas Rach'a is in the north-west central mountain-region and is home to the beautiful church of Nik'orts'minda, which is perhaps what was meant here. A similarly impossible collocation is 'Ninots[']minda, in the northeast' on p. 99. The Gelati monastery-complex is in the Imereti region, not Rach'a, as stated on p. 105. The small church at Bolnisi hardly merits the description 'great cathedral' (p. 108). Ananuri is by any reckoning a considerable distance north of Tbilisi, hardly 'not far north' (p. 109). I am puzzled by the references to Mtats[']minda in: 'The most famous of the Fathers was St David Garejeli, who lived on Mtats[']minda (the Holy Mountain) in what is now Tbilisi before retreating to a cave in the hostile desert region of Gareja...At the height of Mtats[']minda's popularity between the 11th and 13th centuries...' (p. 110). Firstly, his 'Life' states that Davit arrived in Georgia at Mtskheta, whence he decamped to the south-eastern desert; secondly, in what sense could the "Holy Mount" in the centre of Tbilisi be said to have been 'popular' during this period?

I think it is to insult the memory of the distinguished man of letters Ak'ak'i Ts'ereteli (1840-1915) to style him, as does the editor on p. 262, one of the fathers of modern Georgian nationalism, when one considers the stains inflicted on Georgia's reputation by this perverse ideology over recent years.

Bedia may be in Abkhazia, but the further ascription 'west central Georgia' is a further irritation (p. 276).

Despite the above criticisms, the sheer beauty of the objects photographed probably transcends the negative features in some of the accompanying texts and betokens a high level of skill and refinement among the people(s) who can boast responsibility for their creation and enjoyment. Readers should, thus, let the works speak for themselves, concentrating on the catalogue-section and treating the backgrounding with a healthy degree of circumspection.

#### CORRIGENDA

p. 18: Antony Eastmond is an art-historian; p. 29 map: K'odor(i); p. 33 Adyghean (*et passim*); Saeristavo; Kuropalates (*et passim*); p. 34 Cherkess(ians); p. 37 Bich'vinta; Shushanik'; p. 41: *Moambe*; p. 42: Mtats'mindeli (*et passim*); p. 44: *mandarturtukhutsesi*; p. 45: Iadgari; Giorgi; Bak'urianisdze; p. 57: Lch'ashen; p. 61: interment; p. 85: Surguladze...Essays on the History; p.105: Ivlit'a; p. 106: Garedzhi or Gareji; Q'int's'visi (*et passim*) p. 107: kt'it'ors (donors); Ts'alendzhikha; p. 111: Ingur; p. 116: 'personality'; p. 121: Lechkhumi; p. 122: Silogava; p. 136: Chalcolithic; p. 209: rulers; p. 216: Apkhazeti; p. 228: the Hebrew script; p. 237: the Messiah; p. 264: is it P'ap'ava or Pagava? p. 270: ts'eltaghritskhvis (*et passim*); Sakartvelos arkeologia (*et passim*); Ananuri (*et passim*); p. 272: ant'ik'uri mokhat'uli; moakhalsheneta; p. 273: Aghmosavlet (*et passim*); Ant'ik'uri; pich'vnaris samarovinidan; p. 274: Nakalakari; p. 275: nakalakaridan; sakartveloshi; ?K'arak'alas; zghudis; issledovaniya; p.276: Lechkhumi; p. 280: Vepkhist'q'aosnis; Mach'avariani; variant'ebi; p. 282: p.284: Jibisdze; p.285: Nariq'ala;Luk'a.



REFERENCE

Voronov, Yuri. 1992. Review-article of Mariam Lordkipanidze "The Abkhazians and Abkhazia (in Georgian, Russian and English)", in (B.) G. Hewitt (ed.) *Caucasian Perspectives*, 259-264.

B. George Hewitt,  
Professor of Caucasian Languages  
School of Oriental and African Studies, University of London, U.K.

## New Publications on Iran

### **The Art and Archaeology of Ancient Persia.**

#### **New Light on the Parthian and Sasanian Empires**

edited by Vesta Sarkhosh Curtis, Robert Hillenbrand and J. M. Rogers. London & New York: I.B. Tauris Publishers, in association with the British Institute of Persian Studies, 1998. Pp. xvi + 191, map, b. & w. drawings and plates, hb. £45.

This book contains 23 of the papers that were presented at the international conference on "Parthian and Sasanian Themes in Iranian Art: New Directions in the Art and Archaeology of Iran" that took place at the School of Oriental & African Studies and the British Museum, London between 23-25 March 1992, organised by the British Institute of Persian Studies. The authors of the various papers are all eminent international experts who discuss the current state of research on ancient Iran, and the impact of this culture on the art and archaeology of the neighbouring regions and later Islamic Iran. They thus emphasise the essential continuity of Iranian art.

Some of the papers within the area of interest of our readers are described below. Michael Roaf in his paper entitled "Persepolitan Echoes in Sasanian Architecture: Did the Sasanians attempt to re-create the Achaemenid empire?" (pp. 1-7) explains the reasons why he does not think that the Sasanians imitated the earlier Achaemenid dynasty. According to him, when Achaemenid or Persepolitan elements were copied by the Sasanians, it was due to their desire to be associated with the ancient Iranian past. He demonstrates that by the time of the Sasanian empire, the Achaemenids had largely been forgotten. In "New Archaeological Research in Old Nisa, 1990-1991" (pp. 8-13) A. Invernizzi considers the latest excavations by the Italian team during the 1990 and 1991 seasons in the Round Hall in the archaeological site of Old Nisa, the first capital of the Parthians, in Turkmenistan. The clay sculptural fragments show the influence of the Hellenistic style on Arsacid sculpture. In "Early Parthian Coins from Margiana" (pp. 14-19), A.B. Nikitin studies the Parthian coins revealed by excavations at the oasis of Merv (the ancient province of Margiana) in Turkmenistan, and discusses their importance for the study of early Arsacid history. V. Sarianidi in "Traces of Parthian Culture in the Cemetery of Tillya Tepe (Afghanistan)" (pp. 20-23) looks at the extent of Parthian cultural influence on Bactria in the pre-Kushan period by considering the coins and clothing found in the royal cemetery of Tillya Tepe in Afghanistan. The graves, which according to him were of one of the ruling dynasties of the Yueh-chih prior to the rise of the Great Kushans, show some political and cultural influence from the Parthian sphere, while some of it can be traced back to their common nomadic steppe background. A. Bader, V. Gaibov and G. Koshelenko jointly write the next paper, entitled "Monarchic Ideas in Parthian Margiana as shown on Seals" (pp. 24-37). Images on clay bullae found at Merv, Turkmenistan, are analysed to see to what degree they reflect official Parthian political ideology. The authors conclude that many of the seals found at the site of Göbekly-depe belong to royal officials. Georgina Herrmann in "Shapur I in the East: Reflections from his Victory Reliefs" (pp. 38-51) discusses the significance of the rock reliefs of the Sasanians. She focuses her attention in particular



on those of Shapur I and proposes that his late victory reliefs at Bishapur III and II indicate the increasing importance of his eastern territories and frontier. The next paper is on a similar subject. In it, Hubertus von Gall considers "The Representation of Foreign Peoples on the Rock Relief Bishapur II: An Iconographic and Historical Problem" (pp.52-57). Contrary to Herrmann's conclusions in the previous article, he hypothesises that Bishapur II shows foreign delegations from areas which were involved in the defeat of the Romans near Edessa in A.D. 260. These included the people from Arabistan, Syria, Cilicia and Osroëne. In "Studies in Sasanian Prosopography. III. Barm-i Dilak: Symbolism of Offering Flowers" (pp. 58-66) A. Shapur Shahbazi interprets the rock relief at Barm-i Dilak, near Shiraz, as showing the marriage of Bahram II with Shahpuhr-dukhtak. Through literary references, Shahbazi shows that the offering of flowers between couples in Iranian culture symbolises marriage. P.O. Harper in "Sasanian Silver Vessels: Recent Developments" (pp. 67-73) re-assesses the material in the light of new discoveries. In "Fire Altars' and *Astodans*" (pp. 74-83) Dietrich Huff considers the different types of rock monuments in the Fars area and concludes that most, including the so-called 'fire altars', are *astodans* (a Zoroastrian bone receptacle) and that they all serve a funerary purpose. The next article also considers Sasanian silver and is entitled "The Decoration of some Late Sasanian Silver Vessels and its Subject-Matter" (pp. 84-92). In it B.I. Marshak attempts to explain the significance of the figural compositions on late Sasanian silver in the collection of the State Hermitage in St. Petersburg. Katsumi Tanabe in "A Newly Located Kushano-Sasanian Silver Plate: The Origin of the Royal Hunt on Horseback for Two Male Lions on 'Sasanian' Silver Plates" (pp. 93-102) discusses a recently discovered silver plate depicting a royal equestrian tiger hunt. He proposes that it was produced in the Kushano-Sasanian territory and that it portrays the divine investiture of a Kushano-Sasanian governor or king. He suggests that the depiction of the Sasanian double lion royal hunt on gilt-silver plates originated in the Kushano-Sasanian kingdom. In "The Sasanian Princes at Bamiyan" (pp. 103-110) A.D.H. Bivar discusses the paintings in the niche of the 35-metre Buddha and hypothesises that the figures show a peace treaty being concluded between the Sasanian emperor Shapur II and the Chionite Huns in the presence of the Kushanshah in c. 358 A.D. at the Bamiyan monasteries. "Excavations at Paikend" (pp. 111-121) by G.L. Semenov looks at the history of the excavations at the site of Paikend, near Bukhara in ancient Sogdiana and then describes the recent excavation results. V. Shkoda in "Iranian Traditions in Sogdian Temple Architecture" (pp. 122-132) discusses the architectural plans of various Central Asian temples and concludes that common trends in rituals developing in the Iranian world resulted in such cult buildings.

The influence exercised by early Iranian culture on later periods is dealt with in the other chapters, which cover a vast range of subjects from architecture, glassware and metalwork to painting and music. It is a pity that it took so long to publish this volume and that due to financial constraints, more of the papers that were presented at the conference could not be included. Due to the time that has lapsed, some of the information seems somewhat dated. Occasional misprints and spelling mistakes mar an otherwise interesting and informative publication on an otherwise neglected subject.

(MG)

## Recent Publications on South Asia

### **Visions of Divinity: The Art of Gandhara**

edited by Nasreen Askari. Karachi: Mohatta Palace Museum, 2000. Pp. 103, copious colour illustrations, map, chronology, select bibliography, glossary/index.



This beautifully illustrated catalogue was published on the occasion of the exhibition of the same name (v. p. 17 of this newsletter) in Pakistan. The catalogue of exhibits is preceded by a short introduction to Buddhism and Gandhara. Unfortunately, a very traditional and old fashioned view of the history of Gandhara is given in this text with many sweeping comments. For example, one can note the statement: "It was during the Kushan period that Gandhara art reached its zenith and its greatest contribution was the image of Buddha, portrayed in human form, for the first time" (p. 18). Most scholars are now of the opinion that the Buddha image was created in both Mathura in northern India and in Gandhara, at around the same time in the years preceding the Kushan period. No attempt is made to take account of current research in the field of Gandharan art despite the select bibliography (pp. 100-101). It is a wasted opportunity and the publication, despite attempting to be like the many exhibition catalogues produced in the West, with its beautiful colour pictures, fails ultimately because it does not give a true picture of the history of Gandhara as we understand it today. The chronology at the end does not account for the discovery of the new Kushan emperor Vima Takto who empire certainly included the region. Serious misprints litter the work.

(MG)

**The *Jahangirname*. Memoirs of Jahangir, Emperor of India**

translated, edited and annotated by Wheeler M. Thackston. New York, London: Smithsonian Institution, Freer Gallery of Art and Arthur M. Sackler Gallery, in association with Oxford University Press, 1999. Pp. xxv + 502, unnumbered illustrations in colour and in b. & w. £50.

The Memoirs of Jahangir are arguably the second most famous autobiography in Islamic literature (the first being the *Baburname*, on which they are consciously modelled) and are an essential source for the history of the later Turco-Mongolian dynasties and for the Mughals' relations with Iran and Central Asia. They have been familiar to historians for almost a century in the version of Alexander Rogers, sadly no relative of mine (edited Henry Beveridge, *The Tuzuk-i Jahangiri*, or, *Memoirs of Jahangir*, 2 vols. Royal Asiatic Society, London, 1909-14), which is still available in cheap reprints from Delhi. References to that in what follows are the second of the two page numbers.

Professor Thackston bases his translation of the Memoirs on Muhammad Hashim's edition (Chapkhana-i Zar, Teheran, 1359 solar/1980), incorporating its foliation into his text. His Preface includes useful comments on Mughal names and titlature and on regnal years and dating systems, and he also gives a Chronology; a Glossary; a list of weights and measures used by Jahangir and their modern equivalents; a list of the provinces of the empire and their constituent districts (from the *A'in-i Akbari*); a translation of the inscriptions on various objects associated with Jahangir and Nurjahan which illustrate his text; a select Bibliography; and an Index of Persons and Places.

It goes without saying that to translate the *Jahangirname* is a considerable feat, and Thackston's version has many felicitous touches - though he often closely follows Beveridge-Rogers, including some of their implausibilities. He restores a few passages which the earlier translators prudishly omitted, though Jahangir is rarely guilty of indecency. He also includes Muhammad Hadi's Preface and his continuation of the Memoirs up to Jahangir's death and the accession of Shah Jahan. Its style and subject matter are very closely modelled on Jahangir's and he recounts, for example, a rather ludicrous experiment in Jahangiri vein [433] regarding the hyper-ingestion of saffron. This may suggest that other lightly comic details in Jahangir's own words were jokes.

Thackston justifies his new translation on grounds of tone. It is mostly fluid, but at the cost of smoothing over language which, even if scarcely in the "Indian" style (*sabq-i Hindi*), makes copious use of hendiadys, hyperbole and parallelism, as well as the



*nazire* or *exercice de style*. Jahangir's prose may not be specially artful, but in a sense the *Jahangirname* is one great *nazire*, of the *Baburname*, whose semi-comic diatribe against Hindustan, for example inspires one of its greatest flights, the commination of Ahmadabad [264/II 13]. The problem is not simply literary: Jahangir is remarkably candid, and even spontaneous; but it would be incorrect to describe him as informal. He was far from being a Rousseau (nor was Rousseau perhaps); and Thackston's conversion of his style, largely by means of shouldn't, wouldn't, etc. into conversation sometimes makes him appear even colder hearted than he actually was.

It is dangerous to criticise competitors for want of tone. My imperfect grasp of American usage notwithstanding, it is surely inappropriate for an emperor to write [115] "since I had an uncontrollable yen to go hunting". Nor is "berserk" [51/56] suitable to describe Khurram's mother's tragic decline into madness. Thackston's over-use of the passive is doubtless well meant (I assume, to avoid too great an impression of egocentricity) but it creates an odd sense of distance in an autobiographical memoir.

Divergences, which are sometimes quite substantial, from the Beveridge-Rogers version may simply reflect corrections in the Teheran edition. Here one feels acutely the general absence of reference to the Beveridge-Rogers version in Thackston's text. The problem arises with what seem to be patent lapses where they give translations justified by Persian terms which he does not follow. If the justification for that is the Teheran edition it would have been a help to the reader to note it. In any case, whoever's the fault may be, some of his translations are disputable. Clouds [122] drop down rain or dew, not "effulgences". To decamp [*passim*] is not to strike camp. The sense of *yaqut-i zard* [189/318] is not "yellow carnelian" but topaz. *Dandan-i mahi-i javhardar* [193/322-23] is not "striated narwhal tusk", as Beveridge-Rogers imply, but grained morse ivory, as is shown by daggers with hilts of this material made for the Mughal court. A *hollyhock* [323/II 124] can scarcely be the size of an apricot tree. The white mulberries of Kashmir [333/II 146] are not "inedible" but uneatable. Kashmir shawls [334/II 148] are not "rubbed into something like felt" but fulled into a kind of broadcloth (*siqarlat*). For "quail" [205/348] read sand-grouse; for "forest birds" [375/II 226] read jungle-fowl; and for "buzzard" [435] read vulture. And *shish parcha* ruby [89/133] must have six facets, not "six flanges". In the Glossary, moreover, the definitions of *dupiaza* and *paluda* are less accurate than those in Steingass; and that of *tugh* seems to me to confuse battle-standards with martingales.

In addition, the sense of some passages appears not to have been properly understood. Thackston's "list of birds found in Kashmir" [344/II 168-69] is, as the text implies and as Beveridge-Rogers conclusively demonstrate, a list of birds not found in Kashmir and omits, anyway, the *dhanesh* (hornbill) from their list. The difficulty for a thin man of entering Jadrup's hermitage [209/356] clearly implies a lapsus for "corpulent". And Jahangir's observation [302/II 89] that it is impossible for painters to draw properly kids at play becomes "It is known among the people that it is impossible to imitate their leaping and gamboling", true doubtless, but not what the context implies.

Thackston rightly criticises the translations of verse in Beveridge-Rogers, though the calibre of the originals is difficult to assess and, as they complain, they are often obscure. He himself, however, cannot entirely avoid a fustian vocabulary - "bumper", "quaff", "poniard", "cachexy", and his renderings are rarely less obscure. In a somewhat blasphemous invocation to the Messiah [138/228] restoring one life "is equivalent" to a hundred murders, where Beveridge-Rogers have, more felicitously, "worth". And a hemistich on a rare red water lily [239/412], "It will drip with redness and wetness" which, as Beveridge-Rogers rightly understand, relates to its fiery colour which will cause it almost to melt away, converts a striking image into an unpleasant reminiscence of someone with a streaming cold.

Comparison of the two versions of the well-known episode of the dying 'Inayat Khan [280/II 43-44] is also not entirely to Thackston's advantage. To describe him as skinny,



rather than emaciated, is almost slangy. Jahangir is both horrified and intrigued by his condition, as his almost incoherent phraseology taking refuge in literary quotations of dubious relevance plainly shows, and to smooth that out removes the horror. One of the poems he cites which, Beveridge-Rogers conjecture, may be by Jami, is so obscure that it defeated some copyists, one of the India Office manuscripts actually omitting two negatives in the first two lines. Thackston translates to no clearer effect. Other divergences in the two versions (Beveridge-Rogers gives 2000 rupees for Thackston's 1000) also pass unnoticed. The inadequacies of this passage are certainly exceptional but badly need editorial comment.

The notes are for the most part pertinent, but there are far too few of them. Beveridge-Rogers conscientiously indicate doubtful readings or disputable senses, but Thackston mostly ignores the difficulties. More substantial topics which are unlikely to be familiar to the modern reader, such as Jahangir's account of his addiction to Philonium [185/308-89], a concoction of opium, spices and even viper's flesh (cf. G. Watson, *Theriac and Mithridatium*. A study in therapeutics (Wellcome Historical Medical Library, London, 1966), pass without comment. And his description of what was evidently a large painting of Tamerlane's defeat of Toqtamysh, Khan of the Golden Horde [319/II 116] by a Timurid painter, Khalil Mirza Shahrukhi, who seems to him to have inspired Bihzad, certainly required explanation: for Thackston gives *Iletmish* for Toqtamysh and states that its two hundred and forty *figures* were portraits

This is a handsome volume, well laid out and with clear chronological headings for the reader's convenience. But the lack of an index of subjects and the insufficiency of the notes makes it unclear what readership it was intended for. What it does not do, I think, is supersede the Rogers-Beveridge version.

*J.M. Rogers, David Khalili Professor of Islamic Art,  
School of Oriental and African Studies, University of London, U.K*

## Books on the Tibetan World

### **Tibetan Art. Tracing the Development of Spiritual Ideals and Art in Tibet 600-2000 A.D.**

by Amy Heller. Woodbridge: Antique Collector's Club, 1999. Pp. 239, 122 colour plates, copious colour and b. & w. ills., bibliography, index. hb. £49.

This is one of the few general Tibetan art books on the market that discusses various aspects of Tibetan culture from the Yarlung dynasty onwards up to the present day. As the title of the book suggests, the development of Tibetan artistic heritage is examined in the context of evolving Buddhist concepts and doctrine over the centuries. Accordingly, the book is divided into four chapters, in each of which the political and historical background of the period concerned is explained with frequent introduction of religious patrons and other documented dignitaries. Chapter One discusses the earliest recorded era in Tibetan history, the Pugyel (or Yarlung) dynasty (7th to mid 9th century A.D.). Although much of this period remains unknown, Dr. Heller discusses artefacts excavated from tombs in recent years in Dulan, northeast Tibet. The unearthed objects include textile fragments and a Buddhist silver casket, which have added significantly to the study of the material culture of the Pugyel dynasty (see *Orientalism*, October 1998). Of particular interest are the 7th and 8th century textile fragments depicting a bird in a pearl medallion, and a design with confronted winged horses, probably of Sichuan or Sogdian origin. Similarly, the Dulan Buddhist reliquary follows a Sogdian model in its construction, whilst being Indian in concept. The metalwork is comparable to the three pieces of Yarlung dynasty silverware in the Cleveland Museum of Art, which are also



illustrated in the book. By discussing the Dulan artefacts, Dr. Heller aptly demonstrates the importance of trade and the resulting cultural exchange even in the earliest times of Tibetan history. The introduction and increasing support of Buddhism in Central Tibet under the king Songsten Gampo manifested itself in the Jokhang in Lhasa, the first Buddhist temple in Tibet (c. mid 7th century) which is discussed in detail as is the first Tibetan monastery Samye dating from the late 8th century. Chapter Two concentrates on the Chidar (Second Diffusion of Buddhism), from its beginning c. 950 A.D. in the Ngari region in Western Tibet, until 1300 by which time Buddhism was also firmly established in Central Tibet. The monastery of Tabo in Spiti, founded by the *lama*-king Yeshe Od in 996, and especially the iconographic programme of its murals, which is based on the Vairocana *mandala*, is discussed at length by Dr. Heller. Stylistically, the murals and stucco sculpture at Tabo portray the Kashmiri aesthetic. The active promotion of Buddhism in Western Tibet by the Guge kings included bringing Buddhist scriptures for translation from India and actual Kashmiri artists. Slightly later, but still part of the early building activity during Chidar in Central Tibet, the murals of the monasteries of Shalu (founded c. 1027) and Grathang (founded 1093) are subjected to stylistic analysis. At both sites, Indian (Bengal and Bihar) influence is noted, especially in the costumes and jewellery portrayed on the Bodhisattvas in the murals, although the artists themselves may have been Newaris. Throughout this chapter, Dr. Heller places importance on spiritual development, the activity of translating Buddhist Sanskrit texts into Tibetan, liturgical and doctrinal innovations, which consequently was reflected in the arts.

The artistic and religious development during the Tibetan Renaissance (a term used by the author) from 1300 to 1550 is discussed from several aspects in Chapter Three. The murals of Shalu, dating from the early 14th century restoration period, and the mid 15th century murals at the Ngor monastery in Southern Tibet demonstrate the artistic influences brought by the Newari artists from the Kathmandu Valley. The continuing Chinese patronage of Tibetan Buddhism under the Yunglo Emperor (1403-1424) includes Buddhist metal images which reflect Tibetan and Chinese Buddhism. The *stupa* of Gyantse (15th century), "Kumbum", is discussed to show both Newari and Chinese artistic presence in its murals with unique Tibetan interpretation. Here, as in chapter Two, it would have been helpful to add architectural details of the monasteries under stylistic analysis since Tibetan religious architecture was also subject to changes and foreign influences over the centuries. Chapter Three concludes by outlining the traditions of the two Tibetan schools of painting, Menri and Khyenri, which were both founded in the 15th century. By analysing the artistic and religious development in different regions in Tibet, and linking them with religious and political patronage, Dr. Heller has successfully combined various aspects of this important period that saw the accomplishment of Tibetan artistic representation.

The Era of the Dalai Lamas (1550 - 2000) begins with the establishment of Tibetan theocracy by the Gelugpa and thus an extensive historical and political background is given by Dr. Heller. This puts the contemporary art in its context, as the Gelugpa directly patronised certain artists and their work. The schools of Menri and Khyenri are here identified as contributors to the art of painting and applique in this period, which also saw the emergence of the New Menri artistic school at the Tashilhunpo monastery. Despite the Gelugpa supremacy, the rivalries between different Buddhists sects continued to exist, and consequently their patronage of the arts differed from the Gelugpa. To this end, Dr. Heller examines the development in the 16th century of the Karma Gadri school of painting linked with the Kagyupa order, and the cultural flourishing of the city of Derge in Eastern Tibet. Dr. Heller's comprehensive historical and political analysis, and discussion of the artistic movements of the period, treats the era of the Dalai Lamas as one of the great cultural achievements, when ironically the seeds for the disastrous 20th century in Tibet were also sown. The chapter concludes with the summary of the now well known events of 1959 and with a brief discussion of Tibetan arts in the past 40 years in the Tibetan Autonomous Region. Here perhaps a mention should have been made of the attempts to continue their art, often in an adapted



form, by the Tibetans in exile. "Tibetan Art" is not merely aimed at the collector, but provides also an excellent reference book for academics as it contains considerable historical and textual information. This reviewer was particularly interested in the inclusion of the most recent academic research on Dulan. Excellent illustrations, many of them previously unpublished, contribute substantially to the text, and include metal sculpture, *thangkas* and murals. However, the awkward position of the colour plates and especially their accompanying text does somewhat distract the reader from their quality. Each chapter has clearly marked notes at the end, and the bibliography contains extensive references, many of them recent research material.

(MA)

**Where Heavens and Mountains Meet: Zanskar and the Himalayas**

by Olivier Follmi. London: Thames and Hudson Ltd., 1999. Pp. 231, copious colour plates, colour drawings, hb. £39.95.

This visually beautiful book records the many journeys the author, Olivier Follmi, has made to Buddhist Zanskar, an ancient kingdom in the Himalayas with long-suffering cultural ties to Tibet. The harsh landscape and Zanskar's geographical remoteness from the neighbouring countries are vividly depicted by the author, who undertook his travels on foot and on horseback. The underlying theme of this book is Follmi's growing interest in Buddhism on a personal level: during his time spent with the Zanskaris, he experienced the four stages of a Buddhist life-discovery, learning, teaching others and self-fulfilment - and the four chapters of this book represent these phases. Follmi's love for the Zanskari people and their traditions is demonstrated by him adopting two children from the same family and providing them with an opportunity to study in India. Despite the rather sentimental and at times rambling text, the author has managed to observe aspects of the Zanskari culture and social structure which emphasise family traditions and Buddhism. Culturally, Zanskar shares much with the Tibetans: photographs of Zanskari farm houses and monasteries show clearly the same building methods as in Tibet, and the women's costume jewellery are also typical of the Ladakhi region in Western Tibet.

The strength of this book lies in its photography. Textually "Where Heaven and Mountains Meet" is a mixture of travelogue, and of one man's personal awakening to Buddhism amongst people whose daily life follows a routine based on surviving in a bleak environment.

(MA)

## New Publications on Central Asia

**Religions Of The Silk Road: Overland Trade And Cultural Exchange From Antiquity to the Fifteenth Century**

by Richard C. Foltz. London: MacMillan; New York: St. Martin's Press, 1999. Pp. x + 186, maps, b/w ill., notes, bibliography, index. £17.50/US\$24.95.

Dr. Foltz discusses here about thirteen centuries of missionary and mercantile forays in and around the Silk Road, the upper fringes of the subcontinent and southwest Asia. According to the subtitle, he is concerned with the period from antiquity to the fifteenth century; his narrative, however, focuses on the period from the eve of late antiquity (c. A.D. 100) to 1400 which makes for thirteen hundred instead of "some two thousand years" as claimed in the Preface (p. vii). The writer eschews controversy by treading a



cautious if uncritical balance in tackling contentious positions adopted by past and present stalwarts. In fairness, he pleads for his trespasses as a Persianist into uncharted territory in order to compose a meaningful big picture of the pre-Islamic era (p. vii). One must commend him for this yet inform the unacquainted reader of inconsistencies that have slipped into the publication --a lucid survey-- that will assuredly appear in paperback reprint or, hopefully, a revised edition.

P. 5: To assert that the intention of explorers such as Sir Aurel Stein and Albert von Le Coq were not "purely noble ones" is uncharitable. Also, Stein recovered the MSS in question from a Taoist not "Buddhist" monk. As far as I am concerned, he was definitely "rescuing for Western scholarship those relics ... which local ignorance would allow to lie [t]here neglected or to be lost in the end." Unfortunately, Foltz's thinking is prompted by current orthodoxy where some Western specialists subscribe to a (re)-orientation marked by a championing of the otherness and an innocence of the indigenous tradition. This reviewer, an Orientalist and an Orientalist in training, cannot thank Stein among a host of pioneer scholars enough for their dedication in salvaging and synthesizing a picture of *our* past that in their time (and still today) could only be achieved by transfer to and diligent preservation of artifacts and codices in Western museums, archives and universities.

P. 13: Sogdian is implied as directly surviving today in the form of Yaghnobi, but the latter must be defined as a vestigial descendant of one or more dialects of Sogdian.

P. 28 n. 20: The claim that J. Choksy deemed the "entire ancient Iranian world [to be] Zoroastrian" is questionable. What he noted was that ancient Iran, while home to diverse creeds, was overwhelmingly identified by that complex we term in scholarly discussion as Zoroastrianism. In a published version of his Harvard dissertation referred to by Foltz (p. 147 n. 20), Choksy states that the Iranian religion was "not widely adopted" by non-Iranian subjects of the empire. Since the state's identity was affiliated with the hereditary Magian stratum, it was only natural that Zoroastrian culture was conspicuous in public life. (Consider present-day India and Turkey that are officially secular albeit Hindu and Islamic respectively in inspiration.)

P. 46: The author notes that the "buddha Amitabha" bears similarities to "Zurvan".

I might add here that *Amitābha* "boundless light" (Ch. *Mi-to-fo*) has also been paralleled with *Ameretāt* "boundless life" (Phl. *Amurdād*), the sixth *dieu subalterne* of the Mazdean heptad.

P. 47: Foltz mistakenly declares that the Kushans were "dislodged from northwestern India and western Central Asia" by Parthians "beginning in the late first century". Notwithstanding historical disagreements given our meagre sources about this period of Iranian history, the Kushans did flourish in the second century of our era. The presence of Indo-Parthian dynasts in first-century southern Afghanistan and Sind only signified probable Parthian control for some periods over Sistan and Herat under vassal clients. The collapse of the great Kushans sets in after Vāsudeva I for whom a reasonable *terminus post quem* --in light of the Rabatak inscription-- would be A.D. 220 (v. J. Cribb, "Early Indian History," in M. Willis *et al.* *Buddhist Reliquaries from Ancient India* [London, 2000], p. 51). It was the Sasanians who ejected both the Kushans and the Parthians from this region in the third century as we know from Ardashir I's campaigns (chronicled by Ṭabaṭī) in and around Bactria c. A.D. 225-30.

P. 66f.: The writer points out that certain scholars have argued that Christianity appeared to be "on the verge of displacing Zoroastrianism on the popular level" in late antiquity Iran. The independent researches of M. Boyce and S. Shaked have convincingly demonstrated otherwise. Despite the socio-political bankruptcy of the Sasanid state by the early seventh century, there is every reason to believe that state-supported Zoroastrianism commanded the fidelity of most inhabitants of *Iranshahr*. In spite of its accretions (inevitable given its ancientness), one does not envisage a collective crisis of faith prior to or after the advent of Nestorianism. Correspondingly far-fetched assumptions have also been posited about the conversion of Zoroastrians to Islam. (One might as well ignore socio-political determinants and realize Islamic success over North African Christianity or Inner Asian Buddhism as the triumph of a true faith over a false one -- Foltz should have read J. Russell's vigorous re-



examination of Sasanid history by Islamicists more closely which he lists on p. 175.) Although Foltz correctly reviews the causes and consequences of Arabo-Islamic expansion and proselytization as far afield as Xinjiang (pp. 89ff., 143), his concurring Islam's overwhelming appeal to its commercial success along the Silk Road is unconvincing (p. 144). "Direct coercion", we are told, was "a minor aspect of the Islamization [process]". What about Arab and subsequent Turkic invasions and pillages at regular intervals that decimated Shamanist, Manichaeic, Zoroastrian, Nestorian, Jewish, Buddhist and Shaivite ways of living forever? The socio-economic or genuine spiritual impulses of conversion are not being questioned here; but a perceptive historian must surely ponder about the insecurity and harassment that impels threatened communities (as those along the Silk Road) to join a burgeoning majority. For Islamic history displays not infrequent instances where the progeny of initial, half-hearted converts went on to display incremental fealty to a culture they were socialized in unlike their forebears who retained more direct emotive links of their pre-Islamic allegiances. P. 90: The assertion that Arabic "caliph" stems from Middle Persian "khalifa" is incorrect. There is nothing Iranian about the Semitic trilateral root *kh-l-f*, the substantive *khilāfa* "caliphate, deputyship" and infinitive *khalafa* "to be the successor, to be appointed as successor, to follow someone" (H. Wehr, *A Dictionary of Modern Written Arabic* [Beirut, 1980], p. 257); also cf. Qu'ran 2:30, 38:26. No source is adduced and I could not locate this as a loanword in the standard studies by A. Jeffery, M. A. I. Shustari, A. Tafazzoli, W. Eilers and C. Bosworth. P. 145 n. 11: A. V. W. Jackson was never based in Britain; in fact, he was the father of American Iranistics and taught at Columbia (Foltz's institution) during the first quarter of the last century.

Attention is called to certain misprints (diacritics avoided given the author's preference): for "Zarathrushtra" read Zarathustra (p. 27); *Assara Mazash* for "Assyrian inscription[al] Asara Mazas" (p. 28); *bhaga* instead of "Skt. bagha" (p. 29); Kereshaspa for "Karashaspa" and "Pushkaravati" was Pushkalavati (p. 46); posthumous for "postumous" and "von Gebain" as von Gabain (p. 145 n. 11); emend "Semenow" to [G. L.] Semenov (p. 146 n. 19 and p. 175) and "*Studia [sic] zur soghdischen Kultur an der Seidenstrasse to Studien*" (p. 175); Wiesbaden not "Weisbaden" s.v. N. Sims-Williams, *Sprachen des Buddhismus in Zentralasien* (p. 176).

(BW)

### Realms of the Silk Roads: Ancient and Modern (Proceedings of the 3rd A.S.I.A.S. Conference)

eds. David Christian and Craig Benjamin, Brepols, 2000.

All but two of the papers in this collection were first presented at the Third Conference of the 'Australasian Society for Inner Asian Studies' (ASIAS), held at Macquarie University in September 1998. Contributors to this volume include: Nicholas Sims-Williams, "Some Reflections on Zoroastrianism in Sogdiana and Bactria"; A. Betts and V. Yagodin, "Hunting Traps on the Ustiurt Plateau, Uzbekistan"; Gunner Mikkelsen, "Work in Progress on the Manichaeic Traite-Sermon on the Light Nous in Chinese and its Parallels in Parthian, Sogdian and Old Turkish"; Samuel Lieu, "Byzantium, Persia and China: Interstate Relations of the Eve of the Islamic Conquest"; David Christian, "Silk Roads or Steppe Roads? The Silk Roads in World History"; Michael Underdown, "The Northern Silk Road: Ties between Turfan and Korea"; Craig Benjamin, "The Yuezhi and their Neighbours: Evidence for the Yuezhi in the Chinese Sources c. 220-c. 25 B.C."; Kirill Nourzhanov, "Politics of National Reconciliation in Tajikistan: From Peace Talks to (Partial) Political Settlement"; Shahram Akbarzadeh, "Islam and Regional Stability in Central Asia"; Colin Mackerras, "Uygur-Tang relations, 744-840"; Geoff Watson, "Prestigious Peregrinations: British Travellers in Central Asia c. 1830-1914"; Felix Patrikeef, "The Geopolitics of Myth: Interwar Northeast Asia and Images



of an Inner Asian Empire"; Dilber Thwaites, "The Road to Urumqi: Zunun Kadir's Lost World"; Felix Patrikeef and John Perkins, "National and Imperial Identity: A Triptych of Baltic Germans in Inner Asia"; Roland Fletcher and Emma Hetherington, "The China TimeMap Project: China and the Silk Roads"; Margaret White, "Creating Responsible Educational Images of Judaic/Christian/Islamic Relations".

The book will be launched at the 4th ASIAS Conference at Macquarie University in November 2000. All enquiries to Craig Benjamin at e-mail: craigben@acay.com.au or Brepols at website: www.brepols.com

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## LIST OF LECTURES FOR 2000/2001

- 11 September 2000, (Monday) 6pm G50 **Prof. Arcangela Santoro** (Prof. of Archaeology and History of Art of Central Asia, "La Sapienza" University, Rome, Italy): "*Literary Narrative and Visual Narrative in Gandharan art: the Relationship between Text and Image*"
- October **Prof. Sam Lieu** (Macquarie University, Sydney, Australia): "*Nestorian Angels on the South China Coast*"
- November **Dr. Elizabeth Errington** (Dept. of Coins and Medals, British Museum, London, U.K.): "*Numismatic Evidence for Dating the so-called 'Kanishka' Reliquary from Shah-ji-ki Dheri, Peshawar (Pakistan)*"
- December **Niu Ruji** (Urumqi) "*Nestorian Inscriptions in Syriac script found in China*"
- 10 January 2001 (Wednesday) 6pm **Craig Benjamin** (Depts. of Ancient and Modern History, Macquarie University, Sydney, Australia; Secretary, Australasian Society for Inner Asian Studies): "*The Yuezhi and their Neighbours; Evidence for the Yuezhi c. 220 - c. 25 B.C.E.*"
- January 2001 **Philip Denwood** (Dept. of Art and Archaeology, SOAS, University of London, U.K.): "*The Tibetan 'Dark Age' 842-996 A.D.*"

Time and room numbers where not specified  
will be confirmed



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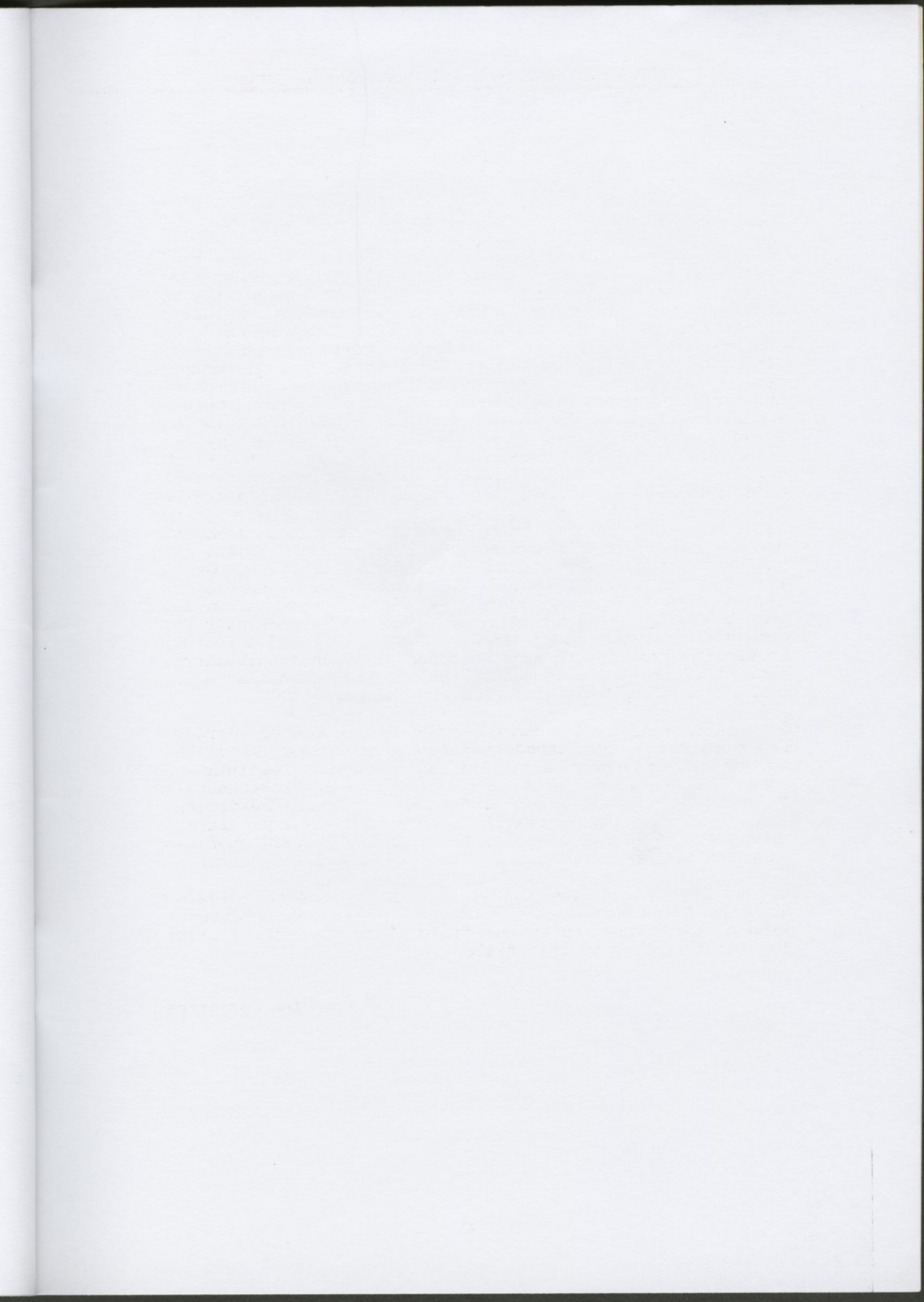
Dear Readers,

The lecture series of the past academic year were once again very stimulating. In December 1999 Professor Michael Rogers (Dept. of Art and Archaeology, SOAS, University of London) spoke about "The Cities in the Steppe: Cultural Influences in the Golden Horde (13th-14th Centuries)". In January 2000 our President Professor Roderick Whitfield (Dept. of Art and Archaeology, SOAS, University of London) gave a talk linked to the "Gilded Dragons" exhibition at the British Museum. He focused on the reliquaries and Buddhist wall paintings made under the reign of Empress Wu Zetian (690-705). Our second January lecture was by Dr. Colin Huehns (Royal Academy of Music, London, U.K.). He talked about depictions of musical instruments from Central Asia, focusing on the origin of the *erhu*, and illustrated his talk with musical interludes. In February a joint lecture was organised with the International Dunhuang Project of the British Library. Professors Fan Jinshi and Shi Pingting of the Dunhuang Research Academy, Gansu Province, P.R.C. spoke about the latest archaeological discoveries in the northern area of the Mogao caves and some Dunhuang manuscripts. In the same month Professor Sir John Boardman (Oxford University, U.K.) presented a lecture on his new research on Achaemenid and Mauryan architecture, some of which has subsequently been published in his recent book, (*Persia and the West*, Thames & Hudson, 2000).

Our overseas guest for this lecture series was Dr. Jorinde Ebert (Germany). Her thought-provoking lecture was on the formation of Uygur art. She also gave a seminar on "Sasanian Dress and Buddhist Cults of the Royal Kuchians." In April Dr. Steven Cohen (Independent textile historian, U.K.) spoke on Indian textile fragments from Niya. In May Prof. Ze'ev Rubin (University of Tel-Aviv, Israel) examined Sasanian historiographical problems in Ṭabarī's *Tā'rīkh*.

We are deeply saddened by the tragic news of the passing away of Professor Maurizio Taddei and of Mme. Krishna Riboud, two stalwarts in our field. This is truly a great loss to all of us in this field.

The CIAA Committee





Dear readers,

The lecture series of the past academic year were once again very stimulating. In December 1999 Professor Michael Rogers spoke of Art and Archaeology, 2002, University of London spoke about "The Cities in the Skye: Cultural influences in the Golden Horde (13th-14th Centuries)". In January 2000 our Assistant Professor Frederick Whitfield spoke of Art and Archaeology, 2002, University of London gave a talk linked to the "Widespread" exhibition at the British Museum on "The Silk Road: The Silk Road and the Buddhist Wall Paintings made under the reign of Emperor Wutian (140-168) - our second January lecture was by Dr. Colin Barber (Royal Academy of Arts, London, U.K.). He talked about depictions of musical instruments from Central Asia, focusing on the origin of the erhu, and illustrated his talk with several instruments. In February a joint lecture was organized with the International Chinese Society of the United Library, Professor Fu Jiantang and his students of the Language Research Academy, China provided a P.S. spoke about the latest archaeological discoveries in the northern area of the Mogao caves and some famous murals. In the same month Professor Sir David Forster (University of York, U.K.) presented a lecture on his new research on Sassanid and Sogdian architecture, some of which has subsequently been published in his recent book "The Silk Road: The Silk Road's Golden Age".

Our January 2001 lecture series was in a fortunate way organized by the two co-organizing lecturers one of the lecturers of your art. She also gave a lecture on "Sassanid Trade and Cultural Links of the Royal Capitals" in April 2001. In June 2001 Independent Textile Historian, U.K. spoke on "The textile fragments from China to May 1901" Xuebin (University of Victoria, Canada) presented a lecture on "The Silk Road's Golden Age" in March 2001.

We are very pleased by the great news of the passing away of Professor Maurizio Taddei and of Mrs. Erlinda Basso, two stalwarts in our field. This is truly a great loss to all of us in this field.

The CIAA Curator

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CIAA, Department of Art and Archaeology, SOAS (University of London),  
Thornhaugh Street, Russell Square, London, WC1H 0XG, United Kingdom  
web page: <http://www.soas.ac.uk/ArtArch/CIAA/>  
fax: +44 (0)20 73844 ("attn. CIAA")  
tel: 44 (0)20 7898 4464 e-mail: [ciaa@soas.ac.uk](mailto:ciaa@soas.ac.uk)

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CIAA, Department of Art and Archaeology, SOAS (University of London),  
Thornhaugh Street, Russell Square, London, WC1H 0XG, United Kingdom  
web page: <http://www.soas.ac.uk/ArtArch/CIAA/>  
fax: +44 (0)20 73844 ("attn. CIAA")  
tel: 44 (0)20 7898 4464 e-mail: [ciaa@soas.ac.uk](mailto:ciaa@soas.ac.uk)

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