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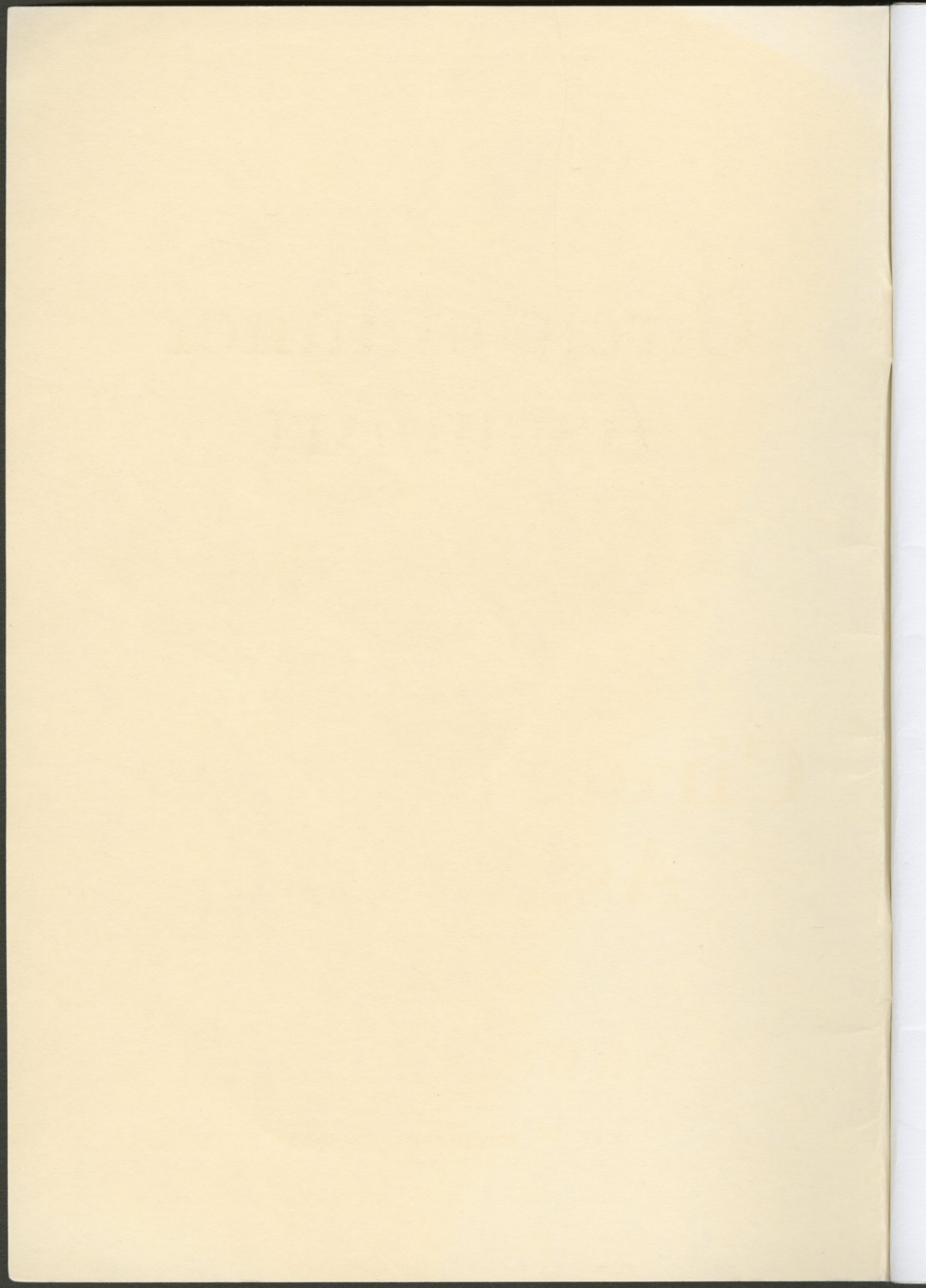
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### NEWSLETTER

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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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Issue 13

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**EXCAVATIONS AT THE BUDDHIST SITE OF DEORKOTHAR (BARHAT),  
DISTRICT REWA, MADHYA PRADESH, INDIA,  
1999-2001**

*by Dr. P.K. Mishra, Superintending Archaeologist, Archaeological Survey of India,  
Bhopal Circle, Bhopal, Madhya Pradesh, India.*

This work in progress article enumerates the outstanding finding of the earliest art on stone balustrades, that marks a watershed in Indian art history. Wooden balustrades around stūpas are surmised to be coeval with the earliest stūpas. The stone balustrades, however, are known only from the Mauryan period onwards, albeit without any decorations on them. Enigmatically, without apparent antecedents of art on balustrades, these creations became widely popular later in Sunga-Sātavāhana times (2nd/1st century B.C.-1st century A.D.), a phenomenon that deserved explanation. Deorkothar stands today as a singular site with art on stone balustrades that was carved well within the Mauryan period (3rd/2nd century B.C.) and it marks the transition period when balustrades were being built more commonly of stone rather than wood. Concurrently, art motifs existing in wooden prototypes were also being introduced as exemplified by this site. These art motifs are coherently traceable in evolved forms in later sites in various parts of the country. Amongst the other discoveries, finding of a colossal Mauryan pillar having an inscription of six lines and abacus containing wheel and animal motifs are of utmost importance. The monolithic staircase, the concentric walls in stūpa architecture besides a mercantile centre and concurrence with ancient literature has opened up new aspects of art and history.

### **Introduction**

The ancient Buddhist site near village Deorkothar was formerly known with reference to Barhat, the village *panchayat* that had jurisdiction over the adjoining lands before the bifurcation and constitution of Deorkothar area as a separate entity. The site (lat. 81° 40' E, long. 24° 56' N) in *tehsil* Tyonthar, District Rewa of Madhya Pradesh in central India is accessible from midpoint between Rewa-Allahabad road (National Highway No. 27) and is about five kms northwest of village Katra. Deorkothar was actually found during exploration by the author in 1982. Plain logic dictated the high probability of Buddhist sites being found in the triangle marked by Sārnāth (where Buddha gave his first sermon), Kauśāmbī (a town visited by Buddha) and Bhārhut (a renowned site). The outstanding discovery here was of the Great Stūpa of Deorkothar rising well over nine metres from the ambient surface (Plate 1). This stūpa, known as Stūpa 1 along with three other smaller ones, built in brick, dates back 2250 years and formed the nuclei of the monastic centre, well within the Mauryan period. Amongst other conspicuous finds are thirty stone-built stūpas, an inscribed colossal Mauryan pillar, painted inscriptions and 63 rock shelters.

### **Excavations**

Systematic diggings were carried out at Deorkothar in and around Stūpa 1 and Stūpa 2 during two sessions in 1999-2001. The investigations revealed several unknown facets of stūpa architecture that are unique to central India. In the realm of art the dates of artistic creations on balustrades have now been known for the first time to have started well within the Mauryan period. The excavations also yielded corroborative evidence of death and destruction referred to in ancient Buddhist literature. Debala Mitra had hinted of such a possibility in the context of Sāñci; however, it was at Deorkothar alone that this has been vindicated through the discovery of Stūpa 1 followed by others with reference to the findings of Satdhara.



Importantly, the earliest art on balustrades, the echoes in Buddhist literature and the destructions seen at Deorkothar corroborate each other with exemplary coherence. The finding of a pillar with Mauryan polish (Plate 2) in more than fifty pieces consisting of the shaft and abacus with wheel and animal motifs was interesting also due to its similarity with the one at Sārnāth (Plate 3).

During the session 1999-2000, excavations were undertaken in thirty quadrants around Stūpa 1, laying greater emphasis in the area of the four cardinal directions. Starting from the top of each quadrant the excavation went to a depth of more than four metres in several quadrants. The stratigraphy was marked mainly by three layers. Layer 1 at the top has a dense brickbat content with reddish powder forming the matrix. The lower layer no. 2 also has brickbat but is porous and blackish. The lowest, no. 3 on the other hand, similar to layer no. 1 has a dense reddish brown colour containing numerous broken bricks. Layer no. 3 uniformly overlies the variously sized pieces and stumps of the stone railings that once stood surrounding the stūpa. These balustrade pieces had fallen in a single period of destruction on the flagstone flooring, used until then for circumambulation by monks and pilgrims. In the same session, excavations were also done at Stūpa 2 again concentrating mainly on the four cardinal directions. This stūpa located about 400 metres south, southwest of the former has its own characteristic features. Of particular interest is the presence of four different sized bricks including two different sized wedge shaped bricks. Another curious feature of this stūpa was a veneering of circular wall of single brick thickness separated from the core of the anḍa by about 6 to 10 cm. thick mortar infill.

The excavations around Stūpa 1, especially in the western and southern quarters, have yielded interesting finds which are briefly underlined as they are also representative of the excavation in the eastern and northern quarters of the stūpa. In the western part of the stūpa, three layers of brickbats, namely 1, 2 and 3, overlay the numerous fragments of stone balustrades and their stumps as noticed all around the stūpa. The conspicuous difference is in the western part of the more than fifty pieces of the Mauryan polished colossal pillar with a six-line inscription. In the first session a boulder with part of the six-line inscription was exposed found lying just above the flagstone flooring (Plate 4). The incomplete text understood from the boulder states that the pillar was erected by the denizens of the monastery in memory of the enlightened one. In the second session that concluded in March 2001, four more boulder pieces of the pillar lying on the flagstone flooring revealed when turned over different parts of the inscription. The fall of these pieces on the flagstone flooring caused it to break at the point of impact during ancient times. As the base of the colossal pillar lay horizontally along with which was other portions of the pillar, the foundation pit of the pillar that was searched was evidently disturbed by marauders or later people who searched out and overturned the base of the pillar. Curiously, the pit contained black ash-like soil and hundreds of soft sandstone chunks that had been glazed due to the presence of lime coating and high temperatures. A portion of the pillar has evidence of fire cracking. There were more than 20 pieces of Mauryan polished pieces of the pillar and pieces of flagstone flooring in the pit that evidently could not have been of the construction phase but during and after the destruction. Notwithstanding the above assertion, the sandstone chunks with glazing on irregular surfaces may as well be cracked remains of a redundant furnace later used as foundation filling. The pit also yielded a Northern Black Polished Ware (N.B.P.W.) sherd and a potsherd of a vase dated to the terminal phase of the N.B.P.W. period.

Another important aspect noticed in the western quarter near the medhi of the stūpa is a pit dug during ancient times, the spoil of which underlay the three brickbat layers. The pit was dug into the flagstone flooring some time before the destruction phase or immediately before it as the spoils of the pit lay with it and partly over the flagstone flooring. With the spoils a suci, perhaps of a small enclosure of a tree in railing or a pillar, was found. A coin with tree in railing symbol was also found from the spoils of the pit from below the level of flagstone flooring. A large fragment of uśniṣa lay



partly over the flagstone flooring and partly in the pit. The brickbats fell into the semi-filled pit. Further excavations also revealed a monolithic staircase with six steps leading to the *medhi* (Plate 5). The *medhi* was surrounded by a concentric wall of single brick thickness separated from the construction by mortar infill of varying thickness.

In continuation of the first years work, excavation was primarily undertaken in the western part of Stūpa 1. This year, the emphasis was on the chronological aspect of the site regarding the earliest anthropogenic remains and the origins of the Great Stūpa at Deorkothar. The western direction was taken up due to the existence of the Mauryan pillar being erected near the western gateway hinting towards the pre-eminence of this direction in ancient pilgrimage town planning. Towards the west of Stūpa 1, a large rectangular brick structure came to light in the course of excavations. The length of the exposed wall was 14 metres long other than the offsets of the subsidiary portions. The diggings also revealed a small room in the south western part of the structure. It was reminiscent of small cubicles of monks in the monasteries of later times. A host of interesting antiquities came to light in and around this structure. Amongst these towards the eastern part of the structure the yielding of several pieces of Mauryan polished *chhatra* with evidence of radial ribs is significant. Some other stone pieces of caskets and bangles with exquisite polish were also present as well as some copper objects and an iron slag and perhaps an iron ore lump, and white nodules of lime suggestive of an iron smelting furnace within the structure. Other antiquities included fragment of a terracotta image of a woman, legs of terracotta animals, a lead strip coiled ear stud, two score iron nails, few iron clumps for wooden structures and two arrow heads (Plate 6). The study of stratigraphy of the layers contemporary to the structure shows them to be distinctly underlying the flagstone flooring of the stūpa and therefore was in existence before the construction of the stūpa. Similarly the study of potteries also have shown an early date of 3rd or 4th century B.C. The layer overlying the structure nomenclatured as no. 1 in these trenches was anthropogenically sterile and of the same time span as when layer no. 2 over the flagstone flooring of Stūpa 1 was deposited by natural processes (Plate 10). The absence of potsherds other than that concordant with the N.B.P.W. period strongly suggests that the site was abandoned in the Sunga period (2nd century B.C.), only to be visited for quarrying of bricks in the last century exemplified by layer no. 1 and deposited over layer no 2 around Stūpa 1.

Excavations carried out in the southern quarter revealed the same sequence of layers of brick bats overlying the stone balustrade pieces wherein a portion of the balustrade was found to have fallen entirely. This immediately had fallen outwards whereas other part of the same balustrade lay towards the stūpa *medhi*. In this quarter also the concentric wall was noticed. Here again a monolithic staircase was observed. The six steps, especially the higher ones, were more or less totally damaged as also seen in the one on the western side. Given that customarily there would be four gateways at the crossroads of the Great Stūpa, monolithic steps should have been exposed in the eastern and northern quarters. The last two quarters, although least excavated, have yielded similar characteristics of layers and other aspects that were instrumental in giving a representative picture of the history of Stūpa 1.

### The Art on Balustrades

The Mauryan railing surrounding and surmounting Stūpa 1 was a unique finding for it contained the earliest specimens of art on stone balustrades well within the Mauryan period. Till the present excavations, balustrades in stone were known from the Sunga period. From the pulverised pieces of the different balustrades, the finding of *sucis* and *stambhas* of different sizes, besides *uśnīśas* of three different dimensions as well as spaces between sockets for pillar tenons in the coping stones, indicates that there were at least three balustrades. A single *stambha* with obliquely cut ends and sockets for *sucis* showed the presence of a balustrade also for the staircase leading to the



pradakṣinapatha over the medhi. Curiously, different parts of the ground balustrade have differently designed pillars, albeit conforming to the overall shape. Apparently the transition to building railings in stone had not been conventionalised till then.

Even in the realm of art, craftsmen were struggling to find expression. The low relief stencil effect of simple ornamentation friezes and paucity of animal and human figures reveal this as one of the earliest attempts at art on stone railings. Motifs such as lotus with drooping petals; lotus bud with conical apex; lotus bud with partial opening are marked by characteristic simplicity, being carved out from stencil drawing and not elaborated to attain a natural look. At Deorkothar, lotus buds with conical apex are more often cut out with individual petals like a flat line drawing without any shading (Plate 7). Those from Mathurā, Bhārhut, Satdhara, Sāñci and Sārñāth which were later have developed into elaborately carved creations with the shading effect conspicuous due to the rounded nature of the buds. Again the half lotuses, lotuses and partly-opened lotus buds at Deorkothar are simple, more often with petals marked out separately unlike the curvilinear disposition and increasing complexity of similar carvings done later at other sites. The tiered pedestal motif observed at Deorkothar is simple and lacks depth. Even the pot at the top of such pedestals is simple with scarce ornamentation (Plate 8). In comparison, the later tiered pedestal motifs at Bhārhut on the coping stones have greater depth of relief, firmer lines and a parallel line running along the edges. The same motif in later times becomes more ornate as at Sārñāth and Amarāvati. Again the carving of a pot on a tiered pedestal at Amarāvati, being later, has much more depth of relief and elaborate ornamentation and the pedestal itself appears three dimensional. Interestingly, the feeble carving on the pillar and the excess stone remaining unscraped (Plate 9) shows, besides the lack of uniformity in pillar design, that the transition to art on the balustrades did not have prototypes. Thus Deorkothar today stands as a unique site which shows the earliest evidence of transition of craftsmanship from wood to stone. It is the first known chapter of a people's art movement within the later part of the Mauryan period that gave rise to the full blooming of the artistic endeavours in Sunga-Sātavāhana times.

### Interpretations

On available evidence it is surmised that Stūpa 1 was destroyed by marauding forces even before the stone balustrades of Sāñci, Satdhara and Bhārhut were made. This has been inferred by the pulverised balustrades of Deorkothar. Those at Bhārhut, Sāñci and Satdhara were not destroyed as they were not in existence even though destruction of the brick stūpa at the two latter mentioned places have been surmised by scholars. It is logical too as artistically all the three sites have art on balustrades that are varyingly much more evolved than that at Deorkothar. Here, the chhatra surmounting the brick stūpa was broken into pieces and it lay along with the balustrade pieces superimposed by brickbat layer no. 3. The brickbat layer no. 3 with brick powder filled within the porous space of broken bricks lying on the flagstone flooring covering the pieces of balustrade shows brickbats, powder of bricks and mortar that cannot be anything else other than of intense destruction during a short period. The brickbats also contained many N.B.P.W. sherd and coeval pottery. The absence of any pottery ascribable to the Sunga period also hints that no constructional activity took place in this period and the destructions could not have been far removed from the Mauryan period. Lying superimposed on the piece of balustrades and Mauryan pillar the brickbats layer no. 3 indicates that the pulverisation of stone architectural members was immediately followed by destruction of the stūpa body.

Layer no. 2 is entirely different in texture although its content is partly same showing its genesis for different reasons. This layer with larger sized brickbats has porosity in the matrix. Instead of brick powder, the matrix is filled partly with blackish silt and has cavities between the bricks. This shows that the layer was formed by natural process of weathering, erosion, transportation of the brick debris down the slope by



water and gravitation. Being a slow process some aeolian silt also got deposited in the intervening gaps which also got partly washed away. In the equilibrium between deposition and washing off sediment, this was strengthened by organic growth. The decaying remains of vegetation caused the silt-like soil to become black. Layer no. 1 like layer no. 3 has a similar red colour of layer with brickbats and brick powder. It shows the brick structure was again opened up, perhaps for taking out intact bricks, causing brickbats and powder of brick in layer no. 1. Stūpa 2 had also suffered damage due to brick robbing the last of which was reportedly done about half a century ago.

### Discussion

The presence of broken pieces of a once colossal pillar of presumed Mauryan provenance, if not for its outright Aśokan settings could be traced to the terminal stage of Mauryan period. The presence of stone balustrades consisting of *uśnīsa* and *stambha* have sown rudimentary art forms. The *stambha* has the longest number of art motifs followed by *uśnīsa*. On the *uśnīsa* the motifs only appear at rafter ends unlike in *Bhārhut* and *Mathurā*, where it is shown as a continuous art along the full length of the railing of *uśnīsa*. The *stambha* here are more often designed differently although conforming to the general dimensions. Thus the length of the pillar may have four or eight sides with one, three or no roundel.

This lack of uniformity in designing the basic shape and look of the pillar shows that it was perhaps the initial attempts of different groups of craftsmen working to notice the entire balustrade within the broad specification of size. Whereas each group took models of wooden balustrade from its own antecedental experience, the art motifs lack human and animal figurine which are otherwise evident in *Mathurā*, *Sāñcī*, *Satdhara* and *Bhārhut*. The number of art motifs are less compared to those at the above sites. The carvings are also not evolved which was only achieved after generations of practice.

The few symbols like a lotus on three tiered pedestal, lotus with drooping petals, conical lotus with drooping petals and conical lotus bud have been carved as if cut by stencil without any shading. Even the depth of relief is less for the three-tiered pedestal is outlined by a groove line. On one *stambha* the relief is low when it is shown. For example the pot that has been depicted by engraving is not accentuated by scooping out the stone around the pot to show it as an object in relief. All these distinctly show that the art here was in transition from wood to stone. Some of the motifs noticed here have been seen at other sites namely at *Khandagiri*, *Amarāvati*, *Sārnāth*, *Satdhara*, *Bhārhut* and *Mathurā*. These motifs in the above mentioned places invariably have shading effect, smooth curves, greater depth of relief, and more ornamentation, all showing that these are later in date; by implication those at *Deorkothar* are definitely earlier.

The fact that the balustrades have been broken was due to natural causes. It suggests that the stone balustrade existed only at *Deorkothar* and therefore could be vandalised. Though *Sāñcī* and *Satdhara* brick stūpas also suffered destruction at about the same time, those balustrades were of wood. The stone balustrades at *Sāñcī* and *Satdhara* were made later than *Deorkothar* after the defaced brick stūpa were mantled with stone at both places. The concurrence is also seen by the study of the evolution of art.

The fact that more than fifty pieces of the colossal Mauryan pillar was found lying along with numerous pieces of balustrades directly on the flagstone flooring indicates that the site was in active existence when the destruction took place. This is surmised by the lack of any natural deposition typical of sites that are abandoned overlying the flagstone flooring and underlying the debris. Buddhist literature, particularly the *Divyavādāna* mentions the destruction of monasteries and large scale persecution of Buddhist monks during the reign of *Puṣyamitra Sunga* (186-181 B.C.). The mention

in the text of the destruction of god's order is perhaps a veiled reference to the destruction of Aśokan pillars. Incidentally, this literature alludes to Aśoka as Mahesa (God), conforming to the above possibility of the destruction of Aśoka's order (God's orders). Thus the Mauryan pillar thought to bear the orders of God (Aśoka) was destroyed in the same epoch when the balustrades followed by the stūpa body also vanished.

### Conclusion

The excavations have revealed that brick structures were in existence before St. pa I came into being. Towards the west of this great stūpa, the contemporary layers of the brick structure has yielded potteries datable at least as early as the 4th century B.C. The structures exposed by the excavations have shown the presence of separate rooms. Moreover, the concentration of antiquities to a particular locus of brick structure allude them to spots where iron and copper smelting, polishing of stone objects, lime making etc. may have been done. At the same time, finding of pieces of terracotta toys, beads, earstuds and coins hints that the site was an active centre of trade. Perhaps the genesis of this pilgrimage site occurred amidst a vibrant mercantile community.

With the early antecedents of this site a brick st. pa was constructed perhaps during Aśokan times. The stone balustrades and the Mauryan pillar were also erected well within the terminal phase of the Mauryan period. Shortly thereafter this site suffered wanton destruction as explicitly seen in the debris around Stūpa 1. This deliberate vandalism has been assigned to the first quarter of the 2nd century B.C. on the following grounds: N.B.P.W. sherds and other potsherds coeval to it being found in the brick debris layer over stone balustrade pieces; no creative endeavours or potsherds firmly dated to the Śunga period or later were forthcoming from Deorkothar; ancient Buddhist literature echoes the death and destruction brought about by Puṣyamitra Śunga during whose reign these balustrades existed in stone only at Deorkothar; the art of Deorkothar has all the characteristics of art portrayal in a new medium and therefore also is earlier than that at Bhārhut dated to about 150 B.C. All these factors corroborate with each other and give Deorkothar the unique distinction of depicting the genesis of a people's art movement commonly noticed in the Śunga period, as already developing, in the later part of the Mauryan period. It also stands in testimony to historical events echoed in ancient literature never substantiated prior to Deorkothar.

### Acknowledgements

I would like to thank Dr. Narayan Vyas, Sarvshri O. D. Shukla, Manuel Joseph and Shambunath Rajbhar for their meticulous execution of the excavation work during two sessions. I was assisted in laying of the grid by Sarvshri N.S. Pawar and Nitin Shrivastav and for documentations by R. K. Shrivastav, O. B. Khobragade, K. K. Rai, C. K. Bhanarkar, Ramesh Thakur, S. K. Bisht, Avadesh Sinha and Santosh Saxena.





Plate 1: Stūpa No. 1 at Deorkothar before excavation



Plate 2: Inscribed and larger pieces of the colossal Mauryan pillar





Plate 3: Pieces of the abacus of the Mauryan pillar showing wheel and animals

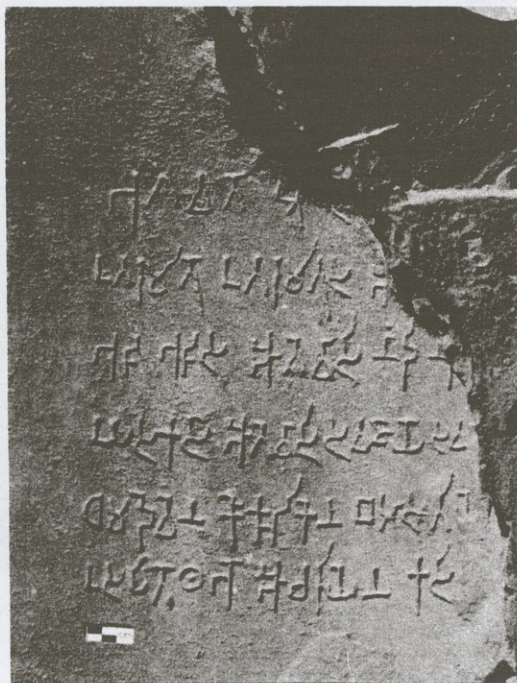


Plate 4: Piece of Mauryan pillar with six-line inscription



Plate 5: Broken monolithic staircase leading from flagstone floor to medhi (note the ušniša of the vedika built on the medhi)

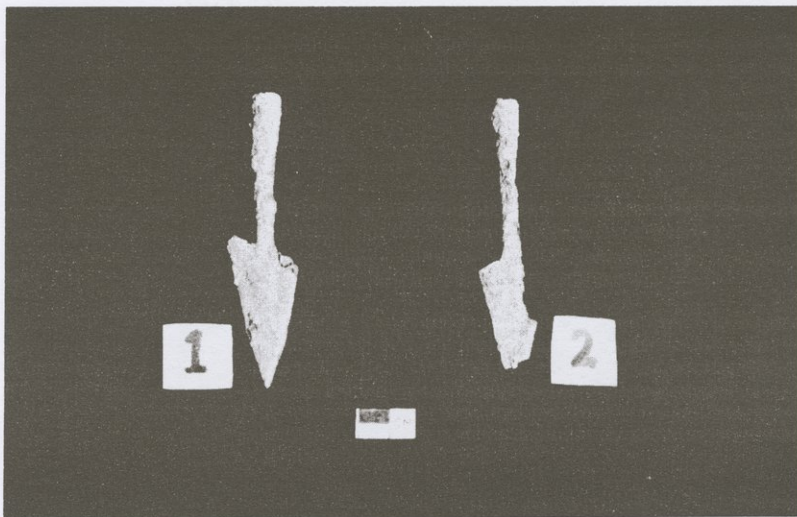


Plate 6: Arrowheads from 2 different spots near the western part of the brick structure





Plate 7: Conical bud and petals of the drooping lotus without any curvilinear effect



Plate 8: Simple ornamentation depicted on the pot



Plate 9: Unscooped portions of the stone left especially around the pot

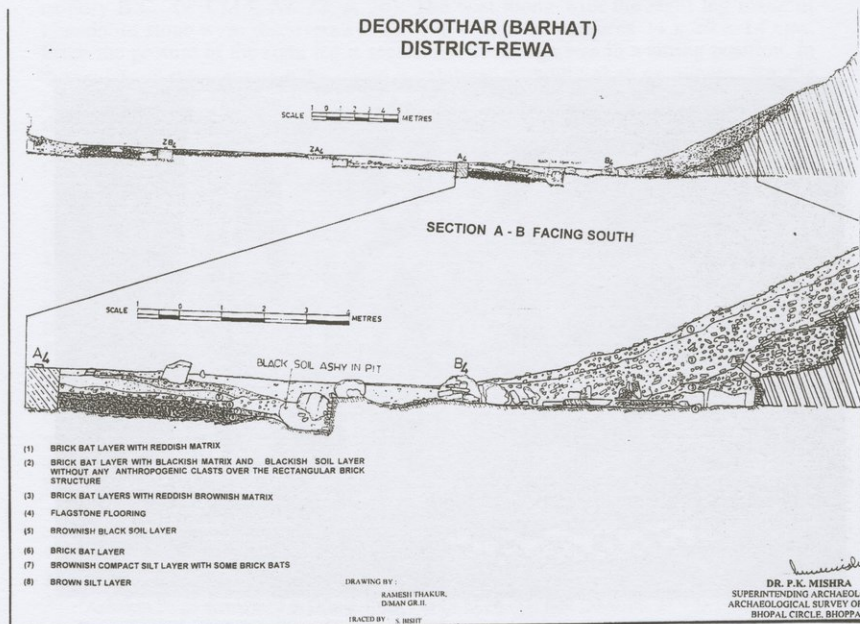


Plate 10





Plate 1: Image of Aśoka at Langudi Hill, Orissa



Plate 2: Bas-relief from Langudi Hill

## TWO RARE STATUES OF AŚOKA DISCOVERED AT LANGUDI HILL, ORISSA, INDIA

by **Dr. D. R. Pradhan**, Curator, Orissa State Archaeology and Secretary, Orissan Institute of Maritime and South East Asian Studies, Bhubaneswar, Orissa, India.

An individual statue of King Aśoka has been discovered for the first time in India at Langudi Hill near Dharmasala in Jajpur district, Orissa. History was familiar with the headless statue of the Kuṣāna king Kaniṣka and the statues of Sātavāhana ruler Simuka and Satakarni.<sup>1</sup> But nowhere so far in India has Aśoka's own individual statue along with an inscription been noticed.

Langudi Hill, where excavations have been undertaken by the Institute of Maritime and South East Asian Studies, has already been recognised as an important Buddhist site (v. *CIAA NL 12, December 2000 [2001]*, pp.13-17). A number of previously found stone inscriptions have identified the place with Puśpagiri Vihāra as mentioned by the Chinese pilgrim Xuanzang.<sup>2</sup> Besides an Aśokan *stūpa*, the name of Aśoka has also been discovered on an inscription at Langudi Hill.<sup>3</sup>

During the 2000-01 excavation season, an inscribed bust was discovered at the entrance of the Aśokan *stūpa*. The estampage/photographs of the inscription were sent to Professor B. N. Mukherjee of Calcutta University for decipherment. He deciphered the Prakrit inscription as *chhikarena rāñja Aśōkhena* which can be Sanskritised as, *Śri karena rāñja Aśōkhena*.<sup>4</sup> Palaeographically, the inscription goes back to the 2nd century B.C. (v. *CIAA, NL 12, p. 16*). The bust along with the right leg made of khandolite stone were discovered in the *stūpa* area. It measures 34 x 29 x 14 cms. From the posture of the right leg it seems that the image was in a sitting position. In the sculptural representation the image is exhibited without turban or *mukūṭa*. But the *kundalas* (earrings), the necklace and auspicious mark on the forehead clearly prove that it is the portrait of a royal personage. Thus, from the inscriptional evidence and the royal symbols on the image, it could be safely concluded that it is the portrait of the Mauryan king Aśoka.

The second discovery during the same season's work in the *stūpa* area was of an inscribed stone slab along with sculptural representation. The image is made of khandolite stone measuring 52 x 50 x 12 cms. In the said sculpture the male figure is sitting crowned in *rājalīlāsana* pose in the middle along with two queens or attendants. The lady on the left was found broken. The estampage/photographs of the inscription were sent to different epigraphists of the country for reading. Professor B. N. Mukherjee agrees that it is the portrait of a royal figure along with his queens or attendants with peculiar ornaments. Professor N. N. Swamy of Mysore has deciphered the inscription as *rāñjo Aśoka*. Palaeographically this inscription goes back to the 2nd century B.C. too. Regarding the posture of the king he posits that the turban or crown with *kundalas* or ear pendants, the *chhanavira-paṭṭa-uttariya* from neck through shoulder to chest and back, the *kattivandhas* and the *valayas* are unique. It is one of the earliest sculptures so far discovered in Orissa.

<sup>1</sup> C. Sivaramamurti, *Amaravati Sculptures in the Chennai Government Museum*, p. 9.

<sup>2</sup> B. N. Mukherjee, *Utkal Pradipa*, Utkal University, Bhubaneswar, vols. 1 & 2.

<sup>3</sup> "Ashokan Stupa discovered in Orissa, India", in *CIAA NL 11*, June 2000, pp. 11-12; D. R. Pradhan, "Aśokan Stupa Discovered at Langudi Hill", in *CIAA NL 12*, December 2000 [2001], pp. 13-17.

<sup>4</sup> B. N. Mukherjee, "A Fragmentary Inscription Referring to Aśoka", in *Journal of the Epigraphical Society of India*, forthcoming.



It may be mentioned here that recently there was a press clipping about the discovery of a bas-relief at Kanganhalli near Sanati in Karnataka about the discovery of Aśoka's image along with his queen.<sup>5</sup> Sir John Marshall had also similarly referred to the visit of Aśoka to the stūpa of Rāmāgrāma and to the sacred Bodhi tree in the monuments of Sāñcī at the eastern gateway of the main stūpa.<sup>6</sup>

Aśoka's association with Kalinga particularly for the propagation of Buddhism is attested by the Chinese pilgrim Xuanzang who clearly states that Aśoka had built ten *topes* (stūpas) in Odra country where the Buddha had preached.<sup>7</sup> At the beginning of his career, Aśoka followed the traditional policy of conquest and aggrandisement. But his conquest of Kalinga involving a huge massacre, death and captivity, brought a radical change in his life. It was the blood of the Kalingan people that transformed his heart and mind. So it is rightly pointed out by historians that "had there been no Kalinga war and had there been no bloodshed and horrors, Buddhism would not have been a world religion as one today. Aśoka himself deputed learned Buddhist teachers to different parts of India and to the land of the Greeks, Ceylon, Burma and the Far East."<sup>8</sup> Hence it is rightly said that he was a monk and a monarch.

Aśoka had distributed many inscribed pillars and edicts throughout his vast empire including in Kalinga (Dhauri and Jaugada). To date it was the general opinion that north India was the cradle of Buddhism. But the present discovery of the statues of Aśoka at Langudi Hill leads us to think that the monarch might have taken special attention to the development of the Buddhism at Kalinga and he himself might be associated with the Buddhist establishment of Langudi Hill.

The discovery of the stūpa, name of Aśoka in inscription and Puṣpagiri Vihāra at Langudi Hill has further substantiated our hypothesis. Thus Kalinga too was also a great centre of Buddhism in the time of Aśoka during the 3rd century B. C.

#### **SOME REMARKS ON TRIBAL ATTRIBUTION OF THE TURKIC (UGHUR) MEDIEVAL ARCHAEOLOGICAL MONUMENTS OF ZABAİKAL'YE IN SIBERIA**

by *Dr. Ablet Kamalov, Institute of Oriental Studies, Almaty, Kazakhstan*

The steppe region to the east from lake Baikal (Zabaikal'ye) is known as a contact zone of the Turkic, Mongol and Tungus peoples during the Early Middle Ages. That is why this region evokes immense interest among various researchers studying the early history of Central Asian peoples. The complicated character of the links between different tribes living there in various periods of history leads to different interpretation of the early history of the region. A paucity of written sources for the early periods of history induces scholars to propose general reasoning rather than surmise through facts confirmed by sources. Among such complicated problems related to the early history of this region is that of the interpretation of the ethnic attribution of the archaeological monuments dated to the Turkic period. In this article I propose to discuss the ethnic attribution of the monuments dated to the last centuries of the first millennium A.D. These include a group of the southern graves of the Hoitzegor studied by E. A. Khamzina. The group consists of the following monuments: Hoitzegor grave, Uzkoyemesto, Kiriyanovka and Temnikovsk settlement.

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<sup>5</sup> *The Sambada* (Oriya daily), Bhubaneshwar, 11 June 2001.

<sup>6</sup> Sir John Marshall, *The Monuments of Sanchi*, vol. II, pls. 10, 11 and 40.

<sup>7</sup> Thomas Watters, *On Yuan Chwang's Travels in India*, p. 193.

<sup>8</sup> Debala Mitra, *Buddhist Monuments*, p. 10.



E. A. Khamzina, the leading specialist of these monuments, distinguished some differences in them including the construction of the graves (circular or round embankment), the pose of the buried persons (stretched on the back or on the side), and orientation (by head towards east or south-east). The articles of the accompanied inventory discovered in the graves included parts of the composed bets, arrows, and potter vessels with punched ornaments. Khamzina attributed them as the graves created by one of the groups of "the Selenga Uighurs".<sup>1</sup> Another archaeologist, Y. S. Khudiakov in one of his articles has tried to show that this group of monuments belonged to one of the Toquz-Oghuz (Uighur) tribes of Bayarku. (Following some Russian and Central Asian scholars he did not consider the Toquz-Oghuz tribes to be Uighurs.)<sup>2</sup> In this case he proceeded from the fact that the lands of the Bayarku tribe was the northernmost among the lands of the Toquz-Oghuz tribes. According to Chinese accounts they lived along the river Kang-gan-he and in the east they bordered the tribes of Shi-wei (Mongolian-speaking), and in the west the Turks.

Khudiakov described a brief history of the Bayarku by citing the main events extracted from Chinese sources. One of the main reasons why the author attributed the monuments to the Bayarku was because they did not migrate from the territory of the Uighur Kaghanate to Eastern Turkestan or the Gansu area after its collapse in A.D. 840, but kept living in their previous lands. "Perhaps, they went forward to North, to the coasts of Baikal, to avoid the Kyrgyz threat".<sup>3</sup> Then Khudiakov went on to identify the Bayarku with the people called "Barguts" living on the Selenga river at the place of Bargudjin-Tukum in the first half of the second millenium, i.e. during the Mongol era. He believed that during this epoch the Bayaru-Barguts got so considerably Mongolized that the early monuments of the Barguts should be the southern ones among the early Mongol graves or the graves of the latest nomads of Zabaikal'ie and Northern Mongolia. According to some scholars, the Barguts were the ancestors of the modern Buriats. Y. S. Khudiakov's argument was not acceptable because his main reasons contradict the information of the Bayarku available in later non-Chinese sources. The Bayarku really lived in the northern parts of the territories where the Toquz-Oghuz tribes lived. This is only true for the early stages of their history but not for the period following the fall of the Uighur Kaghanate, i.e., after the middle of the ninth century. The Chinese description of the location of the Bayarku tribe must be dated to the late sixth and early seventh century, or the time when the Tiele tribes were subjugated by the Turks. This location could not be even applied to the period of the Uighur Kaghanate (A.D. 744-840).

As I showed in my recently published book and some publications, the Bayarku took a leading position among the Toquz-Oghuz tribes in the steppe after a series of Turk-Oghuz clashes in 715-16 which resulted in the expulsion of some leading tribes like the Uighurs by the Turks to northern China and Gansu.<sup>4</sup> This affected the relations between the Uighurs and the Bayarku during the first decades of the Uighur Kaghanate when the Bayarku with eight Oghuz tribes (Sekiz Oghuz) at the head started rising against the Yaglakar dynasty of the Uighurs. This rebellion is well described in the Moghon Shine Usu inscription (also known as Selenga stone and Moyun-chur inscription) composed in honour of the actual founder of the Uighur

<sup>1</sup> *Archeologicheskiye pamiatniki Zapadnogo Zabaikal'ia* (Ulan-Ude, 1970), p. 88.

<sup>2</sup> On the Toquz-Oghuz problem see E. Pulleyblank, "Some remarks on the Toquz Oghuz problem", *Ural Altaische Jahrbucher*, 28 (1954): pp. 38-41; J. Hamilton: "Toquz-Oghuz et On-uyghur", *Journal Asiatique* (1962): pp. 23-63.

<sup>3</sup> Y.S. Khudiakov, "Ob etnicheskoi interpretatsii sredneverovyyk pamitnikov Yugo-Zapadnogo Zabaikal'ia", *Etnokulturnye protsessy v Yugo-Vostochnoi Sibiri v srednie veka* (Novosibirsk, 1989), p. 31.

<sup>4</sup> A. K. Kamalov, *Drevniye Uighury VIII-IX vv.* [Old Uighurs. VIII-IX cc.] (Almaty, 2001), pp. 71-88.



Kaghanate El Etmish Bilge Kaghan, in 759-60.<sup>5</sup> The rebellion was suppressed in A.D. 749.<sup>6</sup> That year the leader of the rebellion, Tai Bilge Tutuk unsuccessfully sought military help at the T'ang Court. The Bayarku fled to Eastern Turkestan when the uprising was suppressed. The Uighur runic Terkhin inscription (753), which was published and studied by S. G. Klyashtorny, contains information that locates the Bayarku near Karashahr in Eastern Turkestan. According to Klyashtorny, the text of the 14th line of the Terkhin inscription describes the Uighur Kaghan's march to Karashahr and the subjugation of the people living in that area including the tribes of the yagma.<sup>7</sup>

In the following line the inscription mentions the tribe of the Bayarku. The context of the inscription indicates that the Bayarku was among those subjugated by the Yaglakars during that march. This shows that during the reign of El Etmish Bilge kaghan (747-59), the Bayarku had already moved to Eastern Turkestan. This conclusion is confirmed by another well-known document, a Tibetan document no. 1283 from the Pelliot Collection which is a translation from Uighur of the reports of five Uighur emissaries.<sup>8</sup> There are different interpretations of the date of this document and its accounts in scholarly literature. According to K. Czeglédi, the main part of the reports was composed during the 740-50s. The only Toquz-Oghuz tribe (except the Uighur tribe and its royal clan of Yaglakar) that is mentioned in this document is the Bayarku. They are said to have lived in the lands of the Basmls, the Turkic people that are known exactly to live around Beshbaliq in Eastern Turkestan: "Elles devinrent de petites tribus: une tribu des Ges-dum sur le territoire Ba-smel, une tribu des Ba-yar-bgo sur le territoire Ba-smel".<sup>9</sup> This makes it obvious that during the time of the composition of the document the Bayarku lived in Eastern Turkestan thus coinciding with the Tibetan document's account and with that of the Uighur Terkhin inscription.

There is no other information on the Bayarku tribe during the period of Uighur dominance in Inner Asia. Other accounts of this tribe are dated to the time of the post-Kaghanate period or after the fall of the Uighur Empire in A.D. 840. The Bayarku is mentioned in several documents discovered in Dunhuang and Eastern Turkestan. One of these is a Khotanese text composed in the tenth century in Shazhou (Dunhuang) that contains a list of the tribes living in Gansu including the Bayarku. This document had been studied by H. W. Bailey.<sup>10</sup> Another Khotanese document (Stael-Holstein Scroll) also contains a list of Turkic tribes. This document was analyzed by W. B. Henning and was revised by J. R. Hamilton.<sup>11</sup> E. Pulleyblank dated it to A.D. 925. The document enumerates five tribes of the Tolis and five tribes of the Tardush. According to Henning the passage of the document, which contains information that we are interested in says: "in Solmi - the Turks Bayarku and Chumuls". Hamilton

<sup>5</sup> S. E. Malov, *Pamiatniki drevneturkskoi pis'mennosti Mongolii i Kirgizii* (Moscow and Leningrad, 1959), p. 43f.; G. J. Ramstedt, "Zwei uigurische Runeninschriften in der Nord-Mongolei", *Journal Société Finno-Ougrienne* XXX, 3 (1913): pp. 1-63.

<sup>6</sup> On this rebellion and the role of the Bayarku during the inner wars in the Uighur Kaghanate see A. K. Kamalov, "K interpretatsii svedenii Terkhinskoi nadpisi o 'Bayarku'", *Izvestiya Akademii nauk KasSSR ser. obsh. nauk*, 6 (1993): pp. 3-9.

<sup>7</sup> S. G. Klyashtorny, "East Turkestan and the Kaghans of Ordubaliq", *Acta Orientalia Academiae Scientiarum*, XLII, 2 (1988), p. 277ff.; idem, "The Terkhin inscription", *Acta Orientalia Academiae Scientiarum Hungaricae*, XXXVI, 1-3, (1982): pp. 335-66.

<sup>8</sup> J. Bacot, "Reconnaissance en Haute Asie septentrionale par cinq envoyes ouighoures au VIII siècle", *Journal Asiatique* (1956): pp. 137-53.

<sup>9</sup> *Op. cit.*, p. 147.

<sup>10</sup> S. G. Klyashtorny, *Drevneturkskii runicheskiye pamiatniki kak istochnik po istorii Srednei Azii* (Moscow, 1964), pp. 35-36.

<sup>11</sup> W. B. Henning, "Argi and the Tokharians", *Bulletin of the School of Oriental and African Studies (BSOAS)*, IX (1948): p. 553, 558

gives another interpretation of this passage: "[tribe of] Solmi, [tribe of] Turk Bayarku, [tribe of] Chumul".<sup>12</sup> All these Toquz-Oghuz (Uighur) tribes lived in the territory between Dunhuang and Ganzhou. At least there is a Khotanese-Saka letter, composed in Dunhuang in about A.D. 992. The letter is a report of the envoy to his king describing the situation in Dunhuang and Ganzhou. At that time there was a war with Ganzhou, namely the interference of Dunhuang in the internal affairs between the Uighur chiefs in Ganzhou. The allies of Dunhuang were two thousand Chungul and two hundred Tatars. The Bayarku tribe opposed the group supported by Dunhuang and rose against it killing the pretender to the throne. So we have two locations for the Bayarku tribe in the eighth century in Eastern Turkestan and for the tenth in Gansu province near Ganzhou, the territory of the Ganzhou Uighur Kaghanate. We could assume that the Bayarku lived in the territory of both the Uighur states founded after the collapse of the Uighur Kaghanate: on the territory of the Uighur Turfan Kingdom in Eastern Turksetan and that of the Uighur Ganzhou Kaghanate.

At the same time, we have no evidence of the Bayarku's location in the territory of Zabaykal'ie in southern Siberia. This means that only those archaeological monuments of Zabaikal'ie dated before the eighth century can be attributed to the Toquz-Oghuz tribe of Bayarku, while for the later period this seems rather disputable.

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<sup>12</sup> J. R. Hamilton, "Nasales instables en Turc Khotanais du Xe siècle", *BSOAS*, XV (1977): pp. 515-19



## NEWS BULLETIN

### **Inaugural Faridoon Zartoshty Memorial Lecture at SOAS**

This lectureship has been endowed by Mehraban Zartoshty in memory of his recently departed brother Faridoon. Thanks to the munificence of the Zartoshty Brothers, SOAS is now the only institution in the world where a post in Zoroastrian studies exists (see *CIAA NL 11, June 2000, p. 10*). Dr. Almut Hintze, Zartoshty Brothers Lecturer in Zoroastrianism at SOAS delivered a paper entitled "Reward and Recompense in Zarathustra's Message" on Saturday, 19 May 2001 in the Old Lecture Theatre, Philips Building, School of Oriental and African Studies, London. This lectureship now complements the Dastur Sohrab Kutar Memorial Lectureship which has been annually delivered at SOAS since 1998 and established by Dr. Shirinbanoo Kutar in memory of her husband and High Priest of the Zoroastrian community in the U.K. Previous Kutar Memorial Lecturers have been Prof. A. Hultgård (1998); Prof. John Hinnells (1999); and Dr. Almut Hintze (2000).

(BW)

### **Inaugural Ilya Gershevitch Memorial Lecture at Royal Asiatic Society, London**

Ilya Gershevitch (1914-2001), a distinguished pupil of the late W. B. Henning at SOAS was one of the most outstanding Iranists of our times. He was a Lecturer (1948-65) and subsequently Reader in Iranian studies at Jesus College, University of Cambridge, U.K. (1965-82); a Visiting Professor of Indo-Iranian at Columbia University, New York (1960-61; 1965-66); and a Fellow of the British Academy as well as several other learned societies. His wide-ranging findings and publications in Old Persian linguistics, Elamite onomastics, Achaemenid history, Avestan hymnology, Bactrian epigraphy, Sogdian palaeography, Bashkardi dialectology and Ossetic lore remain invaluable for all students of Iranistics.

This lecture which commemorates his contributions to Iranian studies is entitled, "*Do ut des*: Patterns of exchange in early Zoroastrian Texts" and will be delivered by Dr. Almut Hintze, Zartoshty Brothers Lecturer in Zoroastrianism, SOAS, University of London at the Royal Asiatic Society on 13 June 2002 at 5.30 pm at the Royal Asiatic Society, 60 Queen's Gardens, London W2 3AF, U.K.

(BW)

### **Symposium on the Conservation of Tibetan Art**

A symposium entitled "Conserving Art - Preserving Culture: Approaches and Methodologies in the Conservation of Tibetan Art" will be held in the Brunei Gallery Lecture Theatre at the School of Oriental and African Studies, University of London, on 11 November 2001. Coinciding with the start of *Asian Art in London*, the symposium is expected to attract as many as 250 conferees, including professional Tibetologists, art historians, conservators, collectors, curators and Tibetan art enthusiasts. In previous years, *Asian Art in London* has drawn large numbers of specialists and enthusiasts from North America, Europe, and Asia. The provisional programme at present includes a welcome address by Dr. Ulrich Pagel on behalf of

the Circle of Tibetan and Himalayan Studies; keynote address by Mr. Jonathan Ashley-Smith, Head of Conservation, Victoria & Albert Museum, London; and the following talks: John Sanday (Field Director, The Preah Khan Conservation Project, Siem Reap, Cambodia) on "Architectural and Mural Conservation in Mustang"; Jacki Elgar (Associate Conservator of Asian Paintings, Asian Conservation, Museum of Fine Arts, Boston) on "Conservation of Tibetan Thangkas"; Dr. Anna Mignucci (Padua University) on "Technical Studies of Early Tibetan Painting"; and Mark Barnard (British Library, London) on "Conservation of Tibetan Manuscripts found in Central Asia". For more information and tickets please contact: Dr. Ulrich Pagel, School of Oriental and African Studies, Dept. of the Study of Religions, Thornhaugh Street, Russell Square, London WC1H 0XG, U.K. Tel. +44 (0)20 7898 4782; fax: +44 (0)20 7898 4779; e-mail: up1@soas.ac.uk

*Dr. Jane Casey Singer,  
Research Associate, Department of Art & Archaeology, SOAS, U. K.*

#### **Ninth Vladimir Lukonin Memorial Lecture at The British Museum, London, U.K.**

Funded by a gift from Raymond and Beverly Sackler, the ninth Vladimir Lukonin Memorial Lecture will take place on Tuesday, 10 July 2001 at the British Museum, London. Prof. A. Shapur Shahbazi from Eastern Oregon University, Oregon, U.S.A. will present a talk entitled, "Persepolis: Between Scythia and Lydia" at 6 p.m. which will be followed by an informal reception. Admission is by ticket only which can be obtained free from Claire Burton, Dept. of Western Asiatic Antiquities, The British Museum, London WC1H 3DG, U.K. Tel: +44 (0)20 7323 8315.

#### **Digitisation of the Stein Collection at The British Museum, London, U.K.**

The British Museum's Department of Oriental Antiquities has received an award from the Andrew W. Mellon Foundation which will enable it to create a new digitised database to make its outstanding collection of around three hundred paintings from Cave 17 in the Caves of the Thousand Buddhas, Dunhuang, accessible both to members of the public and to specialist scholars. The database will be accessible within the Museum and will be added to the Mellon International Dunhuang Archive (MIDA). It is planned that it will also be available on the Internet and integrated to the British Library's International Dunhuang Project (IDP). IDP itself received a generous grant (*see below*).

The MIDA is a unique initiative and will include two and three-dimensional images of the Dunhuang Buddhist caves, linked with digital images of a selection of the artefacts and manuscripts found at Dunhuang and now stored in various institutions worldwide. A permanent display of objects from Dunhuang at the British Museum cannot be permitted for conservation reasons and viewing paintings from the collection has had to be limited because of their fragility. The digital images will enable scholars to enlarge and study details of these very fragile and often darkened works of art.

The project is managed by Carol Michaelson, Curator at the Department of Oriental Antiquities. Lilla Russell-Smith has been appointed as Special Assistant to oversee the day-to-day running of the project. It is hoped that after the digitisation of the paintings, the textiles, sculptures and other three dimensional material in the Stein Collection will also be digitised in a similar fashion.



### **New developments at the International Dunhuang Project (IDP) in The British Library, London, U.K.**

In January 2001, the Andrew W. Mellon Foundation agreed funding of US\$1.1 million over a period of four years for digitising over 4,000 Chinese manuscripts from the Stein Collection in the British Library. IDP has now established a digitisation centre at the British Library with three full-time photographers and two full-time manipulators. In addition, the Higher Education Funding Council for England (HEFCE) agreed a five-year grant for a Digitisation and Network Manager to help build national and international links. One of the manager's roles will be to manage the five year project between the National Library of China (NLC) and the British Library, signed in February 2001, with the aim of making information and images of Dunhuang manuscripts in both collections freely available on the Internet with a Chinese IDP web site based at NLC. The Sino-British Fellowship Trust is the major funder for this exciting collaboration.

For further information contact: Dr. Susan Whitfield, Director, IDP, The British Library, 96 Euston Road, London NW1 2DB, U.K. Tel: +44 (0)20 7412 7647, fax: +44 (0)20 7412 7641, e-mail: susan.whitfield@bl.uk

### **The Golden Web: A New Resource for Art and Archaeology**

The invention of the World Wide Web in 1989 enabled an enormous expansion in the ability of institutions and individuals to share information. Disciplines connected with art and archaeology have begun to use this potential, and already a vast amount of material, including images, maps, texts and electronic journals, is now available. We are now almost in the position where, for instance, it would be considered bad practice for a long-term excavation project not to have its own web page.

However, there are a number of major problems with accessing information on the web. The Golden Web was set up last year by Paul Keeler, and is based in Cambridge, U.K. It concerns itself particularly with trade and communication and covers the network of routes that linked Eurasia, Africa and the Americas before the era of the European empires. These routes were the conduits of trade and commerce, but were also the means by which communication, cultural and religious diffusion, pilgrimage and migration connected the world. Coverage will be from prehistory onwards, and the focus will be on not only the routes themselves, but also the towns and cities that lay along them, important trade products, travellers who left behind records of their journeys and the technologies of communication.

The website provides an encyclopaedia of brief entries and longer articles, a series of maps illustrating routes and journeys, and a large collection of primary sources ranging in date from Egypt of the Old Kingdom to the nineteenth century. Users can access these directly, or can choose a theme e.g. the spread of Islam or the transmission of Buddhism to China. One feature is the availability of a sound archive, so that selected texts can be heard, and a collection of films.

The general philosophy behind the Golden Web is the movement beyond looking at discrete regions of the world as independent entities, and to see them for what they are, as integrated within wider networks of exchange (in the widest sense of that term). In keeping with this philosophy, the site will be aiming at multilingualism; primary sources will be translated into English, French and Arabic, and the site will be accessible in a number of different languages.

The project is very much a co-operative venture, and in future will act as a gateway to domains set up and managed by museums and other institutions presenting photographs of parts of their collections. This means that images from different



collections can be studied simultaneously, and will be particularly useful when material is being compared or if artefacts sharing a single provenance are now in a number of different locations.

The Golden Web will in future encompass not merely the Internet, but will be associated with a range of other projects. Research projects, conferences and seminars can be organised under its umbrella, a magazine is being developed, and a means by which traditional crafts can find on-line buyers is also being explored. Since the site has an important part to play in education, outreach to both teachers and students will also be an important activity.

Hopefully, the site will prove to be useful for academics, students and those with a just a general interest. It has been set up so that different levels of information can be accessed simultaneously, and it should be an effective teaching aid as well as providing an accessible supply of primary sources for research. A prototype has already been presented to a number of groups including the Faculty of Oriental Studies in Cambridge, and the annual meeting of the World History Association in Utah, and responses have been enthusiastic. It is hoped that others will look at the site, see how it can be used in their work, and make useful suggestions for improvement.

The website can be accessed at: [www.goldenweb.net](http://www.goldenweb.net)

*Robert Harding, Ph.D candidate,  
Department of Archaeology, University of Cambridge, U.K.*

#### **Technical Editor Wanted**

The *Journal of Buddhist Ethics* and the *Journal of Global Buddhism* is seeking a Technical Editor to take charge of the websites of these two electronic journals. In addition to day-to-day maintenance, the Technical Editor is also responsible for devising and implementing improvements to the journals to enhance their functionality and prestige.

The Technical Editor will work closely with the Copy Editor to prepare and add articles, reviews, and other publications as they become available. In addition, he/she will work with other members of the editorial staff to develop and implement technical solutions to any problems that arise in the management of the site or in the journal's availability to subscribers and visitors to the World Wide Web pages. The successful candidate is expected to have familiarity and experience with html, perl, pdf, the unix operating system and xml.

It is also expected to appoint an assistant technical editor, but the newly appointed technical editor is expected to define the parameters for that position, as he/she sees fit. At present the position is unpaid, but funding possibilities are being currently explored which may allow remuneration to the right applicant at a later stage. Interested parties should contact: [peter.harvey@sunderland.ac.uk](mailto:peter.harvey@sunderland.ac.uk)

#### **Ninth Anthony Gardner Lecture at the Victoria & Albert Museum, London, U.K.**

This lecture was delivered by Dr. Jane Casey Singer at the Victoria and Albert Museum on Thursday, 21 June 2001. Entitled "New Discoveries in Sino-Tibetan Art: A Group of Yuan Period (1279-1368) Tibetan Paintings", she discussed a rare and previously unpublished incomplete set of 15 Tibetan initiation paintings (*tsakali*),



which were used in Buddhist ceremonies and rituals. Despite their small size (18 x 17cms), the *tsakali* under discussion showed a wealth of detail in their depiction of mainly Buddhist protective deities, *bodhisattvas* and *jamalas* (the complete set originally depicted the Maṇḍala of Bhaishajyaguru, the Medicine Buddha).

By drawing stylistic comparisons from the mid-13th century Newari school of Tibetan paintings, Dr. Casey Singer was able to demonstrate remarkable similarities between the *tsakali* and the *thangkas*. However, critical differences were found in the treatment of textiles depicted on the figures: in the *thangkas*, textiles and the way they are worn are purely Nepalese whilst the figures in the *tsakali* are portrayed wearing Chinese Yuan period (or earlier) richly decorated, luxurious silks. Further stylistic comparisons were also made to Yongle period sculpture and to the murals of Shalu and Gyantse in Tibet. On the basis of her stylistic analysis, with references to historical texts, Dr. Casey Singer gave a late 13th century date for the *tsakali* and further suggested that they could have been produced under the Nepalese master artist Aniko (1244-1306) and his atelier, who were active in the Imperial Mongol court of Khubilai Khan.

(MA)

#### News from The Shalu Association

The Shalu Association is continuing its important work in the Tibetan Autonomous Region (TAR) in supporting small, low profile restoration projects. Professor Heather Stoddard, the President and Founder of the Shalu Association visited TAR during August and September 2000. After meetings at the Cultural Relics Bureau and with other officials in Lhasa, she travelled with a team to Lhodrak and Sekhar. The roof of Milarepa's nine-storey tower, Sekhar Guthok, is now finished (*see CIAA NL 10, November 1999 [2000], pp. 19-20*). As there are no specialists in Sekhar, the carpentry and gilding of the copper sheets for the roof was all done quite a distance away in Lhasa. The wooden structure below the roof was assembled in Lhasa, then taken apart for transport, and re-assembled upon arrival in the monastery before being gradually hoisted to the top. The gold roof has *makara* heads on the four corners and a tall finial crowns the entire structure. The fine delicate paintings of the Kagyu lineage masters just below the roof have been painted by a gifted young artist who was also preparing the main Guhyasamaja maṇḍala on the ceiling, using an old *thangka* as an example.

Projects for 2001 include rediscussion on the restoration of the 11th century wall paintings in Drathang, a small but important temple where the murals need urgent attention. As Western specialists would be needed on this project, permission is required from the government in TAR to take the matter further. The project to save Nameling Manor (*see CIAA NL supra*) is continuing. For further information contact The Shalu Association, 63 Av. de Breteuil, Paris 75007 France. Tel: + 33 1 4567 7489; e-mail: shalu@club-internet.fr; website: www.asianart.com/shalu

(MA)

#### New Finds at Akhnur, Jammu & Kashmir, India

The site of Pambarwan at Ambaran in Akhnur, which is a centrally protected site, is presently under excavation by the author for the second season. (*See CIAA, NL 12 December 2000 [2001], pp. 3-13*) It is located about 28 kms northwest of Jammu near Akhnur town on the right bank of the Chenab in the province of Jammu and Kashmir in India. The site is famous for its Buddhist terracottas which are preserved in a



number of museums throughout the world. The dating of these terracottas has remained controversial. Charles Fabri, who studied terracotta heads from this site preserved in the Lahore Museum, dated them around 700 A.D. But on the basis of style and technical execution his theory has never been totally accepted. Now, after excavations where such terracottas along with terracotta limbs of various parts of human figures have been found, their stratigraphic positions have clearly suggested the date of *ca.* late fourth century A.D.

In a major breakthrough recently, the square base of the stupa which was excavated by the author at Ambaran has yielded relics (charred bone pieces, most likely of the Lord Buddha) contained in a gold casket, which was kept in a silver casket found within a copper reliquary which also contained gold and silver leaves, beads of amethyst, pearls, coral and three copper coins of which two belong to the Kushans. The discovery was made on 22 April 2001 and the site was visited by the Director General of the Archaeological Survey of India on 27 April 2001. During the fourth century A.D., the Kushan structures of the monastery were repaired and altered. The site has yielded a rich treasure of antiquarian remains relating to Buddhist activity during the Kushan and Gupta periods.

*Dr. B. R. Mani, Superintending Archaeologist,  
Archaeological Survey of India, Srinagar Circle, Jammu, India*

#### **Excavations in Uzbekistan**

The University of Sydney Central Asian Programme (USCAP) is inviting volunteers to join them on their current excavations in western Uzbekistan in ancient Chorasmia. The trip is organised as a tour, with two weeks spent with the field team excavating a massive fortified city dating to about the 4th to the 2nd century AD and a fire temple complex of roughly the same date. Visitors will then continue on a tour of the Silk Road cities of Khiva, Bukhara and Samarkand. There are two group departures, each of about 12 people, on 3 and 17 September. The trip, departing from Sydney, Australia, will cost AU\$5,950. Volunteers may also join the tour in Tashkent, Uzbekistan (land-only price available on request). For further details please contact the Project Director, Dr. Alison Betts, e-mail: [alison.betts@archaeology.usyd.edu.au](mailto:alison.betts@archaeology.usyd.edu.au); website: [members.spree.com/education/uscap/uscap/htm](http://members.spree.com/education/uscap/uscap/htm)

#### **Ancient Saka Warrior found in the Altai**

The remnants of a warrior found by Kazakh archaeologists in the Altai mountains last year has now been thoroughly researched by Russian archaeologists working at the Russian Institute of Anthropology in Moscow. The noble warrior, found in a Saka burial near Berel in southern Siberia, had been buried with dozens of horses about two thousand years ago. Due to the skilful burial techniques and icy surroundings, the body of the warrior and some of the horses were found in very good condition. The warrior is believed to have been around 35-40 years when he died. He had received numerous wounds and broken bones in different times; seven ribs, for instance, had been broken on different occasions.

Zeinolla Samashev, Chief of Western Kazakhstan's Archaeologists Group, outlined the Institute's research in a recent report. Of particular interest was the molecular research work carried out in order to identify the warrior's DNA. Preliminary results have show that the warrior's appearance was half Asian (Mongolian type), half European. The ancient Saka's DNA structure also had traces of both European and Mongolian origin.



### Language Courses in Almaty, Kazakhstan

The University of International Business is conducting its first International Summer Language School this July and August. International Ph.D. students, specialising in Central Asia, will be offered high quality intensive Kazakh, Uighur and Russian training. The diverse programme will also include guest lectures and round tables on Central Asian Studies and Kazakhstan issues. For more information go to the website: [www.uib.kz/isls](http://www.uib.kz/isls)

### Milo C. Beach Retires

Milo Cleveland Beach, Director of the Smithsonian Institution's Arthur M. Sackler Gallery and Freer Gallery of Art since 1987, has announced his retirement, effective 1 October 2001. Dr. Beach has indicated his desire to return to academic pursuits, specifically Indian painting of the Mughal period (1526-1858), an area in which he has conducted research and study for four decades.

Beach joined the Smithsonian in 1984 as Assistant Director of the Sackler Gallery, which was then being planned. He was thus responsible for establishing the identity of the new gallery, and indeed, one of his greatest accomplishments was its grand opening in September 1987, inaugurated with an exhibition of more than 1,000 Asian masterpieces donated to the museum by Dr. Arthur Sackler. He was named Acting Director of both museums in October 1987 and Director one year later.

It was also under Beach's direction that, in 1989, the Freer Gallery began a US\$26 million renovation scheme. The four and a half year project both improved and expanded the gallery's public spaces as well as the facilities for art conservation and research. Its reopening, on 9 May 1993, attracted a record crowd.

As a Smithsonian Regents' Fellow, Beach wrote *The Imperial Image: Paintings for the Mughal Court* and organised an exhibition of the same title, featuring the Freer Gallery's collection of Indian Islamic paintings. He was also an organiser of the first public presentation of the Windsor Castle *Padshahnama* manuscript in an exhibition entitled "King of the World: A Mughal Manuscript from the Royal Library, Windsor Castle", which travelled to the Arthur M. Sackler Gallery, the National Museum of India in New Delhi and the Queen's Gallery in London.

### Kennan Institute Short-term Grants

The Kennan Institute offers Short-term Grants to scholars whose research in the social sciences or humanities focuses on the former Soviet Union, and who demonstrate a particular need to utilize the library, archival, and other specialised resources of the Washington, D.C. area of the U.S.A. Academic participants must either possess a doctoral degree or be doctoral candidates who have nearly completed their dissertations. For non-academics, an equivalent degree of professional achievement is expected.

Short-term Grants provide a stipend of US\$100 per day. There is no official application form, the applicant is requested to submit a concise description (700-800 words) of his or her research project, a *curriculum vitae*, a statement on preferred dates of residence, and two letters of recommendation specifically in support of the research to be conducted at the Institute. All of these materials may be submitted via e-mail except for the letters of recommendation. The letters should be sent with signatures either by fax or by post. Applicants should also note their citizenship or

permanent residency status in their materials. Applications should be submitted in clear dark type, printed on one side only, without staples.

Grant recipients are required to be in residence in Washington, D.C., for the duration of their grant. Four rounds of competitive selection for Short-term Grants are held each year. Closing dates are December 1, March 1, June 1, and September 1. Applicants are notified of the competition results approximately six weeks after the closing date. U.S. citizens, permanent residents, and non-Americans are eligible for Short-term Grants, although funding for non-American applicants is limited. Approximately one in three American applicants and one in six non-American applicants are awarded Short-term Grants in each of the four competition rounds.

The Short-term Grant Program is supported by the Russian, Eurasian, and East European Research and Training Program of the U.S. Department of State (Title VIII) and the Kennan Institute endowment. Continuation of the Short-term Grant Program in 2002-2003 is contingent on future funding.

Please send all application materials to: Jennifer Giglio, The Kennan Institute, One Woodrow Wilson Plaza, 1300 Pennsylvania Avenue, NW, Washington, D.C. 20004-3027, U.S.A. Tel: +1 202 691 4246; fax: +1 202 691 4247; e-mail: giglioje@wwic.si.edu

### **Mongolia Society Essay Competition**

The Mongolia Society has organised an essay competition to stimulate and encourage excellence in writing and research in the field of Mongolian studies and in order for students to reach a deeper understanding and appreciation of matters relating to the Mongols and Mongolian civilization.

There are two different levels of eligibility. The first, with one annual award of US\$100, is open to any student currently enrolled in an undergraduate or master's programme. The second, with one annual award of US\$100 plus consideration of publication in the journal of The Mongolia Society, *Mongolian Studies*, is open to any non-student, professional, academic or Ph.D. student enrolled in Mongolian studies or a relevant discipline.

The paper, which must be written in English, must be on a topic relevant to Mongolian studies. It may have been previously submitted in a course; however, a clean copy is required for this competition. The paper must be typed, double-spaced, with footnotes wherever applicable, and should not exceed 50 pages. The author's name must not appear anywhere on the paper in order to keep the identities anonymous; papers will be numbered for judging purposes. The author must prepare a coversheet with his/her name, social security number, address, and telephone number. This information is to appear only on the cover sheet. Scholarly essays will be analytical and not merely descriptive and be properly documented with footnotes and endnotes, in accordance with general academic standards. Among the criteria considered significant will be clarity, focus and development of the subject or problem, quality of evidence, use of primary sources, and originality. The same person cannot win the award again within a five-year time period.

Papers are to be submitted to The Mongolia Society office by 30 June 2001. The authors of the winning papers will be acknowledged at The Mongolia Society Annual Membership Meeting. For more details contact: The Mongolia Society Office, 322 Goodbody Hall, 157 Indian University, Bloomington IN 47405, U.S.A. E-mail: monsoc@indiana.edu

### **Contributors Needed for the Encyclopedia of Asia**



A new six-volume Encyclopedia of Asia, due to be published by Scribners of New York in 2002, is seeking writers to cover entries related to Central Asia. The Encyclopedia's coverage will include social and cultural topics as well as contemporary issues and current events, including medicine, religion, technology, political and human rights, ethnic relations, education, family, arts, environment, sports, and cuisines. Geographical coverage encompasses Asia from Turkey to the islands of Southeast Asia, as well as Asian migration to and influence on the rest of the world. The focus will be on modern Asia with emphasis on global change, development, and regional and global relationships.

Topics to be assigned include: Communication: Farsi-Tajiki (1000 words), Media and Central Asia (1000 words); Economics/Commerce/Transportation: Nomadic Pastoralism in Central Asia (1000 words); Expressive Cultures: Abdullah Quaisi (200 words), Carpets from Central Asia (1250 words), Woodworking in Central Asia (400 words), Dauylpaz (200 words), Sarangi (200 words); Geography/Environment: Ertis, Irtysh and Ishim Rivers (200 words each), Lake Balkhash (200 words); Government/Politics/Law: Aksakal (400 words), Semipalatinsk Movement (400 words), Tribes and Tribal Federations (1250 words); People/Culture/Society: Mineral Baths (400 words); Religion/Philosophy: Bukhara Jews (400 words), Christianity in Central Asia (1250 words); Science/Technology/Health: Folk Medicine in Central Asia (1000 words); History: Kazakhstan (1250 words), Kyrgyzstan (1250 words); Education: Education System in Kyrgyzstan (400 words).

The project director is David Levinson, a cultural anthropologist who has served as editor-in-chief on several major reference works. Interested parties should contact: June Kim, Project Coordinator, Berkshire Publishing Group LLC, 314 Main Street, Suite 12, Great Barrington, MA 01230, U.S.A. Tel: +1 413 528 0206; fax: +1 413 528 5241; e-mail: [june@berkshirepublishing.com](mailto:june@berkshirepublishing.com)

#### **Uzbek Language and Culture Programme at Seattle, U.S.A.**

The Department of Near Eastern Languages & Civilisation, University of Washington, will be offering intensive intermediate Uzbek during nine weeks (18 June - 17 August) of the Summer Session. The intensive language course, taught with the participation of Muhammad-Ali Akhmedov, Distinguished Writer of Uzbekistan, will provide four hours of language instruction daily, allowing students to earn 20 credits. The programme will also offer an extensive cultural programme of lectures on Uzbek history and culture, and will also include Uzbek films and documentaries, and performances by an Uzbek dance ensemble from Tashkent.

Pending funding, a limited number of fellowships will also be available. For more information contact: Ilse D. Cirtautas, Director of the Central Asian Turkic Program, Department of Near Eastern Languages & Civilisation, 229 Denny Hall, DH-20, University of Washington, Seattle, WA 98195, U.S.A. Tel: +1 206 543 9963; e-mail: [icirt@u.washington.edu](mailto:icirt@u.washington.edu)

#### **Summer Workshop on Turkic Languages at Indiana University, U.S.A.**

Indiana University will this summer (15 June - 10 August) be offering workshops on the Turkic languages of Central Asia and the Caucasus. This year's languages include Azeri (first year), Kazakh (first year), Turkmen (first year) and Uzbek (first and second year). Part of this programme includes films and lectures. For further information visit the SWSEEL website or contact: SWSEEL Secretariat, Ballantine Hall 502, Indiana University, Bloomington, IN 47405, U.S.A. Tel: +1 812 855 2608; website: [www.indiana.edu/~iuslavic/swseel.shtml](http://www.indiana.edu/~iuslavic/swseel.shtml)

**Yarshater Visiting Fellowship in Iranian Studies at Harvard University, U.S.A.**

The Center for Middle Eastern Studies at Harvard University invites applications for the Ehsan Yarshater Visiting Fellowship in Iranian studies. The Fellowship was established to promote research in Iranian languages, literatures, religions, history, sociology, anthropology, art and archaeology. Preference is given to scholars from Iran who are several years beyond the Ph.D. but who have not yet achieved senior status. A stipend of US\$40,000 will be provided for the academic year 2001-02.

Application deadline is 30 April 2001 and must be sent along with a CV to: The Director, Center for Middle Eastern Studies, Harvard University, Coolidge Hall, 1737 Cambridge Street, Cambridge MA 02138, U.S.A. Tel: +1 617 495 4055; e-mail: mideast@fas.harvard.edu

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## EXHIBITIONS

### **"Emperors and Court Ladies: Chinese Figure Painting" The British Museum, London, U.K.**

From 16 June to 12 August 2001 one of the most important Chinese figure paintings in the world is on display at the British Museum. Known as "Admonitions of the Instructress to the Court Ladies", and usually regarded as a copy of Gu Kaizhi's composition, it has been displayed with other early figure paintings from the collection of the museum which are very rarely shown. The "Admonitions scroll" itself can only be displayed for a limited period due to conservation reasons. The exhibition includes two paintings originally brought back by Sir Aurel Stein from Dunhuang in Gansu province, Western China. In both a *bodhisattva* is leading the donor figure to a Pure Land shown as tiny Chinese palace buildings floating on clouds. This is shorthand for the more elaborate Pure Land representations seen in the caves of Dunhuang, where bejewelled buildings floating on water and populated by *bodhisattvas*, musicians and dancers represent the surroundings of the Buddha in the centre. In the case of the two Stein paintings, which may have been hung in cave temples decorated with similar wall paintings, the large figure of the *bodhisattva* is followed by the finely dressed female donor. The gilding of the jewellery and the detailed design of their dress shows the importance and wealth of these ladies, which accounts for the good quality of both of these paintings, which can be dated to the tenth century.

(LRS)

### **"Treasures of the Ark: 1700 Years of Armenian Christian Art" The British Library, London, U.K.**

Armenia was the first nation to become a Christian state in A.D. 301 and this exhibition celebrates a long and continuous tradition of Christian culture. Despite being Orthodox and headed by a Catholicos, the Armenian church is distinct from other Orthodox churches. Armenia and its people have rarely been independent in recorded history. Its territory and inhabitants have been occupied by Parthians, Sasanians, Arabs, Mameluks, Safavids, Ottomans and, in recent times, Soviet Russia. The year 2001 also marks the tenth anniversary of the newly independent republic of Armenia. Given these vicissitudes, it is not surprising that the church has been the repository of consciousness and an institution around which Armenians articulate their identity whether as a nation or in the diaspora.

The exhibition chronologically brought together the course of Christian art through illuminated manuscripts, textiles, ceramics, crosses in precious metal, and sculptures in stone and wood. Several exhibits from the State History Museum in Erevan, Matenadaran archives and The Mother See of the Holy Ejmiadsin were on display for the first time abroad. Although iconographic artefacts such as *khatchk'ars* (stone crosses) and reliquaries were evident, art and piety has chiefly been expressed through the production of lavish manuscripts in scriptoria and there were superb samples of these on display.

The exhibition, which was made possible due to the benefactions received from Vatche and Tamar Manoukian and the Manoukian Charitable Foundation, was accompanied by gallery talks, early Christian art lectures, music recordings and Armenian films. An illustrated catalogue by Vrej Nersessian, *Treasures from the Ark:*

*1700 Years of Armenian Christian Art* (London, 2001) is also now available from the British Library bookshop.

(BW)

**"Unveiling Princely Nepal"  
The Gurkha Museum, Winchester, Hampshire, U.K.**

An exhibition of old and rare photographs taken by three generations from the Chitraker family, royal court photographers of Nepal, will be on display at the Gurkha Museum in Winchester from 10 August until 2 September 2001. The exhibition will provide a clear picture of Nepal's rich cultural heritage and the social transformations it has undergone. The photographs, many of which date back to the early 20th century, are all sepia-toned and give a close view of Kathmandu City, its people, temples, palaces and monuments.

Most of the photographs were taken by Dirgha Man Chitraker, who was Court photographer from 1901 to 1945. Some photographs were also taken by his son, Ganesh Man Chitraker, who replaced him as Court photographer. Cameras used by them, and old film and glass negatives will also be on display alongside artefacts of the time courtesy of the Gurkha Museum. The exhibition will also display more recent photographs of Kathmandu City taken by Ganesh Man's son, Kiran Man Chitraker, who is currently Chief Cameraman for Nepal Television.

The photographs on display will be available for sale at the close of the exhibition. The exhibition is held in the Gallery Room and is open from 10am-4.30pm Monday to Saturday, and 12-4pm on Sundays. Price: £1.50. Address: The Gurkha Museum, Peninsula Barracks, Romsey Road, Winchester, Hampshire, U.K. Tel: +44 (0)1962 842 832; fax: +44 (0)1962 877 897; e-mail: [curator@thegurkhamuseum.co.uk](mailto:curator@thegurkhamuseum.co.uk); website: [www.thegurkhamuseum.co.uk](http://www.thegurkhamuseum.co.uk)

**"Keriya: Mémoires d'un Fleuve. Archéologie et Civilisation des Oasis du Taklamakan (Chine)"  
Espace Electra, Fondation Électricité de France, Paris, France**

This beautifully displayed exhibition documents the work of the Franco-Chinese expedition in the Keriya river valley in the Taklamakan in the 1990s and was organised by Dr. Corinne Debaine-Francfort. Pictures and maps illustrate the previous excavations in the area. Drawings show the way the river delta has changed from protohistory to ancient and present times, which was traced by satellite technology. The fauna and flora are illustrated with actual dried plants from the oasis and also with the help of pictures and ethnographic material, which evoke the feel and colours of the desert. Sketch books with drawings and water colours of local architecture and the environment and photographs of the Keriya river valley and of the expedition enrich the show.

The Buddhist sanctuary of Karadong in the ancient delta of the Keriya river was recreated on the lower floor. This section starts with an explanation of the introduction of Buddhism into Central Asia. Wall painting fragments are displayed from Sanctuaries A and B, which include representations of the Buddha. A model of Sanctuary A shows the position of the Buddha images on the walls and around the stupa. It has been recreated from the fragments found at the site and illustrated with maps and pictures. Sanctuary B, too, has been recreated to show the placement of the painting fragments and how the buildings were constructed. The reconstruction and conservation of the paintings has been clearly illustrated including tracings of the paintings themselves.



On the upper floor, the Silk Route and the importance of the Keriya river is shown with details of the current expeditions, including a display of the extant material found like wooden manuscripts in Kharoṣṭī script, silk and cotton, and Chinese coins. A plan of the site of Karadong with the temples is shown, and photographs illustrate the site as it is today. The funerary costumes are recreated from the fragments found and displayed with other funerary objects from the cemetery.

Everything is exhibited clearly to show how the work was carried out in an accessible manner with reconstructions, models, drawings, maps, tracings, photographs and objects. One is awestruck at times by the detailed expositions tracing the methods of reconstruction of the buildings, textiles, paintings, etc. Everything is accompanied by atmospheric music, paintings, sketches and photographs and ethnographic objects, including a patch of sand in the centre of the entrance hall. The exhibition is very well laid out and displayed in a very contemporary and well lit space and in a manner which puts the objects against its context, both ancient and modern.

This exhibition was displayed over three floors at the Espace Electra in the Fondation Électricité de France in Paris and was on from 14 February until 27 May 2001. A catalogue accompanied the display.

(MG)

**"L'Or des Amazones: Peuples Nomades entre Asie et Europe"**  
**Musée Cernuschi, Paris, France**

This exhibition explores the legend of the Amazons through an exploration of some of the remains found in excavations of the nomadic burials in the steppes of Eurasia, particularly around the Black Sea area and Central Asia, between the sixth century B.C. and the fourth century A.D. It especially focusses on the richness of this nomadic civilisation, as exhibited by the beautiful gold and inlaid objects found in their burials, and the interconnections of these decorative objects and their forms with the Greek world. Most of the exhibits have been loaned from various local museums in Russia, like the regional museums at Azov, Krasnodar, Rostov, Novotcherkassk, Taganrog and Tanais. Comparative material from the French public collections has been used where possible to complement these objects. Some of the objects on display in gold include coins, ritual objects, ornaments and appliqué for textile decoration, quiver and scabbard and sword handles with decorative scenes, inlaid jewellery, torques with zoomorphic designs, etc. There are also exhibits in silver such as bowls, cups and chalices, phiales with Classical scenes, and coins and various bronze objects like mirrors, ritual objects and plaques, lamps, pitcher, cauldrons, buckles, a standing Hermes, as well as objects in jade, semi-precious stones, ivory, beads and faience, stone, wood, ceramics and glass.

L'Or des Amazones thus provides one with a rare opportunity to see such beautiful objects, representative of nomadic art, in the west. It is open from 16 March until 15 July 2001. Entrance: 35FF. Address: Musée Cernuschi, 7 Avenue Vélasquez, 75008 Paris, France. Tel: +33 (0)1 45 63 50 75. A beautifully illustrated catalogue entitled *L'Or des Amazones* is available at 250FF, published by the Musée Cernuschi.

*fax 01 45 63 7816*

(MG)

**Re-opening of the Musée Guimet, Paris, France**

The Musée Guimet has re-opened in Paris after a lengthy closure. Objects have been re-displayed as a result. Most of the ground floor is now devoted to the antiquities from Southeast Asia, while a few rooms to the left are devoted to South Asia. Among



the notable objects on display in this section are archaeological material from the French missions at Mundigak and Virampatnam-Arikamedu, Indus Valley material from Amri, early Indian votive terracottas from various sites in north India like Chandraketugarh, Mathura, Rajghat, Sar Dheri and Kausambi, sculptures from Mathura of the Kushan and Gupta periods, sculpted relief panels from Amaravati, and Goli, Harwan plaques, and later Indian sculpture and bronzes.

The material from ancient Pakistan and Afghanistan is now displayed on the first floor, together with objects from ancient China, including the Chinese Buddhist and Central Asian material from Khotan, Yotkan, Tumshuq and Kucha among other sites. Among the Gandharan material, on show are the famous reliefs from Fondukistan; fragments of Bamiyan paintings; sculptures from the Kapisa region as from the monasteries of Shotorak and Paitava; the Begram treasures including the ivories, glass and bronzes; architectural fragments from Surkh Kotal; stuccos from Hadda; and Gandharan sculpture from A. Foucher's mission to the region (1895-97), including the famous *Bodhisattva* (AO 2907). The Gandharan material has all been displayed so that one can walk around the exhibits. Some attempts have been made at reconstructing scenes or sites. The displays are generally very good, though in some cases, they have been displayed too high, as is the case with the niche with the Buddha (TK 17) from Tapa Kalan at Hadda. It is heartening to observe so many objects from Hadda, since the site is now completely destroyed. However, there is no proper numbering when there are multiple objects displayed in a case and all labels are only in French.

In the Tibet and Nepal galleries are displayed paintings, bronzes and other ritual objects. The old round library now displays Indian miniature manuscript paintings, while a new gallery around it, the Jean and Krishna Riboud Gallery, displays Indian textiles and decorative arts from their private collection, now donated to the museum. The second floor is devoted to the arts of Japan, Korea and Classical China.

The Musée national des arts asiatiques - Guimet is located at 6 Place d' Iéna, 75116 Paris, France. Tel: +33 (0)1 5652 5300; fax: +33 (0)1 5652 5354; website: [www.museeguemet.fr](http://www.museeguemet.fr)

(MG)

**“Fabulous Creatures from the Desert Sands: Central Asian Textiles from 2000 Years Ago”  
Abegg-Stiftung, Riggisberg, Switzerland**

In this exhibition (28 April - 4 November 2001) unique finds from Shanpula, a small oasis town near Hetian in the southwest of the Xinjiang Uygur Autonomous Region, China are shown. Based on carbon-14 the site can be roughly dated between the third century B.C. and the fourth century A.D. The major pictorial scenes depicted on Shanpula tapestry bands are pre-Buddhist in subject-matter. They appear to reflect the little-known beliefs of the Saka-related Iranian speaking people, who penetrated the Hetian region from the Pamirs by the last quarter of the first millenium B.C. The Shanpula textiles display none of the zoomorphic symbolism associated with the Eurasian steppes, such as the ‘animal combat’ scenes. Instead, their pictorial motifs can be traced back to traditions more common in ancient West Asia. However, their immediate artistic sources have remained unidentified. To date, no textiles remotely similar to the Shanpula type have been reported from any other Central Asian site, so the analysis has been a scholarly challenge.

The exhibition is accompanied by an important publication produced by the Abegg-Stiftung in conjunction with the Xinjiang Institute of Cultural and Historical Relics and Archaeology and the Xinjiang Museum in Urumqi. Entitled *Central Asian*



*Woolen Textiles from the Second Century BC to the Second Century AD* (Riggisberg, 2001) it has contributions by Emma C. Bunker, Judith H. Hofenk de Graaff, Dominik Keller, Regina Knaller, Regula Schorta, Wang Bo and Xiao Xiaoyong.

(For a more detailed description v. Emma C. Bunker: "Fabulous Creatures from the Taklamakan Desert: Shanpula Textiles at the Abegg-Stiftung", *Orientalia*, vol. 32 no. 6 [June 2001], pp. 60-62.)

**"Bhutan Mountain Fortress of the Gods"**  
Virtual Exhibition, [www.bhutan.at](http://www.bhutan.at)

With the assistance of the Austrian Government and the agreement of the Bhutanese government, the National Museum of Ethnology (Vienna) has created a website for the Bhutan exhibition which took place in Europe (Austria, Switzerland, Spain and the Netherlands) from the end of 1997 to mid 2000. The virtual exhibition offers a great opportunity to view the rich cultural heritage of Bhutan, its history, religion and peoples. The website is available in English and German and is free of charge.

**"The Golden Deer of Eurasia: Scythian and Sarmatian Treasures from the Russian Steppes"**  
The Metropolitan Museum of Art, New York, U.S.A.

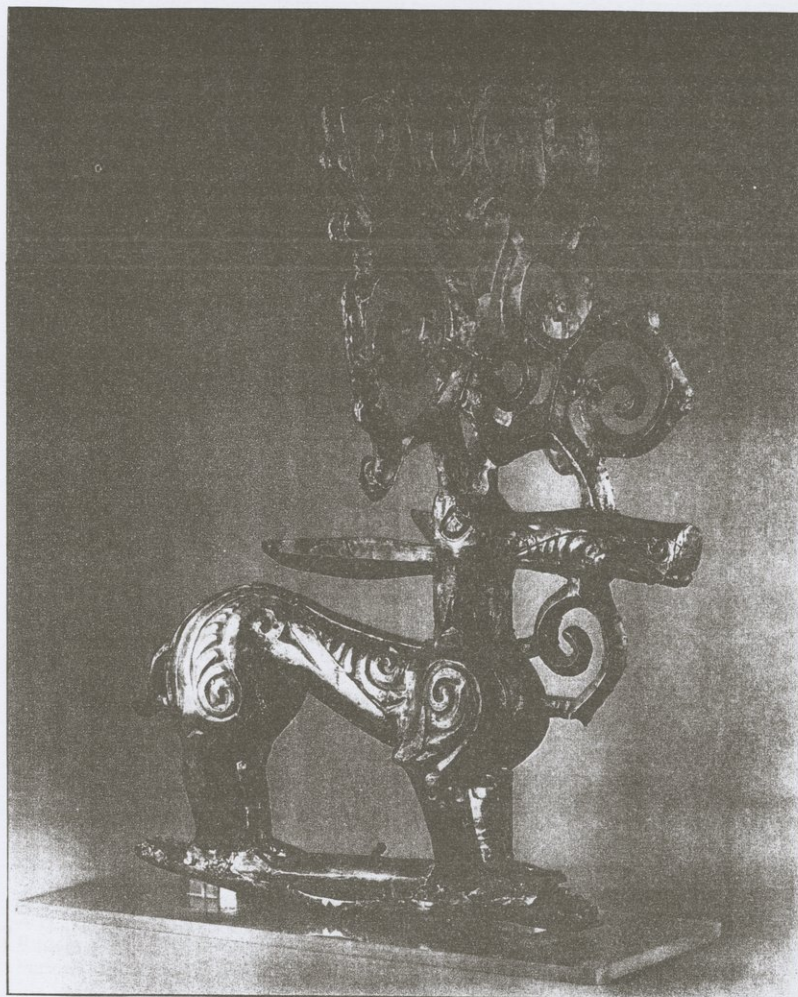
This exhibition that was shown from 12 October 2000 until 4 February 2001 considered the nomadic culture of the tribes that lived in the plains north of the Black Sea. A recent spectacular find of figures of golden deer in a tomb at Filippovka in the foothills of the southern Ural Mountains was the its focus of. Near the village, 25 earthen burial mounds or *kurgans* were found between 1986 and 1990 by a team from the Institute of History, Language, and Literature of the Ufa Center of the Russian Academy of Sciences. They excavated seventeen mounds and found spectacular works of art in the Scytho-Siberian animal style, dated to the fifth to the fourth centuries B.C. and attributed to early Sarmatian Culture.

*Kurgan 1*, probably the tomb of a nomadic chieftain, is the source of much of the art in this exhibition. The sixteen wooden stags, some almost two feet in height and overlaid with sheets of gold and silver, were the centrepiece of the display. Also exhibited were stag-shaped plaques and shield emblems, gold bridle decorations, gold with inlaid turquoise and coral neck torque and other jewellery as well as *akinakes* in iron and gold, bronze mirrors, large clay vessels, silver *rhytae* and a gold amphora and griffin's head and other animal-shaped handles, arrowheads, beads, a mounted rider and spoons and spoon handles of bone. Comparative material is also displayed to put this art into context. They include gold objects from the Scythian tombs near the Black Sea; textiles, leather, gold and wooden objects of art from Siberia; and gold and bronze pieces from the Caucasus and Central Asia. Among some of the significant objects on display are the golden comb with a battle scene excavated in 1913 in the Solokha *kurgan* in the Dnepropetrovsk region of the Ukraine, the gold *gorytos* cover from the Chertomlyk *kurgan* also from the same area and the golden vessel depicting Scythians discovered in 1830 in the Kul' Oba *kurgan* near Kerch in Crimea in the Ukraine, all in Greek style. Achaemenid Persian metalware from the Met's collection and a felt wall hanging fragment showing a winged stag-demon from the Pazyryk mounds in the Altai mountains of Siberia was also displayed.

This exhibition was organised by The Metropolitan Museum of Art together with the State Hermitage Museum in St. Petersburg, and the Museum of Archaeology and Ethnography, Center for Ethnological Studies, Ufa Research Center of the Russian Academy of Sciences, Bashkortostan, Russian Federation. Accompanying the

exhibition is a beautifully produced catalogue entitled, *The Golden Deer of Eurasia. Scythian and Sarmatian Treasures from the Russian Steppes* (The Metropolitan Museum of Art and Yale University Press, 2000) edited by Joan Aruz, Ann Farkas, Andrei Alekseev, and Elena Korolkova which includes illustrations of more than two hundred objects from the exhibition. It costs US\$45 in paperback.

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**"Monks and Merchants: Silk Road Treasures From Northwest China, 4th-7th Century"**  
Asia Society, New York, U.S.A.

The first major exhibition to be held in the Asia Society's completely renovated and expanded museum galleries at 725 Park Avenue (70th Street) in New York will run from 13 October 2001 to 6 January 2002. The exhibition comprises more than 120 spectacular artefacts including Buddhist images, metalwork, textiles, glass, funerary furniture and ceramics, many only recently excavated and most never before seen in the West, from the only stretch of the Silk Road that traversed ancient China.

Set in a period of disunity in China's history in the tumultuous four hundred years between the fall of the Han dynasty and the rise of the T'ang empire, the exhibition tells the story of relationships among cultures and societies through trade and religion as opposed to military conquests. The period although far less well known than the Han and T'ang periods, mainly because of a paucity of historical texts is one of considerable cultural and artistic achievement. This exhibition draws extensively on recent archaeological excavations of sites and largely unpublished material from Gansu and Ningxia, in the northwest of China, to reveal the impact of new religious, ethnic and cultural influences penetrating China during this time and their transformative effect on Chinese culture. During these centuries, China's ancient civilization and art were almost totally transformed by Buddhism, which spread from India across Central Asia into China together with the increased commercial activity along the Silk Road.

The part of northwest China the exhibition focuses on was a virtual melting pot of ethnic groups and traditions that ultimately influenced cultural trends in the metropolitan centers farther east. Among the prominent groups were the Sogdians, an Iranian people widely dispersed through Central Asia, who were the most successful traders on the Silk Road as well as important transmitters of Buddhist materials. They interacted with the Tibetans and nomads who also formed the complex society in this area in the aftermath of the Han empire. As the main entry to China from the West, Gansu and Ningxia were critical in the ancient world, yet, with the exception of Dunhuang, other spectacular Buddhist cave sites in the vicinity remain little known. Most of the objects featured can be associated with a specific site or area, having been either scientifically excavated or documented soon after their discovery; all are in official public collections in Gansu province and Ningxia Hui autonomous region. (The one exception is the "Sogdian Ancient Letter II" from the British Library, London.)

Foremost among the approximately 120 objects are some highly important exotic pieces, either actual imports from Central or Western Asia or Chinese artefacts inspired by foreign styles. The former include a remarkable silver-gilt ewer with classical scenes, a Sasanian glass bowl and sword, and Byzantine coins all yielded by a cemetery of merchant-officials of Central Asian and Sogdian descent. Buddhist sculpture also forms an important section of the exhibition and includes some exceptionally beautiful images from Dunhuang and Maijishan, two of China's four great Buddhist grottos.

Taken together, these remarkable works provide an unprecedented opportunity to explore issues of ethnic identity in what is and what is not, Chinese, then and now. Many of the objects were produced in foreign lands and travelled great distances to arrive in China. The ideas, styles and motifs transmitted as such an interest in naturalism, the image of the inhabited vine, and decorative beaded borders were assimilated and transformed by the T'ang to create a new, national style that defined the three centuries of their rule and today still influences Chinese arts.



The exhibition is curated by Annette L. Juliano of Rutgers University, and Judith A. Lerner, an independent art historian. An illustrated catalogue with essays by Juliano and Lerner, and other scholars from China, Russia and the United States, published by Harry N. Abrams, Inc., will accompany the exhibition.

The Asia Society is America's leading nonprofit, nonpartisan educational institution dedicated to fostering understanding of Asia and communication between Americans and the peoples of Asia and the Pacific. The Asia Society is headquartered in New York City, with regional centers in Washington, D.C., Houston, Los Angeles, Hong Kong and Melbourne, Australia, and representative offices in San Francisco, Manila and Shanghai. For more information, contact: The Asia Society, 725 Park Avenue, New York, NY 10021, U.S.A. Tel: +1 212 288 6400; website: [www.asiasociety.org](http://www.asiasociety.org)

**"Borders and Crossroads: The Buddhist Art of Ancient Gandhara"**  
**The Smart Museum of Art, University of Chicago, U.S.A.**

"Borders and Crossroads" (8 May-7 October 2001) explores the Buddhist art of Gandhara (1st century B.C. to 6th century A.D.) and its relationship with the visual cultures of the Mediterranean, Iran, Central and East Asia as a way of understanding the processes of cross-cultural interaction in ancient Eurasia. With such diverse and wide-ranging sources, Gandharan art is a fertile arena to examine artistic and cultural appropriation where foreign and indigenous traditions mingle, fuse, and transcend their origins. This exhibition presents for the first time the recent donation of five Gandharan sculptures by Susan and Lewis Manilow and selected loans. For more information contact: The University of Chicago, 5550 S. Greenwood Ave, Chicago, IL 60637, U.S.A. Tel: +1 773 703 0200; website: [smartmuseum.uchicago.edu](http://smartmuseum.uchicago.edu)

**"Just Uncreated: Masterpieces from the Tanenbaum Gift"**  
**Royal Ontario Museum, Toronto, Canada**

The Tanenbaums, Joey and Toby, have been generous benefactors of the Royal Ontario Museum (ROM) in Toronto. A permanent gallery devoted to Byzantine art is named in their honour. Recently they have made a magnificent gesture by donating to the same museum 1800 art works, which they had meticulously collected over the last forty years. What is interesting is that this collection was originally offered to the National Gallery, Ottawa, which was hesitant to accept it, as Ottawa wanted to be absolutely sure about the provenance and the route by which the art objects had finally landed in Canada. About 25 objects proved problematic as their exact provenance could not be traced and the National Gallery was extremely sensitive to the political ramifications of art transported to other countries. They had recently returned a Chinese sculpture, which was part of looted objects acquired during the 19th century Opium wars. Ottawa's loss was Toronto's gain.

The generous gift of the Tanenbaum family has been cleverly mounted as an exhibition at the ROM entitled: "Just Uncreated: Masterpieces from the Tanenbaum Gift", which opened to the general public on 21 April 2001 and will remain open until 3 September 2001. It is an eclectic collection and includes objects from Spain to China with the chronological spectrum ranging from 5500 B.C. to the 17th century A.D. The main focus, however, is on Chinese art and with the exception of some Buddhist sculptures, most of the Chinese artefacts in this collection were originally buried in tombs, for the Chinese believed in providing the departed soul a fulfilling life in the hereafter. The Chinese collection includes sculptures, bronze and ceramic objects from the Neolithic period (c. 3000 B.C.) to the Ming era (1368-1644).

The exhibits include a number of polished and ornamental Han bronze mirrors. One of them has a design which looks almost like a piece of contemporary abstract art,



though modelled on the traditional eight trigram pattern (exhibit no. A224). The collection also includes three money trees. These are rare and including the already existing piece in the museum collection, the four money trees together form probably the largest single collection of this genre of art in the world. These 3rd century A.D. trees are large and depict coins growing from the branches.

There are several Western Han unglazed horses. One particularly cheerful bell plaque depicting a peaceful camel and a man peeping from between the two humps is dated c. 3rd-2nd centuries B.C. and is carved with playful zest (exhibit no. A238). Other interesting early examples of Chinese art include an Eastern Han eternity lamp made of simple unglazed pottery. Though the material is simple, the workmanship is very complicated and beats an animated design. The base of the lamp is designed in the shape of a mountain on which a lot of activity is portrayed. The image of a boy seated playfully with his left leg dangling, that of an old woman carrying a child and several other images drawn from everyday life, are woven together into one coherent whole by the meandering creeper which grows across the mountain base in a diagonal manner adding to the dynamism of movement (exhibit no. A140).

An intriguing round gold gilt plaque belonging to the Eastern Han period depicts on its top register (i.e. above the hole in the middle), a gate of heaven with two symmetrical towers on either side guarded by two symmetrical dragons and in between is portrayed the figure of a deity. This was originally a coffin adornment.

There are several Han horses and horsemen and it is interesting to compare them with the funerary art of the T'ang dynasty (618-906), representing a similar theme. There is a very animated set of pieces depicting a T'ang dynasty musical orchestra on horseback. A very large and impressive T'ang dynasty head of a temple guardian portrays very naturalistic-wrinkles. His expression however is fierce and theatrical. There are other complete T'ang temple guardians with their faces and body intact, done in the typical T'ang *sancai* or three-colour glaze.

Most unusual of the Chinese Buddhist art in this collection are five very primitively executed angry faces; one with an *urna* (a dot in the middle of the forehead) and a lotus bud *uśniśa* (the top knot, which in this piece resembles the early style of hairdo on the Mathura Buddha heads), another with a bushy moustache but with the tight snail-like curls, an iconographic feature of the Buddha, also shown with an *urna* in the centre of the forehead; the third with a completely flat head but showing other marks of the Buddha, the fourth with a shaven head and the fifth shown wearing the five-leaved crown of a *bodhisattva* but with the five leaves depicted in a straight linear fashion. The one thing common to all the five faces is their rather unpleasant expression. The information plaque attributes all these five pieces to Central Asia, and one is left wondering why. Understandably no date has been suggested for these enigmatic pieces.

Apart from these there are several Northern Qi and T'ang Buddha heads and steles. Two of these steles portray the contemplative Buddha and belong to the Northern Qi and Sui periods and are marked by an elegant elongation of form, reminiscent of the Northern and Eastern Wei styles. In one of the stele portraying a Buddha flanked by two disciples, there is a garland-bearing flying figure of a *gandharva*, and the composition is beguiling in its asymmetry. Two of the seven steles on exhibit are dated A.D. 555 and 595 respectively.

Other highlights of the Tanenbaum collection include Primitive Art from a wide variety of cultures ranging from Luristan-bronze animals of 800-700 B.C. to an Egyptian plaster of the Ptolemaic period. This Egyptian piece depicts huge spread-out wings on its top register, while the middle register is occupied by a winged goddess with a sun disc. The lowermost portrays a human figure up to its waist. The face



sports large almond shaped eyes and specks of gold dust are still visible on the cheeks. This section includes art from Syria, Mesopotamia, Turkey and the Balkans, Spain, Greece and Afghanistan. There are a number of terracotta figurines of earth goddesses, beautiful Neolithic pottery from China and ten bronze bells from the 8th century B.C. This portion of the collection contains an exciting range of cult objects from the ancient world. This exhibition has been assembled within a short period of five months and hence does not have an accompanying catalogue, as yet.

*Professor Rajeshwari Ghose, Toronto, Canada*

**"Legacy in Gold: Scythian Treasures from Ancient Ukraine"**  
**Royal Ontario Museum, Toronto, Canada**

This touring exhibition has found mention twice in the *Newsletter* of the CIAA, in its June (p.19) and in the December (p.38) 2000 issues. The exhibition made its debut in the San Antonio Museum of Art, Texas, from where it moved to the Walters Art Gallery, Baltimore, the Los Angeles County Museum of Art, Los Angeles, and then to the Brooklyn Museum of Art, New York. These rare masterpieces of Scythian art were on display at the Royal Ontario Museum, Toronto from 18 February until 6 May 2001, from where it will travel to the Museum of Art, Kansas City (27 May - 11 August 2001) and end its sojourn in Paris, France at the Grand Palais (25 September - 31 December 2001). The objects on loan come from four well-known museums in the Ukraine. The exhibition thus focuses on Scythian art excavated in one particular, albeit extensive area, within the boundaries of the present day Ukraine. Attempts to link this Ukrainian art with the art of the Scyths in their original homeland in Central Asia have been made by exhibiting several drawings from the *kurhan* in Pazyryk in the Altai mountain ranges bordering on the northern fringes of Mongolia.

What is interesting about the objects on display is that they are all from controlled and documented excavations from eleven burial mounds of the Scyths called *kurhani* or *kurhans*. As such, a scientific study of Scythian art has been made possible. Almost all important objects of art have been found only from burial sites as the Scythians believed, according to Herodotus, the 5th century Greek historian, in an elaborate 40 day mourning period and buried a great deal of their valuable possessions along with their dead kings and nobles. While we know of Scythian gold objects from sporadic findings in the 18th century and a systematic dig of a *kurhan*, which was undertaken as early as 1763, it had been hard to construct a cultural history of the mysterious Scythians, till recently. Advanced methods of archaeology and close cooperation between scholars of various disciplines has provided a better understanding of the life and times of these fascinating nomadic people, who have left us valuable artefacts from the 7th right down to the 3rd-2nd centuries B.C. The Scythians then, in all probability, were decimated by the Sarmatians. Most of the objects lent by the museums were unearthed within the last twenty years and have not been seen by the outside world till the putting together of this magnificent exhibition.

This exhibition, and its accompanying catalogue, make it possible not only to understand the unique features of the so-called animal art of these people, but also help us in tracing the evolution of this art from its earliest stages down to the 3rd century B.C. It is quite amazing to see the fascination of the Scyths with movement, with themes dwelling on that intense moment of the kill, when the predator subdues its prey. Examples of this vitality, this almost metaphysical fascination with speed, with death and life emerge vividly in some of the objects such as the sword and scabbard with the head of a boar, excavated in 1979 (cat. no. 121) and the finial, a 5th century gold object portraying attackers and victims interlocked in combat (cat. no. 36). Whilst this fascination with speed and the hunt is understandable in a people constantly on the move and fighting for survival, what comes as a surprise is their



understanding of life and death as a continuous rotating evolutionary scheme of things. This is portrayed in their art by two simple methods; one is the depiction of animals in a circular formation, as a cycle of life, and the other is by interlocking one part of an animal or bird to another animal or bird. Thus the eye of a bird by a linking spiral becomes the tail of a leopard. This transformation, as featured in art, is quite unique to the animal art of the Scythians, and in all probability was symbolic of a continuous life-death cycle. As they have left behind no written documents, all surmises about their philosophy of life would have to remain just academic conjectures. What we do know is that their most prized possession was the horse and horses were buried along with the chiefs of the tribes. These horses were later given the glorious appellation of 'heavenly horses' or *tianma*, by later Chinese annalists.

By the 5th century B.C. the Ukrainian Scythians became rich by trade and used gold in abundance. The exhibition lays a great deal of emphasis on the Greek influence and claims that several objects were probably made by Greek craftsmen for their rich Scythian patrons. The Scythians absorbed influences from Assyrian, Iranian and most of all from Greek art. The influence of Greek art is obvious in the *gorytos* (bow and quiver cases) cover depicted in cat. no. 105, but in other works it is hard to pinpoint the exact influence as by the 5th century a true cultural syncretism had evolved in the Ukraine as portrayed by the artefacts excavated from Scythian *kurhans*. Though the original mid-fourth century gold pectoral, which is a Ukrainian National Treasure, was not sent for this exhibition, an excellent replica was. It gives us an idea of this magnificent necklace with three registers: the lowest looks very Scythian, the middle one, which probably represents a wish fulfilling creeper called the 'Tree of Life' (in the label), with its spirals, acanthus and rosettes is truly eclectic in style. Apart from the large number of gold objects there are some silver, stone, bronze and ceramic objects on display. It is interesting to contrast the 'primitive' style of the stone statues, which were placed above the graves, with the sophisticated ornamentation of the objects in gold and silver.

The labels have been well planned and provide ample information for those uninitiated in Scythian art, though one would wish that the broad sweep of migratory movements at so early a period and the mingling of cultures across such a magnificent sweep of territory had been more emphasised. A little more information on the links between the Sakas or Indo-Scythians and the Scythians of Central Asia and those of Ukraine (represented in this exhibition) would have given a broader picture for the lay visitor. The unequivocal identifying of the Sakas (Scythians) in an information panel with the Daiyuezhi poses a problem. A number of tribes from Central Asia migrated across continents, and as such it makes it hard to distinguish one tribe from the other. Nonetheless, the Daiyuezhi are conventionally identified with the Kushanas (Kuisheng of the Chinese sources) rather than with the Sakas. The accompanying catalogue entitled *Scythian Gold: Treasures from Ancient Ukraine*, edited by Ellen D. Reeder with essays by eminent scholars contains an excellent bibliography. It is accompanied by interesting photographs presenting an object from several angles. It pinpoints details, which the naked eye is likely to miss while viewing the objects in glass cases. Unfortunately, the reflecting glass frames of the display units diffuse light, thereby making it difficult to focus on subtle details.

Professor Rajeshwari Ghose, Toronto, Canada

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## CONFERENCES

### Conference reports

**"Cultural Heritage of the Expanses of Central Asia and Eurasia: International Scientific Conference of Students and Young Scientists"  
Ashgabat, Turkmenistan**

This conference took place between 17 and 18 May 2001 in Ashgabat and was jointly hosted by the Ministries of Education and Foreign Affairs of Turkmenistan, and The State Institute of Cultural Heritage of the Peoples of Turkmenistan, Central Asia and the Orient.

Workshops covered a wide variety of subjects, like the ranges of cultural heritage of Central Asia; intellectual traditions, ancient religious systems, and importance of Islamic dogma; folk literary heritage, the world of fairy tales; the historical heritage of the Turkmen people and Turkmenistan: urban and steppe ways of life as adaptation zones of cultural heritage; and the diversity of cultural heritage: the world of arts and *belles lettres*. Many students and young academics participated in this conference from Turkmenistan and from the Russian Federation, Uzbekistan, Tajikistan, Kirghizstan, Kazakhstan, Azerbaijan, Turkey, China, India, Pakistan, Iran, Syria, Germany and the United Kingdom. Some of the papers of interest to our readers were: "Reconstruction of defensive erections and tactics of battles of Central Asian nomads in the late Middle Ages" by A. A. Bobrov (Russia); "Study of the Bronze Age cultures of the Eurasian steppes" by I. A. Shuteleva and M. S. Chaplygin (Russia); "The great Silk Routes" by E. Aliyev (Azerbaijan); "The ancient Buddhist civilisations of Western Turkestan: Recent discoveries at the archaeological sites in Turkmenistan and their importance for research in Central Asian Buddhist Culture" by U. Pagel (U.K.); "Christianity in ancient Merv" by E. Illikova (Turkmenistan); "The origin of Buddhism in Turkmenistan" by L. Mametyarova (Turkmenistan); "The cult of the Harvest Goddess in Oriental civilizations" by G. Muradova (Turkmenistan); "The role of Goddess Nana in Central Asia in the light of archaeological evidence" by M. Ghose (U.K.); "Formation of the cultural heritage of urbanised Bactria: The Hellenistic heritage in ceramics" by O. Tsepova (Uzbekistan); "Some thoughts on the tradition of human figurines at Merv" by G. Puschnigg (U.K.); "Early state culture of Southern Sogd" by O. Lushpenko (Uzbekistan); "Gonurdepe, the centre of Margush civilisation" by A. Bayramov (Turkmenistan); "The discoverers of Anau early agricultural culture" by G. Chorekliyeva (Turkmenistan); "The international project of Merv" by A. Jorayeva (Turkmenistan) and "The architecture of Old Nissa" by A.K. Mammedova (Turkmenistan).

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**"Merit, Opulence and the Buddhist Network of Wealth"  
Beijing, P.R.C.**

An interdisciplinary conference on the imaginary and material representations of Buddhist practices of merit acquisition was hosted by Peking University's Institute for the Study of Early Chinese History between 27-30 June 2001.

Themes covered in papers included: Guilds and Storehouses; Pictorial Representations of Luxury; Donor and Merit Practices; Sichuan and Sanxi Cave-



Shrines; Tantric Art; Sexuality and Enlightenment; Monks and Nuns: Lives and Quarters; Buildings, Monasteries and Land; Opulence and Material Culture; Emptiness and Buddhist Art; Travel and Pilgrimage and Transmission of Ideas; Ghost and Demons; Excavated Ritual Objects; Persecution and Melting Images; Khotanese and Sogdian Impact on Chinese Buddhist Art; Wealth and Millenarianism; Textiles and Technology in Buddhism.

Generous funding was provided by the Henry Luce Foundation's U.S. China Cooperative Grant Project and The Andrew W. Mellon Foundation. Co-sponsors of the conference include the Department of Art History, Northwestern University; Institute for the Study of Early Chinese History, Peking University; and the Dunhuang Research Institute.

For more information contact: Professor Sarah E. Fraser, Department of Art History, Northwestern University, Evanston, IL 60208, U.S.A. Tel: +1 847 467 3953; fax: +1 847 467 7108; e-mail: s-fraser@northwestern.edu; or Professor Rong Xinjiang, Department of History, Peking University, Beijing, China 100871. Tel: +86 10 6275 1245; fax: +86 10 6275 1259; e-mail: rxj@pku.edu.cn

#### **Mongolia Society Annual Meeting Bloomington, Indiana, U.S.A.**

The 2001 annual meeting taking place between 30 March-1 April 2001 also commemorated the fortieth anniversary founding of the society, with the opening address given by Ambassador Choinhor, Mongolian Ambassador to the United States. Papers were presented on philology, linguistics, Central and Inner Asian history, comparative cultural traditions and contemporary issues. These were accompanied by painting and photography exhibits plus a film festival. Two panels dealing with Central and Inner Asian history, philology and linguistics were jointly convened with the Central Eurasian Studies panel. The Society hosted its annual meeting in conjunction with the Central Eurasian Studies (CEUS) conference. Further information on panels and papers may be obtained from the CEUS website: [php.indiana.edu/~aces/cons2001web.htm](http://php.indiana.edu/~aces/cons2001web.htm)

#### **"Central Asia Palimpsest: Re-emerging Identities" University of California, Berkeley, California, U.S.A.**

This one day meeting on 21 April 2001 was intended to comprehensively cover ancient, medieval and modern aspects of Central Asian culture. Speakers included: Anatoly Khazanov (Univ. of Wisconsin); Gregory Gleason (Univ. of New Mexico); Natalya Khan (Tashkent State Institute of Oriental Studies, Tashkent); Shirin Akiner (School of Oriental and African Studies, Univ. of London); Dru Gladney (University of Hawaii, Manoa); William Fierman (Indiana University); Andre Gunder Frank (Florida International University); Beatrice Manz (Tufts University); Uli Schamiloglu (University of Wisconsin); Alma Kunanbaeva (University of California); Kathleen Collins (Dartmouth College); Rustam Suleymanov (Institute of Archaeology, Samarkand); and Frantz Grenet (CNRS, Paris). For further information contact: Sanjyot Mehendale, Caucasus and Central Asia Programme, Institute of Slavic, East European and Eurasian Studies, 266 Stephens Hall, University of California, Berkeley, CA 94720 U.S.A. Tel: +1 510 643 5845; fax: +1 510 643 5045.



**"Armenian Constantinople"**  
**UCLA, Los Angeles, California, U.S.A.**

This was the eighth in the series of international conferences on historic Armenian cities and provinces to be held in the Dickson Auditorium of the UCLA campus between 19-20 May 2001. Scholars from Armenia, Argentina, Canada, England, France, Turkey, and the United States participated.

Sessions were devoted to the Armenian presence in Constantinople from Byzantine times to the twentieth century. Speakers included: Robert W. Thomson (Univ. of Oxford); Mikael Nichanian (Universite de Paris-IV Sorbonne); Tim Greenwood, Univ. of Oxford); Manea E. Shirinian (Matenadaran, Erevan); Leonardo Alishan (Salt Lake City, Utah); Ina B. MacCabe (Tufts Univ.); Lucy der Manuelian (Tufts Univ.); Barbara Merguerian (Armenian Int. Women's Assoc.); Bert Vaux (Harvard Univ.); Ovannes Kilicdagi (Bosporus Univ., Istanbul); Kevork Bardakjian (Univ. of Michigan, Ann Arbor); Christina Maranci (Univ. of Chicago); Victoria Rowe (Univ. of Toronto); Levon Chookaszian (Erevan State Univ.); Sarkis Balmanoukian (Los Angeles); Vartan Matiossian (Universidad del Salvador, Buenos Aires); Verjine Svazlian (Inst. of Archaeology and Ethnography, Erevan); Lucina Agbabian-Hubbard (Univ. of Southern California); Souren Danielian ("Spiurk" Scientific Educational Center, Erevan); Robert Krikorian (Harvard Univ.); Gia Aivazian (UCLA); Dikran Kaligian (Boston College); Herve Georgelin (EHES, Paris); S. Peter Cowe (UCLA); Robert H. Hewsen (Rowan Univ. of New Jersey); and David Calonne (Wayne State Univ.).

The conference was sponsored by the Armenian Educational Foundation Chair in Modern Armenian History in cooperation with the UCLA International Studies and Overseas Programmes; Division of Social Sciences; Center for European and Russian Studies; and the Department of History; as well as the Organisation of Istanbul Armenians. The preceding conferences in this series have been on Van/Vaspurakan; Baghesh/Bitlis and Taron/Mush; Tsopk/Kharpert; Karin/Erzerum; Sebastia/Sivas; Tigranakert/Diarbekir and Edessa/Urfa; and Cilicia. The next in the series on 10 - 11 November 2001, will feature Kars, Ani, and the Black Sea Communities. The conference proceedings are being edited and published. The first, "Armenian Van/Vaspurakan" is now available, and "Armenian Baghesh/Bitlis and Taron/Mush" will be released during the summer. The others will follow. For further information contact via e-mail: [Hovannis@history.ucla.edu](mailto:Hovannis@history.ucla.edu)

**"Central and Inner Asia Seminar"**  
**Toronto, Canada**

The Seventh Annual Central and Inner Asia Seminar meeting was hosted in association with The Joint Centre for Asia Pacific Studies at the Munk Centre for International Studies, University of Toronto between 4-5 May 2001. A range of topics was covered by the following speakers: David Jongeward (Univ. of Toronto); Yusuf Dzafarov (CIAS Associate, Toronto); Hye-Young Im (Univ. of Toronto); Rahat Achlova (Kyrgyz State & Indiana University); Otto Farkas (World Vision Canada); Sarfaroz Niyozov (Ph.D. candidate, OISE/Univ. of Toronto); George Zhao (Univ. of Toronto); Robert Cutler (Inst. of European and Russian Studies, Carleton Univ.); Basak Burcu Tekin and Kemal Hakan Tekin (Erciyes University, Kayseri, Turkey); Gulnara Moldasheva (Indiana University); Makset Karlibaev (Inst. of History, Archaeology and Ethnography, Uzbek Academy of Sciences); Talant Mawkanuli (Univ. of Wisconsin); S. Safarov, S. Abdulhairov and F. Muhtarov (Samarkand Univ.); Toshio Horii (Independent Speaker). A special talk was also given by Krzysztof Ciuk, Curator of the Royal Ontario Museum on "Legacy in Gold: Scythian Treasures from Ancient Ukraine". For programme information please contact:



Michael Gervers, e-mail: 102063.2152@compuserve.com or Gillian Long, e-mail: gillian.long@utoronto.ca

The activities of the Central and Inner Asian Seminar are also generously supported by the Departments of East Asian Studies, History, and Near and Middle Eastern Civilisations, the Centres for Russian and East European Studies, and for the Study of Religion, and by the School of Graduate Studies, all of the University of Toronto.

## **Forthcoming conferences**

### **CARN Conference**

**Utrecht, Netherlands, 29 June-1 July 2001**

The Central Asia Research Network (CARN) is pleased to announce its internet presence. CARN is a network of young scholars, who are conducting research in and about Central Asia and meet once a year to present and discuss research and projects. The next CARN conference will be on 29 June-1 July 2001 in Utrecht, Netherlands. For more information email: vanderheide@pscw.uva.nl or visit the website at: [www.ca-research-net.org](http://www.ca-research-net.org)

**"Local Populations of the Black Sea Littoral and their Relation with the Greek, Roman and Byzantine Worlds and Near Eastern Civilisation (8th century BC-ca. 1000 A.D.)"**

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

Papers will be delivered at this congress by the following specialists: Professor Sir John Boardman (U.K.), Dr. G. Tsetskhladze (U.K.); Dr. A. Alekseev (Russia); Dr. A. Avram (Romania); Professor P. Briant (France); Professor A. M. Bryer (U.K.); and Professor T. Akbasoglu (Turkey).

No parallel sessions are planned and the major emphasis will be on poster papers. Two excursions are also planned to the Museum of Anatolian Civilisations in Ankara and to several sites on the Turkish Black Sea coast. For more information contact: The Secretary-General, Second International Congress on Black Sea Antiquities, Dept. of Classics, Royal Holloway, University of London, Egham, Surrey, TW20 0EX, U.K. Tel: +44 (0)1784 443203; fax: +44 (0)1784 439855; e-mail: [m.scrivner@rhnbc.ac.uk](mailto:m.scrivner@rhnbc.ac.uk)

**10th Colloquium of the International Association for Ladakh Studies  
University of Oxford, Oxford, U.K., 7-10 September 2001**

The 10th Colloquium will take place at Mansfield College, University of Oxford. Papers and/or panels, both from scholars working specifically on Ladakh and from specialists on other parts of the Himalayan region, particularly comparative topics, or on Ladakh's links with other regions are strongly encouraged. Contributions from other related regions will also be featured in thematic panels covering history, gender issues, language and culture, material culture, and nomads.

IALS colloquia have been held regularly, usually every other year, since 1981 and are intended to bring together people from many disciplines interested in Ladakh studies. The proceedings of the first eight conferences have all been published, and the ninth is

in preparation. Past conferences have provided a valuable forum both for formal and informal discussion and debate.

For further information contact either of the two convenors: John Bray, Hon. Secy., IALS, 55B Central Hill, London SE19 1BS, U.K.; email: JNBray@aol.com or Dr. Clare Harris, University of Oxford, 64 Banbury Road, Oxford OX2 2PN, U.K.; e-mail: clare.harris@prm.ox.ac.uk

**"Current Problems of the History of the Saian-Altai and Contiguous Territories"**

**Khakas State University, Abakan, Siberia, Russia, 6-12 October 2001**

The aim of this conference is to focus on the history and historiography of Saian-Altai and its contiguous territories. Attention will also be devoted to the ethno-political and ethno-cultural aspects of this region. Working languages of the conference are English and Russian.

The Organising Committee requests proposals be submitted for plenary and sectional works no later than 15 June 2001; and resumes of papers, speeches, and communique no later than 1 September 2001.

For further details contact the Organizing Committee: Vladimir Kicheev, Director of the History and Law Institute of the Khakas State University, Lenin Ave. 92, 655017 Abakan, Khakas Republic, Russian Federation. Tel: +7 39022 65 107, 39022 67 177; fax: +7 39022 65-331.

**Second Annual Conference of the Central Eurasian Studies Society  
University of Wisconsin, Madison, U.S.A., 11-14 October 2001**

The Society for Central Eurasian Studies in conjunction with the Department of Languages and Cultures of Asia, the Central Asian Studies Programme, and the Centre for Russia, East Europe, and Central Asia at the University of Wisconsin-Madison announce the convening of the second annual meeting of the Central Eurasian Studies Society. This annual conference of the Central Eurasian Studies Society replaces the earlier annual Workshop on Central Asian Studies.

Submission of paper proposals, and proposals for pre-organised panels that concern Central Asian and Central Eurasian studies are sought for the following topics: history, languages, cultures, and 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, and teaching and research about these topics and areas.

Participants are asked to submit an abstract of 150-250 words, and to complete conference registration by 15 May 2001. Pre-organised panels sponsored by scholarly organizations related to any part of Central Eurasia are welcome. Confirmation of paper or panel acceptance will be available by 1 July 2001. For further information contact: Center for Russia, East Europe, and Central Asia, University of Wisconsin, 210 Ingraham Hall, 1155 Observatory Drive, Madison, WI 53706-1397, U.S.A. Tel: +1 608 262 3379; fax: +1 608 265 3062; e-mail: creeca@intl-institute.wisc.edu; website: [www.wisc.edu/creeca/](http://www.wisc.edu/creeca/) or Prof. Uli Schamiloglu, Dept. of Languages and Cultures of Asia, 1254 Van Hise, 1220 Linden Drive, Madison, WI 53706, U.S.A. Tel: +1 608 262 7141 (Office), +1 608 262 3012 (Dept.); fax: +1 608 265 3538; e-mail: [uschamil@facstaff.wisc.edu](mailto:uschamil@facstaff.wisc.edu)



**"Current Research on Sasanian Archaeology and History"  
University of Durham, Durham, U.K., 3-4 November 2001**

Sponsored by the British Council (Tehran) and the Iran Heritage Foundation (London), this conference has been jointly organized by the Centre for Iranian Studies, Department of Archaeology and Centre for Middle Eastern and Islamic Studies of the University of Durham. It is intended to be an informal meeting of archaeologists and historians currently engaged in researching into aspects of the Sasanian empire and its surrounding regions. Several Iranian scholars are also expected to attend this meeting and present the results of recent excavations in Iran.

The following is a list of tentative speakers whose papers will be later published in the *Durham Middle East Monograph Series* (Ithaca Press): Prof. Hugh Kennedy, "A Research Proposal for a Multidisciplinary Project on Fars Province in the Sasanian and Early Islamic Period"; Dr. James Howard-Johnston, "Khusro II's Plans for the Post-war World"; Dr. St. John Simpson, "Excavations at Merv in Turkmenistan"; Dr. A. Northedge, "The Sasanians and the Nahrawan Canal"; Dr. Massoud Azarnoush, "Excavations at Hajiabad"; Mehdi Rahbar, "Excavations at Bandiyan at Darr Gaz in Northeast Iran"; Zarintaj Sheibani, TBA; Dr. Vesta Curtis, "Propaganda on Sasanian Coins"; Dr. D. Kennet, "Sasanian Occupation in historic 'Uman - survey and excavation in Ras al-Khaimah (UAE)"; Dr. von Gall, "New Perspectives on Sasanian Rock Reliefs"; Dr. Z. Rubin, "Epigraphy and the historiography of the Sasanian Empire"; Peter Morgant, "Sasanian Round Cities?"; Dr. G. Puschnigg, "Material re-use in Sasanian Merv".

Registration costs of £25 may be paid in advance of the meeting. There are still a few slots left for papers. Those interested in giving a 20 minute presentation should send the title of the proposed paper and CV to: Dr. D. Kennet, Department of Archaeology, University of Durham, South Road, Durham DH1 3LE, U.K. Fax: +44 191 374 3619; e-mail: [sasanian.conference@durham.ac.uk](mailto:sasanian.conference@durham.ac.uk)  
website: [www.dur.ac.uk/~drk0225/Conference.htm](http://www.dur.ac.uk/~drk0225/Conference.htm)

**"Buddhism on the Silk Road"  
American Academy of Religion, Denver, Colorado, U.S.A., 17-20 November 2001**

For the session entitled "Buddhism on the Silk Road" to be held at the annual meeting of the American Academy of Religion either short proposals (less than 2 pages) or an abstract (150 words) are requested. Please contact Mariko Walter at e-mail: [mwalter@mailbox.une.edu](mailto:mwalter@mailbox.une.edu)

**"Materials Issues in Art and Archaeology VI"  
Boston, Massachusetts, U.S.A., 26-30 November 2001**

The Fall 2001 meeting of the Materials and Research Society will feature a symposium on this theme. Studies are solicited that use the methods and techniques of materials science and engineering to understand the degradation, and promote the long-term preservation, of material culture, i.e. works of art, culturally significant artefacts, and archaeological remains and sites. Preserving cultural heritage extends beyond artefact preservation to developing a critical understanding of how ancient people used technology and craft to solve problems of survival and organisation and to make symbols or representations of what was important in their world, especially for its maintenance, longevity and beautification.

Paper contributions of empirical studies are solicited that reconstruct and interpret ancient technologies, especially through studies of workshop and industrial remains (archeomaterials); study the nature and diversity of the ancient landscape as a



background to human cultural evolution through analysis of residual physical traces (biogeochemistry); recreate an understanding of the environment, resources, and other constraints on the practice of technologies (resource survey, site catchment analysis and site formation analysis); characterise the cultural context and the knowledge necessary and sufficient to practice, innovate and transmit know-how for individual cultural survival and achievement (science, technology and society); apply new, cutting-edge methods or old techniques of analysis in new ways to material cultural problems (archaeometry); promote an understanding of degradation, weathering and corrosion that leads to stabilization and long-term preservation of material culture (conservation science); and present successful experiment that incorporate studies of ancient technical know-how into modern K-12 and university curricula (ancient materials outreach).

On the last day of the conference, a Pyrotechnology Workshop and Demonstration is planned in which experiments will be conducted in the 3500-year-old technologies of Egyptian faience, faience inlay, glass core vessel manufacture, and the technologies of iron smelting and glassblowing. The latter experiments are to be framed in a 2000-year old Roman period context.

For abstract submissions (electronic, paper and fax transmissions are acceptable) contact: Pamela B. Vandiver or Martha Goodway, Smithsonian Center for Materials Research and Education, 4210 Silver Hill Rd., Suitland, MD 20746, U.S.A. Tel: +1 301 238 3700, ext. 162 or 164; fax: +1 301 238 3709; e-mail: vandiverp@scmre.si.edu or goodwaym@scmre.si.edu

**"Eurasian Steppes in Prehistory and the Middle Ages"  
The State Hermitage Museum, St. Petersburg, Russia, March 2002**

This international conference will commemorate the centenary of the birth of Academician Mikhael Griaznov who was the corresponding member of the German Archaeological Institute and a nationally honoured scholar of the U.S.S.R.

The conference will be held in St. Petersburg at the Institute of the History of Material Culture, Russian Academy of Sciences (Dvortsovaya naberezhnaya, 18), and at the State Hermitage (Dvortsovaya naberezhnaya, 34). Tentative topics for which papers are solicited include: Mikhail Griaznov's scholarly legacy in Eurasian archaeology; Archaeological cultures of the Eurasian steppes, their chronology and periodisation, and their cultural and historical significance; Physical anthropology and ethnography of the Eurasian steppes population; Cultural history of the Siberian peoples; and ancient Siberian art.

Complete abstracts (1500 words) are required by 1 November 2001. For applications and other details contact: M. N. Pshenitsyna, Secy., Institute of the History of Material Culture, Dvortsovaya naberezhnaya 18, St. Petersburg 191186, Russian Federation. Tel: +7 812 312 1484; fax: +7 812 311 6271; e-mail: nikkok@infopro.spb.su or admin@archo.ru

**Fourth Biennial Conference on Iranian Studies  
Bethesda, Maryland, U.S.A., 24-26 May 2002**

Jointly organized by The Society for Iranian Studies (SIS) and The Association for the Study of Persianate Societies (ASPS), the programme committee welcomes contributions in all fields of Iranian studies especially novel approaches to traditional fields. The deadline for submission of abstracts is 1 September 2001. Abstracts must present a succinct outline and limited to 250 words. Abstracts should be sent via e-mail and in paper format to: Prof. M. R. Ghanoonparvar, Program Committee Chair,



Dept of Middle Eastern Languages and Cultures, West Mall Building 5.120, The University of Texas at Austin, Austin TX 78712, U.S.A. Tel: +1 512 471 1365; fax: +1 512 251 8578; e-mail: mghanoon@uts.cc.utexas.edu

Latest information will be made regularly available on the SIS website: [www.iranian-studies.org](http://www.iranian-studies.org)

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**PRE-KUSHANA COINS IN PAKISTAN**  
by Dr. Osmund Bopearachchi & Aman ur Rahman



Published by Iftikhar Rasul IRM Associates (Pvt) Ltd., Pakistan, 1995.

Copies of this book are still available from us at a reduced price: £50, including postage.

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WC1H 0XG, United Kingdom

## NEW PUBLICATIONS

### Recent journals

#### *Research Bulletin of the Vishveshvaranand Vedic Research Institute (VVRI)*

The first issue of a new annual journal focusing on Indology is due for release during the fall of this year. The *Research Bulletin of the Vishveshvaranand Vedic Research Institute* (VVRI) will contain articles related to the history, culture, religion, philosophy, art, archaeology, epigraphy, numismatics, linguistics, etc. of the Indian subcontinent. It shall also include book reviews. All articles will be scholarly unpublished works. Those interested in contributing to the next issue of the journal may submit articles directly to: Professor Ashvini Agrawal, Editor, VVRI Research Bulletin, Dept. of Ancient Indian History, Culture & Archaeology, Panjab University, Chandigarh-160 014, India. Fax: +91 33 1 5871 7090; e-mail: ashi\_18@glidemail.com. Inclusion of articles will be at the Editor's discretion.

#### *Dunhuang Yanjiu, Special issue*

Published in December 2000 this volume contains abstracts of all the papers submitted for the International Conference held to commemorate the one hundredth anniversary of the opening of the Library Cave (v. *CIAA NL 12 December 2000 [2001]*, pp. 42-44.). At the back of the volume a full list of the names and addresses of all participants is also included.

#### *Dunhuang Tulufan Yanjiu* (Journal of Dunhuang and Turfan Studies)

(vol. 4, 1999) Beijing: Peking University Press, 2000. Pp. 637 + 10 colour pls., tables, line drawings, b.&w. ills. Order from Peking University Press, 100871 Beijing Daxue Chubanshe Faxingbu, P.R.C. Tel: +86 1 6275 4140; fax: +86 1 6255 6201.

This issue, together with the *Journal of Asian Studies*, vol. 58, no. 1 (February 1999); *Asia Major*, 3rd series, vol. 11, part 2 (1998), *T'oung Pao*, vol. 85, no. 2 (1999) and *Orientalis*, vol. 30, no. 4 (April 1999) contain the papers that resulted from the important three-year joint U.S. - Chinese project entitled: "The Silk Road Project: Re-uniting Turfan's Scattered Treasures" organised by Professor Valerie Hansen (Yale University, New Haven, U.S.A) (v. *CIAA NL 8 November 1998 [1999]*, pp. 34-35.). The articles are mostly in Chinese and include: Zhang Guangda: "Some Iranian Religious Evidence in Turfan Chinese Texts"; Valerie Hansen: "How the Chinese converted to Buddhism (or did they?): What the Turfan graves reveal about religious changes"; Yao Chongxin: "Buddhism and the Buddhist community in Gaochang Kingdom"; Feng Qiyong: "On Xuanzang's Route back to China"; Rong Xinjiang: "Daoism in Turfan during the Tang period"; Chen Huaiyu: "Studies on Nestorian Christianity in Gaochang Uighur Kingdom"; Wu Zhen: "The Hu people in materials excavated from ancient tombs of Astana-Karakhojo"; Islafer Yusuf: "Newly discovered Uighur contract documents from Turfan"; Wu Min: "A new look at textiles excavated from the Astana graves at Turfan"; Angela Sheng: "Textile production on China's northwest frontier from the sixth to seventh centuries: New weaves and their innovations"; Sarah E. Fraser: "A reconsideration of the archaeological finds from the Turfan region" and Jonathan Skaiff: "The silver



Sasanian and Arab-Sasanian coins found at Turfan: Their relationship to international trade and the local economy." The journal also includes a section entitled "Memoriturum" about "Prof. Fujieda Akira and Dunhuang Studies" and "Prof. Sadao Nishijima and Studies of Turfan documents" and book reviews.

***IDP News: Newsletter of the International Dunhuang Project***

No. 17, London: Winter 2000. Pp. 8, 8 b.&w. ills. For a free copy contact: Dr. Susan Whitfield, The International Dunhuang Project, The British Library, 96 Euston Road, London, NW1 2DB, U.K. Tel: +44 171 412 7647/7822/7650; fax: +44 171 412 7858; e-mail: susan.whitfield@bl.uk

This issue is mainly devoted to new research on the Tibetan material found in Dunhuang. Sam van Schaik: "Dunhuang Tibetan Manuscripts in Gansu Province, China" reports on the Tibetan manuscripts remaining in collections in Gansu Province and assesses their significance. This is followed by a Bibliography of catalogues of Central Asian Tibetan manuscripts collections. Matthew Kapstein gives a summary of the January 2001 EPHE Vème section lecture series in English in an article entitled "La formation du Bouddhisme tibétain à travers les documents de Dunhuang." There is also a short report on "Ellsworth Huntington and the Central Asian Manuscripts at Yale" by Sam van Schaik including a Bibliography and followed by a short listing of other resources for Tibetan research, selected publications on Tibet and Tibetan exhibitions. The last three pages of the Newsletter contain general news items regarding other exhibitions, conferences and publications, fieldwork opportunities and project news.

## **New publications on Iran**

### **Publications on Zoroastrian and Iranian studies**

The Zartoshty Brothers Fund (Vancouver, Canada) has donated extensive sums to Bombay's K. R. Cama Oriental Institute (est. 1916), the leading centre for Indo-Iranian and Iranian studies in South Asia and the Middle East, to reprint rare works on Iranian studies. The following four monographs have been reprinted through this subvention: Karl Geldner, *The Zoroastrian Religion in the Avesta*, tr. J. C. Tavadia (Bombay 1933, repr. 1998); B. N. Dhabhar, *The Persian Rivayats of Hormazyar Framarz and Others: Their Version with an Introduction and Notes* (Bombay 1932, repr. 1999); S. J. Bulsara, *The Laws of the Ancient Persians as found in The Mâtikân Ê Hazâr Dâtastân or "The Digest of a Thousand Points of Law"* (Bombay 1937, repr. 1999 [2000]); and M. N. Dhalla, *Zoroastrian Civilization: From the Earliest Times to the Downfall of the Last Zoroastrian Empire* (Bombay and New York 1922, repr. Bombay 2000). In addition, *The Religion of Ancient Iran*, by Jacques Duchesne-Guillemin, tr. K. M. Jamsâpâsa (Bombay 1973, repr. 2000), is available once again. For ordering and further information contact: The Secretary, K. R. Cama Oriental Institute, 136 Bombay Samachar Marg, Opp. Lion Gate Fort, Bombay-23, India. Tel: +91 22 284 3893; fax: +91 22 287 6593; e-mail: krcamaoi@vsnl.com

(BW)

### **Mesopotamia and Iran in the Parthian and Sasanian Periods: Rejection and Revival c. 238 BC - AD 642**

#### **Proceedings of a Seminar in Memory of Vladimir G. Lukonin**

edited by John Curtis. London: British Museum Press, 2000. Pp. 104, 68 b.&w. ills., 19 colour pls., 2 maps, bibliography. £20.



This is the fourth and last in a series of books looking at various aspects of the relationship between Mesopotamia and Iran in different periods. The papers in the present volume were delivered at the Fourth Vladimir G. Lukonin Memorial Seminar held at The British Museum on 14 July 1997, funded by a gift from Raymond and Beverly Sackler.

The volume begins with a Preface and an Introduction by John Curtis in which he sums up the history of such talks and seminars at the British Museum and the Hellenistic interregnum in Mesopotamia and Iran, since this was not covered by the series of previous seminars. It considers the depth of Hellenistic influence during this time. Richard Frye reviews the Parthian and Sasanian history of Iran with hypotheses about the origins of the dynasts and the coming of Islam. Vesta Curtis in her paper discusses elements that we can identify as typifying Parthian material culture and looks at Parthian costume in some detail. She concludes that it was they rather than the Sasanians who were responsible for reviving Iranian culture in post-Hellenistic Iran. Georgina Herrmann describes the rock reliefs of the different Sasanian emperors and analyses their symbolic meaning. Prudence Harper examines the early history of Sasanian silver vessels in various museum collections. St. John Simpson discusses settlement patterns, the economy and arts and crafts in Sasanian Mesopotamia and concludes that the contribution of indigenous craftsmen has been underestimated in the concentration of Sasanian studies on the fine arts. In the concluding paper, Guitty Azarpay looks at the influence of Sasanian art beyond the Persian world especially along the Silk Road in Central Asia and China, in the Christian West and in the early Muslim world. She considers the phenomenon of its universal appeal. All the contributors are renowned experts in their respective fields and thus this small volume is a snapshot of current research that will be useful to most people interested in seeing how pre-Islamic Iran interacts with later periods and other regions.

(MG)

## New publications on Central Asia

### **Copper and Bronze Metallurgy in Late Prehistoric Xinjiang: Its cultural context and relationship with neighbouring regions**

by Mei Jianjun, with a foreword by Colin Renfrew. BAR International Series 865, 2000. Pp. 187, b.&w. ills., appendices.

Mei Jianjun's extensive report can be considered the first coherent investigation into the history and development of ancient metallurgy in Xinjiang, using a comparative approach founded on both archaeological and archaeo-metallurgical data. In this monograph, the author provides an insight into the discovery and the later exploitation of copper and bronze alloys in Xinjiang during the early Bronze Age period, and their possible connection with archaeological contexts further to the north (southern Siberia) to the west (Kazakhstan), to the south (Bactrio-Margiana Archaeological Complex) and to the east (Gansu and Qinghai provinces). Such an in depth exploration of early metallurgy in Xinjiang is in fact proposed according to three major themes. First, a survey of 14 Bronze Age and Iron Age cultures within nine geographical areas of Xinjiang is given (Ch. 2). Based on chronology, geographical distribution, material assemblage and cultural affinities, his analysis provides the framework for further speculation. Then, a typological approach to the study of ancient metallurgy of the region is proposed (Ch.3), pointing out the various shapes and functions of all the metallic objects found in the excavations and suggesting probable stylistic and technological connections with neighbouring cultures. The second part (Ch.4-5) consists of technical studies of early metals and slags found *in situ*. Commencing with the examination of 58 samples, obtained through



collaboration with local archaeologists, and using an optical and a scanning electron microscope, he thus determines the microstructure of the artefacts and sheds some light into the metallurgical processes involved. He then explores the early smelting technologies encountered at Nulasai copper mining and smelting site, drawing comparisons with other metallurgical centres in Xinjiang and further west into Central Asia.

The last part (Ch. 6-7) includes a general survey of the relationship between Xinjiang and contemporary archaeological cultures such as Andronovo (southern Siberia), Qijia (Xinjiang and Gansu-Qinghai), Siba-Huoshagou, Xindian and Kayue (Gansu), Chust (Bactrio-Margiana Archaeological Complex) and Saka (Kazakhstan and southern Siberia) from the metallurgical point of view, depicting Xinjiang's active role in transmitting technologies (bronze and iron) and cultural elements (Saka-Scythians) throughout Central Asia and China. Finally, an outline of the early development of copper and bronze metallurgy is given. This monograph, both for the kind of data collected and analysed and the conclusions reached, provides a fresh and thoroughly investigated picture of the proto-history of Xinjiang.

*Laura Vigo,*

*Ph.D. candidate in Art and Archaeology, SOAS, London, U.K.*

### **The Tarim Mummies: Ancient China and the Mystery of the Earliest Peoples from the West**

by J. P. Mallory and Victor H. Mair. London: Thames and Hudson, 2000. Pp. 352, 109 ills., 13 in colour, two appendices, index, bibliography. £28.

In this lavishly illustrated publication, J. P. Mallory and Victor Mair, after years of scientific research on the subject, have joined forces and knowledge to examine and provide clues on the ethnic appurtenance of the extraordinarily preserved corpses recovered from burials throughout Xinjiang. These so-called "mummies", kept from organic dissolution by the arid and salty environment of the Taklamakan desert, have left us with the "unspoken" evidence of their past, beautiful dresses and personal accoutrements. Yet no written document as such has reached the present time.

At first, the authors follow the tracks of Herodotus, Alexander the Great, Aristean and Maes the Macedonian in the West and their counterparts in the East, such as Zhang Qian and Li Guangli, in order to provide a historical map of the crossroads of Central Asia, dating back to the first centuries BC (Ch. 1). They then draw on evidence of written (mainly Chinese) sources to construct another historical picture, this time of the land of the Tarim peoples, such as the nomadic tribes of the Xiongnu, Wusun, Yuezhi and Uyghurs (Ch. 2). In Chapter 3, they attempt to establish the languages spoken in the Tarim Basin and place them in the broader context of Eurasian linguistic geography. Chapter 4 provides an insight of the archaeological context of the region (with a useful appendix on radiocarbon dates), whilst in Chapter 5 the physical evidence of the bodies and their present level of conservation is examined. It is not just the level of preservation of the bodies, but indeed their clothing, which provides further clues about the identity of the wearers (Ch. 6). After having investigated the DNA genetic mapping of the "mummies" (Ch. 7), Mallory and Mair, supported by archaeological evidence, linguistic mapping and historical records both from the West and the East, track down the trail of clues and offer a model of (as they call it) "ethno-linguistic development in eastern Central Asia". Their analysis is focused on two major ethnic groups of the archaeological past: the Indo-Iranians (Ch. 8) and the legendary Tocharians (Ch. 9), eventually suggesting a cultural continuum between those Europoid-looking individuals buried in the Bronze Age and Iron Age periods (hence called Proto-Tocharians by the authors), and the Tocharians of the historical period (Ch. 10).



This finely written book, meant for general readers and scholars alike, offers an insight not only into the Tarim mummies, but also the cultural history of all the prehistoric peoples of Eurasia (Ch. 11), pinpointing the extraordinary contributions of the West (such as the chariot and possibly iron metallurgy) to the ancient East.

Laura Vigo,

*Ph.D. candidate in Art and Archaeology, SOAS, London, U.K.*

**Drevniye Uighury. VIII-IX cc. [Old Uighurs. VIII-IX cc.].**

by Ablet K. Kamalov. Almaty: "Nash mir" Publishing House, 2001. Pp. 200.

This book is devoted to the ethno-political history of the early Uighur State in Inner Asia, known as the Uighur Empire or Uighur Kaghanate with the centre in contemporary Mongolia (740-844 AD). The author, a disciple of the well-known Russian Turkologist Sergey Kliashtorny (St. Petersburg), conducted a comparative study of the written sources, especially Chinese historical records and the Turkic runic inscriptions created during the period of the Uighur domination in Mongolia. The latter includes texts of the Moghon Shine Usu (759-760) and Karabalghasun (*ca.* 820) and, most significant, texts of the three Uighur epigraphic monuments found in Mongolia during the 1970-1980s, known as the Terkhin, Tez and Sevrey inscriptions. The most productive and interesting themes discussed in the book are those connected with comparative analysis of the Uighur accounts with the information found in the Chinese sources. These cover the internal wars in the Uighur empire during the reign of the actual founder of the Uighur *el* (state), El Etmish Bilge Kaghan (747-759): Uighurs and Turks in Tang China during the rebellion of An Lushan and his successors (755-762); the policy of the Tang empire towards the "northern barbarians" and the uprising of the Toquz-Oghuz (Uighur) general P'ughu Huai-en (764-765); and the state structure of the empire during the first decades of the Uighur *el*.

The analysis of the written sources enabled the author to distinguish three uprisings of the proper Oghuz tribes which refused to recognise the leading position of the *Yaglaqar* dynasty. The first and the largest among them was that of eight Oghuz tribes (*sekiz oghuz*) led by Tay Bilge Tutuk who, as the author ascertains, was a Chief of the *Bayarqu* tribe (747-749). The two other uprisings were less in terms of scale than the first one and differed from it. They involved only some groups of the Toquz-Oghuz tribes and were a result of external as opposed to internal factors: the uprisings of *Abuz-Yabgu* (752-753) and the Oghuz rebellion in 757-759. Both of these insurrections were caused by the appearance of those Turks and Oghuzs that had fled to Tang China during the period of collapse of the Eastern Turkic Kaghanate in 742-744, on the territory of the Uighur empire. The uprising of *Abuz-Yabgu*, the author believes, was a signal of the threat to the Uighur state by the Turkic nobles who had escaped to China. Internal wars in the Uighur *el* ended after the firm establishment of power by the *Yaglaqar* dynasty, and the assumption of the leading position of the Uighur tribe among all the Toquz-Oghuz tribal alliances. This resulted in the spreading of the name Uighur to the entire Toquz-Oghuz tribes.

Another problem that the author raises is the characteristics of the Uighur rulers' policy towards their neighbouring peoples. The foreign policy of the Uighur empire during the first decades of its existence was determined by two main factors: Firstly, the necessity of forming the state's territory and its defense. To such an end, the Uighurs undertook a series of expeditions in the north and west marches, resulting in considerable expansion of the sphere of influence of Uighur rule, which now extended as far as parts of southern Siberia as well as the subjugation of the Kyrgyz tribes and the oases of East Turkestan. Secondly, the Uighur empire became involved in the inner political events of Tang China during the rebellion of An Lushan in 755-762.



The military and political interference of Uighurs in the internal affairs of China was implemented during four marches which helped the Tang dynasty to suppress the rebellion. The author shows that at that moment, the interests of two dynasties, the Uighur dynasty of Yaglakar and the Chinese Tang dynasty, coincided. The rebels of An Lushan routed the Tang governmental forces with the help of the Turks incorporated into their army. These Turks caused a threat for the Uighur dynasty even within China. The concurrence of the interests of the Yaglaqar and Tang dynasties became obvious during the Uighur march to the region of the Ordos in 756. The goal of this march was the elimination of the threat of invasion into the Uighur state of the army of Turks led by the representatives of the Turks' ruling clan, general Ashina Ts'ungli. The latter was hostile both to the Tang and Uighur dynasties. As such, his army was destroyed in Ordos by the joint Tang-Uighur forces. During the Uighur-Tang interaction and counteraction with the insurgent army of the rebels, the tribal groups of Turks and Oghuz incorporated before into the Tang frontier armies now parted. While the Turks went over to the rebels' side, the Oghuz (Uighur) tribes, including those formerly joined with the rebels, were consolidated into the camp of the governmental Tang forces under the influence of their relatives, the Uighurs. All these observations and conclusions are illustrated by analysis of the sources.

Studying accounts of the Uighur inscription from Moghin Shine Usu (Selenga stone or inscription in honor of Moyunchur) the author offers his own system of clarifying the dates of many events described in the text.

A special part of the research discusses the special relations between the Uighurs and the East Turkestan oases. The author concludes that the eastern regions of East Turkestan were a part of the Uighur empire and that the migration of Uighurs to this region after the collapse of their state in 840 and the forming of the Uighur kingdom of Kocho must be considered as a restoration of the medieval Uighur state in the sedentary periphery of the Uighur empire, i.e. it was a transference of the centre of the Uighur statehood from northern Mongolia to East Turkestan. The research shows that the Uighurs lived in the East Turkestan oases long before the Orkhon Uighurs migrated to the Turfan region.

The publication of this book is a significant contribution to Turkology and medieval Asian studies. For further information email: asiadavlet@hotmail.com

*Risalat Karimova, Head of Section, Institute of Oriental Studies,  
Kazakh Academy of Science, Almaty, Kazakhstan*

**The Mongolian Manuscripts on Birch Bark from Xarbuxyn Balgas in the Collection of the Mongolian Academy of Sciences**

by Elisabetta Chiodo. Part I. Asiatische Forschungen Band 137. Pp. 451 with facsimiles. Wiesbaden: Harrassowitz Verlag, 2000.

This book is a thorough and scholarly study of an unexplored collection of Mongolian manuscripts on birch bark. The manuscripts were discovered by archaeologists inside the stupa of the ancient town Xarbuxyn Balgas, located 200 km west of Ulaanbaatar to the south of Bulgan Ajmag. The texts were written about 1600 and the majority of them survived in fragmentary form, making the identification of the texts a demanding task. The book includes 42 different texts which the author was able to identify.

The texts are published in a Latin transcription accompanied by detailed commentaries dealing with the linguistic features and the contents of the texts, which were analyzed in a wide frame of reference. The collection of manuscripts from Xarbuxyn Balgas provides the hitherto earliest available evidence of a number of



texts, and what is even more interesting is that it contains texts which were previously unknown. The texts of the collection shed new light on the diffusion of Buddhism among the lay people of Mongolia in the early 17th century, and bear witness to the penetration of Buddhist beliefs and deities in the sphere of popular Mongol ritual practices. This publication substantially contributes to our knowledge of the cultural history of the Mongols.

## New publication on Tibet

### **From the Sacred Realm: Treasures of Tibetan Art from The Newark Museum**

by Valrae Reynolds, with contributions by Janet Gyatso, Amy Heller and Dan Martin. The Newark Museum: Prestel, 1999. Pp. 264, 142 colour pls., numerous b.&w. photos and ill., bibliography, index.

This book was published in conjunction with the exhibition of Tibetan art in the Newark Museum, New Jersey from October 1999 to January 2000 (see *CIAA NL 11, June 2000, pp. 17-19 for the exhibition review*). In the introduction Valrae Reynolds, editor of this book and the Curator of Asian Collections at Newark, gives a fascinating account of how one of the major collections of Tibetan art in the world was founded by the Newark Museum. The bulk of the present collection was acquired through many American missionaries who worked during the first half of the 20th century in China and in eastern and northeastern Tibet (Kham and Amdo). The Newark Museum is especially fortunate to have such a wide and varying selection of secular objects, ranging from costumes and textiles to everyday utensils, representing both the life style of the nomads and the aristocrats. Historically important documents, including rare black and white photographs are integral to this collection, and they are used throughout this book to illustrate places, people and events. Chapter I, written by Dr. Amy Heller, discusses Tibetan history and religion, from the time of the emperors (7th century A.D.) until the tragic events of 1959. The introduction and development of Buddhism in Tibet are outlined, as are the main political events over the centuries. Despite the paltry historical records pertaining to the early history of Tibet, the author writes comprehensively on Tibet's role in Central Asia, and on its trade and cultural connections with the outside world.

In Chapter II, Valrae Reynolds gives an insight into the everyday life of the nomads, traders and the farmers by discussing their clothing and daily utensils. The costumes (dating from the 1920s-30s) are described and illustrated in great detail, including the material, boots, ornaments (e.g. belt pendants) and jewellery. Weapons were also a part of men's outfits, and were often exquisitely finished to reflect the owner's status. This chapter also describes aspects of popular religion, as opposed to monastic Buddhism. The Museum has several objects related to lay practices, mostly dating from the first half of the 20th century, and the collection includes prayer wheels, dough moulds and *ga'u* (relic shrines). These were all thought to have protective purposes and were very much part of people's lives.

Chapter III focuses on the Tibetan nobility and on their way of life, which centred around country estates and castles, *rdzongs*. Noble families also exerted a degree of political power in pre-1959 Tibet, and the author explains clearly the function of their objects of authority (e.g. official letters and metal pen cases). Wooden or leather chests were used to store important documents and other precious objects. Elaborate festive costumes of the noble, often made of the finest imported Chinese silks, were worn on special religious occasions. Magnificent gold and silver jewellery accompanied the costumes, not only displaying wealth, but also status or rank. Home



furnishings of the wealthy included rugs and portable furniture, which were often decorated with Chinese inspired motifs.

Chapter IV discusses monastic materials, from lamas' robes and personal objects (e.g. a reading table) to objects of religious authority. A fine example of the latter is a late 19th century ceremonial cape (*sKu-ber*), which, according to Valrae Reynolds, is the single most important garment in the Newark Museum. However, perhaps the most detailed description is given on the sacred altar space, where the author explains the position and the role of the various objects on the altar. The Museum has its own authentic Tibetan altar, completed in 1990 (the original was built in 1935). Other monastic objects include very fine silverware from Batang in eastern Tibet, and ritual textiles such as altar cloths. As the author notes, many of the Museum's monastic artefacts were acquired because of the Sino-Tibetan border wars of 1905-18 when Buddhist monasteries and royal temples were destroyed. Dan Martin has also contributed to this chapter by writing about the origin and the meaning of the *vajra*, and the cult and symbolism of the *phur-pas* (ritual daggers), which were used in tantric practices.

Chapter V transfers the reader into the sacred realm, which is represented by *thangkas* and metal sculpture. Janet Gyatso begins the chapter by discussing the presence of the image in Tibetan Buddhist art. The image is found in painting, metal sculpture and in books, all of which are integral to Tibetan Buddhism. Most of the Museum's *thangkas* date from the 17th to 18th centuries, and the collection includes four magnificent appliquéd *thangkas* (dating from the 18th and 19th centuries). The earliest paintings illustrated are two *thangkas* on plaid cotton cloth from Central Asia (13th and 14th century), depicting Amitabha and Ratnasambhava (see *Orientations October 1999* pp. 62-67). The subject matter, both in *thangkas* and in metal sculptures, depicts historical Buddhas, religious masters (portraiture), *bodhisattvas* and deities from the esoteric pantheon. A handsome selection of the Museum's metal sculpture shows fifteen images, the earliest one dating from the 9th to 10th centuries.

Essentially, this book highlights objects from the Newark Museum's world famous collection of Tibetan art, many of which have an exceptionally well-documented provenance. Valrae Reynolds discusses the collection in comprehensive detail, and places the various objects in their original context with clear references in the text to the accompanying high quality colour plates. This reviewer particularly enjoyed reading about the functions of different costumes and textiles, which formed such an important part of Tibetan secular and religious culture. Through excellent illustrations, and coherently written text, pre-1959 Tibet comes to life in impressive detail in this book.

(MA)

## Recent publications on China

### **Cave Temples of Mogao. Art and History on the Silk Road**

by Roderick Whitfield, Susan Whitfield and Neville Agnew. Conservation and Cultural Heritage Series 4. Los Angeles: Getty Trust Publications, 2000. Pp. 138, several colour pls., map, tables, b.&w. and colour photos, diagrams. US\$29.95 (available at [www.getty.edu/publications](http://www.getty.edu/publications)) or London: The British Library, 2000.

This book presents a vast treasure successfully compacted into one volume. Small enough to carry in hand to guide the reader at Dunhuang, it yet encompasses the



geography and history of the oasis and a millenium of aesthetic development in sculpture and painting, as well as religious and iconographic explanations of principal Buddhist themes. It is also a chronicle of the exploration and the conservation programmes in progress to preserve the Mogao grottoes. The sumptuous photography captures the atmosphere of the stark desert landscapes and the rich diversity of the mural paintings and sculptures, alternating enlarged detail with full view of entire walls to convey the sense of scale, composition, palette, and volume. The text reads very well as an introduction for the general public to the site itself and to the aesthetic and spiritual ideals which flourished here. For the specialised reader, while this volume does not attempt to substitute for the *Dunhuang Bihua* series of volumes on individual caves, it nonetheless provides many new and varied photographs, remarkable for the fidelity of colours, bringing new focus on architecture and costumes in certain caves. The book is captivating: it achieves a fine balance between poetic mood, even quotations, and accurate scientific prose. The text also has a strong focus on the most recent conservation techniques and research implemented *in situ*, in collaborative efforts by the Getty Conservation Institute and the Chinese authorities. Indeed, especially for those who have not yet visited Dunhuang, for students and teachers, and for museum bookshops, this book provides all the essentials to start a fruitful journey to the Mogao grottoes, while those who have already visited will be grateful for this modern presentation of the wonders of Dunhuang in a "nutshell".

*Dr. Amy Heller, Associate Member, C.N.R.S., Paris, France*

#### **Loulan Hanwen Jian Zhi Wenshu Jicheng**

by Hou Can and Yang Daixin. Chengdu: Tian Di Publishing House, 1999, 3 vols. Pp. viiii+ 662, ills. in colour and b.&w. Y2,986.

Loulan was a strategic site on the Silk Road and gradually became very famous because of its archaeological significance towards the end of the nineteenth and beginning of the twentieth century. The Chinese documents on paper and wood unearthed in Loulan are not only primary materials for medieval history, history of transportation and cultural history of the Silk Road, but also for the study of regional western history, namely, the history of Loulan and Shanshan and the dynastic records of the Wei (A.D. 220-65), Western Jin (A.D. 265-316), and former Liang (A.D. 316-76).

Editing these documents from Loulan was a complex task given the sorting and collecting involved and also because it took over a century to unearth these finds that were studied by specialists in different countries in publications, some of which are inaccessible in China. Professor Hou Can is well qualified for this endeavour as he has led archaeological missions to Loulan twice and has personally unearthed 65 documents. He has been involved in analysing these and other texts for well over two decades.

The work contains detailed discussions of texts discovered at all 14 sites of Loulan which were numbered by Stein L.A. I, L.A. II, L.A. III, L.A. IV, L.A. V, L.A. VI ii, L.A. VII, L.B., L.C., L.E., L.F., L.K., L.M., etc. This is followed by six appendices: "Notes and Explanations on the Chinese Documents unearthed at Tuyin site" by Huang Wenbi; "Sorting of Unpublished Parts of Fragmentary Chinese Documents by Maspero which were Unearthed by Stein during his Third Central Asia Expedition"; "List Delineating Serial Numbers of Chinese Documents by Chavannes, Stein and Wang Guowei"; "List Delineating Serial Numbers of Chinese Documents by Maspero, Zhang Feng and Stein"; "Compilation of Relevant Accounts about Loulan in Chinese Historical Records"; and "List of Major Works and Essays on Chinese Documents from Loulan".



These volumes are the most up to date publication on the study of Loulan documents as they incorporate the latest research findings by Western and Chinese scholars as well as their own. This balanced perspective is very helpful and the volumes will become a standard reference tool. The complicated serialisation systems employed by the discoverers of the Loulan documents is lucidly enumerated although Stein's numbering system has been justifiably retained for the work.

*Yao Chongxin,*

*Ph.D. candidate in Buddhist Archaeology, Peking University, Beijing, P.R.C.*

### **China in Ancient and Modern Maps**

by Yan Ping *et al.*, Sotheby's Publications, 1998. Pp. 287, 166 colour and b.&w. ill., detailed chronology, notes.

Compiled by the Ancient Map Research Team of Chinese Academy of Surveying and Mapping, this volume is one of the results of a detailed research programme that studied Chinese maps and mapping history. According to the authors "The ancient Chinese made the world's first maps and in mapping theory and technique, they once led the world." Three maps discovered in recent years in a Han Dynasty tomb at Mawangdui near Changsha date back more than 2,100 years, and their accuracy is striking. Qin maps painted before 299 B.C. were unearthed in Tianshui, Gansu Province (3) (*numbers in brackets indicate the numbering of the maps*). Some of these maps show the distribution of trees and villages, hills streams and other places are clearly marked. Pei Xiu (A.D. 224-271) laid a theoretical foundation for map making in China. Discovered in 1971 in a late Eastern Han tomb at Xidianzi in Horlinger County, Inner Mongolia, were two coloured mural maps also included here (13). Celestial maps found in Han tombs are also published in this volume (10, 15). The star signs can later be commonly found at Dunhuang and Astana near Turfan. Dunhuang is actually represented by a celestial map in this book. Today in the British Library, the manuscript shown contains more than 1,350 stars (17). Also selected is the famous representation of Wutaishan on the back wall of Cave 61 (20). Chang'an - the end point of the Silk Road - is shown on a stone tablet, bearing the layout of the city in 732, but engraved in the eleventh century (23).

The Map of China and Distant Tribes completed in seventeen years by Jia Dan (A.D. 730-805) was historically unprecedented in area coverage and attention to detail. A Southern Song Dynasty national map based on this and engraved on a stone tablet includes areas north of the Great Wall in the north and the Pamirs in the west (27). Drawn in great detail are the mountains, rivers and administrative regions. On its peripheries this map bears remarks about the history of distant tribes. A similar map engraved in 1247 also shows the areas in the west around the Yumen Pass (48). Two maps have been taken from *Fozu Tongji* [A History of Buddhism] compiled between 1260-64 by Zhi Pan. One includes today's Xinjiang in the west and the Great Wall in the north (51). The other is entitled "Map of States in the Han Dynasty Western Regions" and covers an area that extends from Lanzhou in the east to Iran in the west and to today's Mongolia in the north (52). "Map of the Land of Qidan" (62) like many other rare books and manuscripts is today in Beijing Library. A map dating to about 1537 shows the "Nine Frontier Regions" including Ningxia, Gansu, Taiyuan (80). Another "Map of the Western Regions" dates to 1628-1644 (100). A "Historical Map of China and the Neighbouring Regions" dating to the same period shows in comparison the political divisions of the Ming Empire (in black) and those of the Han, Jin, Tang and Song Dynasties (in red), and includes the desert in the north and Turfan in the west (101). Ending with a select chronology of cartography in China (pp. 273-286) this book is a very useful introduction to this subject-matter, important for the study of history and art.



**Exploring China's Past. New Discoveries and Studies in Archaeology and Art**

translated and edited by Roderick Whitfield and Wang Tao. International Series in Chinese Art and Archaeology No. 1. London: Saffron, 1999. Pp. 286, ca. 170 b.&w. ills., site maps, tables, chronology, Chinese glossary, bibliography, index. Order from Eastern Art Publishing P.O. Box 13666, London SW14 8WF, U.K. Tel: +44 (0)20 8392 1122; fax +44 (0)20 8392 1422; e-mail: saffron@eapgroup.com; website: www.eapgroup.co.uk

This volume grew from a one-day symposium on Chinese archaeology held at SOAS in 1992. It aims to tackle the two major hurdles that students of Chinese art and archaeology in the West face today: "the lack of a general overview of current developments in Chinese archaeology, and the daunting amount of material published in Chinese and seldom translated" (p. 11). Although the majority of the articles deal with the territory within "China proper" this book is also interesting for students of the eastern part of Central Asia, as it addresses the wider issues of the history, the present state and methods of Chinese archaeology, and touches upon subjects such as the Ordos bronzes and Dunhuang.

Su Qingbi's article "A New Age of Chinese Archaeology" gives an overview of the development of Chinese archaeology, and the appearance of new theories in the 1970s and 1980s when it reached its maturity. The author's theory of regional diversity drew attention to seven centres of culture in neolithic times, one of which was called the northern region near the Great Wall. There is also mention of the cultural divisions within the central and southern parts of Inner Mongolia. "Between 1500 and 500 BC this region was the centre of the northern bronze cultures, related to the Shang and Zhou cultures in the central plains, but with its own characteristics. This was the source of Ordos bronze culture" (p. 21). West of Lanzhou city was the so-called Great Northwest region. The article concludes that after long years of experimenting Chinese archaeology has entered a new mature phase, and argues for the importance of scholarly exchange with the rest of the world, and to keep a balance between inland archaeology and that of the regions (p. 25).

Yu Weichao discusses "New Trends in Archaeological Thought" and compares trends of theoretical thinking in American, European and Chinese archaeology. Xu Pingfang's "Archaeological Research on the Origins of Chinese Civilisation" also describes western and Chinese theories, but concentrates on the explanations given for the origin of Chinese civilisation. It gives a detailed description of the debates in the nineties with regards to this question. Mou Yongkang and Wu Ruzou give "A Discussion on the 'Jade Age'" which they argue is a period in China comparable in importance to the generally accepted 'Bronze Age.'

In his article entitled "Studies of Chinese Archaeology / Art History in the West: a Critical View." Robert L. Thorp discusses the goals and methods of western scholarship on ancient China as it was written by scholars active between 1900-1960. The author points to the divisions into the fields of art history and archaeology and draws attention to the differences in the outlook of Chinese, European and the American scholars "determined by the history, institutions and theories of their respective scholarly traditions" (p. 51). Thorp also discusses "Eurocentric and Sinocentric Paradigms" (p. 54). This article includes a table of archaeological works published between 1900-1937 and art historical works published between 1915-1937.

Tu Cheng-sheng in "The 'Animal Style' Revisited" discusses the origin of the 'animal style.' He classifies the artefacts into different groups, and then places these in their historical context. Wang Xu in "The Eight-pointed Star Pattern and the Prehistoric Loom" follows the development of a single design which survived for a long period



of time in a large territory including the Hexi corridor and the eastern edge of the loess plateau.

The book concludes with a discussion on "The Important Archaeological Discoveries: 1991-1995" compiled by Wang Tao with the assistance of Li Xinwei. Among the important results of recent years is the find of Western Han Xuanquanzhi postal remains (206 B.C. - A.D. 23) near Dunhuang in Gansu Province (p. 242), the discovery of the Xinglongwa neolithic site in Aohanqi (ca. 6000-5000 B.C.), the Liao Dynasty tomb of Yelü Yuzhi (A.D. 941) (p. 244) the Baoshan Liao cemetery at Aluke'erxing (A.D. 907-1211) in Inner Mongolia (p. 234), the Qugong Bronze Age culture site at Lhasa, Tibet (p. 237) and the 1994 excavations at Niya in Xinjiang (p. 242). The "Fifty Most Important Discoveries" by year of award (1991-1995) are listed on p. 232. A glossary, bibliography and index complete this beautifully produced book.

(LRS)

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## LIST OF LECTURES FOR 2001

- 26 September, 2001 **Robert Harding** (PhD candidate, Department of Archaeology, University of Cambridge, Cambridge, U.K.)  
(Wed.) 6 pm  
*"Buddhism, Landscape, and the Archaeology of Pilgrimage: The case of Rajagriha (Bihar), India"*
- 17 October, 2001 **Dr. Judith Kolbas** (Independent scholar, London, U.K.)  
(Wed.) 6pm  
*"The Stone Tortoises of Karakorum"*
- 14 November, 2001 **Professor Roderick Whitfield** (Department of Art and Archaeology, SOAS, UK)  
(Wed.) 6pm  
SOAS, Philips Main Building Basement  
Lecture Theatre  
*"Secrets and True Knowledge: Looking Afresh at Song painting"*  
In association with *Asian Art in London*.
- 12 December, 2001 TO BE ANNOUNCED  
(Wed.) 6 pm

TIMINGS AND VENUES TO BE ANNOUNCED LATER. ALL LECTURES ARE OPEN TO THE PUBLIC.



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Dear Readers,

We regretfully note the passing away of Ilya Gershevitch, an *alumnus* of SOAS and Emeritus Reader in Iranian studies, Jesus College, University of Cambridge and Paul Thieme, Emeritus Professor of Indology and Comparative Religion, University of Tübingen on 11 April and 24 April 2001 respectively.

Our lectures in 2001 were as usual very stimulating. In January, Craig Benjamin from the Australasian Society for Inner Asian Studies presented his research on the Yuezhi. In February, Philip Denwood, Head of Department of Art & Archaeology at SOAS, spoke about the Tibetan 'Dark Age'. Our special guest speaker this year was Professor Heather Stoddard from Paris, President of the Shalu Association and Head of Tibetan Department, Institut national des langues et civilisations orientales. In a lecture that was jointly hosted with the Circle of Tibetan and Himalayan Studies, she talked about "Monasteries and Yogis of Southern Tibet." In April, Christoph Baumer presented his new discoveries in the Taklamakan Desert to a packed audience. Dr Ksenia Kepping from the Institute of Oriental Studies in St. Petersburg gave a completely new interpretation about a famous Water-Moon Guanyin image in May. Our last lecture was by François de Blois, Storey Fellow at the Royal Asiatic Society, London, who presented seminal insights into hitherto unknown aspects of Manichaeism from Arabic chronicles.

We are finally responding to the numerous requests we have had all these years by publishing some of the papers that have been presented during the last academic year. The CIAA committee is preparing a volume of papers devoted to recent researches in Central and Inner Asian art, archaeology, religion and history. The monograph will be published by Saffron Books, an imprint of Eastern Art Publishing, London at the end of 2001. This will be an inaugural volume in a series of studies we envisage will highlight latest findings as well as alternate approaches to scholarly debates in our multi-dimensional field. Current information about our publication and the table of contents will be shortly available from Saffron Books website: [www.eapgroup.com](http://www.eapgroup.com) We are currently also seeking articles for our next volume to be published in 2002. Interested contributors may get in touch with the CIAA committee for further details.

We are pleased to inform our readers that Dr. Georgina Herrmann, FBA and Reader in Western Asiatic Archaeology at the Institute of Archaeology, University College London, University of London was awarded an OBE in the Queen's Birthday Honours List for 2001. Thanks once again to all our contributors. We hope that you all have a good summer.

The CIAA Committee

# Eastern Art R E P O R T

www.eapgroup.com

Eastern Art Report, founded in 1989, offers in its glossy, colour pages the whole range of the visual arts of the Near and Middle East, South and Southeast Asia, China and Japan. Its scholarly articles, exclusive interviews, exhibition and book reviews and news stories have dealt with major issues in the traditional and contemporary contexts of the arts in a singular no-holds-barred approach.

*Some vignettes:*

"Once Chinese artists go abroad and stay there for a long time they exhaust their source material, and have either to come back or keep commuting between their new home and China. This is not an easy option, however, for most Chinese artists."

Wu Guanzhong, *Volume IV, No 4*

"One thing we have succeeded in doing is to get people actually to look at Japanese art instead of walking past and saying it's Japan, it is not interesting."

Oliver Impey, *Volume III, No 2*

"The most impressive quality of a great Tibetan artist is not his technical excellence, but his humility, acceptance and devotion."

Robert Beer, *thangka painter, Volume III, No 1*

"America is changing. It is becoming a part of the Third World, and not in a negative sense."

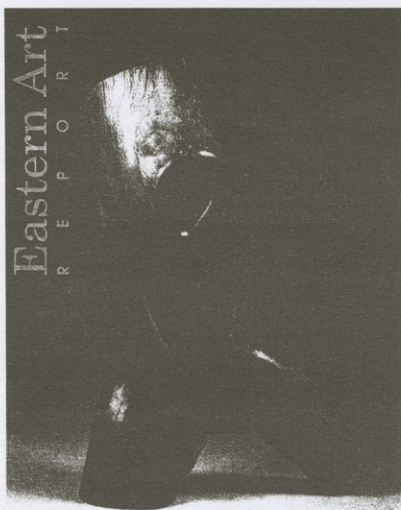
Layla Diba, *Volume II, No 8*

"The fine arts seem spurious when you have societies developing as badly, as much away from their innermost and ancient traditions as in the Arab world."

Ali Jabri, *Arab artist, Volume II, No 6*

"The young Europeans of Asian origin are having their own Grand Tour of the subcontinent. Eventually they will play a vital role in promoting art of their ancestral homes on European soil."

Robert Skelton, *Volume II, No 2*



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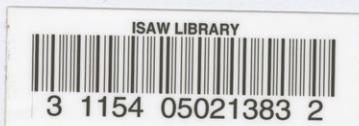
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