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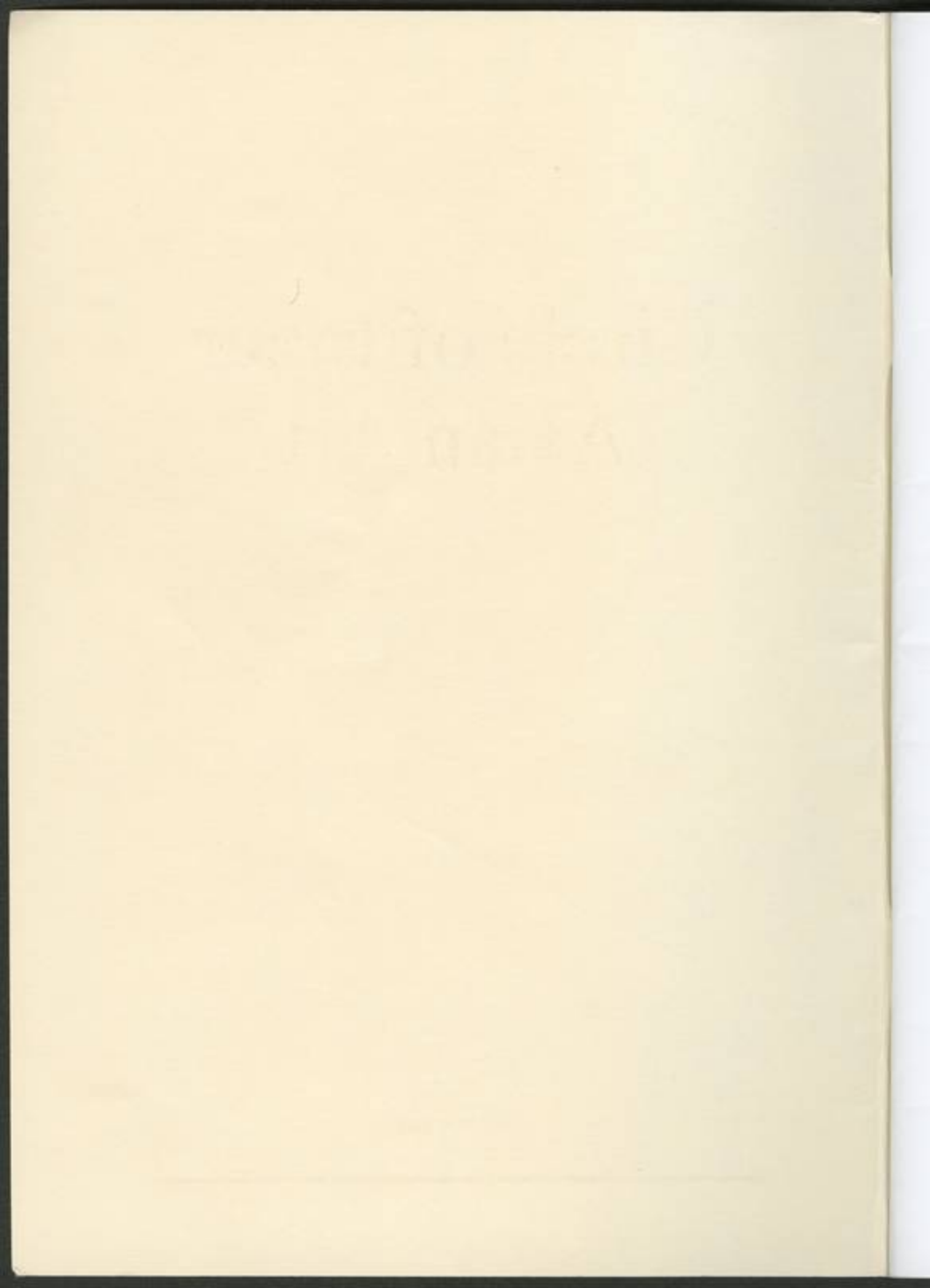
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### NEWSLETTER

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## CIRCLE OF INNER ASIAN ART

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## CIRCLE OF INNER ASIAN ART

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### NEWSLETTER

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ART AND ARCHAEOLOGY OF THE XIONGNU:  
NEW DISCOVERIES IN RUSSIA

by Dr. Sergey Miniaev, Institute of the History of Material Culture, Russian Academy of Sciences, St. Petersburg, Russian Federation.

The Xiongnu (Huns of Asia) headed a powerful alliance of cattle-breeding tribes during the late 3rd-early 2nd century B.C., and dominated the eastern part of Central Asia for two centuries, laying the foundations for the emergence of tribal alliances there in the Middle Ages. The military and political history of the Xiongnu has been well documented in Chinese texts, but their civilization, culture, and art have remained relatively obscure. Chinese written sources testified: "The Xiongnu had no towns, no settlements, no agriculture, they could not sow, and they were only hunters." The first Xiongnu sites were discovered in 1896 by the anthropologist J. D. Talko-Grinzevich in the area around Kyachta, now in the Buryatia Republic, Russian Federation. A subsequent expedition led by P. K. Kozlov excavated several barrows in the Noin-Ula area of Outer Mongolia between 1924 and 1925. These tombs held a rich hoard of silver vessels, carpets and jade objects. Repeatedly studied and published, these finds have until recently defined the typical forms of Xiongnu art. Only in recent years have some Xiongnu sites in the Trans-Baikal area been thoroughly excavated.

The most detailed information comes from the Ivolga complex, composed of a large fortress, a small fortification and a cemetery, all excavated by Prof. A. Davydova.<sup>1</sup> The complex is situated 16 km from Ulan-Ude, in the Selenga Valley. The size of the large fortress is 350 m. from north to south and 200 m. from east to west. The fortress was surrounded by defence ramparts, which were between 35 and 38 m. in width. In the southern part of the space enclosed by the ramparts, an area of 7,000 sq. m. was revealed, yielding 51 dwellings, mostly semi-subterranean, and 600 pits. Each house featured a fireplace of stone slabs in the north-eastern corner. The only surface building ("a house of a chief") was situated in the centre of the site. The site was built according to a plan, with dwellings arranged in rows, organized in blocks and separated by long ditch-like pits. Several finds from dwellings and pits suggested that the inhabitants of the site were engaged in agriculture, cattle-breeding, hunting and fishing, and that their occupations included metalwork in iron, bronze, and precious metals. Various art objects with animal patterns and geometrical designs were found in the fortress.<sup>2</sup> At the Ivolga burial ground, 216 graves were excavated. Remains of clothing were preserved, and bronze plates made in the so-called "Ordos style" and unique types of beads were found.<sup>3</sup>

Large-scale excavations have also been conducted on the Dureny 1 settlement (led by Prof. A. Davydova), where Ivolga-type dwellings and artefacts were found, demonstrating that their inhabitants were agriculturists, herdsman, and craftsmen. This extended settlement spreads for 11 km along the Chikoy River. About 12,000 sq. m. were excavated. Besides ornaments of various types, a unique bronze seal with a representation of a mountain goat was found.

Dureny 2 (excavated by the author) is a stratified site where eleven layers have been registered. The middle ones document the transition period, since layer 5 contains pottery of the Xiongnu types, while in layers 6 and 7 the Xiongnu ceramics occur together with medieval ones. Thus, it appears that a population familiar with the Xiongnu cultural tradition lived in Central Asia not only during the last two centuries B.C., but also during the Middle Ages.

<sup>1</sup> Davydova, 1995; Davydova, 1996.

<sup>2</sup> See A. Davydova, *Ivolga fortress. Archaeological sites of the Xiongnu*, Vol. 1., St. Petersburg, 1995.

<sup>3</sup> A. Davydova, *Ivolga cemetery. Archaeological sites of the Xiongnu*, Vol. 2., St. Petersburg, 1996.

The Derestuy burial-ground has been subjected to detailed investigations over recent years.<sup>4</sup> The cemetery is situated 200 km. from the town of Ulan-Ude, in the Jyda river valley. This site has yielded the most important evidence in the investigation of Xiongnu social history. Several groups of barrows at the Derestuy cemetery have been detected. Each complex featured a big central barrow, with stone slabs on the surface, and some "satellite-burials" placed around it, which were not marked on the surface. Most "satellite-burials" have been found intact.

The central barrow usually had a stone construction on the surface; the internal construction usually consisted of a wooden coffin placed in a stone cyst. Several artefacts were found in the central barrows, whilst there were almost none in the accessory graves. In the central burials, both men and women were interred, whilst others contained remains of infants, women and young adults, bearing signs of violent death. The occupants of the satellite burials were sacrificed: women and children, as a general rule who had been killed at the same time as the man in the central tomb. The latter fact suggests that the Xiongnu practiced human sacrifice.

Considerable artefacts were found in the graves including belts, bronze plaques in "Ordos" style, fragments of clothing, ceramics, glass and stone beads. In particular, bronze ornaments were found in sets of belts worn by men and women. The most complete belt set consisted of a central part (two bronze plaques as a rule; many plaques had a special wood-lining) and various other minor ornaments (small plaques, open-work rings, small rings, fastenings, buttons, buckles). The bronzes of Derestuy were found in ordinary burials and could then be considered the common standard for Xiongnu belt sets. The whole unique inventory considerably supplements our knowledge of Xiongnu art. All plaques are decorated in the "Ordos style", featuring skirmishes between horses, beasts of prey and herbivorous animals, and other fantastic scenes, like the fight between two dragons.

Generally Xiongnu elite barrows are neither well known nor as yet systematically investigated. However, the Institute of the History of Material Culture of the Russian Academy of Sciences in St. Petersburg, has recently started the "Tsaraam Archaeological Project", under the direction of Dr. S. Miniaev, with the sponsorship of the U.S. National Geographic Society and the Russian Foundation of Human Researches. The objective of the project is to conduct a systematic excavation of a Xiongnu elite burial complex in the Tsaraam valley. The valley is situated 30 km to the west of Kyachta, not far from the Russian-Mongolian border. Twenty-five complexes have been discovered in the preliminary reconnaissance, probably dated to the Xiongnu period, according to their structural affinity with the Noin Ula burials to the south. The Tsaraam group, however, tends to be characterized by much larger burials and therefore could be related to the elite of the Xiongnu alliance. The current object of this investigation is Complex 7, the largest of the cemetery. It consists of a large central barrow, visible on the ground surface, surrounded by 10 satellite sacrificial pits. We are planning to open the burial chamber at Tsaraam Complex 7 to retrieve the complete assemblage and to study the internal construction and arrangement of the main section of the burial. Based on the Noin Ula report from the 1920s, we expect to discover a relatively intact burial chamber, possibly consisting of an inner and an outer wooden enclosure containing a wooden coffin and the skeletal remains of the occupants. A close examination of the skeletal remains, the faunal and botanical samples, and the artefact assemblage will follow, providing important archaeological evidence for the organization, chronology, and the regional interaction of the Xiongnu nomadic polity.

Excavations of the listed sites have resulted in a massive accumulation of well-documented artefacts from Xiongnu sites. It is now clear that the Noin-Ula finds alone cannot define the typical forms of Xiongnu art, and that these people also produced artefacts in stone, horn, wood, felt and metal, particularly bronze. Many items are indeed in the style that has come to be identified with Xiongnu bronze

<sup>4</sup> For the Final report see S. Miniaev, *Derestuy burial ground: Archaeological sites of the Xiongnu*, Vol. 3., St. Petersburg, 1998.



plaques from the Ordos region of Inner Mongolia. The spread of Ordos-style bronze artefacts throughout eastern Central Asia would seem to indicate the extent of the Xiongnu domain, and their presence at a site helps to identify that site as Xiongnu.

Over the past ten years, excavations of several first-century B.C. sites in the Buryatia Republic of the Russian Federation have begun to shed a certain amount of light on the habits, customs and lifestyle of the Xiongnu. Now we have gathered new clues on their history and archaeology.

### The economic structure of the Xiongnu

The discovery of fortresses and settlements of the Xiongnu reveals a complex economic structure. The Ivolga fortress, the Dureny settlement and the other fortresses and settlements of the Xiongnu constitute incipient forms of town, or "proto-towns", whose inhabitants were engaged for the first time in agriculture and metallurgy. Chinese written sources also refer to these Xiongnu towns. Sima Qian refers to them in passing as, "Xiongnu constructed a town for keeping the grain". But Ban Gu describes in more detail. In the *Han shu*, chapter 70, there is the description of the capital of the *Zizi shanyu* (chief). This description matches the construction of the Ivolga fortress.

Here lie two contradictions: first, between the archaeological evidence and the written sources, i.e., between the existence of the Ivolga fortress and the sentence, "the Xiongnu had no towns"; and second, between the written sources themselves wherein the same phrase reads, "the Xiongnu had no towns" from the *Shi Ji* and the description of the capital of *Zizi shanyu* in the *Han Shu*. The archaeological evidence obviously demands a re-examination of the written source. The 110th chapter of *Shi Ji* by Sima Qian entitled *Xiongnu Liechuan* is the main source for Xiongnu history. This chapter could be divided into two parts. The first part focuses on the nomads, predecessors (not ancestors) of the Xiongnu in Central Asia, from ancient times until the end of the third century B.C., who "had no the towns". The second part of chapter 110 is the history of the Xiongnu tribes themselves. It is in this part that Sima Qian comments: "Xiongnu constructed a town for keeping the grain."

As such, the period when the Xiongnu empire existed in Central Asia represented the first step of the urbanization of areas previously characterized by nomadism. The process of urbanization of the Xiongnu tribes was not unique; as it is possible that the model of urbanization created by the Xiongnu was repeated by other nomadic societies such as the Uygurs and Mongols who went on the same route.

The causes for the urbanization of the Xiongnu were complex but apart from military strategy, the principal cause might have been economic necessity. The great nomadic empire in fact occupied a vast territory and cattle breeding alone, the principal nomadic economic mainstay, could not provide the empire with the necessary products. The empire needed the balance of several kinds of production.

### Xiongnu art

A detailed stylistic analysis of different objects of Xiongnu art makes it possible to trace an evolutionary sequence, beginning with the originally zoomorphic "Scytho-Siberian" representations, most of which were strongly influenced by Near Eastern art. In the following text we shall exemplify this suggestion.<sup>2</sup>

#### *Plaque-buckles of the upper belt.*

The artefacts whose origins are best documented are the so-called "lattice" plaque-buckles. Perhaps one of the most original compositions is a scene showing fantastic animals standing beside a symbolic tree (in Peter the Great's collection). This scene is confined within a rectangular frame on which there are leaf-shaped inlay sockets. The tree and the animals are well modelled, and the heads are quite realistic. Buckles of this type were the prototypes for later bronze plaques, although many details were lost in the process of repeated copying and additional modelling of the moulds. Some

<sup>2</sup> See in detail, Miniaev, 2000.

plaques still retain the animal heads rendered in the same manner as those on the buckles from Peter the Great's collection, but the entire composition has become more geometric. Later, the animal heads become cells, and eventually they disappear. Thus the original scene depicting animals beside a tree turns into a geometric composition. The later plaque-buckles look like trapeziums with zigzag edges, and have little if anything in common with the original composition. Most representations on plaque-buckles were apparently subjected to a similar remodelling, with a gradual simplification and stylisation of zoomorphic scenes. This applies to the representations of three mountain goats and of two pairs of snakes ultimately transformed into a lattice of small diamond-shaped cells, dropping in weight from an initial 100-110 g. to 18-20 g. for each plaque.

#### ***Round openwork buckles of the upper belt***

The original "Scytho-Siberian" composition is seen on a ring from Peter the Great's collection, showing birds walking in a row. Being initially realistic, the representation gradually becomes more and more schematic. At first, the bodies of the birds were replaced by cells, and only the heads of the birds situated along the edge of the plaque remained. Next, the heads, too, turned into cells, and eventually disappeared, turning the composition into a geometric pattern: two concentric circles connected by several radii whose number also diminished with time.

The evolution of rectangular plaque-buckles and round openwork rings demonstrates certain regularities in the schematisation process: in the first stage only the heads of animals or birds are preserved, then they turn into comma-like cells, and ultimately the buckle frame becomes smooth.

#### ***Small bronze artefacts (buttons, spoon-like clasps, ornamental belt buckles)***

The representations on these artefacts undergo a similar transformation ultimately turning into geometric patterns. Stages of this evolution can be traced in a series of buttons representing a sitting bear, in spoon-shaped clasps and on openwork belt buckles. These artefacts, too, have clear-cut prototypes among the collections of Siberian gold. The Xiongnu buckles are less expressive, but the transformation process was similar to the one described above.

As our analysis demonstrates, "geometric" compositions in Xiongnu art were the outcome of the stylisation process that occurred during repeated copying of the original Scytho-Siberian zoomorphic representations, primarily those on golden artefacts from tombs of the nobility (many such artefacts belonged to Peter the Great and the Witsen collections, and some have recently been found in undisturbed assemblages). However, these representations did not result from the evolution of Scythian art proper, since some of them have demonstrative parallels in the Near Eastern tradition, whose impact on Scythian art has been discussed more than once.

Let us turn back to the first composition showing animals beside a symbolic tree. The subject had been used in Near Eastern art from time immemorial, the earliest known examples being representations on the cylindrical seals dating from Period C in Susa. Minor modifications disregarded, this scene continued to be popular in the Near East throughout the period of 1500-900 B.C., when it was depicted on cylindrical seals and bronzes, and even later, as evidenced by a fragment of a ninth-century B.C. vessel from Hasanlu. A similar scene is represented on a golden pectoral from the Sakkyz hoard, which in a way may be viewed as an intermediate link between Scythian art and that of the Near East. Scenes of this type were adopted and modified by Scythian artisans, the outcome of the process being seen on buckles from Peter the Great's collection. These, in turn, were copied and remodelled by Xiongnu jewellers.

Another scene popular in Xiongnu art was that of a hooved animal clawed by a griffin and a feline. While virtually the same scene is observed on a steatite beaker from Khalafajah, the link connecting it to Xiongnu art is some golden plaques from Peter the Great's collection. Such examples (whose number may eventually be enlarged) indicate that representations related to a very ancient Near Eastern tradition penetrated into, and were modified by, the Xiongnu milieu via the Scythian world. A rapid transformation of zoomorphic scenes, which over a short period turned into geometric compositions, implies that Xiongnu jewellers failed fully to comprehend their



contents, simplifying or eliminating many details and even images unfamiliar to them while retaining or realistically enriching only scenes which were easy for them to understand, namely those showing animals. And, because Scytho-Siberian traditions were so radically changed by the Xiongnu, it may be suggested that the aesthetic criteria inherent in Xiongnu art was formed outside the Scytho-Siberian area.

It is quite likely that the original elements on which the Scytho-Siberian animal style was based were not part of Xiongnu art, the characteristic features of the latter being engraved representations on organic materials like bone or horn and on minerals. Such representations, sharply different from the "Scytho-Siberian" canon, have been found in many Xiongnu sites. The rapid evolution of the prototypes, which before the Xiongnu conquest were basically stable over several millennia, demonstrates that the new ethnic, cultural, and linguistic (Proto-Mongolian?) milieu with its peculiar mythological and epic imagery was quite alien to the Near Eastern tradition. Some of the prototypical compositions had been retained possibly due to the fact that certain ideological similarities did exist, whilst others were stylised and transformed by the Xiongnu in accordance with their own aesthetic norms.

### Origins of the Xiongnu

Another major problem of in the study of Xiongnu history is their origin and their early history, which remain obscure to this day. The great historiographer of ancient China, Sima Qian remarked only that "the Xiongnu descended from Shun-wei, a scion of the Xia rulers family". The evidence of written sources alone is not sufficient to resolve the problem. More information is provided by archaeological sources, first and foremost the new cemeteries found in Russia.

The Xiongnu burials generally contained a single individual lying supine with limbs extended and, in 90% of the cases, oriented toward the north. According to the complexity of the burial structure, they can be divided into several groups:

1. Burials of the earliest horizon, with no inner grave or over-grave structure;
2. Pit;
3. Pit with a coffin and no over-grave structure;
4. Pit with a coffin placed in a timber frame and no over-grave structure;
5. Pit with a wooden coffin placed in a stone cyst and an over-grave stone setting;
6. Pit with a coffin placed in a timber frame and with an over-grave setting;
7. Pit up to 10-15 m. deep with drums, a coffin, a timber frame and a log chamber. This chamber is enclosed in a large square stone setting, with the pit partitioned by four or five stone walls.

In the three last groups, the coffin or the timber frame is often lined with vertical stone slabs, and in some instances, the pit is filled with similar slabs.

Burials with different types of structures are found next to each other and in some cases from chronologically uniform complexes. Grave goods are typologically homogeneous throughout the burials and do not provide ground for chronological classification. Generally, Xiongnu burial structures give no information on the sex or age composition of the population. Yet, Xiongnu burial types vary in the complexity of their structures and the wealth of their inventory, thus reflecting the social differentiation during the second and first centuries B.C. If correct, this conclusion will make it possible to chart a path towards the identification of a group of burials belonging to the "early" Xiongnu or proto-Xiongnu.

Rich burials of the nobility with complicated structures (groups 6 and 7) cannot be considered characteristic of the common Xiongnu burial practice, since they merely reflected the isolation of the nobles, the privileged strata and the complexity of the social structure in the period of the Xiongnu dominion, beginning with the turn of the second-century B.C. The structure of these rich burials of the Xiongnu nobles is a copy of the rich tombs of Han nobles.

After the excavations at the Derestuy cemetery, it is clear that the burials of groups 1-4, too, cannot be considered characteristic of Xiongnu burial practice. In Derestuy cemetery and other cemeteries of the Xiongnu the burials of these types (the "satellite-burials") are situated around central barrows and contained only sacrificed individuals. These "satellite-burials" are not the graves of the Xiongnu themselves, since the Xiongnu could not sacrifice their peers.

So, the "proto-Xiongnu" sites can be expected to be close or analogous in their main features to the ordinary graves of the Xiongnu during the period of their domination of Central Asia. Judging by these ordinary graves of the second and first centuries B.C., the main elements of those "early" structures should be the pit and the inner grave structure in the form of a wooden coffin placed in a stone cyst and sometimes a small grave super-structure in the form of a stone mound. It is as yet difficult to identify sites that can be characterized as those of the "proto-Xiongnu" in the Inner Asian part of the steppe zone, and even more difficult in the Altai and Southern Siberia. The archaeological cultures of these regions have sets of markers, which differentiate them from the Xiongnu culture.

At the moment the "Ordos hypothesis" of the origin of the Xiongnu is prevalent. Chinese archaeologists identify Ordos archaeological sites of Scythian time (Maoqinggou, Budongou etc.) as sites of "proto-Xiongnu". But archaeological sites of the Ordos have other indications, different from Xiongnu: other burial structures, orientations etc. This hypothesis is drawn from the *Shi Ji* by Sima Qian and the *Han Shu* by Ban Gu. These texts mention that in the period of the Qin dynasty the Xiongnu were banned from their homeland to the north and after the downfall of the Qin they returned to the region "south of the river" (the Ordos plateau). But there are some contradictions between the text of Sima Qian and the text by Ban Gu and some mistakes in the text by Sima Qian. After a detailed analysis of the two Chinese chronicles one can assume that, in fact, the homeland of the Xiongnu in the Warring States period was situated in the northern regions of the states of Zhao and Yan.

The archaeological data corroborate this hypothesis. If one turns to Scythian sites in the far eastern steppes, one can see that another zone of the Scythian world existed in the region of southern and south-western ancient Manchuria. The burials of the region (in Nanshan'gen, Zhoujiadi, Jundushan and some burials belonging to upper Xiajiadian settlements) reveal some common features with the Xiongnu: the position of the dead was predominantly extended supine; a wooden coffin was inside a rectangular pit, the short walls of which were inserted into the long ones; the coffin was covered with stone slabs and the walls of the pit were lined with similar slabs. Like "rank-and-file" Xiongnu burials, those graves included bronze buttons, zoomorphic plaques, small bells and imitation cowry shells. Some Xiongnu grave objects, especially the shafted three-bladed arrows and the flat shear-arrows made of iron, can be regarded as a result of the development of similar bronze arrows from the above-mentioned Scythian burials. It is noteworthy that the shape and weight of those arrows bespeak the use of a big bow, approaching the Xiongnu bow in size.

To sum up, it is precisely the Scythian period burials of southern and southwestern Manchuria, among all the sites of the Scythian period known at present in the eastern steppe zone, that manifest to the fullest extent the set of "proto-Xiongnu" characteristics. Thus it is possible to outline the location of the early stages of Xiongnu history and to pinpoint the sites. The detailed analysis of these sites is of prime importance in resolving the problem of the origin of Xiongnu.

### **The Xiongnu Cultural Complex: Location and Chronology**

Xiongnu archaeological evidence in the Asian steppe zone marks the presence of the Xiongnu, and provides the basis for dating many other Siberian archaeological cultures and sites. Chinese written sources and export wares (especially mirrors and *wu-shu* coins) found in Xiongnu sites provide the basis for the chronology of the archaeological complexes in Central Asia and neighbouring regions. The chronology and periodisation of Xiongnu sites fundamentally influences the local periodisation of many regions of Siberia, where analogies with various categories of the Xiongnu cultural complex are present. Currently the standard date of the Xiongnu sites is



between third century B.C. and first century A.D. This is the period of the greatest power of the Xiongnu and the data conform to the written sources.

Detailed analysis of these sources permits us to note certain contradictions, especially regarding the formation of Xiongnu cultural complex and its chronology. The written sources document the Xiongnu conquest and the distribution of their influence in Central Asia during the period of Maodun, during the third and the beginning of second century B.C. (209-174 B.C.). The written sources also suggest that the Xiongnu initial territory and the chief's headquarters in this period were situated in the northern areas of the Chinese Yan and Zhao states (eastern Shanxi, northern Hebei, western Liaoning, as well as southeastern Inner Mongolia). However in the listed area, typical Xiongnu complexes are not present in the archaeological record.

Such sites can be found in other areas - in Trans-Baikal, in north and part of south Mongolia, but their chronologies do not correspond to the initial stage of the Xiongnu conquest. The most reliable material of the Xiongnu archaeological complexes is represented by the *wu-shu* coins, the Han mirrors, and the inscriptions on some artefacts. The archaeological material from these Xiongnu sites does not permit a date earlier than the 1<sup>st</sup> century B.C. This conclusion is against the conventional explanations based on Chinese written sources, suggesting an initial date of 3rd c. B.C. for the Xiongnu complexes. The distribution area of the archaeological sites does not coincide with the area that the Xiongnu first inhabited in the first decades of the empire. The standard chronologies of the Xiongnu cultural complex must be revised.

A hypothesis follows. In late Scythian times the Xiongnu were one of many cattle-breeding tribes who inhabited the northern area of the states of Yan and Zhao. The cemeteries at Nanshan'gen, Zhoujiadi, Yuhuangmiao and some other burials of the upper Xiajiadian culture may suggest "Early Xiongnu" evidence, as they display some elements which are later found in burials of the Xiongnu.

The Xiongnu conquest started at the end of third century B.C. and caused the movement of large populations as well as vigorous interaction among various cultural groups in the eastern steppe zone. An essential transformation of the anthropological and cultural aspects of peoples in the Asian steppe began around this time. This process continued for some decades and ended not earlier than the first-century B.C., when typical Xiongnu cultural complexes were distributed over their vast territory. This territory, however, did not include the initial homeland of the Xiongnu. They had already lost that area by the end of the second century B.C. after a long war with the Han Empire, as recorded by the Chinese in contemporary written sources.

The chronological updating of the Xiongnu cultural complex offered here affects the dating of the sites in Siberia. Written sources claim that, from the third and second centuries B.C., the Xiongnu supervised large regions; the date is therefore usually thought of as the beginning of their power. From the establishment of the Xiongnu political and military control to their expansion a certain time had passed. Therefore the "Hun-Sarmatian" sites that contain Xiongnu features cannot be dated earlier than the formation of the Xiongnu complex. This proposition is confirmed by the appearance of *wu-shu* coins in the sites of the Tes period in the Minussinsk basin. Accordingly, it is possible to propose the existence in Southern Siberia of characteristic sites of Scythian period (the first collective burials in timber-frame) during the third and second centuries B.C.



**MONKS, PEASANTS AND MONASTERIES:  
LIGHT ON THE EARLY BUDDHIST SITES OF THE KAIMA-LANGUDI  
REGION OF ORISSA**

by *Jitu Mishra, Indian Archaeological Society, New Delhi, India.*

In ancient India, especially ancient Orissa, or rather in, the worship of animals like the snake, tiger, elephant, lion and bull in the form of images was widely prevalent among indigenous folk. It was firmly believed that many of these animals (for example, elephant or bull) had decisive influences on the fertility of land and on the well being of its inhabitants. Hence they were perceived as signs of auspiciousness and prosperity. Some of these animals such as the snake or tiger in combination with the cult of mother goddesses were held responsible for misfortunes in the lives of individuals as well as for droughts and other calamities in the life of the community. As a result many such animals achieved almost a cult status in the socio-cultural realms of ancient India. Later a few depictions of them, usually found at strategic political points and on trade routes, and often close to early urban centres, received royal patronage. The simple reason could be that these linked the royals ideologically and ritually to the various places in their territories, constituting one of the most effective means of obtaining support and trust from these local communities for their rule. The patronage that aimed to popularize these folk cults also established some kind of legitimacy for the kings and the rulers of ancient India. Buddhism too absorbed some of these animal images into the realm of its wider ideological norms. Against this background, the author seeks to place the finding of a rare rock-cut elephant at Kaima hill in Orissa in juxtaposition with the early socio-cultural environs of the region. The paper also attempts to throw light on some recent Buddhist related findings of the Langudi-Kaima region in coastal Orissa that have been brought out through systematic archaeological exploration by this author (Figure 1).

Kaima is a small hill on the banks of the river Kimiria to the north of Langudi hill, about ninety kilometers from Bhubaneswar.<sup>1</sup> The hill, though barren and devoid of vegetation, forms a spectacular backdrop to the confluence of the rivers Brahmani and Kimiria about a kilometer north of the hill. Recently, several prominent Buddhist related discoveries have been made in and around the hill, catapulting Kaima into prominence as yet another flourishing Buddhist site on the eastern seaboard of India.<sup>2</sup>

The most fascinating find at Kaima is a unique rock-cut elephant that rises abruptly over the lower elevation on the eastern limit of the hill, facing the river Kimiria (Figure 2). The elephant in a highly naturalistic appearance stands above an artificial surface surrounded by four monolithic khondalite pillars. It has been carved out from the living rock with excellent craftsmanship. The tentative date of the image has been assigned to the Mauryan era, around the third century B.C.

The elephant as a metaphor is closely associated with the life of the Buddha. For instance, in the *Dhammapadda*, the Buddha has been characterized as *Gajottama* ("the Great Elephant"). In Hindu ideology elephants are synonymous with wisdom. In several other Buddhist texts, it is mentioned that a cult associating elephants with clouds and rain developed during the time of the Buddha. To cite a few examples, the

<sup>1</sup> J. Mishra, J. P. Mohanty and H. C. Prusty, "Langudi: An early Historical Buddhist site in Coastal Orissa," *Studies in History and Culture*, vol. 3, no. 2, 1995, 11-18; H. C. Prusty and P. Mohanty, "Langudi: A Unique Rock-cut Buddhist site in Orissa," *Bulletin of the Deccan College Postgraduate Research Institute*, 53 (1995): 325-27; D. R. Pradhan, "Two Rare Statues of Asoka Discovered at Langudi Hill," *CIAA*, 13 (2001): 14-16.

<sup>2</sup> H. C. Prusty, P. Mohanty and J. Mishra, "Dantapura, the capital of ancient Kalinga: a reappraisal," in *Archaeology of Orissa*, vol. II, ed. K. Basa and P. Mohanty (Delhi, 2000), 651-62.

*Mahāiddesa*, an ancient commentary on *Suttanipāta* refers to the devotees of the elephant cult as *Hattivatikas*. According to the text, the elephant was worshipped as a folk god. Some *Jātaka* stories further talk of the elephant festival, *Hastimangala*, during which brahmins well versed in the three *Vedas* and the *Hastisūtra*, a scripture related to the cult of the elephant, were offered elephants decorated with golden trappings, flags and gold ornaments, by the peasants. The *Mātiposaka Jātaka* further refers to a festival during which a stone image of an elephant was worshipped. Elephants were usually carved on living rocks or surmounted by pillars<sup>3</sup>.

The Kaima elephant is an index of the popularity of the elephant cult in ancient Orissa. It is believed that the followers of the cult assembled at Kaima on several festive occasions to make obeisance to the Buddha and the elephant. It also seems that visiting monks and traders paid tribute to the elephant before entering into the early historic city of Radhanagar, which lay nearby.

Four rock-cut caves that served as rainy season retreats for renouncing Buddhist monks are among the other remains of Kaima.

#### Other Buddhist Sites around Kaima-Langudi Hills

Deuli hill is located near the confluence of the Brahmani and Kimiria rivers, next to the National Highway that connects Calcutta with Madras. The hill has preserved five rock-cut Buddhist chambers on its southern side. The caves, which were excavated in strategic places to exploit the maximum free passage of air, consist of both single and double-chambered cells.

Rock-cut caves of simple rectangular plan are also concentrated at Kantigadia, Sundaria and Vajragiri hills. The caves have been excavated in the living khondalite rocks, which are the main geological formation of the region. Though devoid of any artistic decorations, a few of the caves have preserved inscriptions, which are yet to be deciphered.

The rock-cut caves of the region certainly reflect the growth of the pre-monastic movement in Orissa during the early period. Dwelling in caves during the rainy season had been a common practice since the time of the Buddha. During the formative monastic phase, monks spent the rainy season in secluded places from where they could reach nearby villages or towns in order to procure food. The *Mahāvagga*, a section of the *Vinaya* talks of the Buddha prescribing retreats into certain places during this season. According to the Buddhist and Jaina sources, monks and nuns were expected to live in caves mainly to prevent them from trampling over insects and worms that proliferate during this season. *Cullavagga*, another section in the *Vinaya* lists four types of *lenas*, or dwellings meant for the *sanghas*: *vihāra*, *pāsāda*, *hammiya* and *guha*. The inscriptions on caves in other regions of the subcontinent indicate that the excavations carried out were supported by donations made by kings as a mark of patronage extended towards the community of monks. Officers of high rank also offered caves to the *sanghas*. Apart from them, thousands of lay worshippers of both genders, the *upāsakas* (the lay male worshippers) and *upāsikas* (the lay female worshippers), were prepared to provide dwellings and other requisites for the *sanghas*. The monks living in these caves were also probably supported by small land grants and agro-commodities from the surrounding rural farmers and urban dwellers though there is not much inscriptional evidence as yet forthcoming<sup>4</sup>.

<sup>3</sup> S. K. Gupta, *Elephant in Indian Art and Mythology* (New Delhi, 1983).

<sup>4</sup> V. Deheja, "Collective and Popular bases of early Buddhist Patronage: Sacred Monuments, 100 B.C.-250 A.D." in *The Power of Art: Patronage in Indian Culture*, ed. B. S. Miller (New Delhi, 1992), 39-45.

### Radhanagar: the Nucleus of the Buddhist Clusters

Radhanagar (Figure 1), a major early historic city lies on the banks of the river Kimiria between Kaima and Langudi hills. The site was under excavation by the present author between 1995 and 1997. The investigations have revealed significant evidence pertaining to the development of urbanization during the early historic time in Orissa (Figure 3). The site has yielded a wide array of material remains which include Black-and-Red ware, Knobbed bowls, Rouletted ware, inscribed potsherds bearing Gupta Brahmi characters and potsherds with lotus wheel decoration; and other objects like terracotta ear ornaments, intaglios, coins, terracotta toy cart wheels, lamps, semi-precious stone beads, etc., along with substantial evidence of a Buddhist presence in the neighbourhood (Figure 4).

From the archaeological records, it is clear that Radhanagar was a well-planned early historic urban settlement and was secular in nature. The city was perhaps inhabited by groups of artisans, craftsmen, traders, monks and nuns, landowners and high political and administrative officers. It was probably these groups from which the donations came and they asserted their status as patrons by supporting the *sangha*. As a result, a large number of *stūpas*, *vihāras* and *chaityas* were built in the Kaima and Langudi hills, which surrounded the city<sup>5</sup>.

There are also a number of Buddhist caves, dilapidated *stūpas* and ruined monasteries near every hill and paddy fields lying close to the Langudi-Kaima hills. One also notices a large number of isolated Buddhist images in the surrounding village shrines and in the local Hindu temples. All these put together definitely establish the Langudi-Kaima region as one of the largest Buddhist complexes of ancient India.<sup>6</sup>

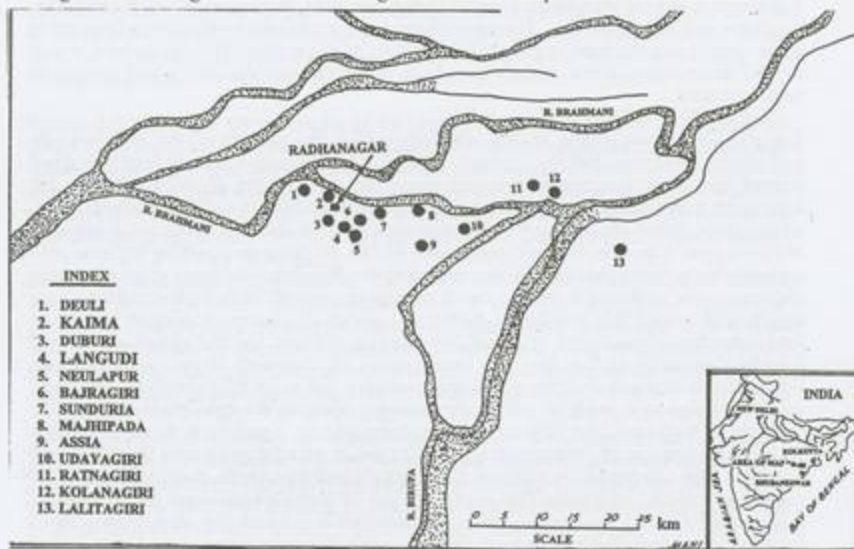


Figure 1: Map of Kaima-Langudi-Radhanagar region, Orissa, India

<sup>5</sup> J. Mishra, "Early Historic Buddhism, Urban Structure and Trade," in *Archaeology of Orissa*, vol. II, ed. K. K. Basa and P. Mohanty (Delhi, 2000), pp. 507-50. J. Mishra, "Radhanagar and Beyond: Pattern, Process and Structure of Early Urbanisation in Southeastern India," *River Valley Cultures of India*, ed. K. K. Chakrabarti and G. L. Badam, forthcoming.

<sup>6</sup> The author is grateful to Simita Rath for providing valuable suggestions and comments.



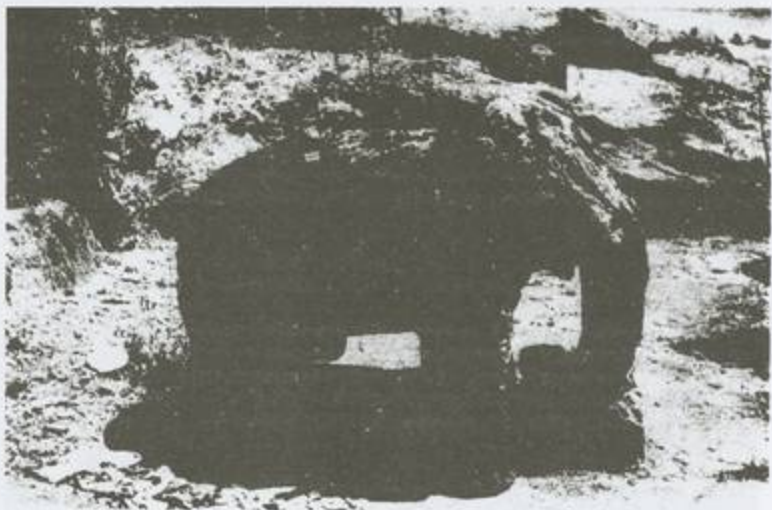


Figure 2: Rock cut Elephant, Kaima (ca. 3<sup>rd</sup> century B.C.)



Figure 3: Brick well and habitation from Radhanagar (Early Historic Period)

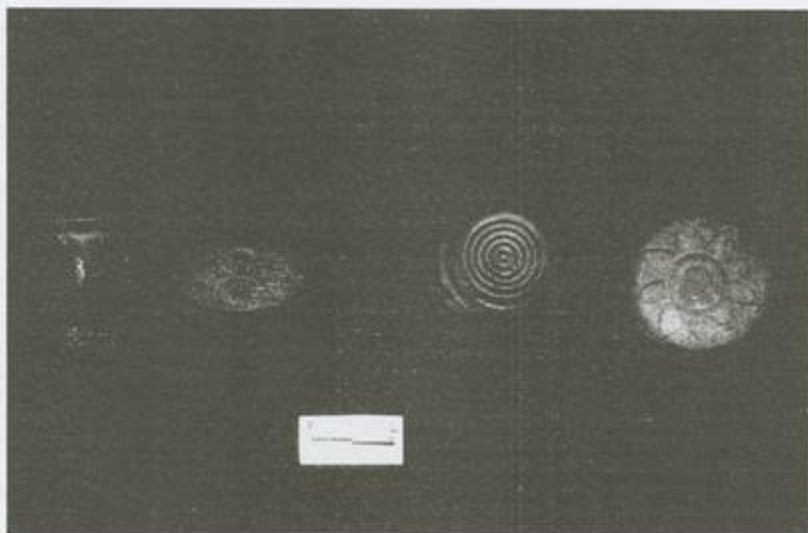


Figure 4: A selection of terracotta objects from Radhanagar

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



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

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## NEWS BULLETIN

### The Disintegration of Afghan Heritage

An article entitled "Treasure at mercy of Taleban" appeared in *The Times* (6 November 2001, p. 9) as a timely reminder of the potential threat by Muslim zealots to Afghanistan's priceless legacy during the recent war on terror. It is therefore appropriate to discuss here the nature of this "treasure" and the threats to Afghan artefacts at large.

The 2,100-year-old antiquities of Afghanistan, better known as the "Treasure of Bactria", constitute not just a priceless heritage of humankind but also Afghanistan's national treasure or "crown jewels". They have received scant attention over the years save among specialists and conservators. Approximately 20,000 gold statues, a crown, plaques, dress ornaments, necklaces, hairpins, pendants, buckles and rings encrusted with precious stones were excavated from Tillya Tepe, a royal burial site by a Soviet team headed by Academician V. I. Sarianidi in 1978. One can visually feast on these finds in the lavish picture essay prepared by Viktor Sarianidi, Leonid Bogdanov and Vladimir Terebenin, "The Golden Hoard of Bactria," *National Geographic*, vol. 177, 3 (March 1990): 50-75.

Former Afghan President Dr. Najibullah had the trove sealed in seven trunks and hidden in a vault carved of stone and protected by a steel door with seven locks whose keys were each held by a different person. It is claimed that three of the key holders including Dr. Najibullah himself have died. The hoard was opened for one day in 1993 to be inspected by archaeologists. This was the first and last time it was ever seen so as to reassure the international community and dispel rumors of its being looted by the Afghans. An UNESCO specialist was quoted as saying that the Taliban's attempts to break through the reinforced concrete walls have gone "without success". Several accounts laced with exaggerations and counterclaims have done the rounds in recent years. These range from the Taleban having handed over to Osama bin Laden the treasure waiting to be spirited across the mountains to Pakistani dealers awaiting further instructions to the idea that the originals were replaced with fakes by a renegade platoon of the Red Army exiting Kabul in 1992. Carla Grissman of the Society for the Preservation of Afghanistan's Cultural Heritage (SPACH) believes that the Taleban have resisted looting the treasure and that to date no artefacts from the hoard have appeared on the black market. UNESCO claims to have supplied vital maps to the USAF to prevent bombing of historic sites including the vault in the Presidential Palace and the Ministry of Information and Culture where the museum treasures remain stored.

Approximately 80 per cent of the Kabul Museum, a repository of Islamic miniatures, Roman bronzes, Indian ivories, Alexandrian glass, Buddhist stone friezes and Chinese lacquerware, has been pillaged chiefly but not entirely by the Taleban and rival *mujahideen* outfits. Two brief reports appeared in the wake of Anglo-American forces entering Kabul on November 13, 2001. Both appeared in the British press on the destruction of the Kabul Museum in *The Independent* (29 November 2001, 8) and *The Guardian* (29 November 2001, 6). Two faithful curators, Mir Ghulam Navi and Mir Haider Muthihar (the latter currently acting deputy culture minister), recount how officials from the Taleban would regularly (and sometimes daily) since April arrive with hammers and smash sculptures which depicted human forms. The well-known headless statue of Kanishka in a flared robe and riding boots found by an engineer during construction work near Surkh Kotal, a site excavated approximately 145 miles from Kabul by the French in the 1950s, took two hours to be destroyed. The

finest exhibits placed in the storeroom of the museum or the Ministry of Culture are now in a heap of rubble. Mir Mutahar states that he was able to save an eighth-century mural of a Buddhist *mandala* and it is hard to disagree with him when he blames the Taliban's iconoclasm on "Pakistan, the regime's greatest ally and a country ... which had only 54 years of history ...". He also notes how the Taliban paid a last visit to the museum on 13 November as they were being ejected out of Kabul to further vandalise artefacts. Moreover, in "Afghanistan's Art Missing," *The Economist*, vol. 361, 8253 (23 December, 2001): 17, one disturbingly observes how "looting claimed over 70% of the museum collection—estimated at 100,000 artefacts—and fed an active Pakistani underground art-dealing network."

What little still remains has been slowly and admirably recorded and restored by Nancy Dupree, Carla Grissman and their team of selfless SPACH volunteers and workers. SPACH, as noted in *The Economist*, made a proper inventory and moved part of the remaining collection to the Kabul Hotel. SPACH has also been instrumental in recovering objects that have turned up on the market and sending them to the Musée Guimet in Paris. This along with the Swiss Afghanistan Museum collects donations of Afghan art. Those of us in Afghan studies and allied disciplines remain indebted to them for their valiant dedication under peril. Dupree, whose guidebook on Afghan antiquities is indispensable, rightly observed that the treasures of Afghanistan were "one of the greatest testimonies of antiquity that the world has inherited."

All may still not be lost and the world has not forgotten Afghan culture. Thanks to the initiative of Dr. Luis Monreal, a leading art historian and conservator and director of Barcelona's Fundació la Caixa, an exhibition entitled, *Afganistán, una historia milenaria* is running at the Centro Cultural de la Fundación "la Caixa", Barcelona from 3 October to 23 December 2001. (Also v. p. 34 of this issue) A report accompanied by fine colour photographs of some objects appeared recently in "Art of Survival," *Time*, vol. 158, 23 (3 December, 2001): 98-99. Visitors to the exhibition are treated to a splendid collection of over 220 artefacts dating from the Bronze Age to the fifteenth century of our era as well as a continuously playing video clip of the Bamiyan explosions.

(BW)

### **Philology triumphs over Forgery**

Professor Nicholas Sims-Williams, Professor of Iranian and Central Asian Studies in the University of London (SOAS), recently played a leading role in a real-life murder mystery, as was revealed in the film "The mystery of the Persian mummy" shown on BBC Television's Channel 2 *Horizon* programme in September 2001.

The story began when police in Karachi seized a mummified body which had supposedly been uncovered in an earthquake and which was being offered for sale as that of an ancient Persian princess. The mummy was richly adorned with gold and encased in a wooden sarcophagus and an inner coffin of stone. Cuneiform inscriptions in Old Persian identified the mummy as Rodogoune, daughter of the Achaemenid monarch Xerxes (486-65 B.C.). The evidence that the ancient Persians had mummified their royal dead—contrary to principles of their Zoroastrian religion—was quite unexpected and the mummy was immediately hailed as the find of the century. At first everything appeared authentic: the carved sarcophagus, the golden ornaments, the cuneiform inscriptions. It even appeared that Rodogoune, daughter of Xerxes, was known to ancient Greek historians. But, as Professor Sims-Williams pointed out, the name should have been written quite differently in Old Persian, as Wardagauna. Could a Persian king have buried his daughter under the Greek form of her name? Other discrepancies soon appeared: the mummification

process had been bungled, the carpenter had used a modern lead pencil to mark his guide-lines on the coffin, and, finally, carbon-14 dating revealed that the Persian princess had died within the last few years. When an autopsy showed that the cause of death was a broken neck, the archaeological investigation was over and a murder enquiry was launched.

*(Extracted from SOAS Alumni Newsletter 23 [Autumn 2001]: 3)*

#### **AHRB award to SOAS and British Library**

SOAS has succeeded in securing one of the highly competitive Arts and Humanities Research Board (AHRB) Resource Enhancement Grants, for the Digitisation and Access Enhancement of the Tibetan Dunhuang Manuscripts at the British Library. The grant, totalling £302, 851, runs for a period of three years and is designed to fund a collaborative Tibetological project between SOAS and the British Library, Oriental and India Office Collections.

It will be directed jointly by Dr. Ulrich Pagel, Lecturer in Language and Religion of Tibet and Middle Asia (SOAS) and Mr. Burkhard Quesel (British Library), and will proceed in close cooperation with the International Dunhuang Project.

The Dunhuang treasures are of incalculable importance to research in ancient Tibetan history and culture. The documents unearthed at this remote site in the Gobi Desert rank among the earliest examples of Tibetan language material, covering religion, history, administration, medicine and personal communications. Since Dunhuang was governed by Tibetan authorities for over 80 years from the mid-eighth century, these documents are a key source for our understanding of the political, historical and religious developments that shaped the culture and society of dynastic Tibet. The British Library Dunhuang Tibetica comprise approximately 2000 documents, mainly administrative and religious in nature.

#### **D. L. Lorimer's *Nachlass* at SOAS**

The SOAS Library possesses a collection of Lorimer material bequeathed in 1962. It comprises the linguistic papers of Lt. Col. D. L. R. Lorimer, relating to his work on Burushaski, Khowar, Shina, Bakhtiari, Karmani Persian and Gabri. It also contains some 400 3 1/4" slides mainly of Hunza in Kashmir and Iran in the 1920s and 1930s; 22 cine-films of the Hunza Valley in the mid-1930s; 761 photographs; 2 albums of photographs taken in northern India and western Iran; hand-written notebooks; Hunza rock and seed samples. A handlist compiled by the late Prof. D. N. MacKenzie, and a catalogue, Annotations to the late Lt. Col. David L. R. Lorimer's list of captions in his catalogue of slides for Hunza in the 1920s and 1930s' prepared by Dr. Julie Flowerday, are available for consultation.

*Miss Y. Yasumura, Asst. Librarian (Art, Archaeology & Music), SOAS Library,  
London, U.K.*

#### **J. M. Rogers Retires**

Prof. J. Michael Rogers FSA, FBA, Order of the Egyptian Republic 2nd cl., who served since 1991 as the N. D. Khalili Professor of Islamic Art and Archaeology at the School of Oriental and African Studies, University of London, retires at the end of this year. Professor Rogers graduated in Islamic philosophy from the University of Oxford and after developing an interest in the creative arts went on to pursue



intensive research in this aspect of Islamics. He prepared his doctoral dissertation on Seljuk architecture under two leading Orientalists, Samuel Stern and Victor Ménége. He served as Assistant and later Associate Professor of Islamic Art at the American University in Cairo from 1965 to 1977. Upon returning to England he succeeded Ralph Pinder-Wilson at The British Museum and served from then until 1991 as the Deputy Keeper of its Oriental Antiquities Department. He was the first holder of the Khalili chair when instituted at SOAS in 1991. Currently Professor Rogers serves as the Honorary Curator of the Khalili Collection of Islamic Art and is engaged in preparing catalogues for them.

#### **Dastur Kutar Memorial Lectures**

The Dastur Sohrab Kutar Memorial Lectureship was instituted at SOAS in 1998 by Dr. Shirinbanoo Kutar in memory of her husband and High Priest of the British Zoroastrian community (see *CIAA NL 13, June 2001, p. 20*).

Dr. Albert de Jong of the University of Leiden delivered the fourth Dastur Dr. Sohrab Kutar Memorial Lecture entitled, "Speaking with the Lord: the Zoroastrian Notion of Prophets and Religion Before Zarathustra" on Thursday, 29 November 2001 in the Brunei Gallery Lecture Theatre, School of Oriental and African Studies, London.

The fifth lecture in this series will be delivered by Dr. Alan Williams of the University of Manchester on Thursday, April 25, 2002 at 6.30 p.m. in the Brunei Gallery Lecture Theatre, School of Oriental and African Studies, London. Details of the lecture will be announced later. For further information contact Dr. Almut Hintze, Department of the Study of Religions, SOAS. E-mail: ah9@soas.ac.uk

#### **Leverhulme Lectures at SOAS**

Professor Samuel N. C. Lieu (Department of Ancient History, Macquarie University, Sydney, Australian and Leverhulme Visiting Professor, Department of Near and Middle Eastern Studies, SOAS) will deliver The Leverhulme Lectures 2002 on the theme of *Central Asia and the Rediscovery of Manichaeism*.

These lectures are jointly hosted by the Circle of Inner Asian Art and the Department of Near and Middle Eastern Studies, School of Oriental and African Studies. The two lectures are: "From Turfan to Dunhuang" on Wednesday, 9 January 2002 and "From Dunhuang to Zaitun" on Monday, 14 January 2002. Both lectures will take place at 6 p.m. in Room G2 of the Philips (Main) Building, School of Oriental and African Studies.

#### **Circle of Tibetan and Himalayan Studies Lectures at SOAS**

The following lectures organized by the Circle of Tibetan and Himalayan Studies at SOAS are scheduled to be delivered in winter and spring 2001:

Mr. Franco Ricca (Turin), "Stylistic Features in the Paintings of Shalu Monastery" on 18 January 2002 at 5.30 p.m. in SOAS, Philips (Main) Building, Room G3. Prof. Giacomella Orofino (Istituto Universitario Orientale, Naples), "Khor chags/Khojmath: A Buddhist/Hindu Pilgrimage Place at the Foot of Mt. Kailash" on 15 March 2002 at 5.30 p.m. in SOAS, Brunei Gallery Building, Room B102. Prof. Anne Chayet (Paris), "The Temples of Chengde: Artistic Trends meet Imperial Designs" on 17 May 2002 at 5.30 p.m. in SOAS, Brunei Gallery Building, Room B102.

#### **The 4<sup>th</sup> Toby Falk Memorial Lecture at SOAS**

Stuart Cary Welch, Former Senior Lecturer, Department of Fine Arts and Emeritus Curator of Islamic and Later Indian Art, Harvard University Art Museums will deliver the 4<sup>th</sup> Toby Falk Memorial Lecture entitled "Finding, Studying and Learning: Collecting Persian and Indian Pictures" on Wednesday, 24 April 2002 at 6.30 p.m. in the Old Lecture Theatre, Philips (Main) Building, School of Oriental and African Studies, London.

Welch received his A.B. from Harvard in 1950 and completed his graduate study in Oriental art at Harvard in 1952-54. He served as Honorary Assistant Keeper of Islamic Art for the Fogg Art Museum in 1956-70 and Honorary Keeper of Islamic Art in 1970-76. He was appointed Curator of Islamic and Later Indian Art in 1976, a position he held until his retirement in 1995. He also served as Senior Lecturer from the mid-1970s until his retirement in 1995. Concurrently with his work at Harvard, he also headed the Department of Islamic Art at The Metropolitan Museum of Art, New York (1979-87).

This lecture is jointly sponsored by the Islamic Art Circle and the Centre of Near and Middle Eastern Studies, School of Oriental and African Studies, London.

#### **"Only Fools and Horses ? : in the Steps of Muhammad Siyah Qalam"**

As part of *Asian Art in London*, this lecture was given by Dr. Julian Raby of the Oriental Institute, University of Oxford, Oxford, U.K. Organised by Asia House, the talk took place on 8 November 2001 at The Ismaili Centre in London. Dr. Raby discussed a group of paintings originating from two albums of the 15<sup>th</sup>/16<sup>th</sup> century in the Topkapi Palace that had been traditionally attributed to the painter Muhammad Siyah Qalam. In an engaging lecture he demonstrated through an analysis of the demons, dervishes and so-called "nomads" depicted that the paintings had originated during the early part of the 15<sup>th</sup> century possibly in Eastern Turkestan in the Tarim Basin.

For more information about Asia House and the events, contact Asia House, 105 Piccadilly, London W1J 7NJ, U.K. Tel. +44 20 7499 1287. E-mail: [enquiries@asiahouse.co.uk](mailto:enquiries@asiahouse.co.uk); website: [www.asiahouse.org](http://www.asiahouse.org)

#### **Asia House Lectures**

Professor Roderick Whitfield and Ms. Tracey Earle will present a joint lecture on "The Chinese Wallpaper Of Coutts & Co. Board Room" on Tuesday, 22 January 2002 at 2.45 p.m. at Coutts Bank, 440 Strand, London WC2. In 1792, George Earl Macartney was sent to Peking as Britain's first ambassador to China. He returned in 1794 and gave his friend, the banker Thomas Coutts, the wallpaper that now adorns the board room at Coutts Bank on the Strand. Hand painted on mulberry paper, this scenic wallpaper is believed to have come from the Wuyi district in Fujian province. Coutts Bank's archivist Tracy Earle will introduce the history of the wallpaper, followed by a talk by Professor Roderick Whitfield about its artistic and cultural significance.

Dr. Vesta Curtis, Firuz Madon Curator of ancient Iranian coins at the British Museum, will deliver a lecture entitled, "Zoroastrianism and the Art of Ancient Iran" on Monday, 11 February 2002 at 6.30 p.m. at the Society of Antiquaries, Burlington House, Piccadilly, London W1. The figure of Zarathustra has an enduring position in European art, music and philosophy and the lecture will demonstrate how the



iconography of this period was shaped by Zoroastrian beliefs through symbols in rock reliefs, sculpture, silver plates, textiles, stucco, coins and seals.

#### Sir Aurel Stein and Central Asia

This study day on 23 March 2002 is the seventh in the British Museum's Central Asia series. It is devoted to Sir Aurel Stein, and celebrates the completion of the three year U.K.-Hungarian project to catalogue the collections of Sir Aurel Stein in the Library of the Hungarian Academy of Sciences in Budapest, Hungary. The speakers will consider Stein from various perspectives in the context of his own lifetime: Hungarians (Eva Apor, Agnes Kelecsenyi), as a photographer (John Falconer), as an archaeologist in the North-West Frontier (Elizabeth Errington), as an archaeological explorer in Iran (Vesta Curtis), his links with the U.S.A. and Afghanistan (Shareen Blair Brysac), as a writer (Lilla Russell-Smith), and as a public figure in Britain (Helen Wang). Annabel Walker, Stein's biographer, will also speak.

The study day will take place in the British Museum's BP Lecture Theatre on Saturday, 23 March 2002 from 10 a.m. to 4.30 p.m. For bookings contact The British Museum Box Office at Tel: +44 (0)207 323 8181. For further details contact Helen Wang via e-mail: hwang@thebritishmuseum.ac.uk

#### Ilya Gershevitch Memorial Lecture

As announced earlier (*v. CIAA NL 13, June 2001, p. 20*), Dr. Almut Hintze, Zartoshty Brothers Lecturer in Zoroastrianism, SOAS, University of London will deliver the Ilya Gershevitch Memorial Lecture entitled "*Do ut des: Patterns of exchange in early Zoroastrian texts*" on 13 June 2002 at 5.30 p.m. at the Royal Asiatic Society, 60 Queen's Gardens, London W2 3AF, U.K.

#### Burglary at Leading London Art Dealer

On Sunday 2 December 2001 the premises of a leading London art dealer were burgled and six important pieces of sculpture were stolen. Tibetan ritual painted skull cup, 17<sup>th</sup> century; seated monk (*arhat*), Tibet, 17<sup>th</sup> century, height 14 cm.; Pingala in Sasanian dress, Northern Punjab, 6<sup>th</sup>-7<sup>th</sup> century, sandstone, height 43 cm. (*see picture below on p. 29*); standing Buddha, Cambodia, 13<sup>th</sup>-14<sup>th</sup> century, wood with traces of lacquer, height 156 cm.; portrait of a lama, Tibet, 18<sup>th</sup> century, painted clay, height, ca. 12 cm.; head of the Buddha, Tibet, 12<sup>th</sup> century, gilt bronze, height ca. 12 cm.

Anyone hearing or being offered these objects should immediately contact the CIAA who will pass the information to the relevant individuals. A reward of up to US\$30,000 (subject to specific conditions) is offered for information leading to the return of these objects whose descriptions we give below:

#### Inaugural Ehsan and Latifeh Yarshater Lectures at the Collège de France, Paris

Thanks to the initiative of Ehsan Yarshater and the endowments of the *Persian Heritage Foundation*, New York, the Yarshater Lectures are the most prestigious fora for scholars to present their lifetime's research in Iranian studies to the general public as well as specialists. They were originally inaugurated at Professor Yarshater's home university as the *Columbia Lectures in Iranian Studies* (Columbia University, New York) and since then academics have been invited to deliver a week long series of public talks under the auspices of the *Ehsan Yarshater Distinguished Lecture Series* (Harvard University); *Yarshater Biennial Lecture Series* (University of California,

Los Angeles); and *Ehsan Yarshater Lecture Series* (School of Oriental and African Studies, London). A new subvention has now been extended to the Collège de France which in collaboration with the *Monde Iranien* committee comprising of the Centre National de la Recherche Scientifique; Sorbonne Nouvelle Université Paris III; Institut National des Langues et Civilisations Orientales; and École Pratique des Hautes Études will invite leading scholars to present their research in France.

The first speaker in this series was Professor Maria Subtelny of the University of Toronto, Canada on *L'histoire culturelle de l'Iran à l'époque médiévale: Nouvelles perspectives sur des thèmes anciens*. The four lectures were entitled: "L'agriculture iranienne et la gestion d'une société hydraulique" (12 November); "Le cercle de justice: l'éthique dans le gouvernement" (14 November); "Piété et économie: le rôle de la donation islamique (*vagf*)" (16 November); "Le jardin persan: pragmatisme et imaginaire" (19 November); and "La roseraie des secrets: l'ésotérisme dans la culture iranienne" (21 November).

For further information contact: Monde Iranien, CNRS, 27 rue Paul Bert 97200 Ivry-sur-Seine, France. Tel: +33 01 49 604 005; fax: +33 01 45 219 419; e-mail: iran@ivry.cnrs.fr

(BW)

#### VATEC Project for the Electronic Corpus of Old Turkic Texts

The members of the VATEC project are glad to announce the publication of VATEC CD 1.0 presenting the results of the pilot phase of the VATEC project ("Vorislamische Altuerkische Texte: Elektronisches Corpus" - Pre-Islamic Old Turkic Texts: Electronic Corpus). The VATEC project is connected with the project of the digitisation of Old Turkic manuscripts that are stored in the Turfan Collection of the Berlin-Brandenburg Academy. The CD presents a number of texts with links to digitalized manuscripts on the Internet sites of the Berlin Academy. The VATEC project is being carried out at the Frankfurt and Göttingen Universities and at the Berlin-Brandenburg Academy of Sciences. The heads of the project are Prof. Marcel Erdal, Prof. Jost Gippert (Frankfurt), Prof. Klaus Roehrborn (Göttingen) and Prof. Peter Zieme (Berlin). The participants in the project are Dr. Habil, Irina Nevskaya, Dr. Ralf Gehrke (Frankfurt), Dr. Michael Knueppel (Göttingen) and Dr. Jakob Taube (Berlin). The project is financed by the German Research Foundation (DFG-*Deutsche Forschungsgemeinschaft*).

For further information, please contact: Prof. Dr. Marcel Erdal, Dept. of Turcology, FB 11, J. W. Goethe University, P. O. Box 11 19 32, D-60054 Frankfurt a.M., Germany. Tel: +49 69 79 82 28 58; fax: +49 69 79 82 497; e-mail: erdal@em.uni-frankfurt.de

#### Samarkand and Lhasa: World Heritage Sites

At the 25th Session of the World Heritage Committee in Helsinki, Finland (11-14 December 2001), UNESCO declared Samarkand and Lhasa as universal heritage sites.

In nominating Lhasa UNESCO stated: "The Potala Palace, winter palace of the Dalai Lama since the 7th century, symbolizes Tibetan Buddhism and its central role in the traditional administration of Tibet. The complex, comprising the White and Red Palaces with their ancillary buildings, is built on Red Mountain in the centre of Lhasa Valley, at an altitude of 3,700m. Also founded in the 7th century, the Jokhang Temple

Monastery is an exceptional Buddhist religious complex. Norbulingka, the Dalai Lama's former summer palace, constructed in the 18th century, is a masterpiece of Tibetan art. The beauty and originality of the architecture of these three sites, their rich ornamentation and harmonious integration in a striking landscape, add to their historic and religious interest."

The World Heritage Committee which in 1993 had designated Bukhara an universal heritage site now nominated Samarkand: Crossroads of Cultures" as another site in Uzbekistan. The UNESCO press release stated: "The historic town of Samarkand is a crossroad and melting pot of the world's cultures. Founded in the 7th century BC as ancient Afrasiab, Samarkand had its most significant development in the Timurid period from the 14th to the 15th centuries. The major monuments include the Registan Mosque and *madrasahs*, Bibi-Khanum Mosque, the Shakh-i-Zinda compound and the Gur-Emir ensemble, as well as Ulugh-Beg's Observatory."

For more information on other world heritage sites, visit the UNESCO website: [www.unesco.org/whc/](http://www.unesco.org/whc/)

### **Georg Morgenstierne and his Indo-Iranology**

Professor Georg Morgenstierne (1892-1978) was not only a pioneering linguist of Indo-Iranian languages at the University of Oslo (UO) but also *the* universal authority on Irano-Dardic and Indo-Iranian dialectology and folk culture. During his long and distinguished career he served as President of the International Union of Orientalists, Corresponding Fellow of The British Academy and Honorary Fellow of the School of Oriental and African Studies, London. To honour his memory, the National Library of Norway (Oslo Division) and the Institute of East-European and Oriental languages at the UO have collaborated in creating a multimedia database containing source materials originating from Morgenstierne's study tours to Afghanistan, British India and Iran. The archive is comprised primarily of photographs, though it also contains sound recordings, moving images and a handwritten field book. It is the result of three years of research carried out by a small team from the aforementioned organizations. Amongst the scientific material there are silent movies of pre-Islamic ritual dances, sound recordings of almost extinct languages, and a large collection of photos from his travels during the years 1923 to 1971.

His research work was mainly devoted to Indian and Iranian frontier languages, which he explored for the Institute for Comparative Research in Human Culture, Oslo, during his many travels to Afghanistan's frontiers. Exceptionally rich material from these travels has provided the first overview of this linguistically extremely complex area. It is invaluable for studies in Indian and Iranian linguistics and cultural history. Among his most valued contributions is his evidence that the so-called Nuristani (Kafir) languages constitute an independent group within the Indo-Iranian group of languages. Morgenstierne's bibliography contains over 200 publications (v. *Monumentum Georg Morgenstierne*, Acta Iranica 21 and 22 [Leiden 1981, 1982]).

The database consists largely of original sources published here for the first time. This site has been developed to provide wide access to Georg Morgenstierne's photographic, audio and movie archives from his numerous trips to the Indian subcontinent. The Institute of East-European and Oriental languages at the UO and The National Library (Oslo Div.) provided the manpower, space and storage materials for the whole duration of the project while the Humanities Faculty at the UO supplied the equipment. One of the finest websites devoted to Oriental philology and culture, it also provides students, scholars and enthusiasts with rich glimpses of a region, its inhabitants and their tenacious heritage. Website: [www.nb.no/baser/morgenstierne/](http://www.nb.no/baser/morgenstierne/)

(BW)



### **Dzhangar-Geser: Discussion of Mongol Peoples of Russia**

"Dzhangar-Geser" is a Yahoo-Group organized platform for information, communication and discussion on matters related to the Mongol peoples in Russia for all interested in the history, culture and politics of the Kalmyks, Buryats and Mongols of Central Asia. All are welcome to join the group and widen its scope with their contributions. This group is moderated by Dr. Schorkowitz in Berlin.

For further information visit the website: [groups.yahoo.com/groups/Dzhangar-Geser](http://groups.yahoo.com/groups/Dzhangar-Geser)

### **IGNCA Memorial Fellowships in India**

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

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

The IGNCA does not expect self-nomination by scholars. Nominations should be sent together with CV, description of experience in the field of specialisation, original work, project proposal in not more than a thousand words, copies of two passport size photographs in triplicate by 10 October 2001 to the Member Secretary, IGNCA, C.V. Mess Building, Janpath, New Delhi - 110 001, India.

### **Tibet House in New Delhi appoints a curator**

The Dalai Lama's own museum Tibet House in New Delhi, India, which was established in 1965, has appointed its first official curator Ms Elizabeth Rogers. She previously directed the Jacques Marchais of Tibetan art in New York. Tibet House contains huge collections of Tibetan art, which have not been catalogued before. The inventory of the many objects as well as cleaning and repairing the building itself are the first tasks to be tackled by Ms Rogers. The aim of Tibet House is to raise consciousness for the preservation and appreciation of Tibetan art and culture.

For more information contact: Tibet House, 1 Institutional Area, Lodhi Road, New Delhi 110 003, India. Tel: + 91 11 461 1515; fax +91 11 462 5536.

**South Asian Studies Library Fellow: Triangle Research Libraries Network (TRLN)**

The Triangle South Asia Consortium (TSAC) is a Title VI National Resource Center funded by the U.S. Department of Education and comprising the South Asia programs of Duke University, the University of North Carolina at Chapel Hill, North Carolina State University, and North Carolina Central University. The mission of TSAC is to promote the study of the South Asian subcontinent and to coordinate research, teaching, and cultural programming for South Asia across the consortium's constituent universities. The Triangle Research Libraries Network (TRLN) facilitates implementation of cooperative collection development and user services among TSAC libraries to ensure the availability of resources for teaching and research.

TRLN seeks an energetic individual with a strong subject and language background in South Asian studies and an interest in working in research libraries to participate in the creation of a new collaborative model for collection development and public service. The South Asian Studies Library Fellow will be appointed for a one-year period, with renewal possible for an additional two years.

For further information, please contact: Sharon A. Sullivan, Director, Personnel Services, Perkins Library, Box 90194, Duke University, Durham, NC 27708, U.S.A.

**On-line Kazakh-Russian Dictionary**

The Internet Access and Training Program (IATP) in Central Asia and the design team of Index.kz have successfully developed the largest on-line Russian-Kazakh and Kazakh-Russian Dictionary. Many of the Kazakh words have sound files attached to them so that people can hear a native speaker using Kazakh. There are over 95,000 Russian words and phrases with almost 64,000 corresponding Kazakh words and phrases. This resource promises to be useful for all who are familiar with Russian but also wish to learn some Kazakh.

The webpage can be found at: [www.kz.index.kz](http://www.kz.index.kz) More information on IATP in Central Asia and IATP in the whole CIS can be found at [www.iatp.centralasia.net](http://www.iatp.centralasia.net) and [www.iatp.net](http://www.iatp.net) Further information on the International Research & Exchanges Board which administers the IATP in Central Asia can be found at the website: [www.irex.org](http://www.irex.org)

**Central Asian Book Collections for Sale**

Ars Libri, Ltd. is pleased to announce that it is offering for sale three important Iranian/Central Asian Libraries: Iran & Central Asia: The Library of Richard N. Frye (ca. 10,000 volumes); Languages & Literatures of Central Asia: The Library of Karl H. Menges (ca. 5,000 volumes); The Cultures of the Karakorum Highway: The Library of Karl Jettmar (ca. 10,000 volumes). These libraries are only for sale intact. Preference will be given to an institution that will acquire all three libraries. Complete catalogues will be available at the beginning of October 2001 and will be sent to interested institutions upon application.

For further information: Elmar W. Seibel, Ars Libri Ltd., 560 Harrison Avenue, Boston, MA 02118, U.S.A. Tel: +1 617 357 5212; fax: +1 617 338 5763; e-mail: [eseibel@arslibri.com](mailto:eseibel@arslibri.com); website: [www.arslibri.com](http://www.arslibri.com)

### **Mongolian Professional Fellowship Programme**

The Mongolian Professional Fellowship Programme is designed to provide training in education, environmental management, law, public administration and public health, to implement reform, create policy and foster the development of these fields in Mongolia. Upon the conclusion of the fellowship, fellows return home to apply their new knowledge in practice. The Programme also introduces students from Mongolia to colleagues from other regions of the world and encourages cross-national dialogues among professional communities. Approximately 12 awards will be made in 2002.

Academic programmes will begin in summer 2002. Fellows will be placed at academic institutions in the United States to take part in graduate programs that are one or two years in length. Fellows may have the opportunity to participate in twelve-week internships for practical training in their field.

For more information contact: Network Scholarship Programs, Open Society Institute, 400 West 59th Street, New York, NY 10019, U.S.A. Tel: +1 212 548 0175; fax: +1 212 548 4652; e-mail: [scholar@Sorosny.org](mailto:scholar@ Sorosny.org)  
website: [www.soros.org/scholar/MongProfFellowship.html](http://www.soros.org/scholar/MongProfFellowship.html)

### **Inner Asian and Uralic NRC Research Grants, Indiana University**

The Inner Asian and Uralic National Resource Center at Indiana University announces research grants for scholars who wish to come to Bloomington to utilize IU's unique resources on Central Eurasia, including the Research Institute for Inner Asian Studies (RIFIAS) library. Grants may be used to cover or defray travel expenses or other direct research costs (e.g., photocopying). While IAUNRC Research Grants are limited to US\$300, additional funding may be available to scholars who give a public presentation or participate in a similar outreach activity. See below for eligibility criteria and application procedures. This application information is also available at website: [www.indiana.edu/~iaunrc](http://www.indiana.edu/~iaunrc)

Indiana University houses outstanding library resources on Central Eurasia in both the Main Library and several specialized collections. The Main Library estimates that the number of holdings relevant to Inner Asian and Uralic Studies is approximately 100,000 volumes. Of this figure, approximately 28,000 volumes directly concern Uralic studies (Finland, Estonia and Hungary), 6,500 deal with Turkey, and 32,000 are directly relevant to Inner Asia (Central Asia, Tibet and Mongolia). The remaining volumes do not fit neatly within this categorization scheme, crossing geographic and subject categories.

Unique among IU's specialized Central Eurasian collections is the Research Institute for Inner Asian Studies (RIFIAS) library. The primary aim of the RIFIAS library is to make available to researchers and students in a single location two broad categories of materials relevant to Inner Asia: 1) basic reference works, textbooks, grammars, and dictionaries, and 2) rare books and manuscripts. The Central Asian Archive holds microfilms and bound photocopies of out-of-print publications on Central Asia (primarily in Russian) and microfilms of Oriental manuscripts. The RIFIAS library also has a special collection of rare Tibetan books and a Turkish Folklore Archive consisting of audio recordings.

IAUNRC research grants are available to those who are U.S. citizens or permanent resident aliens. Title VI regulations do not allow these awards to graduate students.

Applications will be reviewed at the end of each month. All applicants will be notified as to whether their applications have been funded. Applications should be received no later than 30 days before the time that the scholar intends to come to



Bloomington: For further information contact: Assistant Director, Inner Asian and Uralic National Resource Center, Indiana University, Goodbody Hall 305, Bloomington, IN 47405-7005, U.S.A. Tel: +1 812 855 7319; fax: +1 812 855 8667; e-mail: iaunrc@indiana.edu; website: www.indiana.edu/~iaunrc

#### **Fieldwork Opportunities in Mongolia and Southern Russia**

The Center for the Study of Eurasian Nomads is offering two exciting fieldwork opportunities for summer 2002. The 2002 Desert-Steppe Zone of the Middle Gobi Province of Mongolia and the 2002 Chastiye Kurgany Excavations in the southern Don Region, north of the Black Sea and Russia. Further information is posted at the website: [csen.org/Baga\\_Gazaryn\\_Chuluu\\_Survey\\_2002/2002\\_BGC\\_Index.html](http://csen.org/Baga_Gazaryn_Chuluu_Survey_2002/2002_BGC_Index.html)

The 2001 Chastiye Kurgany Excavations Report, with illustrations and map, is also posted on the CSEN website: [www.csen.org/Chastiye\\_Kurgany\\_\(all\\_files\)/2001\\_Chastiye\\_Report/2001\\_Chastiye\\_Report.html](http://www.csen.org/Chastiye_Kurgany_(all_files)/2001_Chastiye_Report/2001_Chastiye_Report.html)

A third fieldwork opportunity is also being provided at the excavations of Golden Hills, a Khazar fortress located about 70 km west of Rostov-na-Donu in southern Russia. Further information is available at the website: [www.csen.org/Golden\\_Hills\\_Khazar\\_FWO/2002\\_Gold\\_Hills\\_Index.htm](http://www.csen.org/Golden_Hills_Khazar_FWO/2002_Gold_Hills_Index.htm)  
For further questions contact: Dr. Jeannine Davis-Kimball, Director, Center for the Study of Eurasian Nomads, 577 San Clemente St., Ventura, CA 93001, U.S.A. Tel. and fax: +1 805 653 2607; e-mail: [jkimball@csen.org](mailto:jkimball@csen.org); website: [www.csen.org](http://www.csen.org)

#### **Grants for Research and Language Study**

The American Councils for International Education: ACTR/ACCELS is currently accepting applications for the following programs:

**Title VIII Research Scholar Program:** New application deadline for summer, fall and academic year programs is 15 January 2002. Provides full support for three to nine month research trips to Russia, Central Asia, the South Caucasus, Ukraine, Moldova and Belarus. Fellowships include roundtrip international travel, housing, living stipends, visas, insurance, affiliation fees, archive access, research advising and logistical support in the field. Total value of awards ranges from approximately US\$8,000 upto US\$25,000. Open to graduate students, post-docs and faculty. Funded by the U.S. Department of State, Program for Research and Training on Eastern Europe and the Newly Independent States. Application deadlines: 1 October 2001 (Spring Program); 15 January 2002 (Summer, Fall and Academic Year Programs).

**Title VIII Special Initiatives Fellowship:** New application deadline for summer, fall and academic year programs is January 15, 2002. Provides grants of up to \$35,000 for field research on policy-relevant topics in Kazakhstan, Kyrgyzstan, Turkmenistan and Uzbekistan. Applicants must hold a Ph.D. in a policy-relevant field, have held an academic research position for at least five years, and have sufficient language ability to carry out proposed research. Scholars must conduct research for at least four months in the field. Funded by the U.S. Department of State, Program for Research and Training on Eastern Europe and the Newly Independent States. Application deadlines: 1 October 2001 (Spring Program); 15 January 2002 (Summer, Fall and Academic Year Programs).

For more information, contact: Outbound Programs, American Councils for International Education: ACTR/ACCELS 1776, Massachusetts Ave., NW, Suite 700, Washington D.C. 20036, U.S.A. Tel: +1 202 833 7522; e-mail: [outbound@actr.org](mailto:outbound@actr.org)

#### **Financial Aid for Language Study in the NIS, ACTR/ACCELS**

The American Councils for International Education: ACTR/ACCELS is currently accepting applications for the NIS Regional Language Program. Program participants study on site the languages of Armenia, Azerbaijan, Belarus, Georgia, Kazakhstan, Moldova, Kyrgyzstan, Turkmenistan, Ukraine or Uzbekistan. Students with at least two years of study in either the host country language or Russian are eligible.

Program costs include full tuition at leading NIS universities; round trip international airfare from Washington D.C.; housing with a host family or in university dormitories; health insurance and visa processing; pre-departure orientation; logistical support by ACTR/ACCELS regional offices; 16 undergraduate or 15 graduate hours of credit per semester (8 per summer) through Bryn Mawr College; financial aid available from the U.S. Department of State and the U.S. Department of Education.

Application deadline for the Summer 2002 program is 1 March 2002; for the Fall 2002/Academic Year 2002-03 program, 1 April 2002. For more information and an application, please contact: Outbound Programs, American Councils for International Education: ACTR/ACCELS, 1776 Massachusetts Ave., NW, St. 700, Washington D.C. 20036, U.S.A. Tel: +1 202 833 7522; e-mail: [outbound@actr.org](mailto:outbound@actr.org)

#### **Position in South or Southeast Asian Buddhism at Harvard University**

The Committee on the Study of Religion and the Department of Sanskrit and Indian Studies at Harvard University announce a position in South or Southeast Asian Buddhism. The successful applicant will have expertise in one or more of the canonical languages of South Asian Buddhism and will be expected to teach broadly in South Asian Buddhism and in the area of his or her specialization. He or she will also be expected to teach more wide-ranging courses in the Study of Religion and be involved with the undergraduate Religion honors concentration. The search committee is open to receiving applications at any rank.

Harvard University is an Equal Opportunity/Affirmative Action employer. The search committee is especially interested in receiving applications from women and minority candidates.

Senior applicants are asked to send a letter of interest and a recent curriculum vitae; recent Ph.D.'s and scholars in junior ranks are asked to send a curriculum vitae, dossier, and a writing sample or publications. Letters of nomination are also welcome. Send materials to David Hall, Study of Religion, 12 Quincy St., Cambridge, MA 02138. Reviewing of applications commences on 30 November 2001.

#### **Assistant Professor position in East Asian religion, Univ of Washington (Seattle)**

The Jackson School of International Studies invites applications for a tenure-track assistant professor position in East Asian religion (preferably Buddhism) to begin Fall 2002. The successful candidate will teach four courses per year over three quarters. Course offerings will include a graduate seminar in the area of specialty, mid-level courses on East Asian religions, and participation in a lower-level course on Asian religions or the comparative study of religions.

Qualifications: Ph.D. or equivalent by time of appointment. Send letter of application describing research and teaching interests, CV, list of courses taught and those prepared to teach, and three letters of reference to Kent Guy, Jackson School of International Studies, University of Washington, Box 353560, Seattle, WA 98195, U.S.A.

Preference will be given to applications received prior to 1 December 2001. The University of Washington is building a culturally diverse faculty and strongly encourages applications from female and minority candidates. The University is an Equal Opportunity/Affirmative Action employer.

#### **Assistant Professor in South Asians Religions and Cultures, York University**

The Division of Humanities in the Faculty of Arts, York University, invites applications for a tenure-stream position at the Assistant Professor level in South Asian Religions and Cultures. Applicants should have the appropriate scholarly strengths to conduct research in South Asian religions and cultures within a broad interpretive framework and to teach at the introductory and advanced levels in the Division's interdisciplinary foundations and upper-level courses. The successful applicant will also be expected to teach in the Religious Studies Programme. Duties may include teaching in the proposed graduate Programme in the Humanities. Candidates should be actively engaged in a program of scholarly research. A Ph. D. or equivalent is essential. Salary depends upon qualifications and experience. The position, to commence 1 July 2002, is subject to budgetary approval by the University. For further information, please contact: Prof. Doug Freaque, Division of Humanities, York University, Room 207, Vanier College, 4700 Keele Street, North York, Ontario, Canada M3J1P3. Tel: +1 416 736 5713; website: [www.yorku.ca/acadjobs/index.htm](http://www.yorku.ca/acadjobs/index.htm)

#### **Position in Indic Religions at University of Wisconsin-Madison**

The University of Wisconsin-Madison, invites applications for a tenure track position in Indic religions to begin 26 August 2002. Applicants' strengths should include the Hindu traditions, although area and time period of specialization is open. They seek applicants who will complement and expand existing departmental interests, both in literature and religion (particularly Islam and Buddhism) and also in the cultural history of West, Central, South, and Southeast Asia as distinct but interacting regions.

They are especially interested in applicants who are able to cross-disciplinary boundaries and connect the study of Indic religions to literary studies and cultural studies. The ideal candidate will cross-geographical boundaries and have a working knowledge of, or experience in, two areas of Asia. Candidates should be willing to teach both introductory, undergraduate courses as well as specialized graduate courses. Ph.D. required for appointment.

Send letter of application, curriculum vita, statement of research & teaching interests, representative publications, and arrange at least three letters of recommendation, to: Robert Bickner, Chair, Search Committee Department of Languages and Cultures of Asia, 1240 Van Hise Hall, 1220 Linden Drive, Madison, WI 53706-1557, U.S.A.

Review of applications will begin on 15 January and continue until the position is filled. Unless confidentiality is requested in writing, information regarding the applicants must be released on request. Finalists cannot be guaranteed confidentiality. Women and minorities are encouraged to apply.





Pingala in Sasanian dress stolen in London

## EXHIBITIONS

**"Hunza in Treble Vision: 1930s and 1990s"**  
SOAS, University of London, London, U.K.

The choice of this visual medium was sparked by my discovery, more than ten years ago, of Lt. Col. David Lorimer's cache of glass lantern slides, 175 of which dealt with the annual cycle and activities of life in Hunza in 1934-35, in present day Northern Territories of Pakistan. The lantern slides were then kept in the SOAS Library's Asian Art section in a locked metal filing cabinet drawer labeled *Hunza* (see p. 17 of this issue). Once opened, it was like Pandora's box. I could never close it from my mind again. Lorimer's visual images and catalogue captions began a life pursuit that took me to Hunza and to a landscape intimating both continuity and change.

I constructed the photographic exhibition to catch the enigma of cultural perseverance and innovation, all the more intriguing when these features were harnessed to an inconstant population. Life cycles, like cultural context and landscape I realized, were dynamic. Nothing stood still. Everyday older people whose cultural identities were forged through the landscape from the 1930s were passing away while younger people, born to different circumstances, rose to create the identity process anew. Almost imperceptibly change in Hunza was being absorbed and reintroduced through the cyclical dynamics of life and death.

The joint lecture and exhibition were an intersection of Lorimer's rare and my recent photographs portraying images of life under British Colonial India and then Pakistan. I developed six themes: *Primary route of Access, Political Rule, Architecture of Rule, Public Spaces and Hallowed grounds, Education, Economy, the Bazaar, Communal Events*, viewed from three perspectives. SINGLE VISION, the first perspective, was a thematic selection of Lorimer's photographs. DOUBLE VISION, the second perspective, was a paired version of each of these photographs made by me *in situ* in the 1990s; and TREBLE VISION, the third perspective, represented new thematic developments on the landscape and in people's lives under the state of Pakistan.

*(This photographic exhibition will run in the library foyer of SOAS, Main Building from 10 December 2001 to 10 January 2002. It was held in conjunction with the CIAA lecture in December 2001 [see p. 56 of this issue]).*

*Dr. Julie Flowerday, Independent Researcher, Chapel Hill, NC, U.S.A.  
(E-mail: julieflowerday@hotmail.com)*

### Asian Art in London 2001 report

Here are some of the highlights from the 2001 *Asian Art in London* which took place from 8-16 November 2001. *John Eskenazi* showed a selection of Tibetan metal sculpture, which depicted mainly renowned Buddhist hierarchs. An outstanding, ca. second half of the 15<sup>th</sup> century portrait of Anantamati, a Buddhist teacher, displayed skilled casting and attention to detail, especially evident on the robe which was chased with exquisite Mongol inspired Chinese textile patterns. The figure was accompanied by a rather lengthy Tibetan inscription on the base. A 14<sup>th</sup> century

Maitreya, cast in gilt copper alloy with inset gems, surrounded by a trilobed arch and sitting on an elaborate throne depicted with intricate motifs inspired by Indian textiles, was another example of the superb quality that can be found on Tibetan metal sculpture. A rare (72 x 113cm) 17<sup>th</sup> century Tibetan offering *thangka* of an Indian cremation ground filled with animals and Buddhist symbols, was painted in subdued colours and with much attention to detail. The horses, for example, were painted with two types of saddle rugs, either the butterfly or the rectangular shape. Indian sculptures were also on show.

*Rossi and Rossi* had an exhibition of Tibetan *thangkas* from the 11<sup>th</sup> to the 18<sup>th</sup> century. The earliest *thangka*, and undoubtedly very rare, was an 11<sup>th</sup>-12<sup>th</sup> century exceptionally large (136 x 99cm) painting of Manjusri and Maitreya discussing the *dharma*. Despite its rather fragile state, enough details were left to appreciate the clearly Pala inspired composition of the painting. Jane Casey Singer suggests in the catalogue that the *thangka* could indeed be from eastern India, and certainly with the prevailing Indian aesthetic in the painting, this could well be the case. Interestingly, the *thangka* was horizontally sewn in the middle, perhaps because there was no cloth wide enough available at the time of its painting. On display were also three mandala *thangkas* (15<sup>th</sup>-16<sup>th</sup> century) and some fine portrait *thangkas*.

Helen Kinsman of *Snow Lion Ltd* showed several pieces of Tibetan furniture consisting of chests (trunks), cabinets and a *pegam*, a uniquely Tibetan table for reading books. The furniture dated from the 18<sup>th</sup> to early 20<sup>th</sup> century, and showed indigenous detail in decoration whilst the actual craftsmanship of the pine or cedar furniture is rather crude. Various symbols and motifs, clearly influenced by Chinese art, were used to decorate the pieces. Several of the cabinets had Chinese 19<sup>th</sup> century textile patterns painted on them, and motifs such as dragons with long snouts and Chinese characters for good luck were frequently used. A large 19<sup>th</sup> century cabinet decorated with vignettes of mongooses playing with jewels, had the original inventory of the contents written in Tibetan inside the top panel - the cabinet had once contained various types of vessels (e.g. cups) and ceremonial objects. This exhibition was a welcome addition to the Tibetan art market in London, as it displayed the secular aspect of Tibetan material culture.

*Sam Fogg* showed a wide selection of Tibetan and Nepalese Buddhist manuscripts, the earliest of which was a Pala palm leaf from the 12<sup>th</sup> century together with Tibetan manuscripts mainly illustrating the *Prajnaparamitasutra* (The Perfection of Wisdom), ranging in date from the 12<sup>th</sup> to the 16<sup>th</sup> century. A 13<sup>th</sup> century Tibetan manuscript illustration had similarities to the 11<sup>th</sup> century murals at Drathang in Tibet. It is interesting to note that today these manuscripts are valued for their illustrations whilst in the past, it was, of course, the text that had the value as an object of worship in a temple or a monastery.

There were plenty of interesting textiles around during this year's *Asian Art in London* season. *Jacqueline Simcox* presented a selection ranging from 5<sup>th</sup> century B.C. Chinese silks to 19<sup>th</sup> century Ikat from Central Asia. Among these were several Han dynasty fragments, including a rare example embroidered (1<sup>st</sup>-2<sup>nd</sup> century A.D.) in chain stitch depicting a human figure, leaves and branches, which was probably used as a burial face cover (*fumian*). Another warp-patterned silk fragment with pairs of confronting phoenix above two leaf sprays set within ovals was dated to the Northern Dynasties or Sui period (5<sup>th</sup>-6<sup>th</sup> century AD). This fragment is comparable to two brought back from Cave 17 at Dunhuang by Sir Aurel Stein and now in the British Museum (Ch. 00118). Five Chinese Jin dynasty (1115-1234) silk panels were inspired by Mongol motifs such as the spring swan hunt, and were most probably originally used to make costumes which would have been worn on the appropriate occasion. The most interesting textile iconographically was a 5<sup>th</sup>-6<sup>th</sup> century Chinese silk piece, which in all likelihood depicted a well-known story of the time. The complex pattern comprised of a man on horseback confronting a swordsman with a



shield, a bird and then a pavilion with two men guarding it. The pattern continued with another rider performing the "Parthian shot" next to whom were a bird in flight and a bridge guarded by a figure. An 8<sup>th</sup>-5<sup>th</sup> century BC wool panel from Central Asia woven with stripes in red was the earliest piece in this exhibition, which gave an excellent overview of textiles and the cultural currents underlying their designs.

"Five and Nine: An exploration of numerical symbolism in Chinese and Tibetan textile art" was the theme of the exhibition held at *Linda Wrigglesworth*. The exhibition explored the origins of Chinese numerological symbolism and the relationship between certain numbers and the imperial power structures of the Ming and Qing periods. On display, for example, were ceremonial dragon robes, decorated with a cosmological scheme of 9 golden, 5-clawed dragons, fully embroidered in blue, red, maroon and purple. Also of interest was the use of geometric symbols on ritual clothing, such as the Nine Palaces (*jiu-gong*) or the Five Elements (*wu xing*). The symbolic use of rank badges was also explored: the crane represented the civil official and the lion was used for the military officer, the dragon for the imperial male and the phoenix for the female. A striking embroidered silk export bed cover, which was supposedly made in Suzhou during the 19<sup>th</sup> century, depicted hundreds of birds worshipping the phoenix. Of particular note was an Imperial yellow silk brocade, the colour designating it as a robe only to be used by the emperor himself. In fact, the piece was a Tibetan *chuba*, which was made to be worn by the Tibetan regent. The twisted, staring-eyed dragon design was vividly copied from Chinese imperial costumes. Surprisingly, all these pieces were very well preserved. Apparently they had been brought back to Europe by a Western adventurer at the beginning of the 20<sup>th</sup> century when the Qing Empire had just collapsed.

*The Textile Gallery* had one of the most talked about exhibitions of the *Asian Art in London* season. Simply entitled "Chinese Textile Art III", it comprised a select but high quality and beautifully presented group of textile fragments dating from the Warring States period through the Yuan dynasty. Among the earliest material were several archaeological fragments, familiar from books but rarely seen on display. The earliest of these were silks with geometric designs, mirroring the decoration found on contemporary lacquerwares, which had been carbon dated to the Warring States Period (ca. 400 B.C.). The Han dynasty was represented by three panels of warp-faced silk tabby with designs of mythological animals among scrolling clouds. These are related to similar fragments found by Sir Aurel Stein at Loulan, Feng Zhao at Niya as well as comparable pieces excavated by the Russians in recent decades. There was also an example of Han embroidery with the 'three-pronged leaf' motif so typical of the period and found on the silks of Mawangdui. An excellent selection of Liao period textiles consisted of three silk embroideries from the tenth century, a pair of *kesi* boots and two magnificent reconstructed robes (Rossi and Rossi and J. Eskenazi respectively) embroidered with gold thread displaying dragon and phoenix roundels. These are the earliest "dragon robes" found to date and are closely related to costumes recently excavated from Liao tombs. A similar robe with dragon roundels can be seen in Cave 409 at Dunhuang.

The exhibition "Chinese Ceramic Vessels 500-1000AD" at *Eskenazi Gallery* showed 14 earthenware ceramics: one Northern Qi, 11 Tang and 2 Liao. The earliest piece was a pale, ochre-glazed Northern Qi ewer with extensive moulded decoration. The vessel had a globular body and a waisted neck, set with a double strap handle modelled with a crested chicken's head biting the rim. The main body was decorated with five rows of applied moulded roundels, a row of smiling faces encircled by beading, alternating with a row of six-petalled flowers with beaded centres. The vessel was obviously the result of foreign influence, particularly of Sasanian silver forms. With the exception of an elegantly sculptured, towering, blue-glazed oil lamp, almost lathed in form, the remaining of Sanci ceramics were either vessels or serving dishes. An extremely rare Tang blue-glazed amphora, sported two dragon head handles, rising from the shoulders to bite the rounded lip of the mouth. Each dragon

had a double-stranded curled horn between pairs of applied ears, and four studs on its curving double loop neck. The small Liao green and ochre ewer showed a large bird's head.

The exhibition "Splendor of Buddhist Art" at the gallery of *Jonathan Tucker- Antonia Tozer Asian* was heroic in its scope in that it scanned the entire history of Buddhist art. This 2000-year overview of Buddhist art included Chinese ceramics and textiles. From Bharhut in India came a spectacular second century B.C. pillar depicting worshippers beneath a balcony. The dissemination of Buddhist art throughout Asia was illustrated by the graceful white marble torso of the Buddha, from the Northern Qi dynasty of China. Works of art from eighth century Southeast Asia were represented by a stunning sandstone relief of the Buddha with attendants, carved during the Dvaravati period in Thailand and a standing Buddha in terracotta from Haripunchaya, a southern Thai kingdom of the twelfth century.

**Photographs by Sir Aurel Stein  
The British Museum, London, U.K.**

A small exhibition of photographs taken by Sir Aurel Stein from Budapest in Hungary will be on display at the British Museum's Clore Education Centre from 1 March-8 April 2002, coinciding with the Study Day (*see p. 20 of this newsletter*).

**Online Afghan Exhibition from Courtauld Institute, London**

The Courtauld Institute (University of London) has selected some of the late Robert Byron's architectural pictures of Mazar-e sharif and Herat from their Conway Library archives and displayed them on the web. The two cities are strategically important locations and have been ravaged by war in the twentieth and twenty-first centuries. Many of the places depicted in the photographs no longer exist. The display follows the success of the online exhibition of Byron's pictures of the Buddhas of Bamiyan first shown last Easter and destroyed by the Taleban in the same period.

Robert Byron (1905-41) took these pictures during his tour of Afghanistan and Iran between 1933 and 1934 which was later described in his *Road to Oxiana* first published in 1937. For more information about Byron's collection in the Conway Library contact Dr.Catherine Gordon at e-mail: [cath.gordon@courtauld.ac.uk](mailto:cath.gordon@courtauld.ac.uk)

The Conway Library is housed within the Courtauld Institute of Art, University of London, Somerset House, Strand WC2R 0RN, U.K. Tel: +44 20 7848 2645; website: [www.courtauld.ac.uk](http://www.courtauld.ac.uk)

**"Tibet: A Prison without walls"  
The Oriental Museum, Durham, U.K.**

This exhibition, a photographic and installation exhibition by Mike Trickett, is held between 7 November 2001 and 30 January 2002. The full colour photographs look at life inside a Buddhist monastery, and bring the viewer into contact with monks and nuns living in Tibet today. Showing at the same time will be an exhibition of Tibetan contemporary *thangka* paintings by Ang Tsherin Sherpa, who works in Nepal and follows the Tibetan artistic tradition in his paintings.

For further information please contact: The Oriental Museum, Elvet Hill, Durham, DH 1 3TH, U.K. Tel: +44 (0)191 374 7911; e-mail: [Oriental.Museum@durham.ac.uk](mailto:Oriental.Museum@durham.ac.uk); website: [www.dur.ac.uk](http://www.dur.ac.uk)

**"Afganistán, una historia milenaria"**

**Centro Cultural de la Fundación "la Caixa", Barcelona, Spain**

Thanks to the timely foresight and initiative of Dr. Luis Monreal, director of Fundación "la Caixa", this exhibition was organised in less than six months, a period not normally expected for planning and mounting an international exhibition, and is running from 3 December to 23 December 2001 at the Centro Cultural de la Fundación "la Caixa" (see p. 15 of this issue).

Approximately 230 artefacts consisting of Buddhist sculpture, wall paintings and drawings, works of applied art, books and photographs, jewellery and clothing tracing Afghan history from the Bronze Age to the fifteenth century are on display. Also included are pieces on loan from the Musée Guimet and Musée de l'Homme (Paris), State Hermitage (St. Petersburg), Museum für Indische Kunst (Berlin) and private collections across Europe and the U.S.A.

The Oriental Department of the Hermitage has provided three objects from its collection which include a kettle from Herat in bronze inlaid with silver and copper dating to 1163; and a silver jug and dish from the eleventh century. Among the many invaluable displays is the remains of an ivory trunk from the famed Treasure of Begram. This was discovered by the *Délégation Archéologique Française en Afghanistan* (DAFA). The Taleban, during their systematic raids on the Kabul museum, destroyed it. Thankfully, several fragments still remained intact and were rescued in 1997 and deposited in the Musée Guimet. Visitors to the exhibition are treated to a rare 1928 black-and-white film of various Afghan cities as well as a montage of contemporary photographs by correspondents from *Time* magazine and other publications.

Negotiations are underway for a possible transfer of the exhibition to the Royal Academy in London. Prior to this it will run at the Musée Guimet, Paris from 28 February to 27 May 2002.

For more information contact Centro Cultural de la Fundación "la Caixa", Passeig de Sant Joan, 108-08037, Barcelona, Spain. Website: [www.caixa.es](http://www.caixa.es)

(BW)

**"7000 Jahre Persische Kunst"**

**Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany**

This travelling exhibition of masterpieces from the National Museum in Teheran is currently showing in Bonn, Germany, between 10 August 2001 and 6 January 2002 (see CIAA NL 12 December 2000, pp. 35-36). Objects on display include pottery, seals, terracottas, chlorite vessels, clay sculptures, bronzes, ivory, gold and silver representing the cultural heritage of ancient Iran from the Bronze Age to the coming of Islam.

Address: Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Friedrich-Ebert-Allee 4, 53113 Bonn, Germany. Tel. +49 228 9171 2000. Website: [www.bundeskunsthalle.de](http://www.bundeskunsthalle.de)

**Silkroad exhibition in Vienna, Austria**

The MAK-Austrian Museum for Applied Art in Vienna, Austria is showing an exhibition with paintings and clay-figures from the Northern Silk Road. The objects are loans from Museum für Indische Kunst in Berlin, and were brought to Europe as a



result of the so-called "Turfan expeditions" at the beginning of the 20th century. The artworks in the exhibition are from the caves near Kucha and Turfan and date from the 5th to the 11th century.

A CD-ROM catalogue has been published, showing and describing all objects and with reprinted essays by Grünwedel and Le Coq as well as art historians. This CD-ROM is in German only and is available in the museum shop as well as by mail-order.

For more information, contact Johannes Wieninger, curator, Asian art collection at e-mail: [jwieninger@vienna.at](mailto:jwieninger@vienna.at); website is: [www.mak.at](http://www.mak.at)

**"Chinese Sculptures from the 6th century: The Temple Hoard from Qingzhou"  
Museum für Ostasiatische Kunst, Vienna, Austria**

This exhibition (20 September-18 November 2001) showed one of the most significant archaeological finds of recent years, namely the discovery of the Qingzhou sculptures, which are of immense importance to the history of the development of Buddhism in China. In 1996 some 400 Buddhist stone sculptures dated from A.D. 529-1026 were discovered at Longxing Temple Site at Qingzhou, Shandong Province. The statues had been buried for over 1000 years. Beautifully carved, many of the sculptures retain applied gold and pure colours, which reflect their holy status. The stone standing Bodhisattva, with slightly closed eyes and an elegant smile, dating back to Northern Qi period (A.D. 550-77), strongly presents the flourishing Buddhist art in North China before the T'ang.

A series of lectures was given on 19 September 2001 at the Museum by Prof. Klaus-Dieter Lehmann, Mr. Zhang Wenbin, Dr. Ludger Volmer, Mr. Zhao Qizheng and Dr. Herbert Butz. The exhibition received support from the state administration of Cultural Heritage of the People's Republic of China.

This exhibition will move to the Royal Academy in London under the title "Return of the Buddha. Chinese Buddhist Sculpture: New discoveries from Qingzhou, Shandong Province" from 27 April - 14 July 2002. For further information contact The Royal Academy, Burlington House, Piccadilly, London W1, tel: +44 20 7300 8000.

**"Radiant Awakening"  
Art Gallery of Sydney, New South Wales, Australia**

This exhibition on Buddhism runs from 2 January to 20 February 2002. Buddha, the central icon of the endlessly evolving faith of Buddhism, is an instantly recognised figure, synonymous with wisdom and compassion. Representations of Buddha, the "Awakened One" have evolved over time as Buddhism spread to different places. Many Buddhas emerged, each inhabiting their own realm. Over 120 artworks in the exhibition present images of myriad individual Buddhas and Buddha Lands and convey the incomprehensible immensity of Buddhahood. Buddhist communities have contributed to the unprecedented number of exhibition events that seek to illuminate the nature of the Three Jewels - the Buddha, the *dharma* and the *sangha*.

For further details see website: [www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au); exhibition website: [buddha.artgallery.nsw.gov.au](http://buddha.artgallery.nsw.gov.au)

**"Monks and Merchants: Silk Road Treasures from Northwest China, 4th to 7th Century"**

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

This exhibition (see *CIAA NL 13, June 2001, pp. 36-37*) is still on until 6 January 2002 at the Asia Society in New York, 725 Park Avenue (70<sup>th</sup> Street). A series of slide lectures were presented on Buddhist Cave Temples, *Stupas*, and Stele – "From Antioch to Samarkand: The Western End of the Silk Road"; and "Chang'an: City of Eternal Peace". These lectures were co-sponsored by The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture. For further information, please see the Asia Society and Museum Events Brochure at website: [www.asiasociety.org](http://www.asiasociety.org); Tel: +1 212 517 ASIA.

The exhibition will then travel in the U.S.A. to the Norton Museum of Art in Palm Beach, Florida from 9 February to 21 April 2002, and subsequently to the Peabody Essex Museum in Salem, Massachusetts between 15 June and 10 September 2002.

**"Wit & Wine: A New Look at Ancient Iranian Ceramics from the Arthur M. Sackler Foundation"**

**Brooklyn Museum of Art, New York, U.S.A.**

This exhibition which runs from 7 September to 30 December 2001 comprises forty-five pottery vessels, most for holding or pouring wine, from ancient Iran, ranging in date from the fifth millennium B.C. to the third century A.D. Demonstrating the extraordinary range of Iranian pottery, the exhibition includes such whimsical examples as a jug-like vessel supported by human feet, and sculptural works in the shape of camels and bulls. Some containers clearly imitate early metal prototypes with their unusually thin walls and long spouts, while others are painted with sophisticated ornamental designs depicting the animals of the Iranian highlands. The Brooklyn Museum of Art is the last scheduled venue for this traveling exhibition.

The exhibition has been organized by the Arthur M. Sackler Foundation and curated by Dr. Trudy S. Kawami. James F. Romano, Curator of Egyptian, Classical, and Ancient Middle Eastern Art at Brooklyn, has organized the presentation at the Brooklyn Museum of Art.

For more information contact: The Brooklyn Museum of Art, 200 Eastern Broadway, New York 11238, NY, U.S.A. Tel: +1 718 638 5000; website: [www.brooklynart.org](http://www.brooklynart.org)

**"The Cave as Canvas: Hidden Images of Worship along the Silk Road"**  
**Arthur Sackler Gallery of Art, Washington D.C., U.S.A.**

Most of the 15 colourful cave painting fragments shown in this exhibition originally formed part of sermon scenes from cave 224 of Kizil, in Kucha city, China.

As a pivotal place in the commercial and cultural exchanges between China and the West, the Kucha kingdom was a major Buddhist centre during the 3rd-7th century A.D. Many famous Chinese pilgrims, such as Faxian and Xuanzang, travelled around Central Asia and were impressed by the splendour of Kucha's temples and sculptures. Kumarajiva, who was of Kucha noble birth, translated a great number of *sutras* from Central Asian languages into Chinese. According to Xuanzang's account, Kucha had more than one hundred monasteries with more than five thousand disciples during the seventh century. By absorbing various artistic traditions, the architects and artists of Kucha recreated the unique "Kucha style". Today more than 250 caves still survive at Kizil, some fifty miles west of the oasis city of Kucha.

At Kizil, small unadorned caves served as living quarters for Buddhist monks, while larger lavishly decorated caves were commissioned by local gentry, merchants and other devout believers who wanted to practise their faith. Each cave was typically composed of a large vaulted main chamber and a small rear chamber, linked by two very short corridors, all of which were decorated with wall paintings. The main chamber's paintings depicted sermon scenes or episodes from the Buddha's life. The vaulted ceiling was filled with scenes of *jataka* tales recounting the deeds of the Buddha's numerous past lives, or *avadana* stories, which are parables or allegories concerning the doctrine of *karma* (the concept of cause and effect). The decoration of the rear chamber typically focussed on the *parinirvana* scene representing the Great Demise of the Buddha. Even though the paintings shown are fragments, they provide a poignant glimpse of the glory of Kucha.

For further information please contact: Tel: +1 202 357 2700; +1 202 357 1729;  
website: [www.asia.si.edu](http://www.asia.si.edu)

**"Desire and Devotion: Art from India, Nepal, and Tibet in the John and Berthe Ford Collection"**  
Walters Art Museum, Baltimore, MD, U.S.A.

This exhibition runs from 20 October 2001 to 13 January 2002, and enables visitors to explore one of the long acknowledged secret collections of Baltimore.

The first section shows Indian sculpture from the 3<sup>rd</sup> century B.C. to the 17<sup>th</sup> century A.D. and includes the beautiful 'A Maiden, a Monkey, and the Mango Tree' of ca. 850 from Rajasthan or Madhya Pradesh. The second section displays Indian paintings from the 17<sup>th</sup>-19<sup>th</sup> centuries. The third section is the largest and displays the Buddhist art of Nepal and Tibet, while the last section returns to India and court life viewed through miniature painting.

Address: The Walters Art Museum, 600 North Charles Street, Baltimore, MD 21201-5185, U.S.A. Tel +1 410 547 9000. E-mail: [cpierre@thewalters.org](mailto:cpierre@thewalters.org); website: [www.thewalters.org](http://www.thewalters.org)

**"Modern Mongolia: Reclaiming Genghis Khan"**  
University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, U.S.A.

The University of Pennsylvania Museum of Archaeology and Anthropology, in cooperation with the National Museum of Mongolian History, Ulaanbaatar, Mongolia, presents an all-new exhibition entitled "Modern Mongolia: Reclaiming Genghis Khan", which attempts to challenge our view of Genghis Khan. It will be on show from 20 October 2001 until July 2002.

Address: The University of Pennsylvania Museum of Archaeology and Anthropology, 33<sup>rd</sup> & Spruce Streets, Philadelphia, PA 19104, U.S.A. Tel: +1 215 898 4001; website: [www.upenn.edu](http://www.upenn.edu)

**The Christopher Ondaatje South Asian Gallery at the Royal Ontario Museum (ROM), Toronto, Canada**

On 29 November 2000, the Royal Ontario Museum officially opened the Christopher Ondaatje South Asian Gallery, in which the efforts of the South Asian community of Ontario and the generosity of the Canadian philanthropist Christopher Ondaatje were lauded. A Spartan, but eclectic collection of South Asian artefacts, grouped under the



broad rubric of religious sculptures, had suffered from benign neglect over the years in this museum. Hence donations to install this new gallery were indeed a noble gesture. The idea of having a separate gallery began with Ondaatje donating a million Canadian dollars towards exhibiting a few *objects d'art* from the vast Ondaatje collection, a greater part of which is still held as a private collection in Devon in the United Kingdom. The South Asian Advisory Committee (SAAC) raised an equivalent sum of money from the local south Asian community. This joint effort made possible the housing of an assorted collection of South Asian art objects in one venue, including some exquisite pieces, such as the Gandharan processional frieze, which were already in the CD-ROM.

There are some beautiful pieces on display, which do reflect the diverse aesthetic strands in South Asian art, ranging from a wooden pillar from Sri Lanka to a Hoyasala Vishnu. However, while the exhibition has some very interesting pieces and the idea of an audio-visual display recording the impressions of some of the local visitors to the gallery gives it all a nice, cozy interactive ambience, one cannot but feel that somehow the whole collection, which is itself extremely bitty and rather erratic, has been put up rather hastily and as it stands today, gives a very sketchy and unsatisfactory view of the civilizations that produced it. Neither a chronological nor a regional nor even a subject-wise grouping of the objects has been attempted; part of the reason may be the diversity of the limited material exhibited ranging from Indus Valley to Gandharan to medieval bronzes to miniature paintings to 20<sup>th</sup> century *chamba rumal* (handkerchiefs with embroidery and/or appliqué work) and artifacts in different media covering over 2500 years of production.

This haste and lack of a unified perception and adequate effort at research is apparent both in the physical positioning of the objects and the labels accompanying them. The use of terms like 'Dravidian' to denote a people, the talk of Urdu being an older form of Hindi in Arabic script, are some of the most obvious misrepresentations but there are many more. The suggestions that Shiva and Nandi could be interchangeable or that that female cult figures were a characteristic feature of the Indus civilization, are more controversial statements. A label describing the Hindu context of an image exhibited, states that "Vedic and Epic deities are still present in Hinduism"; a statement which makes no sense to a historian of religion, for it would be like saying that God the Father is still present in Christianity.

There are several statements that need refining such as Parvati is called Uma, when in cosmic embrace or that Nataraja can be both benign and wrathful, as a label for describing the *anandatandava* of Nataraja of Chidambaram. This dance is always a dance of *ananda* or Divine Bliss, never a wrathful one. It is true that there are other dance forms of Shiva, which can be wrathful. A more culturally sensitive labeling would have provided a better understanding.

The exhibition overall fails to provide the average museum-goer with a sense of the whole. It is fragmentary, bitty, assembled in haste and fills a whole gallery with an assortment of objects ranging from Indus Valley pottery to an Indo-Greek coin to Mughal tile design to an introduction to ayurveda or the indigenous medicine system. In attempting to do too much with too little, it leaves the visitor unsatisfied and does scant justice to a great artistic legacy.

*Professor Rajeshwari Ghose, Toronto, Canada.*

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## CONFERENCES

### Conference Reports

**"Conserving Art-Preserving Culture: Approaches and Methodologies in the Conservation of Tibetan Art"**  
Circle of Tibetan and Himalayan Studies, SOAS, London, U.K.

This conference took place on 11 November 2001 at the School of Oriental and African Studies, University of London during *Asian Art in London*.

Several theoretical and practical issues pertaining to the conservation of Tibetan works of art and architecture were examined by six leading experts in their papers. Professor Ashley-Smith discussed the cultural influences on the ethics of conservation, whilst Mr John Sanday, a conservation architect and consultant to the American Himalayan Foundation outlined some of the practical problems in attempts to preserve structures and wall paintings of Thubchen and Champa Gompas in Upper Mustang. Barbara Matuella, a textile conservator from the Museum für Volkerkunde, Vienna, explained the conservation procedure of the Raven Crown (ca. 1850s head gear) from the Bhutanese National Museum. Jacki Elgar, an associate conservator of Asian Paintings in the Museum of Fine Arts, Boston, discussed the changes in the procedure of conserving Tibetan *thangka* paintings over the years. Before, the *thangkas* were stretched on panels, whilst today the aim is to conserve the *thangkas* in their original format. Dr. Anna Mignucci from the University of Padova presented a paper written in conjunction with Professor Bruce-Gardner on technical examinations of portrait *thangkas* from the Taklung monastery. Binocular microscope examination and infrared photography were used on the surface of the paintings to determine the dates of the *thangkas*. Dr. Lucia Burgio of the Victoria and Albert Museum, London and David Jacobs, senior conservator from the British Library discussed the use of Raman microscopy in the analysis of pigments used on select illuminated Tibetan manuscripts. In addition to the usual mineral pigments, traces of brochantite (a basic copper sulphate) were found, a fact that surprised the audience as this pigment had not been heard of before in connection with Tibet. The symposium was very useful as the papers highlighted the use of modern, scientific techniques together with more traditional methods in conserving the art and architecture of Tibet.

(MA)

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

This conference which took place between 27-30 June 2001 was directed by Dr. Sarah E. Fraser of Northwestern University, U.S.A. and made possible by the Henry Luce Foundation. The conference focussed on the circulation of objects in the Chinese Buddhist temple during the 7th-13th centuries. The cycle of merit-making for karmic well-being engendered a range of new objects including ritual, artistic, and textual commodities. Papers addressed instances and events in which the exchange or circulation of objects became a focus in their own right; e.g., the transmission of the Buddha's robe, the invention of architectural spaces for ritual activities, tantric manifestations in material form, pictorial depictions of luxurious and fantastic spheres of Buddhist activity; and the transformation of arts and industries as carpenters,

printers, architects, sculptors, and painters worked to meet the lay demand for new objects.

Papers given at the conference are being put together in a collected volume which will be published by Shanghai Fine Arts Publishing Company. Contributors include specialists in art history, archaeology, religious studies, and decorative arts from Asia, America, and Europe.

*Dr. Sarah Fraser, Northwestern University, Chicago, Illinois, U.S.A.*

**"Between Han and Tang: Art and Material Culture in a Transformative Period"  
University of Chicago, Chicago, U.S.A.**

This conference was hosted between 19 and 21 October, 2001 by the East Asian Art Program, Department of Art History, University of Chicago. Themes covered a wide variety of subjects: Word, Image and Buddhist Monuments; Cities and Urban Visual Culture; Art and Material Culture of Tombs; Calligraphy and Painting in Their Cultural Contexts.

Speakers included: Amy MacNair, ("The Relief Sculptures in the Binyang Central Grotto at Longmen and the Problem of Pictorial Stones"); Lothar Ledderose, ("A program for the End of the World: the Thunder Sound Cave and Cloud Dwelling Monastery (Yunjusi) at Fangshan"); Sonya Lee, ("Nirvana Buddha and its Double: Coffin Image and the Rhetoric of Analogizing in Medieval Chinese Pictorial Art"); Jennifer Purtle, ("The Eyes Have It: Technology, Ritual, and Animation in Chinese Sculpture and Painting from Han through Tang"); Li Wenyang, ("New Discoveries from Yingpan in Xinjiang"); Lan-ying Tseng, ("Visual Replication and Political Persuasion: the Celestial Image in Yuan Yi's Tomb"); He Xilin, ("Northern Dynasties Stone Architectonic Objects with Pictorial Carvings"); Li Wenyang, ("New Discoveries from Cemeteries at Yingpan in Weili, Xinjiang"); Li Qingquan, ("Buddhist Images in a Burial Context: A Reading of the Mural Paintings in Changchuan Tomb Number One").

Further information can be obtained from the website:  
[humanities.uchicago.edu/depts/art/mino.html](http://humanities.uchicago.edu/depts/art/mino.html)

**"Nomads, Traders and Holy Men Along China's Silk Road"  
Asia Society, New York, U.S.A.**

This international and multidisciplinary symposium at the Asia Society held between 9 and 11 November 2001 examined how archaeological material is reshaping theories of early Chinese history and culture; China's connections with the outside world; the interrelationship between foreign trade and the spread of new religions; and the transformation of society and preservation of cultural traditions today.

Themes covered in papers included: "What is Dunhuang Art?"; "Central Asia from the 3rd to 7th Century"; "Mountains and Strange Beasts in Han and Post-Han Imagery"; "Horses and the Outside World"; "Perilous Frontiers: Managing Risks and Exploiting Opportunities Across the Sino-Mongolian Borderlands"; "Cultural Brokers Between East and West: The Turkic Connection"; "Northern Nomads in 5th Century China"; "The Merchant World of the Sogdians"; "Patterns in the Spread of World Religions"; "The Role of the Sogdians as Re-translators of Buddhist Texts"; "The Lost Monastery: Discoveries of Tang Dynasty Taoist Christianity"; "The Central Asian Connection: Construction and Décor of the 4th Century; Buddhist Caves at Jintasi, Zhangye"; "The Past and Future of the Mogao Temples at Dunhuang"; "Unity and Diversity: Buddhist Steles in Gansu and Sichuan in the 5th and 6th Centuries";



"When Glass Was Treasure in China"; "The Cross-cultural Transmission of Textile Art and Technology between Tang China and Central Asia"; "Iranian Luxury Vessels: Where, What and Why"; "Coins along the Silk Road"; "Indian Instruments in Buddhist China"; "Musical Intersections: Local Festivals as Cosmopolitan Centers of Exchange"; "The Musical Legacy of the Silk Road Today: Transnational Music and the Silk Road Project".

This symposium was held in conjunction with the exhibition "Monks and Merchants: Silk Road Treasures from Northwest China, 4th to 7th Century" (see *CIAA NL 13, June 2001*, pp. 36-37 and above p. 36 of this issue).

For further information, consult the Asia Society and Museum Events Brochure posted at website: [www.asiasociety.org](http://www.asiasociety.org)

#### **2nd Annual Conference of the Central Eurasian Studies Society University of Wisconsin-Madison, U.S.A.**

This conference took place at the University of Wisconsin-Madison between 11 and 14 October 2001. Amongst the papers of interest to our readers were "Xiongnu Archaeological Relics West of the Yenisei", "The Mongol Resistance to Conversion in the Mongol Empire" and "The Mystery of Samarkand's Coronation Stone".

The Third Annual Conference will take place between 17 and 20 October 2002. For further information contact: Central Eurasian Studies Society. Website: [www.harvard.edu/~cess](http://www.harvard.edu/~cess) or Center for Russia, East Europe, and Central Asia, University of Wisconsin, 210 Ingraham Hall, Madison, WI 53706, U.S.A. Tel. +1 608 262 3379; fax: +1 608 265 3062; e-mail: [reeca@intl-institute.wisc.edu](mailto:reeca@intl-institute.wisc.edu); website: [www.wisc.edu/creeca](http://www.wisc.edu/creeca)

#### **Forthcoming Conferences**

##### **"Iranian Studies in Europe: Past, Present and Future" Graz, Austria, 12-14 February 2002**

An international conference will be held at the University of Graz (Austria) under the aegis of the Department of Comparative Indo-European Linguistics of the Institute of Linguistics and the Commission of Iranian Studies of the Austrian Academy of Sciences. Topics that will be covered are the history, the state of the art and future prospects of Iranian studies and will be discussed under the following rubrics: History of Iranian studies; Old Iranian and Middle Iranian linguistics and philology; Indo-Iranian and Indo-European studies; Middle Iranian and New Iranian languages and literatures; History and cultural history of Iran; Iranian onomastics; and Iranian numismatics and Iranian codices/manuscripts.

The following speakers are expected to present papers: Liselotte Abid (Vienna); Shahrām Ahadi (Freiburg); Michael Alram (Vienna); J. Becka (Prague); Harald Bichlmeier (Würzburg); Guido Borghi (Milan); Alberto Cantera (Berlin); J. T. L. Cheung (Leiden); Heiner Eichner (Vienna); Martin Friepertinger (Voitsberg); Matthias Fritz (Berlin); Bert Fagner (Bamberg); Attila Hazafy (Graz); Hannes Hofmann (Graz); Manfred Hutter (Bonn); Eva Jeremiás (Budapest); Mohssen Khaliji (Teheran); Gert Klingenschmitt (Regensburg); Agnes Korn (Frankfurt); Anna Krasnowolska (Kraków); Katharina Kupfer (Freiburg); Fritz Lochner von Hüttenbach (Graz); Behrooz Mahmoodei-Bakhtiari, (Teheran); Manuela Mariani (Genoa); Hermann

Mittelberger (Graz); Hisashi Miyakawa (Erlangen); Oswaldm Panagl (Salzburg); Ludwig Paul (Göttingen); Georges Pinault (Paris); Robert Plath (Erlangen); Nosratollah Rastegar (Vienna); Francis Richard (Paris); Yann Richard (Paris); Rosa Ronzitti (Genoa); Lutz Rzehak (Berlin); Bernhard Scheucher (Graz); Rüdiger Schmitt (Saarbrücken); Judith Treml (Graz); Ursula Ulz (Graz); Martin Weikmann (Graz); Antje Wendtland (Göttingen); Chlodwig Werba (Vienna); Ilya Yakubovich (Chicago); Christian Zinko (Graz); Michaela Zinko (Graz).

The registration deadline is 31 October 2001. For more information contact: Dr. Christian Zinko, Institute of Linguistics, Department of Comparative Indo-European Linguistics, Graz University, Merangasse 70/II, A-8010 Graz, Austria. Tel: +43 316 380 2416; fax: +43 316 380 9780; e-mail: christian.zinko@uni-graz.at

**"Vedic-Harappan Relationship: New Perspectives"**  
**Panjab University, Chandigarh, India, 8-10 March 2002**

The Department of Ancient Indian History, Culture & Archaeology, Panjab University, Chandigarh is organising this seminar from 8-10 March 2002.

Sub-themes include: "Origins and Beginning of the Vedic culture - literary evidence"; "Origins and Beginning of Harappan culture - archaeological evidence"; "Recent discoveries and excavations of Harappan sites"; "Geographical connotations - identifications, extent, significance"; "The Indus-Sarasvati and Saptasindhu nomenclatures"; "The role of Sarasvati in the Vedic Harappan culture"; "Chronology of the Vedic-Harappan cultures"; and "Disintegration/migration decline/continuance". Prof. B. B. Lal will deliver the keynote address. Some of the other participants include S. R. Rao, A. M. Shastri, N. S. Rajaram, I. K. Sarma, S. P. Gupta and Suraj Bhan.

The proceedings of the seminar will be published. For further information contact the Seminar Director, Prof. Ashvini Agrawal, Chair, Dept. of Ancient Indian History, Culture & Archaeology, Panjab University, Chandigarh, Punjab 160 014, India. Tel: +91 172 534629, 534632, 546587; e-mail: ashi\_18@glidemail.com

**Mongolia Society 2002 Annual Meeting**  
**Washington D.C., U.S.A., 4-7 April 2002**

The 2002 Annual Meeting of The Mongolia Society will be held in conjunction with the Association for Asian Studies (AAS). In order to participate kindly submit an abstract for consideration no later than 10 January 2002 of not more than 300 words. Abstracts to be forwarded to the panel chair: Prof. Christopher Kaplonski, Dept. of Anthropology, Redcay 103, SUNY Plattsburg, Plattsburg, NY 12901, U.S.A. E-mail: danzan@rci.rutgers.edu or write to Susie Drost at The Mongolia Society office, 322 Goodbody Hall, 1011 East 3rd St., Indiana University Bloomington, IN 47405-7005, U.S.A. Tel: +1 812 855 4078; fax: +1 812 855 7500; e-mail: monsoc@indiana.edu

**The Ninth Annual Central Eurasian Studies Conference,**  
**Indiana University, Bloomington, Indiana, U.S.A., 13 April 2002**

ACES (the Association of Central Eurasian Students, Indiana University) is holding the Ninth Annual Central Eurasian Studies Conference to which graduate students, faculty and independent scholars are invited to submit abstracts of papers on Central Eurasian issues in all fields. Central Eurasia is defined, for the purpose of this conference, as the vast area including or corresponding to present-day Mongolia, Western China (Xinjiang), Tibet, Central Asia (Uzbekistan, Kazakhstan,

Turkmenistan, Kyrgyzstan, Tajikistan, as well as historic Khorasan and northern Afghanistan), Azerbaijan, Turkey, Hungary, Estonia, Finland, and other regions which include Finno-Ugric peoples.

For further information, please contact: The Ninth Central Eurasian Studies Conference, Goodbody Hall 157, Indiana University, 1011 East Third Street, Bloomington, IN 47405-7005, U.S.A. Tel: +1 812 855 9510; fax: +1 812 855 7500.

**Heidelberg Symposium on Zoroastrian Rituals In Context  
Heidelberg, Germany, 10-14 April 2002**

The symposium will take place at the Internationales Wissenschaftsforum Heidelberg (website: [www.uni-heidelberg.de/zentral/IWH](http://www.uni-heidelberg.de/zentral/IWH)), located in the old (historic) part of the town and has been organized under the auspices of the Heidelberg-based *Deutsche Forschungsgemeinschaft* which is sponsoring a research project between 1 April 2001 and 31 March 2003 on "Ritualistik und Religionsgeschichte: Zoroastrische Rituale in wechselnden kulturellen Kontexten".

The following participants will deliver papers on the textual and contextual aspects of Zoroastrian rituals: "Two Ritual Traditions: Zoroastrian and Shinto" by James Boyd and Ron Williams (Boulder, Colorado); "Zoroastrian Notions of Sacred Space" by Jamsheed Choksy (Bloomington, Indiana); "The *Stum*" by Jamsheed Choksy and Dastur Feroze Kotwal (Bombay); "Sasanian Court Rituals" by Albert De Jong (Leiden); "Photographing Rituals" by Noshir Desai (Bombay); "Zoroastrian *Nirang*" by Bizhan Geiby (Göttingen); "Sequenzierungsprozesse in Ritualen" by Burkhard Gladigow (Tübingen); "Der Anahita-Tempel in Bishapur: Ein sasanidischer Ritualraum (*urvisgah*)" by Gerd Gropp (Hamburg); "Finalités sacrificielles dans l'Avesta recent" by Jean Kellens (Paris); "The Role of Rituals in Zoroastrianism: A Priestly Perspective" by Dastur Feroze Kotwal (Bombay); "Terms for Ritual and Rituals in the *Nerangestan*" by Philip Kreyenbroek (Göttingen); "Heiligenkult und Wallfahrtswesen bei den iranischen Zoroastriern" by Robert Langer (Heidelberg); "Die doppelte Beglaubigung des Todes: Zweifachbestattungen im Zoroastrismus und anderswo" by Dorothea Lüdeckens (München und Heidelberg); "The Impact of the Modern Diaspora on Ritual and Theology in Parsi Zoroastrianism" by Tanya Luhrmann (Chicago); "Zoroastrian Rituals in Modern Iran" by Katayun Mazdapur (Teheran); "The Interiorisation of the Sacrifice in the Zoroastrian Tradition" by Antonio Panaino (Bologna); "Zoroastrische Gebetslieder" by Beate Schmerbeck (Heidelberg); "The *Yasna* Ritual in Pahlavi Literature" by Shaul Shaked (Jerusalem); "The *Yasna* as Myth and Ritual" by Prods Oktor Skjærvø (Harvard); "Theoretical Approaches to the Study of Zoroastrian Rituals" by Jan Snoek (Heidelberg); "Monday nights at the Banaji: The Emergence of a New Ritual Pattern" by Michael Stausberg (Heidelberg); "The *Atash nu Geet* and Parsi Lay Devotional Life" by Sarah Stewart (London); "Zarathustra als Priester in der manichäischen Überlieferung" by Werner Sundermann (Berlin); "Some Comparative Notes on the Zoroastrian *Yasna* Ritual and the Taoist Ritual" by Gernot Windfuhr (Michigan); and "Filming Rituals" by Sohrab Yazdani (Yazd).

For more information contact Dr. Michael Stausberg at Heidelberg University. E-mail: [Michael.Stausberg@urz.uni-heidelberg.de](mailto:Michael.Stausberg@urz.uni-heidelberg.de)

**Central and Inner Asia Seminar,  
University of Toronto, Toronto, Canada, 3-4 May 2002**

The theme of the Eighth Annual Conference of the Central and Inner Asia Seminar is "The Cultural Legacy of Conquest in Central and Inner Asia". The proceedings of the



conference will be published in due course as volume 6 of the *Toronto Studies in Central and Inner Asia* series.

This is an invitation to submit proposals for papers, which may be 20 or 40 minutes long. Please include the title, a one-page summary and a short copy of your curriculum vitae and send them to Professor Michael Gervers at e-mail: gervers@chass.utoronto.ca

The deadline for submissions is 31 January 2002 and those selected will be notified by email as soon as possible thereafter. For further information contact Gillian Long at e-mail: gillian.long@utoronto.ca; website: www.utoronto.ca/deeds/cias

**"Silk Road Art and Culture"**  
**Sophia University, Tokyo, Japan, 22-23 June 2002**

Proposals are invited for individual papers to be presented at the Sixth Asian Studies Conference in Japan on Silk Road Art and Culture. They should include the title and abstract of the paper, as well as the name and address of the presenter. The deadline is 1 December 2001. For more information, consult the website: www.meijigakuin.ac.jp/~kokusai/ascj/ or e-mail: zgulacsi@sophia.ac.jp

**"Mysticism, Reason, Art and Literature: East West Perspectives"**  
**Society for Indian Philosophy & Religion, Calcutta, India, 30 July-2 August 2002**

The Society of Indian Philosophy & Religion will hold an International Interdisciplinary Conference in Calcutta between 30 July and 2 August 2002. For further information, please contact: Dr. Chandana Chakrabarti, Elon College, NC 27244, U.S.A. Tel: + 91 33 6278 5713; fax: + 91 33 6278 5627; e-mail: chakraba@elon.edu

**12th World Sanskrit Conference**  
**Helsinki, Finland, 14-19 July 2003**

As decided by the International Association of Sanskrit Studies (IASS) at its 10th and 11th World Sanskrit Conferences held in Bangalore (India) in 1997 and Turin (Italy) in 2000, the 12th World Sanskrit Conference will be held in Helsinki (Finland). The conference is organized by the IASS and the Department of Indology, Institute for Asian and African Studies, University of Helsinki.

The conference will operate in 14 parallel sections organized by scholars specializing in the particular field. Specific themes, as well as individual speakers and the titles of their papers, will be announced on the web-page of the conference and in its later circulars, as and when this information becomes available. The following sections have been planned to date: *Veda* (Asko Parpola, Masato Fujii); *Epics* (Muneo Tokunaga, Robert Goldman); *Puranas* (Hans Bakker, Petteri Koskikallio); *Agamas and Tantras* (Bruno Dagens, Alexis Sanderson); *Vyakarana* (George Cardona, Madhav Deshpande); *Linguistics* (Bertil Tikkanen, Heinrich Hettrich); *Poetry, Drama and Aesthetics* (Edwin Gerow, Virpi Hämeen-Anttila); *Scientific Literature* (Michio Yano, Dominik Wujastyk); *Buddhist Studies* (Richard Gombrich); *Jaina Studies* (Colette Caillat, Nalini Balbir); *Philosophy* (Johannes Bronkhorst, Albrecht Wezler); *History and Epigraphy* (Klaus Karttunen, Richard Salomon); *Law and Society* (Patrick Olivelle, Harry Falk); *Art and Archaeology* (Adalbert Gail, Gerd J. R. Mevissen).

Abstracts are to be submitted at least on paper but preferably also in electronic form, either by e-mail or on a diskette, by the end of December 2002. The decision about acceptance or refusal of the paper will be notified by the end of February 2003. Invited speakers are asked to send the abstract of their paper by the end of May 2003. The papers presented will be published afterwards in a series of volumes.

For more information contact: 12th World Sanskrit Conference, Institute for Asian and African Studies, P. O. Box 59, FIN-00014, University of Helsinki, Finland. Tel: +358 15 4 44130 (Petteri Koskikallio); +358 91 9 122674; (Asko Parpola); fax: +358 9 19122094; website: [www.helsinki.fi/hum/aakki/12wsc](http://www.helsinki.fi/hum/aakki/12wsc)

**"Conservation of Ancient Sites on the Silk Road"  
Mogao Grottoes, Dunhuang, Gansu Province, P.R.C., 25-29 August 2003**

The Getty Conservation Institute and China's Dunhuang Academy are co-hosting the Second International Conference on the Conservation of Grotto Sites. The purpose of this conference is to bring together specialists in relevant aspects of cultural preservation for the exchange of ideas on the conservation and management of cave temple sites along the Silk Road. Because of limited facilities, the number of delegates is restricted to 200. Conference languages are English and Chinese.

The conference program will include visits to the Mogao grottoes, a World Heritage Site with wall paintings and statuary dating from the 4th to the 14th centuries. A ten-day post-conference tour visiting Silk Road sites between Ürümqi and Kashgar in Xinjiang Uygur Autonomous Region and a one-day post-conference visit to the Yulin cave temples are also planned.

The full conference announcement, including a call for papers and a form to express interest is posted on the Getty website: [www.getty.edu](http://www.getty.edu)

**Tenth Seminar of the International Association of Tibetan Studies  
St. Hugh's College, University of Oxford, Oxford, U.K., 6-12 September 2003**

Applicants should initially register their interest in attending by filling in an application form by 1 March 2002. Participants are limited to 250 delegates and the conference fee is £150. For further information contact: Dr. Charles Ramble, Convenor, Tenth IATS, Aris Trust Centre, Wolfson College, Oxford OX2 6UD, UK. Tel: +44 (0)1865 274 098; fax: +44 (0)1865 274 240; e-mail: [iats@wolfson.ox.ac.uk](mailto:iats@wolfson.ox.ac.uk); website: [www.wolfson.ox.ac.uk/iats](http://www.wolfson.ox.ac.uk/iats)

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## NEW PUBLICATIONS

### Recent journals

#### *Society for the Preservation of Afghanistan's Cultural Heritage (SPACH) Newsletter*

This issue of the SPACH newsletter will be of added interest to members in the light of events unfolding currently in Afghanistan. Articles which will be found of interest include "Import of the Cultural Destruction in Afghanistan" by Nancy Hatch Dupree, dealing with both Bamian and the Kabul Museum; "The Recent History of the Kabul Museum" by Carla Grissman with a second instalment, "More on Kabul Museum" written in October 2000. There is also an article entitled "The Retrieval of the Rabatak Inscription" by Robert Kluyver with an inset translation of the Inscription by Professor Nicholas Sims-Williams of SOAS.

Further information or membership enquiries should be addressed to SPACH, House 7, Street 26, Sector F6/2, Islamabad, Pakistan. Tel +92 51 2822 526; fax +92 51 2827 616; e-mail: spach@comsats.net.pk

#### *Bulletin of the Asia Institute, Vol. 12*

Bulletin of the Asia Institute 12, (1998) [2001], *Alexander's Legacy in the East: Studies in honor of Paul Bernard*. Pp. vii + 272, maps, line drawings, photographs, diagrams. (This volume and volume 11 are priced at US\$65 plus \$10 shipping, but for a short time, volumes 5-10 are greatly reduced to \$25 each plus shipping.) Order from Bulletin of the Asia Institute, 3287 Bradway Blvd., Bloomfield Hills, MI 48301, U.S.A. Tel: +1 248 647 7917; fax +1 248 647 9223; e-mail: BAI34@aol.com; website: www.bulletinasiaaiastitute.org

Contents: John Boardman, "Reflections on the Origins of Indian Stone Architecture"; Osmund Bopearacchi, "A Faience Head of a Graeco-Bactrian King from Ai Khanum"; Pierre Chuvin, "Contacts au fil des siècles entre les littératures grecques, iraniennes et turques"; Henri-Paul Francfort, "De l'art des steppes au sud du Taklamakan"; Gherardo Gnoli, "Xerxès, Priam et Zoroastre"; Paul Goukowsky, "Le cortège des 'rois de Babylone'"; Frantz Grenet and Claude Rapin, "Alexander, Ai Khanum, Termez: Remarks on the Spring Campaign of 328"; Frantz Grenet, Nicholas Sims-Williams and Etienne de la Vaissière, "The Sogdian Ancient Letter V"; Antonio Invernizzi, "Portraits of Seleucid Kings on the Sealings from Seleucia-on-the Tigris: A Reassessment"; Georges Le Rider, "Antimène de Rhodes à Babylone"; Guy Lecuyot, "Un Harpocrate bactrien"; B. Lyonnet, "Les Grecs, les Nomades et l'indépendance de la Sogdiane, d'après l'occupation comparée d'Ai Khanum et de Marakanda au cours des derniers siècles avant notre ère"; Boris I. Marshak et Valentina I. Raspopova, "Les trouvailles dans la chapelle nord-ouest du Temple II de Pendjikent. A propos de l'héritage classique dans l'art sogdien"; A. S. Melikian-Chirvani, "Rostam and Herakles: A Family Resemblance"; Georges Rougemont, "Un poème grec inédit trouvé à Suse"; Claude Rapin, "L'incompréhensible Asie centrale de la carte de Ptolémée. Propositions pour un décodage"; David Stronach, "On the Date of the Oxus Gold Scabbard and Other Achaemenid Matters"; and Michel Tardieu, "Les gisements miniers de l'Azerbaïdjan méridional (région de Taxt-e Soleyman) et la localisation de Gazaka"



*Iran: Journal of the British Institute of Persian Studies*

Vol. XXXIX, London: The British Institute of Persian Studies, 2001. Pp. 305, tables, b.&w. plates, photographs, diagrams. £30 or US\$60 plus £3/US\$6 for shipping. Order from The British Institute of Persian Studies, The British Academy, 10 Carlton House Terrace, London SW1Y 5AH, U.K. Website: [www.britac.ac.uk/institutes/bips](http://www.britac.ac.uk/institutes/bips)

The following articles which appeared in the annual volume may be of interest to be our readers: G. Herrmann, K. Kurbansakhatov, St John Simpson *et al.*, "The International Merv Project. Preliminary Report on the Ninth Year (2000)"; H. Fazeli, R. A. E. Coningham and A. M. Pollard, "Chemical Characterisation of Late Neolithic and Chalcolithic Pottery from the Tehran Plain, Iran"; Peter Knaption, M. R. Sarraf and J. E. Curtis, "Inscribed Column Bases from Hamadan"; Kamyar Abdi, "Malyan 1999"; and S. W. Helms, V. N. Yagodin, A. V. G. Betts, G. Khozhaniyazov and F. Kidd, "Five Seasons of Excavations in the Tash-K'irman Oasis of ancient Chorasmia, 1996-2000. An Interim Report".

## New publications on Central Asia

### **The Cities of the Golden Horde on the Silk Road**

by German A. Fedorov-Davydov. Berkeley: Zinat Press, 2001. US \$ 42.50.

The late scholar German Alekseevich Fedorov-Davydov was *the* specialist in the field of the archaeology, art, numismatics and history of the Golden Horde. It was not only his lifetime interest, but also his professional preoccupation for over thirty years in that he organized and directed the Volga Archaeological Expedition, the pre-eminent archaeological team working in the Volga area. A brilliant scholar with extremely broad interests, he published a large number of books, particularly on the subject of the Golden Horde. While most were written in Russian, several were published in English and German as well.

This was perhaps the main reason why one of the authors of this review asked Professor Fedorov-Davydov to write a reader-friendly, yet highly accurate account of the culture of the Golden Horde for a series of books focusing on the arts and cultures of the Eurasian Steppe. It is important to mention that this series of publications was planned in coordination with Zinat Press, a private printing press represented by its owner and sole editor Dr. Jeannine Davis-Kimball. The principal idea behind the series was to provide the English reader with reliable accounts of the most significant discoveries made in steppe archaeology. Based on archaeological findings, illustrated by high quality plates (consisting of some 100 color images), and including a standardized catalogue that was to be appended to each text, the books were meant to cover key aspects of the artistic and cultural history of this storied region.

With amazing rapidity Fedorov-Davydov produced an entertaining and yet highly scholarly text, and in 1997 passed it to Leskov as the Series Editor. The latter requested a few alterations in the text's structure, each of which was immediately accepted by Fedorov-Davydov. Leskov also involved in preparation of the volume Eugene Zheltov as photographer and Aleksandr Naymark to translate the Russian text into English. In May 1998 the translated text and 108 color slides were passed to Zinat Press. There was a subsequent exchange of correspondence within the next several months between Leskov and Davis-Kimball in which the former suggested a large number of corrections to maps produced by the latter. It took a full three years, however, for Zinat Press to publish the book which, in addition to the original translated text, now included the necrology of Fedorov-Davydov (who sadly passed away in 2000), three maps, a genealogical table of the Mongol *khans*, a glossary, an

index and a "summary" of the contents on the back of the book cover.

The book deals with a broad spectrum of issues. Chapter one, written by Fedorov-Davydov in collaboration with V. V. Dvornichenko, briefly describes one of the most fascinating discoveries of the Volga Archaeological Expedition - an outstandingly rich burial of the Sarmatian period at Kossika. Chapter two sketches the East-West contacts through the Steppe area during the thousand years preceding the Mongol conquests. The rest of the book is devoted to various aspects of the history of the Golden Horde: the urban life, architecture, crafts, money, religious affairs and court rituals. Especially interesting are chapters describing the first intercontinental travels and trade. Excerpts from Chinese, Mongol, Arabic, Persian, Greek, Latin and Russian historical sources introduce a narrative element into the text. An abundance of precise details, fresh observations and first-hand reports of excavations make it highly entertaining. We believe that this first posthumous edition of a book by Fedorov-Davydov confirms his reputation as a wonderful archaeological writer and a thorough specialist.

In the meantime we hope that the reader will completely disregard the few additional materials appended to the original text by Davis-Kimball because of the large number of incomprehensible mistakes for which neither the late Fedorov-Davydov nor Leskov and Naymark should be blamed. The most exasperating are, of course, mistakes in the rendition of the author's very name, which in the title of the necrology appears as German Alexandrovich instead of German Alekseevich, although the name of his father is correctly given as Alexei in the second line of the text. On the book jacket the family name itself is distorted: Davydov-Ferorov. The statement in the necrology that "he was Chair of Archeology at Moscow State University for 35 years" has nothing to do with reality - Fedorov-Davydov was a full professor, but he never chaired the Department.

Also note that the name of Eugene Zheltov, the photographer who travelled to numerous separate museums in Russia in order to photograph objects referred to in the book is not mentioned at all. The same should be said about the "role" given to Leskov on the title page. In the pre-print copy, which Davis-Kimball sent to Leskov in 1998, he was described as the "Series Russian Compiler and Editor", but by the time of publication this responsibility had been transformed into "Russian acquisition."

In general, Davis-Kimball does not seem to respect the rights of authorship at all. For example, when Naymark translated the book, he found it inappropriate to translate the citations from Greek, Latin, Mongol, Arabic and other Medieval sources which occurred in Fedorov-Davydov's text from Russian into English, but instead he located these passages in the most authoritative translations of these sources in English. The list of these citations was passed to the editor so as to procure the necessary permission to publish the citations and in some form to acknowledge the source of the translations in the text. There are no traces of any such acknowledgments in the book while the list of citations provided by Naymark was included in the book under the title "Additional Bibliographic Sources" being supplemented with four works on vaguely related themes by Allsen, Frye, Grousset, and Swietoslowski. In publishing this strange appendix, Davis-Kimball did not even remove the page numbers referring to the cited passages and retained an entry referring to Rudyard Kipling's verses cited by Fedorov-Davydov in the text.

Unfortunately, these "Additional Bibliographic Sources" and the original list of works supplied by Fedorov-Davydov are now unreliable even as a bibliography because of the large number of misprints and other mistakes. The title of Thomas Allsen's book has been arbitrarily abbreviated, for example, while he himself was called Alston; Frye's book published in 1996 is given a publication date of 1988; Bosworth's "New Islamic Dynasties" is attributed to 1966 instead of 1996; a recent article by Fedorov-



Davydov and Dvornichenko in "Le dossiers d'archéologie" is ascribed to the long deceased Ballod; a work by Heyd is made 100 years younger; and Fedorov-Davydov's monograph of 1966 is dated to 1996, while his work published in 1994 is made 10 years older. Other instances of similar misinformation could be cited.

The same careless attitude is evident with regard to the book's search apparatus. A Russian text by Fedorov-Davydov was supplemented by his "List of terms and rare words" and a separate "List of tribes." Given that the book was addressing a broad English-speaking audience, these listings did not seem entirely adequate in themselves and, at the request of Series Editor, the translator produced a partially annotated "Index of personal, geographic, tribal and ethnic names, titles, special terms and rare words." The published result is very strange to say the least. There are "The Glossary" and a very detailed "Index." It is not clear what is the basic principle behind the division of the names between "The Glossary" and the "Index." "The Glossary" includes some, but not all, personal and geographic names. The "Index" repeats some (but not all) of the names mentioned in "The Glossary" and provides many more. The former does not contain references to the pages and therefore the numerous names that remain unduplicated in the "Index" cannot be located in the text. Meanwhile, the names in the "Index" are not followed by explanations. Another problem is the explanations in "The Glossary." The majority of them were taken from the annotated "Index" by Naymark, but some were added by Davis-Kimball and there are a few highly unusual entries amongst them. For example, we learn that the Kazaks were "nomads living in the steppes of the northern Caucasus and the Volga and Don regions during the second half of the first millenium C.E." It is surprising that the head of the American-Kazakh Research Project and the Center for the Study of Eurasian Nomads could err on what involves a thousand miles and a thousand years. As to spelling mistakes, strange transcriptions and misnomers appearing in the "Index," are too numerous to be mentioned here.

The same strange pattern is found in two of the three maps, one of which appears at the front of the book, while the other is on p. 4 (the map on p. 7 is preserved in the form in which it was composed by Fedorov-Davydov and is accurate). The first two maps bristle with mistakes and oddities. Suffice to say that the Volga is shown flowing into a body of water that is labelled as the "Black Sea" and Baghdad is placed in the Zagros mountains of Iran.

To be objective, we should certainly recognize that the layout of the book is attractive. It could have been much better, however, if in accord with the original arrangement the 108 plates had been printed in color.

Unfortunately, this is not the first case where the Zinat Press has displayed an unprofessional level of editorial work. A previous volume on the history of Eurasian nomads, published by this press, demonstrates the same careless pattern. This has been already pointed in devastating review of this otherwise important edition published by Ivančik in 1998 in *Eurasia Antiqua* IV (pp. 492-5). There is only one thing in this review to be corrected: Ivančik mistakenly mentions UC-Berkeley as the umbrella organisation for this publication, while in reality neither Zinat Press nor The Center for the Study of the Eurasian Nomads have anything to do with the University except for the common locus.

Overall, we are sure that the wonderful book by Fedorov-Davydov will instruct and delight any reader, especially if the reader ignores most of the complementary materials added by Zinat Press.

*Alexander Leskov, University of Pennsylvania Museum, Philadelphia and Aleksandr Naymark, Professor in Art History, Hofstra University, New York, U.S.A.*



**Fabulous Creatures of the Desert Sands. Central Asian Woolen Textiles from the Second Century BC to the Second Century AD**

edited by Dominick Keller and Regula Schorta. Bern: Abegg-Stiftung, 2001. Riggisberger Berichte Vol. 10. Pp. 156, many b.&w. and colour illus. No price available.

This beautifully illustrated volume, in conjunction with a special exhibition in Riggisberg, stands out as the first tangible result of the collaboration established in May 2000 between the Abegg-Stiftung Textile Research Centre in Switzerland, Emma C. Bunker of the Denver Art Museum, the Xinjiang Institute of Cultural and Historical Relics and Archaeology and the Xinjiang Museum, aimed for the scientific research of ancient textiles unearthed in Xinjiang. Well-preserved fabrics of many kinds have been in fact discovered at numerous sites throughout Xinjiang, dating back to as early as 2000 B.C., survived thanks to the saline-alkali soil and to the specific climatic conditions in the Taklamakan Desert. They provide valuable information on the history of transmission of weaving technology, trading strategies and complex cultural networking between East and West, along the ancient southern Silk Road.

In this volume, Emma Bunker presents for the first time to a larger academic world the textiles, including the earliest known example in China of a textile woven with gold thread, unearthed along the southern edge of the Taklimakan desert at Shanpula (Sampul). Their bold chromatic palette and stylised mythological animal patterns speak of a unique cultural tradition apparently unrelated to the widespread steppe artistic repertoire, as we know of, and revealing a complex cultural mixture of distant Iranian artistic elements and unique burial practices related to an agro-pastoral lifestyle, suggesting Saka-related people.

Other important contributions are made by Wang Bo and Xiao Xiaoyong (pp. 47-78), who provide the archaeological context to the Shanpula textiles; Regula Schorta (pp. 79-114) by her in depth description of a group of Central Asian woolen textiles in the Abegg-Stiftung collection comparable to Shanpula examples; and Judith H. Hofenk de Graaff and Maarten R. von Bommel by their dyestuff analysis of the textiles (pp. 137-49).

Judging from the various studies proposed in this publication, the overall picture that comes out of the Shanpula textiles is one of a modest society of agro-pastorals that held their textiles in high esteem, mending and re-using them many times. To be sure, they mastered the simple technique of woolen tapestry bands as no one else did in the Tarim Basin in the late centuries B.C.

41 textile fragments of the Abegg-Stiftung Collection, which find counterparts in the Shanpula inventory, are presented with detailed captions and technical explanations, accompanied by black and white illustrations, in the catalogue of the joint exhibition compiled by Regula Schorta and Regina Knaller. Finally, appendixes on radiocarbon dates from the site are provided at the end of the volume, together with a short bibliography.

*Laura Vigo,*

*PhD. Candidate in Art and Archaeology, SOAS, London, U.K.*

**Kurgans, Ritual Sites, and Settlements: Eurasian Bronze and Iron Age**

edited by Jeannine Davis-Kimball, Eileen M. Murphy, Ludmila Koryakova and Leonid T. Yablonsky. BAR International Series 890, Archaeopress, BAR, Oxford, 2000. Pp. 324, b.&w. illus. £45.

This BAR publication, including 30 articles, presents various aspects of Eurasian Archaeology, starting from the Bronze Age period, (from the third millennium B.C.

and continuing to include up to the late first millennium B.C.), the Iron Age, and up to include aspects of nomadic archaeology in historic times (A.D. 500).

The majority of the articles are the result of the enthusiasm and collaborative spirit of many archaeologists who contributed to the European Archaeological Association sessions on Eurasian archaeology in Sweden and England in 1998-99. The arguments presented are as various as the origins of the authors themselves, who come from Russia, U.S.A., U.K., Sweden, Italy and France. They embrace a wide range of themes, reflecting not only the multifaceted nature of prehistoric Eurasian cultural horizons, but also the different epistemological traditions. Scythian Triad Art and "Animal Style"; Cultural Horizons after Pre-Columbian models; symbiotic relations between sedentary and nomadic groups; nomadic anthropomorphic sculptures, petroglyphs and post-mortem trepanations reflecting their attitudes towards death as well as weaponry, horse riding and chariot accessories sharing common iconographic motifs, textiles and metal ornaments.

The volume presents four thematic partitions: 1. Eurasian Archaeology Theory, which discusses the epistemological problems in the interpretation of various aspects of Eurasian nomadic archaeology; 2. Archaeological Excavations, presenting six recently excavated sites, mostly from the Early Iron Age period; 3. Interpretations of Eurasian Archaeology in the Bronze Age dealing with textiles, horse domestication and various aspects of the Sintashta-Petrovka complex in the Urals; and 4. Interpretations of Eurasian Archaeology in the Early Iron Age which instead, explores in fifteen articles various artistic and social phenomena ranging from nomadic migrations throughout Europe and Asia, Sarmatian funerary rituals, Tyllia Tepe mortuary contexts, to trepanation, embalming, mummification and body processing, "geometricism" in Xiongnu art and the development of horse riding harnesses.

Thus many facets are explored by the authors of this richly illustrated publication, providing a valuable insight into the small, yet growing knowledge of the Eurasian nomadic "cultures" during the prehistoric epoch.

*Laura Vigo,*  
*PhD. Candidate in Art and Archaeology, SOAS, London, U.K.*

## New publications on Tibet

### **Tibet: Buddhas, Gods, Saints**

edited by Clara B. Wilpert with Anna Angela Algar. London: Prestel, 2001. Pp. 160, 121 colour plates, b.&w. illus., bibliography, index. Bilingual edition in German and in English. £39.95.

This catalogue selectively illustrates objects from the Essen Collection, which since 1998 has had a permanent home in the Museum der Kulturen Basel in Switzerland. The collection, which has 750 items, is one of the greatest collections of Tibetan art in the West and the largest in Europe. The subject matter/objects in this catalogue are divided into saints, buddhas, gods, monks and temples, and each chapter has a lengthy discussion on the specific subject matter before illustrating the objects themselves. The book concludes on exiled Tibetans in Switzerland.

The first chapter (Saints) discusses the relationship between the teacher and the pupil in Tibetan Tantric Buddhism. Marpa and Milarepa being the most well known example of such a relationship. The political role of the Buddhist teachers over the centuries is also outlined, including contemporary role of the exiled lamas. The

objects included in this chapter are thangka and metal sculpture, depicting historical figures or Mahasiddhas from Tibetan Buddhism. The text accompanying the objects is very general, lacking detailed information, which rather detracts from the quality of the objects themselves.

The life story of the Buddha and the concept of different Buddhas are discussed in chapter 2. The Buddhas are represented mainly by metal sculpture, the earliest example being a ninth-tenth century brass Buddha Maitreya from northeast India. The other Tibetan sculpture dates from the fourteenth to the nineteenth century, and includes five magnificent Tathagatas from western Tibet (14<sup>th</sup>-16<sup>th</sup> century). It would have been useful to extend the examination on style and iconography to all the pieces of sculpture under discussion in this section. Chapter 3 moves on to gods in Tibetan Buddhism, which here imply tutelary and guardian deities of the faith (*vidams* and *dharmapalas*). The author explains the history and function of the protective deities in Tibetan Buddhism, and the accompanying objects show bodhisattvas, and fierce protective gods in the form of sculpture and thangka.

The life of the monks in chapter 4 is illustrated by several monastic items from the collection and the explanatory text gives a clear indication of their function. The final chapter on the collection discusses Tibetan temples, where emphasis is placed on the different rooms inside the sacred building. A vivid account is given on the *dukhang* and its ritual lay out. The paraphernalia found in the Tibetan monastic complexes ranges from offering vessels to elaborate wall hangings, which are illustrated in this section.

This is a beautifully produced catalogue, with quality colour plates that show the attributes of the objects. However, the lack of detail in the text accompanying the plates is evident especially in the first three chapters. "Tibet: Buddhas, Gods, Saints" will remain a lavish picture book but a collection of this calibre would have merited a more scholarly attempt, especially as it appears here in a bi-lingual edition. For those proficient in German, the 2 volume "Die Götter des Himalaya: buddhistische Kunst Tibets" published in 1989 by Gerd-Wolfgang Essen, where the Essen collection is thoroughly discussed by the collector himself, may be worth a look.

(MA)

#### **Of Wool and Loom: the Tradition of Tibetan Rugs**

by Tnulley Chodrak and Kesang Tashi. Bangkok: White Orchid Books, 2000. Pp. 156, approx. 120 colour ill., index. No price available.

This book presents some 116 examples of Tibetan rugs, each beautifully photographed and printed in colour and provided with a short description, provenance where known, suggested date and dimensions. There are also a few other textile items, including slings, horse ornaments and garments. Most of the major rug types are represented. The authors are to be congratulated for these additions to the published corpus, as for their personal involvement in the resuscitation of the Central Tibetan rug industry after the Cultural Revolution.

Colour photographs of rugs in context are also included in the 60-page introduction. Here a few regional types of design and knotting are identified for the first time, and some interesting pieces of information about rugs in the twentieth century given. Otherwise the text adds little to existing knowledge. The earlier history is mostly vague and speculative. Tibetan written sources are not cited accurately and Tibetan words are not accurately transcribed. The authors themselves cast doubt on the reliability of some of their oral sources. On the absence of diagrams, descriptions of knotting types remain ambiguous. Thus the book falls into the large category of those more valuable for illustrations than for text.

(Pd)



## OBITUARIES

### Professor Ronald Eric Emmerick, FBA (1937-2001)

Ronald E. Emmerick, Professor of Iranian Philology at the University of Hamburg, died on 31 August 2001. An outstanding pupil of Sir Harold Bailey at Cambridge, he became in a real sense that prodigious scholar's successor and continuator, making particularly his own his teacher's favourite, and formidable, speciality of the Khotanese texts brought home from Central Asia by Sir Aurel Stein, and later also others in European collections. A linguistic genius, Emmerick was no less at home in Sanskrit and Tibetan. Like his teacher, he came to England from Australia, having been born at Sydney on 9 March 1937, to become Research Fellow at St. John's College, Cambridge. From 1964-1967 he served as Lecturer in Iranian Studies at SOAS, commencing a spectacular record of publication, again vastly expanded after his move to Hamburg in 1971. Among his most important works were his *Saka Grammatical Studies* (London, 1968) and his masterly edition of *The Book of Zambasta: A Khotanese Poem on Buddhism* (London, 1968). A full record of his career and innumerable publications will be found on his webpage: [www.rz.uni-hamburg.de/emmerick](http://www.rz.uni-hamburg.de/emmerick)

A personality of towering intellect, Emmerick was quick to grasp the relevance for his subject of computer technology, developing computerized publication of exotic languages, and Internet imaging of manuscript materials. His expertise was acknowledged even by computer specialists. He was a genial host of colleagues visiting Hamburg, his natural reserve often punctuated by flashes of gentle humour. His untimely loss deprives the field of Iranian Studies of an exceptional contributor. He is survived by his wife Ann, and his daughters Catherine Ann and Veronica Jane.

(ADHB)

### Professor David Neil MacKenzie, FBA (1926-2001)

David Neil MacKenzie, Emeritus Professor of Iranian Languages at the Georg-August University at Göttingen, died following a short illness in Wales on 13 October 2001, after a notable career of contributions to Iranian Studies. Born in London on 8 April 1926, his interest in Oriental matters was first awakened during military service on the N-W Frontier, when he served with the Tochi Scouts, and acquired considerable proficiency in the Pushtu language of the Frontier tribes. Returning to London, he took a degree in Oriental Studies at SOAS, and in 1955 was appointed there as Lecturer in Iranian Languages, being promoted to Reader in 1965. His first major project was on Kurdish, resulting in his two-volume work *Kurdish Dialect Studies* (Oxford, 1961-62), in tribute to which Russian colleagues nicknamed him "Kurdski Makkenzi". He worked also on many other aspects of the Iranian languages: naturally on Pushtu and Kurdish, turning later to Pahlavi, for which his *Concise Pahlavi Dictionary* (Oxford, 1971) quickly became a landmark, being re-issued in a reprint with Addenda and Corrigenda in 1986. One of his later preoccupations was to continue the work of W. B. Henning on the formidable difficulties of the ancient language of Khwarezmia, which he made his own special field. This called for all his remarkable qualities of penetration and determination, and resulted in his work *The Khwarezmian element in the Qunyat al-munya* (London, 1990). A bibliography of his writings up to 1991 is found in Ronald E. Emmerick and Dieter Weber (eds.) *Corolla Iranica*, Frankfurt am Main etc., 1991. Of his innumerable articles, perhaps the two devoted to Mani's *Šābuhragān* in *BSOAS*, 42 (1979): 500-34 and *BSOAS*, 43 (1980):

288-310, were the most spectacular. In these he showed that difficulties in the interpretation of fragments of the *Šābuhragān* resulted largely from errors in the mounting of the pieces, with inappropriate overlaps and creases, and he was able to work out the true readings, and a coherent text of this portion of the capital religious treatise. MacKenzie had a remarkable talent for languages, being (naturally) fluent in German, besides also Norwegian and Russian, together with his specialities of Kurdish, Persian and Pushtu. It was rightly said by the editors of his *Festschrift*, "Those who worked with him esteem the sharpness of his intellect, which does not tolerate doubtful readings or dubious interpretations... His spirited directness of speech, in whatever language, is respected by those who know him well as an indication of his personal integrity". He is survived by Karin, Neil, Ian and Alasdair, the four children of his first marriage.

(ADHB)

**Professor Sir Ernst Gombrich, OM, CBE, FBA (1909-2001)**

It is above all as Professor of the History of the Classical Tradition and iconographer *extraordinaire* that scholars working in the visual and plastic arts outside the immediate Western tradition must mourn the death of Ernst Gombrich. Although he never specifically turned his intellectual forces to considerations of works of art in other traditions, his focus on the study of ideas behind images rather than on mere connoisseurship has had an influence far beyond the confines of the Warburg Institute of the University of London where he was for many years Director.

(HS)

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## LIST OF LECTURES FOR 2001/2002

- 26 September 2001  
(Wednesday) 6pm  
Room B202
- Robert Harding** (Ph.D. candidate, Dept. of Archaeology, University of Cambridge, U.K.)  
*"Buddhism, Landscape, and the Archaeology of Pilgrimage: The case of Rajagriha (Bihar), India"*
- 17 October 2001  
(Wednesday) 6pm  
Room G 3
- Dr. Judith Kolbas** (Independent Scholar, London, U.K.)  
*"The Stone Tortoises of Karakorum (14th century, Mongolia)"*
- 14 November 2001  
(Wednesday) 6pm  
Room G2
- Professor Roderick Whitfield** (Department of Art & Archaeology, SOAS, U.K.)  
*"Secrets and True Knowledge: Looking afresh at Song Painting"*  
In Association with *Asian Art in London*
- 12 December 2001  
(Wednesday) 6-7pm  
only  
Room G 3
- Dr. Julie Flowerday** (Independent researcher, U.S.A.)  
*"Lt.-Col. David Lorimer's photographic legacy of the High Karakorum Valley of Hunza, 1934-35: landscape, architecture and annual events, viewed from a present-day perspective"*
- 16 January 2002  
(Wednesday) 6pm  
Room G 3
- Dr. Jorinde Ebert** (University of Vienna, Austria)  
*"Music for the Parinirvana of Buddha on Wall Paintings from Turfan and Dunhuang: Remnants of Manichaean influence?"*
- 25 January 2002  
(Friday) 6pm  
Main SOAS Lecture  
Theatre
- Professor Fredrik T. Hiebert** (Robert Dyson Professor of Near Eastern Archaeology, University of Pennsylvania Museum of Archaeology & Anthropology, U.S.A.)  
*"The stamp seal from Anau (Turkmenistan): Implications for the Bronze Age world of Central Asia"*  
To be followed by a reception. All are welcome  
PLEASE NOTE CHANGE OF DATE
- 13 February 2002  
(Wednesday) 6pm  
Room G 3
- Dr. Lilla Russell-Smith** (CIAA and Mellon Stein Digitisation Project, The British Museum, London, U.K.)  
*"Wives and Patrons: Uygur political and artistic influence in tenth-century Dunhuang"*
- 6 March 2002  
(Wednesday) 6pm  
Room G 3
- Dr. Vesta Curtis** (Department of Coins & Medals, The British Museum, London, U.K.)  
*"Propaganda in the Art and Coinage of the Sasanian Period"*
- 24 April 2002  
(Wednesday) 6pm  
Room G 3
- Dr. Ulrich Pagel** (Department of the Study of Religions, SOAS, London, U.K.)  
*"The Buddha and the State: A Mahayana Perspective"*
- 15 May 2002  
(Wednesday) 6pm  
Room G 3
- Dr. Gabriele Puschnigg** (Institute of Archaeology, University College, London, U.K.)  
*"Ceramic Production at Merv during the Parthian and Sasanian periods: The Iranian Perspective"*
- 5 June 2002  
(Wednesday) 6pm  
Room G 3
- Madhuvanti Ghose** (CIAA and Ph.D. candidate, Dept. of Art & Archaeology, SOAS, U.K.)  
*"The Worship of Goddess Nana in Central and South Asia: The Visual Evidence"*



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Dear Readers,

The CIAA lectures during the 2001 autumn term were once again most interesting. The academic year started in September with a lecture by Robert Harding from Cambridge University, U.K. on the subject of his dissertation on Buddhism, landscape and the archaeology of pilgrimage at the important ancient Indian town of Rajagriha. In October, Dr. Judith Kolbas presented a photo lecture on the enigmatic stone tortoises of Karakorum, Mongolia. Our President, Professor Roderick Whitfield, presented the November lecture, in conjunction with *Asian Art in London*. He spoke about his personal views on the development and ways to study Song painting in a truly memorable lecture: drawing carefully chosen evidence from his research work spanning several decades from his Ph.D. dissertation to his most recent publications.

Our December lecturer, Dr Julie Flowerday, provided us with an unusual approach: using a series of photographs taken in the 1930s in the Hunza District of Pakistan, she rephotographed the landscape in the 1990s. She used Hunza stories and dialogues to develop and examine both the continuities and changes in politics, land use, culture and perceptions. It was accompanied by an exhibition (*see CIAA NL 13, June 2000, p.30*) for further details.

The world of Iranian studies suffered immense losses by the passing of Ilya Gershevitch (Cambridge, U.K.); D. N. MacKenzie (formerly SOAS and Göttingen); Ronald Emmerick (formerly SOAS and Hamburg); and Mansour Shaki (Prague). Both Gershevitch and MacKenzie were also alumni of SOAS.

We congratulate Dr. Jessica Rawson, former Keeper of the Department of Oriental Antiquities, British Museum and currently Warden of Merton College, University of Oxford, who was made a DBE (Dame of the British Empire) in the New Year's Honours List for services to Oriental studies.

We are pleased to note that Lilla Russell-Smith, a co-founder of the CIAA was awarded her doctorate in Chinese art history from SOAS, University of London, in summer 2001. Supervised by Prof. Roderick Whitfield, her dissertation was on "Uyghur Patronage in Dunhuang in the Tenth-Eleventh Centuries".

We welcome the following members to our committee: Hilary Smith as our Administrator; Min Mao, a MPhil-Ph.D. candidate in Chinese Art and Archaeology as an Editorial Assistant; and Eva McLaughlin as our Website Manager.

Our compliments for the festive season and New Year to all.

The CIAA Committee



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