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# Circle of Inner Asian Art

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Issue 15  
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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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## ON-GOING EXCAVATIONS AT ANAU DEPE, TURKMENISTAN

by *Fredrik T. Hiebert, University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, Pennsylvania, U.S.A.*

Settlements belonging to the Central Asian Bronze Age (c. 2500-2100 B.C.) dot the northern plain of the Kopet Dag mountains on the border between modern Iran and Turkmenistan. The period of Bronze Age urbanism during the mid-third millennium B.C. is known as the Namazga V period (Kohl 1981). The best known of these sites are located in Turkmenistan, and several have been reported in English: Altyn depe (Masson 1981a), Namazga depe (Kohl 1984) and Anau (Pumpelly 1908). Related settlements on the Iranian plateau include Nishapur-P (Hiebert and Dyson, *in press*), Tepe Yam along the upper Atrek river (Ricciardi 1980), and possibly even the Bronze Age city of Shahdad, in the Iranian desert of Lut (Hakemi 1997). The largest of these Central Asian sites, Altyn depe, has been extensively excavated revealing elite neighbourhoods, monumental ritual architecture, craft production areas, and complex dense urban architecture with streets, alleyways and tightly packed dwellings (Masson 1981a).

The Namazga V material culture demonstrates interaction with the contemporary Indus civilization (Masson 1981b), the Iranian plateau (Lamberg-Karlovsky 1994, Potts 2001), and Mesopotamia (Masson 1968, Zettler and Horne 1998:149-152, Sarianidi 2002). The Central Asian Namazga V culture appears to have been comparable in complexity with the cultures of its neighbours to the southeast and southwest, while having maintained distinctive local traditions. The growth and decline of Bronze Age urbanism also followed a local Central Asian pattern.

The 3rd millennium B.C. sites of Central Asia have many of the classic characteristics of "civilization", including a high level of craft production, stratified social groups and a local form of urbanism. However, there was no known local system of symbolic characters or writing. The lack of a symboling system contrasts with the evidence for trade connections linking Central Asia with the "literate" societies to the south.

#### Anau

Our American-Turkmen collaborative project has been investigating this aspect of Central Asian civilization through excavations at the site of Anau depe, near Ashkhabad, Turkmenistan. While small in comparison to other contemporary Central Asian sites, Anau is particularly important as it lies on a north-south route linking the Kopet Dag foothills to the Iranian plateau through the Keltichinar river valley. This valley allows access to the Iranian plateau along the upper Atrek river, forming part of a north-south axis which complemented the east-west axis of sites along the northern fringe of the Kopet Dag foothill plain. Anau is a small, densely occupied Bronze Age centre which produced textiles, ceramic vessels, terracotta objects, and metals in addition to other elite commodities.

Four seasons of excavations at the south mound at Anau depe, Turkmenistan have revealed a long sequence of occupation stretching from the middle of the third millennium B.C. to the middle of the first millennium B.C. More than 22 architectural levels have been sampled using fine scale excavation techniques that

focus on collecting sieved and flotation samples from *in situ* deposits. Our excavations have been made adjacent to the excavations of Raphael Pumpelly, who defined the Central Asian sequence in his research in 1904 (Pumpelly 1908). Our programme is thus a re-study project, aiming to contextualize both the original 1904 and later, Soviet excavations.

The Anau excavations have been conducted under a five-year excavation agreement (1995-2000) between the United States and Turkmenistan. A new five year agreement was signed (2002-2006) between the University of Pennsylvania and the Institute of Cultural Heritage of Turkmenistan to continue these excavations. Plans are being made for 2004 to celebrate the 100<sup>th</sup> anniversary of Raphael Pumpelly's historic excavations at Anau – the first interdisciplinary archaeological project in the greater Near East.

The international team consisted of the following personnel: Directors: Fredrik T. Hiebert, United States; and Kakamurad Kurbansakhatov, Turkmenistan. Trench supervisors: Vladimir Zav'yalov, Russia; Lauren Zych, U.S.; and Sten Madsen, Denmark. The team also included Naomi Miller, US (paleoethnobotanist); Katherine Moore, US (zooarchaeologist); Said Khamritolaiv, Turkmenistan (field assistant); and Batir Ashirov, (inspector from the Turkmenistan Ministry of Culture). This research is sponsored by the University of Pennsylvania Museum of Archaeology and Anthropology with support from the National Geographic Society.

### The 2000 season at Anau

The 2000 season at Anau south focused on the early Namazga V and late Namazga IV periods. Excavations were carried out in two 5 x 5 metre squares (AS/2 and AS/5), continuing research carried out in 1995 and 1997, in which architectural phases were defined for the middle-early Bronze Age deposits (plate 1). These excavation units are adjacent to "Terrace B" – the excavations area which first defined the Bronze Age of Central Asia in 1904 (Pumpelly 1908). The 2000 season focused on the earliest Namazga V period architecture which appeared to be more massive architecturally and more specialised in character than other architecture at the site.

#### AS/5

A substantial middle Namazga V structure was excavated in the upper layers of AS/2 and AS/5. In AS/5, the southern room was excavated to the lowest floor of the building. The northern room was also excavated to the earliest floor level which had a ceramic lined drain. The plain, fast-wheel ceramics from these rooms appear to be locally produced, based upon the ware. Both ceramics and fragments of figurines are typical of mid-early Namazga V. Distinctive finds include fragments of finely made alabaster vessels and fragments of gold leaf not typical of domestic debris. A compartmented bronze seal with floral or geometric motif and a large and distinctive boss was found on the floor of the northern room. Several terracotta spindle whorls are decorated with engraved symbols similar to the symbols found on the shoulders of the terracotta figurines common at Namazga V sites (plate 2).

## AS/2

Early Bronze Age building levels have been excavated in the adjacent excavation area, AS/2. These excavations revealed portions of a street and a large building (area 1), an entrance way (area 2), and a courtyard (area 3) (plate 4). Slightly more than 2 m of deposit was excavated from within the building, from which were recovered artefacts, animal bones, seeds, and charred materials for nine radiocarbon samples. These materials will allow us to analyze the micro-stratigraphy of these deposits, a view which will complement the broad scale excavations that have previously been carried out at Central Asian sites. While this strategy does not allow us to excavate large areas, it provides secure contexts for the chronology and small finds.

*A Possible Administrative Structure***Area 1 and 2**

Excavations in Area 1 and 2 revealed a substantial mudbrick structure with walls slightly more than two metres tall. The metre-wide walls were constructed of standard bricks 50 x 25 x 10 cm. The floors and walls had thick mud plaster and the floor had several layers of lime plaster documenting at least three phases of re-use of the room. In its earliest phase of construction, the room had a doorway with stairs leading up out of the room in the northwest. The stairway was built in the form of a "stepped-square" with a niche built into the adjacent wall. In a second phase, the staircase and doorway in the northwest were blocked and a new doorway was constructed in the northeast (area 2), leading to a street (street 4). The new northeast doorway was constructed with a large (72 cm long) rectilinear stone used as a threshold, forming two steps up from the room into the street. During the time that the building was repaired and maintained, this doorway was re-built three times; each time mudbrick steps were replaced on the inside of the room and the threshold was replastered out to the street. During each re-building the floor and walls of the room were replastered either with mud plaster or with lime plaster. Internal divisions in the room suggest that it had initially been used for storage. In the second phase of use, a mudbrick bench was constructed against the west side of the room. In the last phase of occupation of the room, a large plastered basin was constructed in the centre of the room. In addition to ceramics, figurine fragments and small ground stone objects, a stamp seal was found in phase 2 (plate 3). The stamp seal was recovered by screening through a quarter inch mesh. This small button seal was made of jet (lignite) and inscribed with several (probably four) signs (Hiebert 2000). This object is unique in the corpus of Central Asian seals, although the signs replicate designs found on contemporary spindle whorls, figurines and pottery.

**Area 3: Courtyard**

To the south of the area 1 building is a series of living surfaces and fill which was part of an open courtyard. In contrast to the area inside of the building, the density of ceramics, bones and other archaeological materials was high in this outside area. Area 3 deposits included lenses of domestic debris such as hearth sweepings and fill as well as *in situ* materials on natural or constructed surfaces. Samples from dumped hearth debris and *in situ* hearths from area 3 provide the primary radiocarbon record for these excavations. Calibrated dates average to c. 2300 B.C. In one hearth, the deposits contained a series of rounded and impressed clay lumps (plate 5). The clay lumps appear to have been impressed around the neck of a jar or rounded object. Some of the clay lumps have possible textile impressions on them. These artefacts are most likely sealing clay, used to identify a vessel or storage area.

## Discussion

The identification of a large building structure with remains of sealing clay nearby suggests an administrative function for this area of the site. The distinctive engraved stamp seal found within this building may have been used for marking commodities or property. However, exact parallels to this find have been perplexing. The only analogous stamp seal was found at Niya (c. 2nd B.C.-4th A.D.) in the Tarim basin (Mair 2001). This alerts us to the fact that either single artefact may be a stray find. On the other hand, stone stamp seals of similar size and form, with geometric designs (as well as their impressions on clay) are known from Bronze Age levels at Altyn depe in Central Asia (Masson and Kircho 1999). The designs on the Anau seal compare well with engraved designs on the shoulders of figurines, spindle whorls and pottery. The co-occurrence of such signs on a stamp seal may indicate that the people were attempting to communicate some critical piece of information – emulating or experimenting with systems of administration well developed at contemporary sites in the Indus valley, on the Iranian plateau, and in Mesopotamia. As it stands, the single find from Anau does not allow us to make specific inferences about the function or nature of the artefact. Without further examples of such seals from similarly precisely documented contexts, the Anau seal provides only scant insight into nature of Central Asian administration.

Further fine-scale excavations at Anau south will allow us to understand better the function of the large building, providing us with a glimpse into the interregional exchange systems of Central Asia in the mid-third millennium B.C. and perhaps revealing other examples of administrative devices such as seals and sealings.

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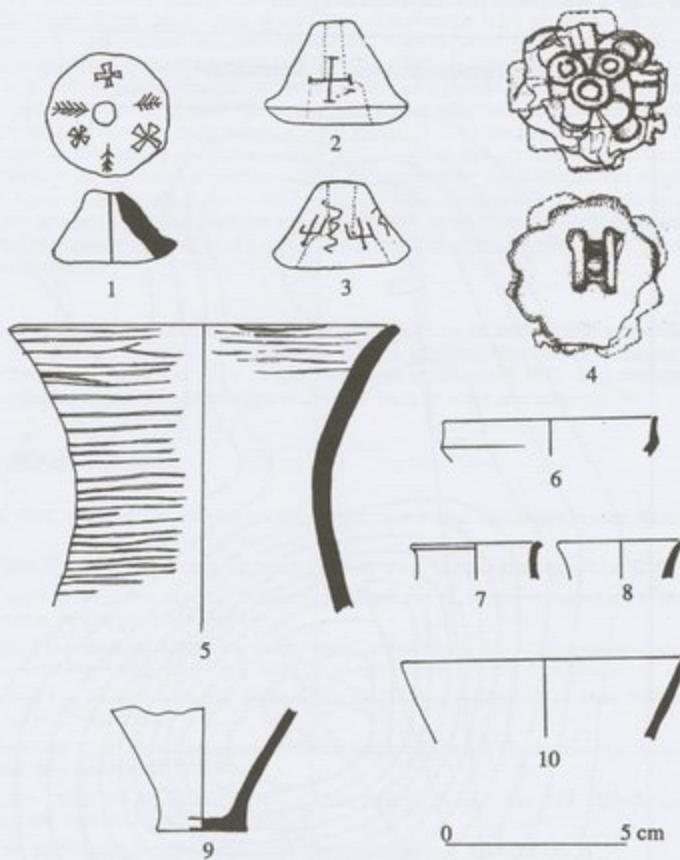
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Plate 1



Finds from middle Bronze Age levels 1, 4-10 - AS/5, 2,3 Terrace B  
1-3, terracotta whorls; 4, bronze compartmented seal  
5-10, fine, wheel made local ceramics

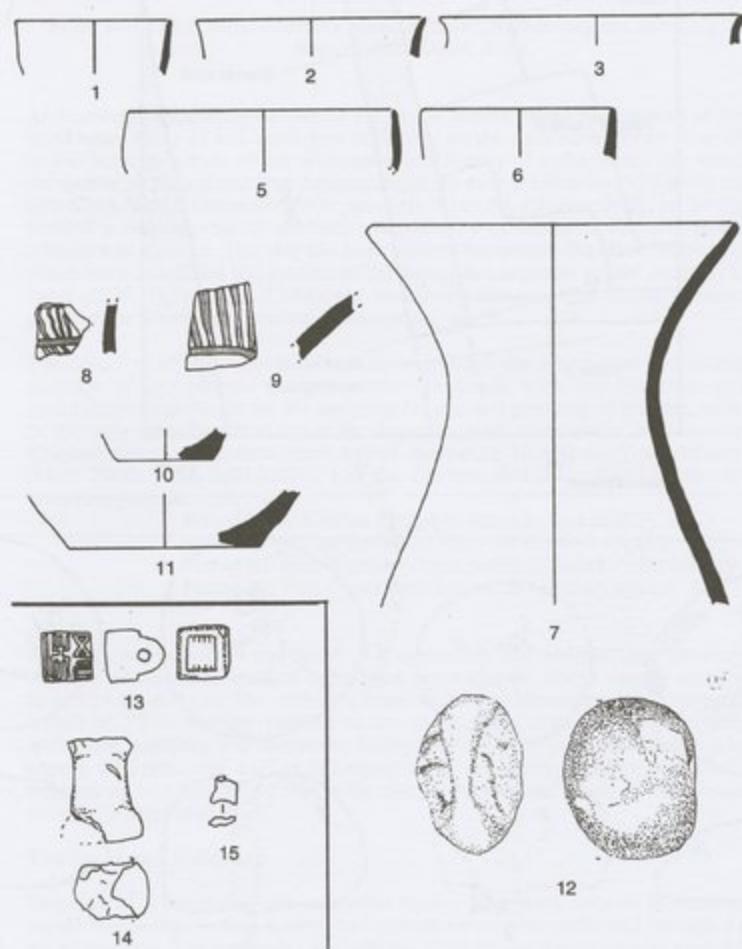
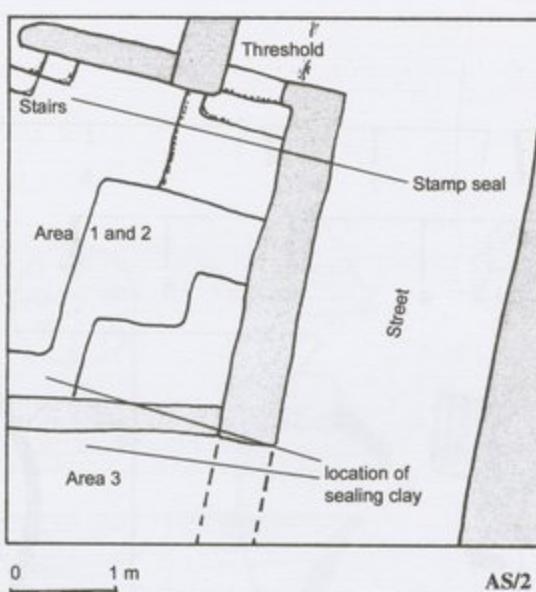
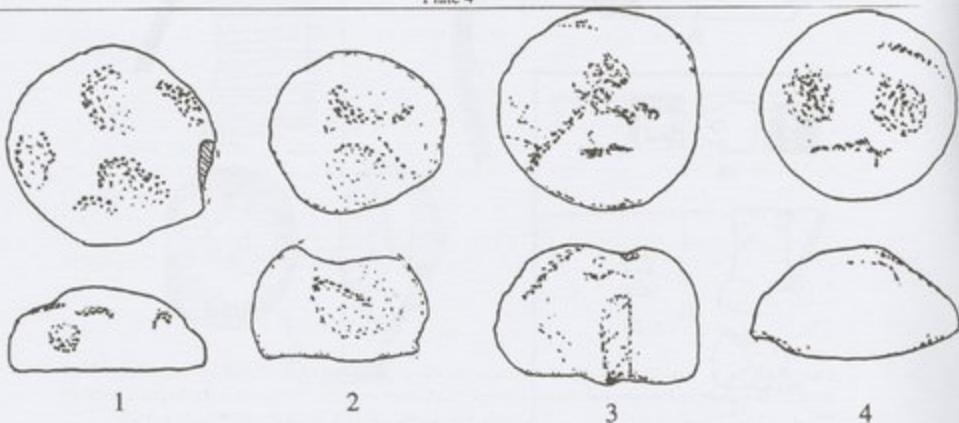


Plate 3. Assemblage of finds from the excavations from area 1, phase 2 (locus 221): 1-7, 10, 11, fine, wheel made local ceramics; 8-9, fine wheel made ceramic sherds painted in the late Namazga IV tradition; 12, stone polisher; 13, jet (lignite) stamp or signet, engraved, with red pigment in the engraved design; 14, terracotta figure; 15, bronze or copper fragment.



AS/2

Plate 4



0 5 cm

Clay lumps possibly used for sealing.

AS/2 area 3

Plate 5

**BUDDHIST REMAINS DISCOVERED IN RECENT  
EXCAVATIONS AT AMBARAN, JAMMU & KASHMIR, INDIA (1999-2001)**

by Dr B.R. Mani, Superintending Archaeologist, Archaeological Survey of India,  
Janpath, New Delhi, India.

Archaeological excavations carried out at the hamlet called Pambarwan at Ambaran in Akhnur, about 28 km. northwest of Jammu on the right bank of the river Chenab, by the Srinagar Circle of the Archaeological Survey of India, under the direction of the author as Superintending Archaeologist for two seasons in 1999-2000, 2000-01 (see *CIAA NL 12, December 2000, pp. 3-10; CIAA NL 13, June 2001, pp 24-25*) have yielded a rich harvest of artefacts and remains of Buddhist imports including a reliquary in a *stupa*. The site has been known for artistic Buddhist terracotta heads which were identified and studied as belonging to a separate school of art by Charles Fabri (1939, 1951, 1955: 53-64), but incorrectly dated by him. These terracottas are preserved in a number of museums around the world.

The objective of the excavation was to understand the association and stratigraphic position of the famous Akhnur terracotta heads with the Buddhist monastic establishments at Ambaran. To study the lay out and planning of the site, believed to be the only early Buddhist site in the Jammu region, excavations were conducted in 42 quadrants of 16 squares, each square measuring 10 x 10 m. A preliminary study (Mani 2000: 3-10; 2001A:47-57) of the site revealed the cultural sequence of the following periods:

- Period I: Pre-Kushan Period (c. second - first century B.C.)
- Period II: Kushan Period (c. first - third century A.D.)
- Period III: Post-Kushan (Gupta period c. fourth - fifth century A.D.)
- Period IV: Post Gupta Period (c. sixth - seventh century A.D.)

A *stupa*, votive *stupas* and walls of a monastery and another long structure were exposed which are all built of burnt brick masonry with bricks usually measuring 36 to 38 x 24 x 6 to 7 cm. The enclosure brick wall of the monastery was exposed up to a length of 32 m running parallel to the main *stupa* towards its north, which has undergone additions and alterations during the following periods. Another brick wall having a thickness of 1.05 m belonging to an elongated structure of Period II was exposed up to a length of 25 m to the east of the enclosure wall of the monastery in almost the same alignment.

#### **The Stupa and Reliquary**

Remains of a structure with an almost square plan were noticed in quadrant 3 of square B2 during the first season. Its squarish nature was confirmed through a control pit in quadrant 2 of square B3 towards the close of the season. It was presumed that this structure might be part of the square base of a votive *stupa* with its extant maximum 14 courses of brick work with concave and convex sided moulded bricks besides plain ones placed at regular intervals. It was also noticed that the structure belongs to the Kushan period. Further excavations during the second season brought to light the complete plan of the structure which was found to be the 6 x 6 m square base of a *stupa*, and not a votive *stupa* as presumed earlier.

*Stupas* belonging to the Saka-Parthian and Kushan periods in Taxila including those at Dharmarajika, Kalwan and Jandial monastic establishments depict similar constructional patterns visible in their elevation and plan. Decorative mouldings at the *stupa* base at Ambaran and Jandial (site A) (Marshall 1975: III. pl. 90) are remarkably

similar (Plate 1). Another common feature between these Taxilan *stupas* and the *stupa* at Ambaran is in their core which is constructed of pebbles closely compacted with earth or pebbles set in mud (Marshall 1975: I.327, 355) (Plate 3).

The *stupa* shrine A1 at Kalwan had in its relic chamber a casket of schist covered with gold-leaf containing another spherical casket covered with gold-leaf and twelve rosettes of thin gold sheet, fragments of bone, different beads and other objects including a copper plate inscription of year 134 of Azes engraved in Kharoshthi (Marshall 1975: I.327). Sir John Marshall believed that in the 4th and 5th centuries it was usual to construct the relic chamber of large *stupas* high up in their dome instead of low down in their foundations and that is why the main *stupa* at the Bhamala site is dated to the 4<sup>th</sup>-5<sup>th</sup> century A.D.; it did not reveal any relic chamber around its base or in its foundation (Marshall 1975: I. 392).

Inspired by the above Taxilan evidence, the author was convinced he might find some relic casket in the *stupa* base at Ambaran. For this purpose the one metre baulk running north to south was retained and the one metre baulk running between pegs B3 and C3 was removed as the central point of the square base of the *stupa* was measured and located a few centimetres southwest of the peg C3. All precautions were taken to minimize the damage to the *stupa* and the main operation was undertaken on 22 April 2001. As its northern brick veneer was already damaged in ancient times due to water flow towards it from the north, a 0.50 m strip of the core of the *stupa* was removed in order to approach the centre horizontally. Simultaneously, a part of the north-south baulk to its west, 1 m long in north-south orientation and with a width of 0.5 m on either side of peg C3, was removed layer by layer so as to reach vertically the foundation level of the *stupa*.

It was at around 11.30 am on the same day that the pickaxe lifted a small chunk of earth along with an orange carnelian bead. The excitement increased and soon a copper object was noticed. The sections of the trench were trimmed and photographed and three-dimensional recording was completed (Plates 2, 3). Further scraping brought out several pieces of copper. The main copper object was removed and was found to be a heavily encrusted reliquary with its lid broken. Part of this was still attached to the body of the reliquary and the copper pieces found in the scraping were identified as the remaining pieces of the lid, scattered around the reliquary which was possibly crushed due to natural factors and earth pressure. As the lid was already broken, soil was seen inside the reliquary in which some thin circular gold sheets were visible. The reliquary was found to be 2.4 cm high with a diameter of 5.6 cm.

The contents of the reliquary were slowly and carefully taken out; they comprised:

1. 30 circular thin sheets of gold of diameter approximately between 1.2 cm to 1.4 cm
2. 2 circular rimmed thin sheets of silver possibly to contain the gold sheets of diameter 2.1 cm
3. About 150 pearl micro-beads
4. 12 cylindrical coral beads
5. 2 metallic micro-beads
6. An oval-shaped silver casket in two equal parts, but of diameter 2.5 cm and 2.3 cm respectively so as to fit within each other. Some liquid seems to have been applied over their edges and heated to fix the two parts together. The object was opened by the author.
7. A circular gold casket, again in two equal parts of diameter 1.5 cm and 1.4 cm respectively was found already open inside the silver casket along with small pieces of charred bone and probably a minute part of tooth. Originally it too had been closed after applying some liquid and heating around the edges.
8. Some small bone pieces were found in the same level from the spot just outside the reliquary. As already stated a carnelian bead was found there.

The excavation work was suspended on 23 April, being a non field day; and the the following objects were found from the same spot after scraping the earth later:

1. 4 full and 6 broken circular thin sheets of gold as found in the reliquary, bringing a total of 34 full and 6 broken parts
2. 1 bead of amethyst
3. 3 encrusted copper coins, two of which are possibly Kushan issues, which require chemical cleaning for their decipherment.

The above objects are definitely parts of the contents of the reliquary, scattered at the spot when its lid was crushed and gave way in the past.

The discovery of these relics (Plate 4) has opened a new chapter in the study of the history and culture of the region, as it is the first time that such significant Buddhist remains have been found in the province of Jammu and Kashmir. Identification of the great personality whose relics were enshrined in the *stupa* still remains a matter of discussion in the absence of any definite proof. In this context, the following passage (1958: 136) from the *Mahaparinibbanasutta* is relevant in which Lord Buddha himself informed Ananda that four personalities are eligible over whose corporeal remains *stupas* might be constructed:

‘Cattāro ‘me Ānanda-thūpārahā. Katame cattāro?  
Tathāgato Arahāp Samma-Sambuddho thūpārahā,  
Pacceka-Buddho thūpārahā, Tathāgata-sāvako thūpārahā,  
rājā cakkavatti thūpārahā (136).

Association of the relics found at Ambaran with a *Pratyeka Sambuddha* or with a *Sravaka* of Buddha may not be possible in this region on the borderlands of Madhyadesa. Marshall (1975: 1.33-34, f.n. 5) has cited W.W. Tarn in stating that according to Plutarch, after the death of Menander cities raised *stupas* over his ashes. The ritual was originally reserved for such category of great men as he was thought to be - a Buddhist emperor - a *Chakravartin*. He was the ruler of Madra country with Sakala or Sialkot as his capital, which is quite near Akhnur on the other side of the border. But he seems to have died c. 150 B.C. and thus his date seems to be at least two centuries earlier than the construction of the *stupa* at this site.

Xuanzang (1969: III.148-49, IV.172-73) mentioned *stupas* containing relics constructed by Ashoka in Kashmir as well as towards the northeast of Sakala (Sialkot), but so far relics have not been discovered there prior to the present excavations. Under these circumstances, it seems quite reasonable that relics of Lord Buddha himself might have been enshrined in the *stupa* at Ambaran with full dignity and honour according to the practice of Kushan times as noted elsewhere, particularly in the Gandhara region.

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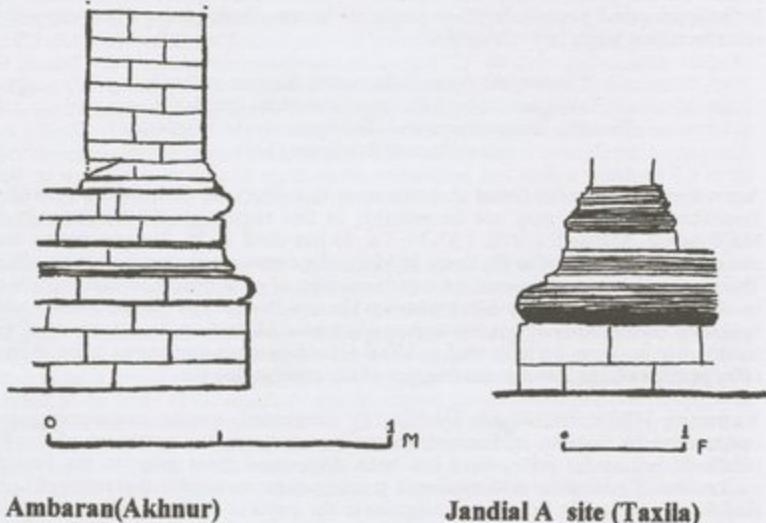
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### ELEVATION OF STUPAS

Plate 1: Elevation of *Stupas* at Ambaran (Akhnur) and Jandial A (Taxila)

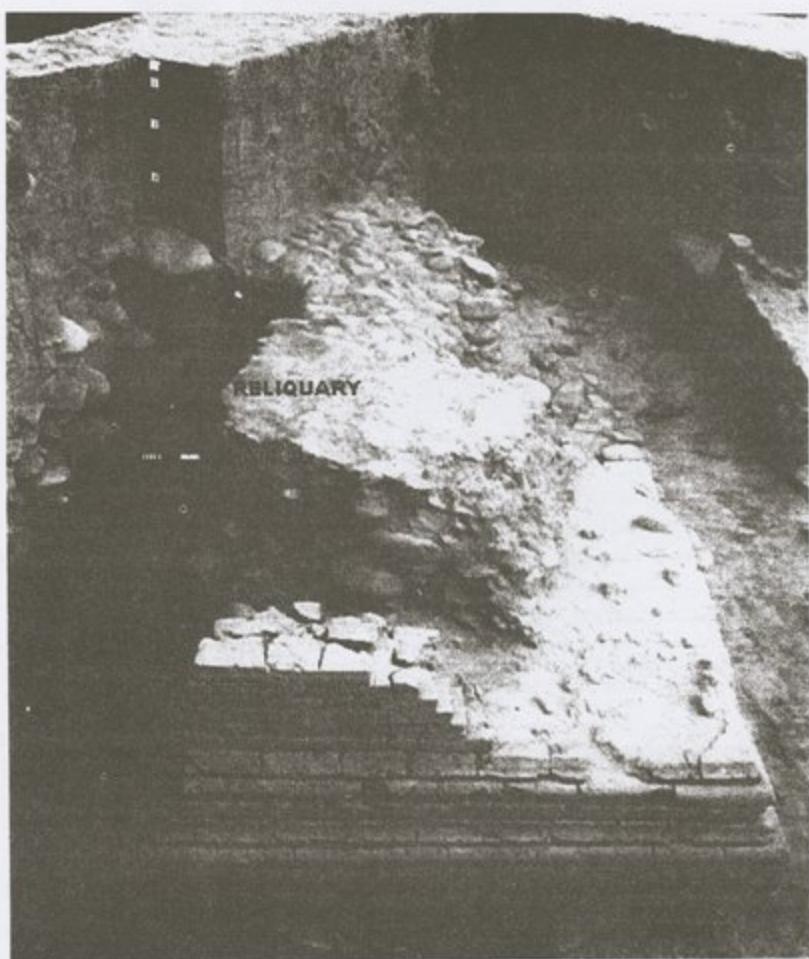
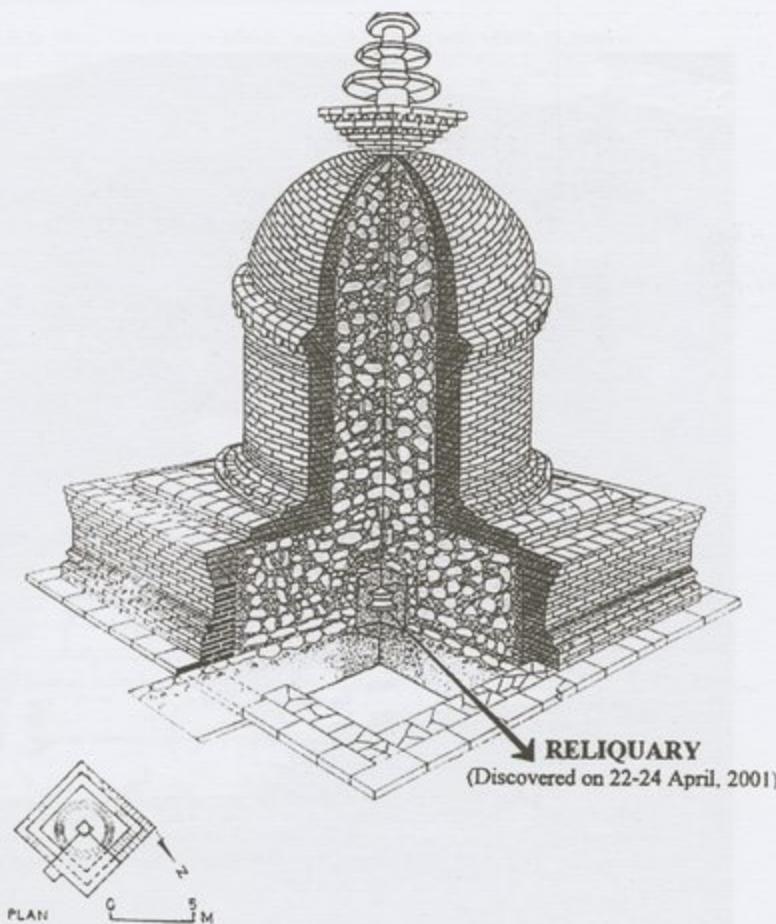


Plate 2: Square base of *Stupa* at Ambaran showing reliquary findspot



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**AMBARAN:1999-2001**  
STUPA (CONJECTURAL VIEW)

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Plate 3: Ambaran *Stupa* – conjectural reconstruction



Plate 4: Ambaran – reliquary with gold and silver caskets and bone pieces

#### EARLY BRONZES DISCOVERED IN XINJIANG

by *Zhang Yuzhong, Xinjiang Institute of Archaeological Relics, Urumchi, Xinjiang, Uygur Autonomous Region, Peoples' Republic of China.*

Archaeological evidence shows that the Xinjiang Tianshan area already reached the Bronze Age by 2000 B.C. In 1979 excavators found in the southern Tianshan area on the lower reach of the Kongque river in the Luopu region, some bronze threads and foils (fragments) in the tombs at Gumugou site, which have been carbon-dated to 3800 years BP.

In the northern Tianshan area, the earliest bronze specimens come from two sites: in 1975 in Agerseen, Gongliu County, a group of utensils was excavated including bronze tubular axes, sickles and spades. At Taerbahatai in 1990 the Institute of Archaeological Relics of Xinjiang while excavating both at the medical school of Tacheng city and at the Shazi village cemetry and residential complex, found a few bronze ornaments. From their manufacture, motifs and from the cultural features reflected in the burials, these two groups would seem to be closely connected to the Southern Siberian and Kazakhstan Andronovo Culture, carbon-dated to 4000-3000 years BP. The analysis has evinced that the small bronzes from Gumugou are in fact copper bronzes, whilst those from Gongliu County are tin-bronzes.

From 1980 onwards, many sites yielded small bronzes, including Hami Tianshanbeilu in the western Tianshan area, Heigouliang Hanqigou, Yanbulake, Shanshan Subeshi, Yanghai, Sangeqiao and Jiaohe old city located in the Turfan basin; and on the

southern foothills of the Tianshan range, at Hejin xian Chawuhu site, Luntai xian Qunbake, Paicheng xian, Kyzil dam cemetry and Qiemo xian Zahongluke.

In the northern Tianshan area, especially in recent years, in the Ili (Ili) valley and Altai (Altai) Mountains, large bronzes such as cauldrons, basins and warrior figurines have been found. Their style and mature level of craftsmanship are strongly reminiscent of steppe nomadic art and have thus attracted the attention of several scholars.

From the archaeological material available so far, Xinjiang bronze production spans from the Bronze Age to the early Iron Age. Bronzes from the early phase commonly include small utensils, weapons and ornaments, whilst later specimens of bigger size appear in the northern and eastern Tianshan areas.

### Utensils

These consist of knives, axes, sickles, spades, awls and needles. The great number of small knives display various styles, starting from the handle, which can feature either a straight guard, or a spherical or a zoomorphic finial. The zoomorphic pommel is quite distinctive, as in the case of the small knife found at Chawuhu with boar pommel and a blade 12 cm long, or the 36 cm long bronze knife with deer-shaped pommel unearthed from Hami Huayuancun. During the Shang period this type of knife is not only encountered in the Ordos region but also within the Karasuk Culture of Southern Siberia. There are also many *fu*-axes, the three most representative axes coming from Gongliu Ageersen and Tuoli County in the northern Tianshan area. They display a long rectangular curved handle, an elliptical perforation and the surface is decorated with incised pine-needle motifs, reminiscent of Andronovo motifs, due to the geographic proximity of the Ili Valley to southern Siberia.

### Weapons

These include a large amount of arrows, but also *ge*-daggers, spearheads, swords and shields. Among these the tubular-socketed *ge*-daggers unearthed from Shanshan Yanghai, Luntai Qunbake and Urumchi Banfanggou sites are somewhat unique. This type of military artefact displays a tubular socket, whilst on its lower extremity and inside are two rather sharp perforations, similar to those often encountered on weapons from the Eurasian steppe.

Among the excavated swords, in the Ili Valley in Chapuchaer County, in the vicinity of the old town of Hainuke, a 30 cm long sword with a pommel in the shape of a raptor was unearthed. The flat handle bears six vertical stripes and the blade presents three longitudinal ridges, which are still very sharp. In the Altai Mountains, both in Qinghe County and in Habahé County, two short swords in very good condition were found; both exhibit a mushroom-shaped pommel. This type of short sword is also found among the early bronze production of the northern steppes.

### Ornaments

Among the ornaments, the most commonly found are personal items, along with belt accessories and necklaces. Personal ornaments include earrings, hairpins, bracelets, finger rings and neck ornaments made of tubular, spherical, bead-shaped and flat plaques. The belt accessories would include belt-hook, buttons and many kinds of zoomorphic plaque. These artefacts come mainly from burial contexts. Plaques in openwork are quite fascinating in eastern Xinjiang. They usually display a high standard of craftsmanship, such as the rectangular plaque (13 x 7 cm) from Mulei Dongcheng, with a composite scene depicting a raptor attacking a horse against a leafy background, all confined in a rectangular twisted rope frame, a motif encountered both in the Minusinsk basin of southern Siberia and in the Ordos desert.

At Aidinghu, in the Turfan basin, a 5.5 cm long plaque shows a walking tiger, with wide-open eyes and upright earlobes, biting a caprid. Both plaques are technically refined and could in fact belong to the Xiongnu production of the Han period.

Burial inventories include a few mirrors, some belonging to the eastern tradition of Chinese round-knobbed mirrors, and others to the western type of handled mirror found throughout Central and Western Asia. The earliest examples all come from the Hami area of eastern Xinjiang. The bronze mirror with handle from Wupu cemetry in the Hami area is 9.5 cm in diameter, and its handle is 6 cm long with a 1 cm large loop finial to which some leather tassels are still attached. In the nearby Yanbulake cemetry, several bronze flat round mirrors with knobs on the back have been excavated. They date back to 3000 years BP. The two mirrors with zoomorphic pattern found at Hejin Chawuhu burial complex are unique. One of them is a round-knobbed mirror (9 cm in diameter) that features a coiled wolf with exaggerated details, including the head with a large fanged mouth biting the tail. This mirror can be ascribed roughly to 800 B.C. It represents the earliest zoomorphic specimen found in Xinjiang, namely in Hami, an important place for cultural exchange between the East and the West. This find is important for the investigation of the origin of bronze mirrors.

Among the bronze artefacts recently discovered are also large-size bronzes, mainly tripods, basins and cauldrons. Their size is rather impressive and their level of manufacture is high. Although most of them are not from excavations, they nevertheless prove very valuable in the investigation of the origin and development of Bronze Age culture in Xinjiang. In the Yili Valley, in the counties of Zhaosu, Gongliu and Chabuchaer, four bronze basins of rectangular shape, 70 cm long, with arched handles placed horizontally, and the four legs in the shape of zoomorphic feet or faces were found. The best-preserved one comes from Chabuchaer Qiongbole. It is square (76 cm x 76 cm), 23 cm high with a flat bottom and a flat rim. Both sides bear curved horizontal handles whilst the legs are shaped like camel's feet with a human face on top. Two similar bronze tripods have also been found in the Nileke site in the Ili Valley and at Gongnaisi Xinyuan. For instance the Xinyuan tripod is 44 cm tall, and has a large belly with a small opening and a round bottom. On the upper belly are four ear handles, two horizontal and two vertical, and a decorative pattern composed of three horizontal lines. The legs curve outward with zoomorphic feet.

From the same site comes a group of very precious large sized bronze objects including a bronze warrior figurine, a square basin with animals on top, a bronze torque with confronting tigers and a bronze bell. The elegant warrior figurine is 42 cm tall, hollow, with a large pointed cap, facing the viewer, wearing a short skirt below a bare chest, with one leg genuflected and the other bent. The lively appearance is typically Saka, the first of its genre from Xinjiang. The bronze square basin with animals has a broken pedestal but the basin is intact, supporting two animals on opposite corners, like bears. A similar basin, dating from the Warring States period to the Han period, has been found inside a Saka tomb at Alagou Dongkou. Two torques were found (28-31 cm in diameter), one composed of two crawling tigers confronting each other, and the other with two lively, confronting winged creatures, looking like two recumbent tigers, with upright ears, and short moustaches were also found. Scholars have associated them with the Saka culture of Russian Central Asia, where similar tripod and zoomorphic basins have been discovered. The basins, in particular, have been called "worship altars" as they might have served in Zoroastrian ritual activities. The confronting tigers and winged animals on the torques seem similar to the Saka gold ware excavated in Iran demonstrating the contacts between Iranian culture and ancient Xinjiang.

The large bronze pieces also include cauldrons: more than 20 items have been found so far. Except for the ones discovered in southern Xinjiang in Shufu and Wensu

Counties, the rest are from northern Tianshan, in Altai, Ili, Shihezi, Urumchi and Mulei County and Balikun grassland.

According to style and shape, the bronze cauldrons unearthed in Xinjiang can be divided into four categories:

- 1) Cauldrons with square shaped upright loop handles, such as the one from Urumchi Nanshan. It is 59 cm tall with a mouth 37 cm wide. Its peculiarity lies in its deep round belly and square upright loop handles. On the top of the handles and on the mouth rim are mushroom-shaped projections, whilst geometric designs are depicted on the belly. This type of vessel has not only been found among the Xiongnu niche tombs in the Urals, but also in the proximity of the Don river, as well as in Romania and Hungary. According to their location, their date would coincide with the westward migration from Xinjiang into Europe of the northern Xiongnu during the eastern Han period. Hence they must be directly linked to the Xiongnu culture.
- 2) Cauldrons with slanting outward handles: this type has been detected in the Ili Valley, Altai mountains and eastern Tianshan at Urumchi and in the Balikun grassland. For instance the one from Altai County is 49 cm tall, with the rim 40 cm wide and its features include a small opening, a spherical body of the same height as the mouth diameter, and two slanting handles placed on its shoulders, with a splayed base. This type has also been found in Kazakhstan. According to Russian archaeologists, this cauldron could be dated to the 7th-4th centuries B.C., a typical Saka artefact.
- 3) Cauldrons with vertical perforated handles: their distribution is similar to that of the cauldrons with slanting handles. In recent years similar examples have also been excavated from southern Tianshan areas in Wensu and Shufu counties. The cauldron from Lanzhouwanzi in Balikun County in eastern Tianshan area, for instance, is 50.5 cm tall, and its mouth is 33 cm wide. All of them share these features: straight mouth, round belly, splayed-out pedestal, whilst on the rim are vertical loop handles with a central hole. Finds from the same site were carbon-dated to as early as 3000 BP. On the basis of changes in morphology, it is clear that the same typology encountered in the Ili Valley would be later, possibly dating to the Warring States-Western Han period. Their cultural significance is rather complex.
- 4) Cauldrons with a hollow base: one such example has been found at Shaerbulake site in Fuyun County in the Altai mountains. It is 37 cm tall and 28 cm wide at the opening. It has a small mouth, a very round body, a hollowed and splayed-out pedestal with four loop handles, two placed vertically on the rim and two on the belly. Only one such example has been found, but in the Ili valley a "worship altar" (or basin) with hollowed pedestal has been discovered and associated with the Saka cultural framework of the Warring States period. Hence this type should be also linked in date and meaning to the same context.

Bronze cauldrons had a large diffusion, ranging from the Mongolian grassland in the east to the Eurasian steppes of the northern shores of the Black Sea to the west. The find at Lanzhouwanzi demonstrates that as early as 3000 years ago, bronze cauldrons were already present in Xinjiang and continued up to the Han period. Cauldrons are mainly distributed in the Tianshan and Altai mountain areas whereas to the south of the Tianshan mountain range few examples are found. From its distribution pattern this typology should belong to the inventory of ancient nomadic people.

Most of the earliest bronze artefacts from Xinjiang have not yet been subjected to metallographic analysis, but according to the result of those samples already tested, the earliest alloy to appear was copper bronze, whilst tin bronze emerged later. Amongst them, are a few samples discovered from the ancient mine ruins at Nileke dating to the Warring States period and those from Hami Wupu cemetry are arsenic bronzes. Bronze earrings from Yinpan in Yuli County dated to the Han-Jin periods

may have looked like gold ware, but instead, metallographic results show a yellowish zinc bronze alloy. Arsenic bronze was found in western Asia and Europe quite early but yellowish zinc bronze is generally considered to have originated in India and only later been transmitted to the Central Plain.

Bronzes discovered in Xinjiang include several typologies, ranging from cauldrons, basins, axes and daggers to mirrors. They mostly feature similarities with neighbouring western regions, clearly witnessing the extent of cultural exchange between eastern and western regions. These finds were mostly excavated from places that served as connecting points for different cultures, thus providing invaluable tools in the research into the history of cultural transmission between the East and the West and the metallurgical techniques of Central Asia, Western Asia and China.

(Translated by Laura Vigo and MM, Ph.D candidates in Art and Archaeology, SOAS, London)

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#### THE PODBOY BURIALS FOUND IN XINJIANG AND THE REMAINS OF THE YUEZHI

by Professor Enguo Lu, Xinjiang Institute of Archaeology, Urumchi, Xinjiang, Uygur Autonomous Region, Peoples' Republic of China.

The following article was written in response to a study entitled, "Migration Paths of the Yueh-chih based on Archaeological Evidence" published by Prof. Dr. Yu. Zadneprovsky in CIAA, NL 9, April 1999, pp. 3-6. We thank Dr. Jianjun Mei, JSPS Research Fellow, Tokyo, Japan, for translating Prof. Enguo Lu's original Chinese paper for our readers.

The cultural remains of the Yuezhi (or Yueh-chih) found so far still remain in a state of ambiguity and the historical records about these people are also rather brief. Therefore, there are many problems that cannot be solved at this stage. It is undoubtedly a right direction to study the history of the Yuezhi and to solve some relevant problems by using archaeological materials. Prof. Yu. Zadneprovsky's article on these peoples' migration paths has made a valuable attempt in this respect.

With regard to the activities of the Yuezhi tribe, the position of Chinese scholars differs from that of their Russian colleagues. Based on Chinese historical records, Chinese scholars consider that the Yuezhi tribe moved along the Yellow River (Huanghe) from the region of Pingdu county on the boundary of Shandong and Jiangsu provinces to the Hetao region (northern Ningxia and southern Mongolia), then arrived in the Hexi Corridor. Later, under the pressure of the Xiongnu (or Hsiung-nu), the Yuezhi continued to migrate westwards to the Yili (Ili) River valley. Finally they were pushed further west by the Wusun (or Wu-sun) to the upper reaches of the Amu Darya, and later participated in the establishment of the Guishuang (Kushan) kingdom. Through efforts over the past several decades, Chinese scholars have determined accurately that Yuezhi remains were mainly those that were found in the Shajing cultures such as the Sanjiaocheng site and the Hamadun cemetry found in Yongchang, Gansu. Besides these, other cemetry sites in Ningxia and Xinjiang

listed in Zadneprovsky's article are for the first time related by him with the Yuezhi tribes. Early Soviet scholars once held that no later than the fifth century B.C., a part of the Yuezhi people already existed in the region of Central Asia. From the third century B.C. the Yuezhi-Sarmatian became strong and expanded eastwards while the rising Xiongnu were still subordinate to the Yuezhi. Some scholars also suggested that the expedition of Alexander the Great led to an alliance between Saka tribes and the Yuezhi, as well as to the migration of the Yuezhi people eastwards to China, which finally resulted in their confrontation with the Xiongnu.

The earliest tombs with a cache in Central Asia can be dated to the fifth century B.C., but those at the Hamadun cemetry in Gansu are probably earlier. A small number of tombs with a cache found at Daodunzi in Ningxia, and in Chang'an, Fufeng and other counties in Shaanxi might also be given a relatively early date. Questions thus arise: did the Yuezhi domination extend to those regions? Are the tombs with a cache or the podboy burials truly of the Yuezhi and if so when? A large number of tombs with a cache have been found along the foothills of the Tianshan in Ferghana, Semirechiye and Xinjiang. In Xinjiang alone tombs with a cache were excavated at more than ten places, and they show great differences in terms of chronology and cultural characteristics. Cemetry III at Chawuhu mentioned in the article has been considered as the Xiongnu remains of the Eastern Han period by the authors of the original excavation report. The Subeixi site and cemetry show a strong regional characteristic, as seen from the well-preserved cultural relics that were unearthed. They are the representative sites in the Turfan Basin. The contemporary or slightly earlier or later cemeteries and remains found so far in the region show a distinct consistency, and they seem to belong to a cultural sequence which differs from the contemporary cultures in the neighbouring regions to the east and west. Therefore, most scholars are inclined to attribute them to the remains of Gushi or former Jushi. If the tombs with a cache belong to the Yuezhi, then all those contemporary sites and cemeteries found in the Turfan Basin should also be ascribed to them because a consistency can be clearly discerned in their pottery and cemetry structure. However, finds such as cloth, horse harness and bows at Subeixi are similar to those found at Pazyryk in Altai and Noin Ula in Mongolia. Some of these finds seem to contain the elements of Xiongnu-Sarmatian peoples. Furthermore, there are only 16 graves with a cache among 40 graves at Chawuhu Cemetry III; at Subeixi, Cemetry I has 13 graves with a cache among 35 and Cemetry III contains only 1 grave with a cache among 30 graves. In such a case where two types of graves often co-existed within a big or small cemetry, it would be rather difficult to consider them as the remains of two different ethnic groups. If we follow the author's conclusion that the graves with a cache or podboy burials are the remains of Yuezhi, and the shaft graves are not, then how could we explain their co-existence? Therefore, when there are no written documents available, one should be especially cautious about relating the archaeological materials to ancient ethnic groups. Anyhow, Professor Zadneprovsky has put forward an important question worthy of further serious research and his materials and discussions are of high value to the study of Xinjiang's history.

*Translator's note:* Professor Lu is a major excavator of many important sites in Xinjiang, including the Chawuhugou and Subashi (or Subeixi) cemeteries along the southern foothills of the Tianshan mountains. Professor Zadneprovsky's article was published in *CIAA Newsletter* 9, pp. 3-6). With CIAA's permission I translated the article into Chinese in 2000 and the translation has just been published in *Tulufan Yanjiu* (Turfanological Research), 2001, no. 2. Having read the Chinese translation of Professor Zadneprovsky's article, Professor Lu made the above brief comments in Chinese, which were published together with the translation in *Tulufan Yanjiu*. I would like to thank Professor Lu for offering his valuable comments and for allowing me to translate them into English.

## NEWS BULLETIN

### Afghan Buddhas could be rebuilt

Cultural preservation experts from nearly two dozen countries reached no immediate consensus Wednesday [May 29, 2002] on whether the fabled Bamiyan Buddha statues blown up by the Taliban last year should be rebuilt, U.N. officials said.

One official from the U.N. Educational, Scientific and Cultural Organization called for the Buddha statuary to remain the way it is — forever defaced, as a historical marker to remind people of the devastation wrought by the hard-line Taliban militia.

The two-day meeting, sponsored by UNESCO, on how to promote and resurrect Afghanistan's cultural heritage after two decades of war. It dealt with cultural reconstruction across the country — from minarets to ancient sections of cities to the famed Buddhas, which produced hours of debate.

"We cannot just treat this in one afternoon. It is a complicated question which is, in the end, the responsibility of the Afghan authorities and the Afghan people," Mounir Bouchenaki, UNESCO's assistant director for culture, told a news conference. He said other options, such as three-dimensional "virtual reconstruction, "were being explored", Bouchenaki said. Interim leader Hamid Karzai promised last month that the Buddhas would be reconstructed "as soon as possible". The interim administration's minister of information and culture, Said Makhdoom Raheen, did not address the Bamiyan question at the meeting.

The two colossal Buddha images were chiseled into a cliff more than 1,500 years ago in the central Bamiyan Valley on the ancient Silk Route linking Europe and Central Asia. The Taliban considered the statues "idolatrous" and against the tenets of Islam and blew them up despite international outcry and near-universal condemnation, including that from top Muslims.

Ikuro Hirayama, UNESCO's goodwill ambassador for culture, said he believed the damaged Buddhas should not be renovated so visitors can remember acts committed in the name of a brand of Islam that few outside the Taliban endorse. Saying the money for the Buddhas' reconstruction could be diverted to Afghan refugee relief, Hirayama compared Bamiyan to sites like Auschwitz and Hiroshima, where visitors are forced to contemplate the acts that have taken place. "The remains in Bamiyan today are testimony to the tragic and deliberate destruction", said Hirayama, who was 15 when he survived the Hiroshima atomic bomb dropped by the United States and saw classmates and teachers die. "Instead of collecting and reassembling the fragments, we should maintain the current situation", he said. "The creation of these Buddhas is an important historical moment. But so is the destruction. Both are part of history now. I think that is the lesson to be learned."

*Ted Anthony, Associated Press, Kabul, Afghanistan  
(Report filed on 29 May, 2002)*

### International conservation experts meeting in Kabul

A three-day conference (27-29 May, 2002) was organised by the Afghan interim government along with UNESCO to coordinate conservation work. An international committee is due to be formed as the result of the conference so as to take measures to

preserve monuments such as the 12th-century minaret of Jam, the second highest minaret in the world after the Qutub Minar in Delhi, and the blue-tiled mausoleum of the Timurid Queen, Gauhar Shad, in the western city of Herat.

The participants considered how to look after what remains of the Kabul Museum. Looted and badly damaged by fighting, this repository of ancient Buddhist and Indo-Greek art has lost much of its extensive collections. A programme to return items sold or taken abroad illegally is to be started as soon as the museum has been made sufficiently secure.

#### **Are the Buddhas of Bamiyan to be reincarnated?**

Strewn over a long table and heaped into a pile were bits and pieces of broken and defaced works depicting human forms. According to Abdul Fatah Adel, the managing director of the Afghan National Archives: "these are what remain of the works of art that were ordered to be taken to the Ministry of Culture and Information where they were either torn or defaced one by one."

Even Afghanistan's most important and best-loved historical monuments, the Buddhas of Bamiyan, did not escape the self-proclaimed "divine mission" of the Taliban to destroy national symbols and all other human depictions regarded as idolatrous and to preach and establish a world-wide Islamic government. Salsal (53 metres) and Shahmama (38 metres) had been carved into a cliff into the mountains more than 1,500 years ago when Afghanistan was a key link in the Silk Road trade route.

After being carved they had been covered with a mud and straw mixture to model the expression of the face, the hands and the folds of the robes. They were then plastered and painted. Salsal was painted in red and Shahmama in blue. Their hands and faces were painted in gold. At the feet of the Buddhas was a huge monastery of Buddhist monks, who had hollowed out living quarters and temples for themselves deep within the rock. The roofs of some of the caves were cut into elaborate vaulted forms, and many of them were richly painted. On one cave wall, for example, there were images of Buddhas in maroon robes strolling in fields of flowers. In another place milk-white horses drew the Sun God's golden chariot through a dark blue sky. Bamiyan was one of the major centres of Buddhism from the second century up to the time Islam entered the valley in the ninth century.

By the 1990s Bamiyan was immersed in Afghanistan's civil war and the Buddhas were drawn into the conflict. The region was the stronghold of the Hezb-i Wahdat, the main faction representing the Shia Muslims of the centre of the country and one of the pillars of the Northern Alliance. The Hezb-i Wahdat stored large amounts of ammunition in the ancient caves. After it was persuaded to remove the ammunition stockpile, the caves were used to store sack loads of wheat and later they became refuges for Afghans who had fled areas of fighting.

Finally last year the Taliban obliterated what had taken decades to build, in one month. The destruction required an extraordinary effort. Arab, Sudanese, Chechen and Pakistani explosive experts were flown into the region to guide and assist local residents who had been forced into cooperation to blow up the Buddhas. Later an inscription from the Koran was spray-painted by Taliban members beside Salsal's alcove that read: "The just replaces the unjust."

A Bamiyan native recalled "It didn't happen all at once, it was little by little, day by day. They tried 50 artillery rounds, 100 tank rounds, and they only made small holes. Then there were explosions, so many every day."

Amanullah Haiderzadeh is the former President of the Afghan National Mint who designed the Aghan currency, created the Afghan flag and sculpted the national emblem. He recalls: "When the Taliban announced that they were going to destroy the Buddhas I called my friends at UNESCO. We demonstrated in front of the State Department to put pressure on Pakistan and Arab countries. Unfortunately nobody listened to us. I promised that if they were going to destroy them I was going to rebuild them again. After 23 years I came back here to rebuild the big one but leave the smaller as a reminder of the barbaric act of the Taliban. I am going to build it the way it was before the Taliban. I estimate that it will take 5 years and a budget between 5 to 6 million dollars."

On his return to the country from Virginia, in November last year, Minister Makhdoom said his government would like to rebuild the destroyed statues as soon as possible. Hamid Karzai, the interim President, invited Master Haiderzadeh to accompany him to Bamiyan where he repeated his government's support for the reconstruction of the Buddhas. UNESCO dispatched a team to Bamiyan to assess the damage. Several countries, including Japan, Switzerland, announced their plans to contribute to the project.

It seemed that like the cycle of birth and death fundamental to Buddhist thought, the statues had received a chance to be reincarnated. Projects sprung up to rebuild the Buddhas. Haiderzadeh states, "The heritage of Afghans should be built by Afghans. There are reports that the Swiss and the Japanese want to help. But there have been no solid proposals. I have asked my government to establish a centre for the construction of Buddha to collect the documents and coordinate the offers of help. It will be very good for the economy of Bamiyan."

However Salsal and Shahmama were only a small part of the Afghan cultural heritage that was destroyed by the Taliban. It seems that Minister Makhdoom has also changed his mind, "There are hundreds of archaeological sites around Afghanistan ready for excavation. We used to have a large printing house. It is totally destroyed. Nobody has volunteered to help us with that. People like to take part in small projects. We have other Buddhas in Bamiyan. Archaeologists say there is a Buddha 300 m long. If we start the excavation of that Buddha do we still need those broken Buddhas? Did they rebuild Rome?"

Salsal and Shahmama are only a part of Afghan culture that has been destroyed. According to Rahim Makhdoom, Minister of Information and Culture, "The main target of Taliban was our culture. They didn't want us to even have a history. Armed Taliban went to Kabul Public Library. They ordered the employees to bring them Afghan history books. The librarians hid the most ancient and valuable works. But the rest were found and all burnt. Nearly all the material in the film institute and the music and theatre department is gone. 70% of our National Art Gallery was destroyed at their hands. Around 210 statues in the museum were smashed to pieces and the printing house was burned to the ground". Moreover the country is in dire need of development of its basic infrastructure. One high-ranking European diplomat observed that "the Buddhas are not a priority at the present time."

Mounir Bouchenaki, assistant director general of UNESCO told the *International Herald Tribune* in April, "The reconstruction of the Buddhas is technically very complicated, and if you reconstruct, you are making something that is a copy, and you lose integrity and the authenticity." Instead he has proposed creating an archaeological park near where the Buddhas stood. In any event UNESCO has now organised a conference in Kabul on the revitalisation of Afghani cultural heritage. Minister Makhdoom stated, "We will make a final decision on the reparation work for the statues of Bamiyan. I want the seminar to make the final decision."

*Naznein Ansari Moshiri, Kayhan, London (Report filed on 21 May, 2002)*

### Report on Recovering and Preserving Afghan Heritage

*Through the good offices of Dr. Jonathan Lee, the CIAA has been able to obtain this working visit report from Mr. Robert Kluijver who is currently serving as a Civil Affairs Officer, UNO. Mr. Kluijver is in charge of the loya jirga process in the Qandahar region of southeast Afghanistan.*

#### *Antiquities:*

On 4 December 2001 I was first introduced to Mr. Motahar, put in charge of the Department of Culture in the Ministry of Information and Culture (MoIC) by the United Front (UF) after they captured Kabul. Under previous governments, he was the director of the National Theatre of Kabul. Mr. Motahar arranged a visit of the Kabul Museum, which took place on 6 December, in the company of himself, his brother Engineer Mael (who previously worked with the Department of Historical Monuments in Kabul), and Rahmatullah Beganah, acting Museum Director (the UF had not appointed anyone for this post).

In the museum, I noted, as several journalists had before me, the disappearance of Emperor Kanishka as well as other statues from the entrance hall. Then one of the museum stores was opened for me. Inside, I found the debris of most of these statues; only two, which both seem to represent the miracle of the Buddha at Sravasti, were not damaged beyond recognition. The others had been smashed to pieces, and piles of painted clay, stucco and schist were all that remained of them. After the destruction by the Taliban (which happened around 10 February, i.e., before the edict of Mullah Omar ordering the destruction of all "idolatrous images"), the museum staff had stored away these remnants in the hope that some of the statues might be restored. The museum staff, commenting about the rest of the collection that was in the building one year ago, assured me that the Taliban had stolen nothing. In addition, they had not destroyed the items that do not represent living beings. The two Kushan inscriptions, from Surkh Kotal and Rabatak are safe and well.

I did not have the opportunity to see the boxes kept on the fourth floor in the Ministry of Information and Culture, in which the bulk of the museum collection that survived the 1993-94 looting has been kept since the mujahideen times. But a reliable source informed me that these boxes are still there, intact. They were never opened by the Taliban in their iconoclastic fury. But another set of boxes (on the ground floor) that contained the items collected after the looting and was painstakingly inventoried by the museum staff under SPACH guidance between 1996 and 2000, did not have that chance. They were opened and the items representing living beings were smashed. The artefacts not representing human beings were spared, but the contents of the boxes were mixed up in the process. A new inventory is in order. None or at least an insignificant number of objects was stolen by the implementers of Mullah Omar's nefarious edict. None of the remaining museum collections suffered during the latest spate of war and looting.

On 26 May 2002 some of the boxes kept in the Ministry of Information and Culture were opened in front of the participants in a UNESCO conference. To the great delight of the specialists present, important items such as a Buddhist fresco from Kakrak, painted clay statues from Fondukistan (5th-6th century) and items from the Bagram collection were found either intact or repairable. Urgent conservation work is required. We must salute the heroic efforts of Museum vice-director Massudi and his staff in diverting the Taliban's attention away from these objects at the risk of their own lives.

*Modern Culture:*

Mr. Hashemi, the curator of the National Gallery, successfully managed to salvage most of the pre-war collection of the National Gallery by hiding it from the successive waves of fundamentalists and looters. The present condition of the paintings and other works of art must be determined by an independent expert. Dr. Asefi, the most prominent Afghan painter today, had covered oil paintings representing human beings with a top layer of abstract painting. In what seems to have been a defiant but playful gesture, some of these paintings were exhibited by the artist in an exhibition organized at Bredas headquarters in Kabul by Mr. Latifi last year. He has now removed this top layer, restoring the original content of the paintings.

The National Archives apparently did not suffer directly either during Taliban rule or the latest war, but the manuscripts and documents kept there may be in a poor condition due to humidity and lack of maintenance. Their condition remains to be determined by an expert. Many documents in the National Film Archives were destroyed by the Taliban not long ago; some original, non-copied reels dating back to Amanullah's time were thus lost forever, according to Sherazuddin Siddiqui from the BBC Afghan Educational Projects in Peshawar, who affirmed that this information comes from a reliable source.

But the National Radio Archives, according to the same source, were hidden from the Taliban censors' sight by employees working there. They built a double wall in the archives to hide the most valuable reels and bought some cheap material on the marketplace to give the Taliban something to destroy. I visited the TV production studios extensively (they naturally lack all kinds of basic equipment) and had several discussions with the management. They aspire to complete independence from public authorities, and have openly announced they will not tolerate censorship. They plan to run several cultural programmes and are very interested in eventual input from outside to improve these programmes.

Finally, on a more popular level, Kabulis are thronging the cinemas to watch Indian and American action and romantic movies. Theatre and concerts will take some more time to be revived, but there is certainly a demand for these cultural expressions, as a reaction to what is widely perceived as Taliban obscurantism and suppression of the national culture.

*Kabul Monuments:*

None of the monuments in the city of Kabul seems to have suffered in the latest round of fighting. This applies to all the monuments I managed to see, namely, Timur Shah mausoleum, Nadir Shah mausoleum, the Kabul wall, the buildings in the Arg, in Zarnegar park, the Bagh-e Bala, Burj-e Shahrara, Bagh-e Babur, and Shah-e Do Shamshira mosque.

*Robert Kluijver, Civil Affairs Officer, Qandahar,  
United Nations Assistance Mission to Afghanistan*

**Rebuilding Afghanistan's Cultural Heritage**

The Embassy of Switzerland and the Foreign Press Association of London convened a briefing and press conference on 29 January 2002 by Paul Bucherer-Dietschi, Director of the Afghanistan Museum, Bubendorf, Switzerland, who recently announced that he is working on plans to restore the Bamiyan Buddhas at the Foreign Press Club, London.

In his briefing Mr. Bucherer reported on his recent UNESCO mission to Afghanistan and the rebuilding of the National Museum in Kabul and the protection of the remains of the Bamiyan Buddhas. In 1998 following a three-month visit to Afghanistan by Mr Bucherer, the Taliban administration and the Northern Alliance agreed to store and display in Switzerland a number of cultural goods which were threatened by warfare.

To that end a museum was erected in Bubendorf with the financial assistance of the Swiss Confederation, the Half-Canton of Basle-Rural and other public and private sponsors.

The museum was inaugurated on 7 October, 2000 and is officially supported by UNESCO. The cultural goods stored provisionally in Bubendorf will be transferred back to Afghanistan once the situation in that country is stable and the conditions for their adequate conservation are met. A comprehensive report on the activites of this museum has been recently published for which see Kristin Romley, "The Race to Save Afghan culture," *Archaeology*, 55, 3 (May/June 2002): 18-25.

#### **The collections of Charles Masson (1800-53)**

An Englishman, James Lewis, enlisted in the East India Company's Bengal European Artillery regiment in 1822, but deserted in 1827 and spent the next five years travelling in the lands beyond British jurisdiction under the assumed name Charles Masson. When the Bombay Presidency of the British East India Company began funding him to explore the ancient sites of southeastern Afghanistan in 1833, they thought he was an American from Kentucky. But the truth was soon revealed and, in return for an official pardon in 1835, he was forced to become a "newswriter" or spy for the Company in Kabul. Between 1833 and 1838 he estimated that he collected some 80,000 coins, primarily from the site of Begram, north of Kabul. He also surveyed Bamiyan and recorded or excavated about 50 Buddhist sites in the Kabul/Jalalabad region. Today he is chiefly remembered as the excavator of the gold Bimaran casket. Almost 170 years later, this is still one of the most important finds for the chronology of Gandhara art, for coins from the relic deposit provide a potential date of c. AD 60 for the fully-developed images of the Buddha on the reliquary. However, Masson also uncovered a number of other significant finds, including the bronze Wardak vase, dated in the year 51 of the Kushan king Kanishka I (AD 127-53), in the reign of his successor, Huvishka (AD 153-91). Although the quantity of coins he collected seems to have been nearer 47,000 (rather than his estimated 80,000), nevertheless, while contemporary numismatic interest concentrated on gold and silver coins, he recognised that the copper coinage was more important for the purpose of historical research. He was the first to realise that the names and titles in Greek on the coins were repeated in Kharoshthi, thus leading to the decipherment of this previously unknown local script. His archaeological approach to his discoveries was far ahead of his time and was unappreciated by his contemporaries, with the result that his detailed records have been ignored ever since.

All his finds were sent, complete with documentation, to the East India Company in London, but were never properly registered or catalogued on arrival. In 1838, 118 coins from the first shipment of his collection were donated to the British Museum by the Company. Subsequently, when the Company's India Museum closed in 1878, most of the Buddhist relic deposits and an estimated 2,000 coins from Masson's collection were transferred, with little or no documentation, to the British Museum. Approximately 3,700 of the coins collected by Masson appear to have been sold at auction in 1887: some of these were later acquired by the British Museum through purchase or donation. About 600 coins were also given by the India Office to the Fitzwilliam Museum in Cambridge in 1912. In 1995, thanks to the generous co-operation of Dr Graham Shaw, the residue of about 15,000, mostly copper, coins from the East India Company's collection was transferred on long-term loan from the

British Library India Office Collections to the British Museum. What became of the rest of Masson's coins is still not clear.

The Masson Project evolved in 1993 from the realisation that a comprehensive archive of Masson's detailed, illustrated records exists, which supplements and greatly expands the well-known accounts of his finds published in *Journal of the Asiatic Society of Bengal* (1834, 1836) and H. Wilson's *Ariana Antiqua* (London 1841). Not only do some of his original labels survive with the objects themselves, but there are seven volumes of his manuscripts and two large bundles of his uncatalogued papers in the India Office Collections of the British Library, which are being used to identify and document the finds in his collection. The Project has been generously supported since its inception by the Kreitman Foundation, and for the past five years by the Townley Group of British Museum Friends. It has also benefited last year from the donation by Kyoto University of photographs taken during the 1960s Japanese survey of the Buddhist sites in the Kabul and Jalalabad region.

#### Aims of the Masson Project:

1. To produce an archive (ultimately in publishable form) of all written records of Masson's collections in the British Library, the British Museum and elsewhere. Most of the records have now been traced and are on disk. The Masson papers include plans, sections and drawings of the sites in the Kabul and Jalalabad region, sketches of some of the relic deposits, detailed lists of the excavated finds, as well as documentation of the collections of coins and other objects. Together with the finds they provide a unique record of the sites, many of which no longer survive.
2. To identify any Masson coins in the Department of Coins and Medals' collection from surviving unpublished and published drawings. The majority are from Begram or specific Buddhist *stupa* deposits, so identification provides the coins with a site provenance and/or excavated context. At the same time, the coins are supplying a more comprehensive numismatic profile for the ancient city of Begram (Alexandria of the Caucasus), the site of which now lies buried beneath the concrete of the military airbase so much in the news during the present Afghanistan conflict.
3. To identify and catalogue the Masson material in the Department of Oriental Antiquities. This has been particularly successful in reconstituting many of the finds from specific *stupa* relic deposits.
4. To conserve, sort and register the India Office loan collection. Over 6,000 coins have been identified according to type as probably originating from Masson's collection. Most of these have now been cleaned, conserved and sorted, and are in the process of being registered.

*Dr. Elizabeth Errington, Curator of South Asian Coins, Dept. of Coins and Medals,  
The British Museum, London, U.K.*

#### Book Donations to Kabul University

There has been some discussion lately about how to help rebuild Kabul University in Afghanistan by donating books to the university library.

Purdue University of Indiana has entered into a partnership with Kabul University to assist with the rebuilding of the Afghan institution. The director of Purdue University Press, Thomas Bacher, has notified the leaders of this partnership project that Purdue University Press would like to donate books to the Kabul University library, and has suggested that other university presses donate titles as well.

SABRE Foundation, which runs successful book donation programmes around the world, has been approached to organise a programme in Afghanistan. The foundation does work with a partner organisation in neighbouring Uzbekistan and is optimistic that a programme can be set up in Afghanistan. While details are not yet available, SABRE hopes to organize the programme in a way that librarians in Afghanistan have a voice in what is sent to ensure they get materials they need and can use. Presses may send books directly to Kabul. Columbia University recently donated a new edition of The Columbia Encyclopedia, to replace the famously bullet-ridden copy owned by Kabul University.

Books for the university should be sent to: Mr. Sadiq Waddid, Chief Librarian, Kabul University, c/o Mr. Martin Hadlow, UNESCO Islamabad, P.O. Box 2034, 44000 Islamabad, Pakistan.

Boxes should be well sealed and have affixed to them a sealed envelope containing a letter indicating the contents and the purpose of the contents, and stating that the contents are not meant for resale. The letter should indicate that the final destination for the books should be Muhammad Sadiq Waddid, Librarian, Kabul University Library, Kabul, Afghanistan. Requested books include: Literature, History, Technology, Science, Medicine, Languages, Media/Journalism, and Reference. Relevant websites for more information are: [www.sabre.org/books](http://www.sabre.org/books); [www.aaupnet.org](http://www.aaupnet.org)

#### **Ilya Gershevitch Memorial Lecture**

As announced earlier (v. *CIAA NL 14, December 2001 [2002]*, 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.

#### **Anthony Gardner Lecture on Indian and Southeast Asian Art**

Dr. Deborah Klimburg-Salter, Professor of Asian Art History at the Institute of Art History, University of Vienna will deliver the tenth Anthony Gardner Memorial Lecture on Indian and Southeast Asian Art entitled "*Bamiyan and the Buddhist Art of the Hindu Kush*" at the Victoria and Albert Museum on 17 June 2002 at 7.30 p.m. Admission is free.

Dr. Klimburg-Salter was formerly Guest Curator of the Tucci Collections in Rome and coordinates research for the Tucci Himalayan Archives Project for IsIAO, Rome. Currently she directs an interdisciplinary research project on the Cultural History of the western Himalayas 10<sup>th</sup>-14<sup>th</sup> centuries. She received her doctorate from Harvard in 1976 and *Habilitation* from Vienna in 1990.

#### **Screening of Afghan Ethnographic Films at SOAS**

Organised by The Royal Anthropological Institute (RAI) in association with the Centre of Near and Middle Eastern Studies at SOAS, this event will feature a screening of rare ethnographic films by acclaimed filmmakers from the RAI's collection. This day-long screening will run from 10 am to 7 pm on 17 June, 2002 in the Brunei Gallery Lecture Theatre, School of Oriental and African Studies, Thornhaugh St., Russell Square, London WC1H 0XG, U.K. Tel: +44 (0)20 7387 0455; e-mail: [film@therai.org.uk](mailto:film@therai.org.uk)

### Ann Lambton at 90

Ann K. S. Lambton OBE, FBA, studied at SOAS under Prof. Sir H. A. R. Gibb and succeeded Prof. Vladimir Minorsky as Professor of Persian in the University of London (1953-79). She also served as chair of the Department of the Near and Middle East at SOAS for several years. Prof. Lambton is the West's foremost specialist of the Persian language and in a long and distinguished career has published seven books and numerous articles on Persian grammar, Islamic political theory, Persian social organisation, land tenure (as the world's leading authority), Seljuk, Mongol, Safavid and Qajar administration and institutions, and local and tribal history. She has been a co-editor of *The Cambridge History of Islam* and a contributor to *The Cambridge History of Iran*, *Encyclopaedia of Islam* and *Encyclopaedia Iranica*.

In honour of her 90<sup>th</sup> birthday, a lecture sponsored by The British Institute of Persian Studies (BIPS) will be delivered by Prof. David Morgan, formerly of SOAS and now Professor of History and Religious Studies at the University of Wisconsin-Madison, entitled "The Mongols in Iran: A Reappraisal" on 19 June 2002 at 5 p.m. at The British Academy, 10 Carlton House Terrace, London SW1Y 5AH. For more details contact BIPS. Tel: +44 (0) 20 7969 5203; fax: +44 (0) 20 7969 5401; e-mail: [bips@britac.ac.uk](mailto:bips@britac.ac.uk)

### From Tüköry Street to Kabul - Sir Aurel Stein's expeditions to Central Asia

Illustrated talk by Dr. Lilla Russell-Smith. The talk will focus on Aurel Stein's links to Hungary and his expeditions to the remote Buddhist cave temple site in Dunhuang, Western China as part of the "Hungary's Hall of Fame" series. The current Stein-related projects at the British Museum and the Hungarian Academy of Sciences will also be discussed. The lecture is free, but please reserve your place.

Tuesday, 2 July 2002 at 7.30pm at the Hungarian Cultural Centre, 10 Maiden Lane, London WC2E 7NA. Tel: +44 (0)20 7240 8448; fax: +44 (0)20 7240 4847; e-mail: [culture@hungary.org.uk](mailto:culture@hungary.org.uk); website: [www.hungary.org.uk](http://www.hungary.org.uk)

### Tenth Vladimir Lukonin Memorial Lecture

Funded by a gift from Raymond and Beverly Sackler, the tenth Vladimir Lukonin Memorial Lecture will be delivered by Dr. Rémy Bouchart of the Centre National de la Recherche Scientifique (CNRS) at The British Museum entitled "Pasargadae: City of Cyrus, New Archaeological Fieldwork" on 9 July, 2002 at 6 p.m. Admission is by ticket only for which contact Claire Burton, Dept. of the Ancient Near East, The British Museum, London WC1B 3DG. Tel: +44 (0) 20 7323 8315.

### Sackler Scholarship in Iranian Studies

Applications are now invited from graduate or postdoctoral students for the sixth Raymond and Beverly Sackler Scholar Programme in Ancient Iranian Studies at the British Museum in 2002-03. The successful applicant will be based in the Department of the Ancient Near East at the museum for a period of six months. Half of his/her time will be spent undertaking computer registration of material in the collection and the other half will be spent working on an approved research topic concerned with the archaeology, history, or language of ancient Iran and surrounding areas. The scholarship of £6,600 is disbursed at monthly intervals.

Applications should include a curriculum vitae, the names of two referees and a suggested topic for research in a self addressed envelope by 17 May 2002 to: Human Resources, The British Museum, Great Russell Street, London WC1B 3DG, U.K.

#### **Iran Heritage Foundation Fellowships**

The Iran Heritage Foundation (IHF) has established fellowships at the British Museum, Oxford University, Institute of Archaeology (University College London) and University College, Northampton. An Iranian Heritage Foundation fellowship was inaugurated in 2001 at University College, Northampton where Dr. Stephanie Cronin will be the first fellow involved in teaching modern Iranian history. The 2001 IHF fellow at the British Museum was Shahrokh Razmjou, Head of the Department of Achaemenid Studies National Museum of Iran. His work at the museum included research on Egyptian and Cypriot art during the Persian period, the appearance of Elamites in Assyrian reliefs, Persepolitan reliefs at the British Museum, Elamite texts, pre-Achaemenid and Achaemenid seals and the Niasar caves excavation.

#### **Director of the Academic Project on Endangered Languages**

Applications or nominations are invited for the post of Director of the Academic Project on Endangered Languages which becomes available from 1 January 2003. The post commands a salary and benefits commensurate with a Senior Academic post that is competitive within Higher Education. Upon appointment, the Director will hold a named Chair in Field Linguistics.

The Project is to be housed at SOAS, the leading European Centre for the study of Asia and Africa. It is intended that the project will extend the description and documentation of endangered languages in the world through the establishment of research projects and through training programmes aimed at enhancing academic capacity to undertake such descriptions.

In addition, the Lisbet Rausing Charitable Fund will be providing substantial sums over a ten-year period to an international committee for disbursements in the form of grants for the description and documentation of near extinct languages. The Director is expected to become a member of this committee.

SOAS is seeking an outstanding candidate who is an academic with an international reputation and with relevant management or leadership experience; a first-class communicator; and an enthusiastic and effective researcher and leader.

The post will be on the professorial scale, commensurate with the responsibilities. Annual leave is 30 days per year plus statutory and bank holidays. USS pension scheme will be available. An application form, further particulars and job description may be obtained from the Human Resources Department, School of Oriental and African Studies, Thornhaugh Street, Russell Square, London WC1H 0XG, U.K. Tel: +44 (0)20 7898 4134; fax: +44 (0)20 7898 4129; e-mail: [humanresources@soas.ac.uk](mailto:humanresources@soas.ac.uk) CVs will only be accepted when accompanied by an application form. Closing date is 5 July 2002.

#### **Researcher for the Hodgson Collection cataloguing project at SOAS**

Applications are invited for a Researcher for a fixed term of 3 years to produce a descriptive catalogue of all documents in the Hodgson collection in the Oriental and India Office Collection of the British Library, London. The postholder will be expected to produce descriptions of each document to a standard format, establish

links between the various documents in a system of cross references, work in close collaboration with research assistants employed on a short-term basis, and prepare the completed catalogue for publication and posting on the worldwide web.

The successful candidate will hold a doctoral degree on a subject of relevance to this project, or be in the late stages of writing up such a Ph.D thesis. An ability to read and understand 19th century Nepali, Sanskrit and/or Newari is essential, as is a familiarity with the political history of 19th century Nepal and its socio-cultural context. The postholder will also be expected to have excellent IT skills, and the ability to work alone and meet deadlines. Experience of library cataloguing (particularly of manuscripts), digitisation, website posting/design, and an ability to read and understand Persian and/or Tibetan are desirable.

An application form and full job description may be obtained from the Human Resources Department, School of Oriental and African Studies, Thornhaugh Street, Russell Square, London WC1H 0XG. Tel: +44 (0)20 7898 4132; fax: +44 (0)20 7898 4129; e-mail: [humanresources@soas.ac.uk](mailto:humanresources@soas.ac.uk) CVs will only be accepted with an accompanying application form. Closing date is 7 June 2002.

#### The U.K.-Hungarian Stein Project: The New Catalogue and two Study Days

The UK-Hungarian Stein Project has been completed. The aim of the three-year project (1999-2002) was to produce an English language catalogue of the Stein collections in Budapest. This is now in print. *The Catalogue of the Collections of Sir Aurel Stein in the Library of the Hungarian Academy of Sciences* (LHAS) is a joint publication by the British Museum and the Library of the Hungarian Academy of Sciences, and was published in Budapest in April 2002 [ISBN: 963-7451-110]. Copies are available from Helen Wang (e-mail: [hwang@thebritishmuseum.ac.uk](mailto:hwang@thebritishmuseum.ac.uk))

To celebrate the completion of the project, the British Museum displayed a selection of copy photographs from the Stein collections in the British Library and the LHAS, and hosted a study day devoted to Sir Aurel Stein on Saturday 23 March (attended by over 200 people). (see *CIAA, NL 14, December 2001 [2002], p. 20*). The speakers were Éva Apor (Sir Aurel Stein and his Hungarian background), Ágnes Kelecsényi (Aurel Stein and the Hungarian Academy of Sciences), John Falconer (Aurel Stein, the photographer), Lilla Russell-Smith (Reports, letters and bestsellers: Stein's writings about his First and Second Expeditions), Annabel Walker (A biographer's dilemma), Shareen Bysac (Stein's Fourth 'American Expedition' - or who was Milton Bramlette?), Vesta Curtis (Aurel Stein and Bahman Karimi on old routes of Western Iran) and Helen Wang (Sir Aurel Stein in *The Times*). We hope to publish these papers.

Similar celebrations were held in Budapest: the Library of the Hungarian Academy of Sciences prepared a special exhibition devoted to Sir Aurel Stein which included the photographs displayed in London, along with unique pieces from the LHAS collections: correspondence between Stein and Hedin, Curzon, Sylvain Lévi and other key figures, Stein's notebooks, diaries, passport and manuscripts. The Library also organised a study day on 14 May, which was very well attended. The speakers were János Harmatta (Sir Aurel Stein's expeditions to Central Asia), Lilla Russell-Smith (Digitising the Stein Collection at The British Museum), Helen Wang (Sir Aurel Stein in *The Times*), John Falconer (Aurel Stein, the photographer), Gyula Wojtilla (The search for Sanskrit manuscripts in Kashmir), Ágnes Kelecsényi (Aurel Stein and the Hungarian Academy of Sciences), and Éva Apor (Stein and Persian studies, and the UK-Hungarian Stein Project).

We would like to express our thanks to the following organizations that have supported the Project and the publication of the catalogue: The British Academy, British Council, The British Museum, Hungarian Scientific Research Fund, Hungarian Scholarship Board and the Komatsu Chiko Foundation (Tokyo).

Helen Wang, U.K. Project leader, Dept. of Coins and Medals,  
The British Museum, London, U.K.

**The Sir Aurel Stein Study Days: A Celebration of the British-Hungarian explorer. The British Museum, London, U.K.; The Hungarian Academy of Sciences, Budapest, Hungary**

Born and partly educated in the Hungarian capital, Sir Aurel Stein (1862-1943) continued to speak, write and lecture in Hungarian throughout his long life, even when he became an international celebrity of the academic world. He adopted British nationality in 1904, and spent much of his working life in the service of the British government. In 1900 he embarked on the first of his three famously successful expeditions from the Northwest Frontier of India to Chinese Central Asia, accurately identifying, surveying and excavating ancient sites in hostile desert conditions. After official retirement from government service, Stein continued to conduct similar fieldwork in Jordan, Iran and Iraq.

Stein's library of 3,000 volumes, his personal and professional correspondence, and over 4,500 photographs form the Stein collections at the Hungarian Academy of Sciences (HAS). A Study Day at the British Museum on 23 March celebrated the completion of the three-year UK-Hungarian Stein Project (1999-2002), and the publication of a *Catalogue of the Collections of Sir Aurel Stein in the Library of the Hungarian Academy of Sciences* edited by Helen Wang from British Museum who lead the project together with Éva Apor, Head of the Oriental Collections at the HAS (see pp. 34f.). The *Catalogue* has been published jointly by the British Museum and the Library of the HAS. Three other speakers at the Study Day have worked on the Project: Ágnes Kelecsényi from the HAS, John Falconer from the British Library and Lilla Russell-Smith who is currently coordinating the digitisation of the Stein Collection at the British Museum.

In the first talk Éva Apor gave an insight into the formative years Stein spent as the youngest child of a German-speaking middle-class Jewish family who were at the same time proud citizens of the newly formed capital of Hungary. At that time Budapest was a buzzing centre of industry, science and arts. The new building of the Hungarian Academy of Sciences was just round the corner from Stein's childhood home. Ágnes Kelecsényi focused on the special relationship Stein had from his school years throughout his long life with the Academy. Stein read Hungarian poetry even in his old age and always delivered his lectures in Budapest in Hungarian. At the end of this talk the audience could hear an original recording of Stein speaking in perfect Hungarian at the age of 75 in an interview given to the Hungarian Radio. Lilla Russell-Smith focused on Stein's published works describing his first and second expeditions, and the important role of the Hungarian Lajos Lóczy, who as a young geologist had taken part in the first western expedition to reach Dunhuang organised by Count Béla Széchenyi in 1879. Lóczy later suggested to Stein to visit the site. This lead to Stein's spectacular discovery of hundreds of paintings and thousands of manuscripts, which earned him immediate fame. John Falconer gave an overview of Stein's special skills as a photographer, a medium he used from the 1890s. His amazing record keeping and labeling makes cataloguing work of his important collection much easier than in the case of other photographers. In his old age he started spending long hours taking aerial photographs from RAF planes in Iraq, never giving up learning new skills.

Annabel Walker, Stein's biographer, gave a summary of the various responses that she received to her book, and the questions about Stein that are still open on various aspects of his life. Shareen Blair Brysac, contributing editor of *Archaeology* magazine and a writer and journalist from the US, concentrated on Stein's failed fourth expedition to China, and the American links of this trip. She underlined how Stein probably failed to grasp the basic political changes and the rise of national pride in China and her heritage. The fourth expedition had to be abandoned because the Chinese cultural Society had petitioned the Nanjing Nationalist Government for the immediate expulsion of Stein from Xinjiang. Vesta Curtis (Department of Coins and Medals, The British Museum) introduced to the audience an interesting account by the young Persian writer Bahman Karimi, a member of Stein's expeditions in Iran. Hitherto unknown in English, Karimi's writings give an interesting insight into the ways in which Stein was perceived in Persia and the working methods of the ever-energetic Stein, who even in old age had more stamina than most members of his team. Helen Wang concluded the very successful and well-received day with a talk about Stein's links to the press, and the extraordinary success he achieved by 1909, when he was considered the most successful explorer in the world by the press.

On 14 May a Stein Memorial Day was organised by the Hungarian Academy of Sciences. The conference was accompanied by an exhibition of Aurel Stein's letters, books and photographs, and after the opening, a wreath was taken to Stein's birthplace (now an office building marked by a plaque). The meeting was conducted in English and Hungarian with the majority of the papers given in Hungarian. János Harmatta gave an introduction to Aurel Stein's expeditions to Central Asia and focused also on the many research questions still posed by the invaluable material brought back by him. Lilla Russell-Smith talked about the digitisation project currently being undertaken at The British Museum, and its benefits for research and education. In the only two papers delivered in English, Helen Wang spoke about Stein's links to *The Times* newspaper in various periods between 1901-1943 and John Falconer once again introduced Aurel Stein's photographic collections in the U.K. and in Hungary. Gyula Wojtilla (Chair of the Oriental Committee at the HAS) spoke about Stein's work with Sanskrit manuscripts in Kashmir. Ágnes Kelecsényi focused again on Aurel Stein and the HAS, and Éva Apor concluded the well-attended conference with a talk on Stein and Persian studies, and the completion of the U.K.-Hungarian Stein Project. Both Stein Days were extremely well-received and it is planned to publish the proceedings, the talks given in London in English and the talks given in Budapest in Hungarian.

Dr. Lilla Russell-Smith, Stein Digitisation Project, Dept of Oriental Antiquities,  
The British Museum, London, U.K.

#### Update on the Stein Digitisation project at the British Museum, London

Photography of the more than 300 paintings stored under special conditions in the Stein Room has now been completed. Over a hundred CD-Roms have been sent to the Mellon Foundation in New York with the images and the accompanying descriptive fields including the descriptive titles in Chinese. These will be incorporated into the Mellon International Dunhuang Archive (MIDA), where objects from Dunhuang now scattered in the world will be virtually reunited. A selection of the digitised images will be available in the near future on The British Museum's web-site, and a tour of the objects in under construction for Compass [www.thebritishmuseum.ac.uk/compass/](http://www.thebritishmuseum.ac.uk/compass/) All digital images will also be available for study and research in the Department of Oriental Antiquities Students Room later in the year. During the Stein Day on 23 March (see *supra*) there was an opportunity for the general public to see the astonishing quality of the digital images that can be blown up to several times of the original size of the paintings. Zooming in will make it possible to study tiny details and inscriptions in hitherto unprecedented quality. The

four hundred fragments still in conservation will also be digitised; a conservation specialist is arriving in June from Shanghai to assist with the necessary conservation work. It is planned that in Phase Two of this project the over 1,000 textiles and objects brought back by Aurel Stein from various sites on the Silk Road will also be digitised.

*Dr. Lilla Russell-Smith, Stein Digitisation Project, Dept of Oriental Antiquities,  
The British Museum, London, U.K.*

#### **News from the International Dunhuang Project at the British Library**

The International Dunhuang Project at the British Library has appointed a new member of staff to oversee the Project's office at the National Library of China and other international and national collaborations. Mr Imre Galambos has recently submitted his dissertation on the development of Chinese writing in early manuscripts to the University of California at Berkeley. He has considerable computing experience and is also fluent in Chinese, Japanese and Russian. We look forward to his becoming a very useful addition to the IDP team. He is funded by a generous grant from the Higher Educational Funding Council for England.

The National Library of China's IDP Office has recently started digitisation of their manuscripts and these will start to go online in November 2002 on the IDP database (which will be made available in both Chinese and English versions at that time). The digitised images are being prepared to exactly the same standards and high specifications as used in the British Library IDP Office. IDP is also now producing a Chinese news-sheet giving information about the progress of the project and other Dunhuang activities and publications in China. Please contact IDP if you wish to receive it with the regular newsletter. The IDP China Office has been made possible because of the generous support of the Sino-British Fellowship Trust.

IDP is now exploring similar collaborations with the other major institutional holders of Dunhuang manuscripts and paintings. The paintings from the Stein collection at the British Museum will be added to the IDP database in summer 2002. This will coincide with a major relaunch of the IDP web site, with increased search facilities, more information and better functionality by which time there will be information on over 35,000 items from the Stein and other collections online along with over 20,000 high quality images. Over 10,000 images will be added each year. IDP would like to thank all its sponsors for their continued support, making this exciting project possible. Individuals can help the project by the 'Sponsor a Sutra' Scheme or by supporting various projects. Details are available from IDP. Website: [idp.bl.uk](http://idp.bl.uk); e-mail: [susan.whitfield@bl.uk](mailto:susan.whitfield@bl.uk)

#### **Circle of Tibetan and Himalayan Studies, SOAS, London, U.K.**

##### **Lecture on Shalu Paintings**

On 18 January 2002 Mr Franco Ricca (of Torino) delivered a lecture entitled *Stylistic Features in the Paintings of Shalu Monastery*. Shalu, in central Tibet founded by Chetsun Sherab Jungne in 1027AD underwent several phases of construction but its maximum splendour manifested itself at the turn of 13th and 14th centuries and in the first quarter of the 14th century as a result of the patronage of the Sakya order and Shalu secular rulers by the Chinese Yuan dynasty. In his stylistic analysis, Ricca concentrated on this period of some fifty years and on the paintings in the south and north chapels as well as the circumambulatory corridor. The five *Jinas* in the two chapels denoting the *Vajradhatu mandala* manifested the same order of representation. In the circumambulatory corridor, and in *dukhang*, Ricca pointed to

the manifestation of artistic freedom from constraints of iconographic rules and concluded that the fantastical subject matter of the sins and miracles of the Buddha represented in those areas encouraged invention of new forms. The source of this 'flowering' derived from Anige, a famous Nepalese artist working at the Yuan court even though it was, 'a far cry' from the courtly art. The naïve quality of provincial panels testifies to the execution by Tibetan painters. Ricca also pointed to Central Asian influences evident in garments and decorations, e.g. the Mongol khan represented similarly to Vairocana, whilst bearded merchants, monks and camels represented the composite nature of Central Asian societies.

Newari tradition was evident in curtains sprinkled with little white flowers, the convention of a centrifugal point, figures juxtaposed in the manner of the Indian Pala tradition, while Tibetan specifics are reflected in buildings with porticoes supported by typically Tibetan pillars.

Finally Ricca remarked on the new consideration for landscape, animals drinking from streams, Buddhist figures sailing with jelly fish, birds and animals, blazing flowers in the forest and international landscapes dominated by heraldic lions. Signatures under several paintings testify to the Tibetan artists executing them, attaining magnificent compositions using stylistic tools introduced by Nepalese painters. In the final analysis Ricca agreed with Tucci that paintings in Shalu Serkhang were inspired by different schools and styles proving their international nature.

*Joanna El Nemr, M.A., London, U.K.*

#### *Lecture and Seminar on Early Tibetan Temples*

Professor Anne Chayet (Paris) presented a seminar on the plans of early Tibetan Temples at the Circle of Tibetan and Himalayan Studies on 17 May 2002. She discussed the monastery of Samye and the Jokhang temple in great detail, and also cited many less well-known examples of the Tibetan religious architecture. Professor Chayet also expressed her concern for preserving these early temples. The seminar was followed by a lecture called "The temples of Chengde (Jehol): Artistic Trends meet Imperial Designs". Professor Chayet discussed the history of the Chengde temple complex, which shows many different artistic influences. Especially interesting was the Mongol connection, for whom were built two small Buddhist temples by the Manchu rulers.

(MA)

#### **AIIT Conservation Appeal**

The Ancient India and Iran Trust, Brooklands House, Cambridge U.K., home of the late Professor Sir Harold Bailey, contains one of the most impressive collections of works on Indology, Iranian studies and Zoroastrianism in the world. A number of these books, especially on Zoroastrianism, are in poor condition due to intensive use both by Sir Harold and visiting scholars. The trustees of the AIIT are currently seeking funding for conserving these rare printed books in their collections. Once restored, each book will contain a label inside the cover acknowledging the gift. Depending on the state of repair, the restoration of one book costs between £30.00 and £60.00. If requested, the donor's name can be inscribed on a bookplate. Contact the Secretary of the Trust at Tel: +44 (0)1223 356841 or via e-mail: [Indiran@aol.com](mailto:Indiran@aol.com)

### Leiden University's Oriental Collections

The Scaliger Institute, a new institute within Leiden University focuses its attention on the University's special collections, including the Oriental collections. Visit the website at: [bc.leidenuniv.nl/scaligerinstitute/default.htm](http://bc.leidenuniv.nl/scaligerinstitute/default.htm)

### Revival in Termez, Uzbekistan

Surrounded by war, political volatility and hostile governments, archaeologists from around the world are painstakingly rediscovering one of Buddhism's richest civilizations under the forbidding landscape of Central Asia. What in the first to seventh centuries was the Kushan Buddhist empire and a crucial East-West crossroads, in a land then known as Bactria, is now part of at least four countries: Afghanistan and Uzbekistan, Tajikistan and Turkmenistan. No major foreign archaeological team has ventured into Afghanistan for more than 20 years because of war. Tajikistan's chronic instability and Turkmenistan's restrictive regime mean scholars of the region's Buddhist era are pinning hopes on Uzbekistan. "While the Taliban were destroying their heritage, the Uzbeks are conserving theirs," said Barry Lane, director of the Uzbek office of UNESCO, the United Nations' cultural heritage agency.

Long before Islam arrived in Central Asia, hundreds of Buddhist monks once prayed in solitary mud-brick chambers built into barren slopes. On festival days, columned temples lined with mural paintings of crimson-robed hunters spilled with spectators. Nearly 2,000 years later, Uzbek border guards pace the blistered earth, past spiked and electrified fences and huge, scoop-like radar complexes aimed at Afghanistan, just across the Amu Darya River. Where they can do their work safely, archaeologists from Japan, France and elsewhere are burrowing deeply into the clay, unearthing Buddha statuettes encased under remnants of centuries of Muslim life. Today's borders make the work "awkward and incomplete," said Tukhtash Annayev, a prominent historian and archaeologist in the Uzbek river port of Termez, which is separated from Afghanistan by the Amu Darya. Termez, today a stagnant, medium-sized city, was the Buddhist centre of Central Asia during the Kushan empire's heyday. Historians say it played a key role in exporting Buddhism to Tibet and parts of China. Many Uzbeks would be surprised to hear that. On Muslim holidays, women in headscarves and men with long graybeards recite prayers before dusty cave entrances at the Hakim al-Termizi mausoleum complex near Termez, a shrine to a ninth-century Muslim ruler. Asked why, one woman replied simply, "It's our holy place." Yet the caves predate Uzbekistan's 1,200-year Islamic history and are believed to have served as quarters for Kushan Buddhist monks.

As Termez prepares to celebrate its 2,500th birthday, schools are starting to teach pupils about the region's pre-Muslim history, including its Buddhist era and the preceding centuries, when it was populated by Alexander the Great's emissaries. Uzbekistan's digs have attracted global attention, especially since the Soviet Union's collapse opened them wider to foreign researchers. A Japanese Buddhist sect, Soka Gakkai, and a Japanese artist have funded conservation efforts in Uzbekistan, according to the Japanese Embassy. Japanese-led teams spend springtime flaking away chunks of dirt at the Kara-tepe monastery, which lies on the Uzbek-Afghan border zone and is therefore off-limits to nearly everyone. A few hundred metres away, just outside the border zone, a huge, stucco-covered *stupa* marks the entrance of the Fayaz-tepe monastery. The site is devoid of any signs or markings. UNESCO wants to use a \$750,000 Japanese government grant to build a road connecting the two monasteries, shore up existing walls, install original column bases and murals and build a museum and gift shop.

### **Forum for Sogdian studies**

Sogdian-L is an open, unmoderated forum for the discussion of the history of Sogdian communities in Transoxiana and beyond, and the relations of these communities with other communities and civilizations of Eurasia. Discussions of language, numismatics and archeology, art history, religions and comparative cultural studies are all welcome, provided that they do not stray completely from Sogdian studies. We hope that this list helps you to enjoy broadening your acquaintance with a fascinating stream of world history. Webiste: [groups.yahoo.com/group/Sogdian-L/](http://groups.yahoo.com/group/Sogdian-L/)

### **Monumenta Altaica: Texts in Altaic Languages**

This is a bilingual site in Russian and English containing texts and links to texts in the following ancient and modern Altaic languages: Turkic, Mongolian, Korean, Japanese and Manchu-Tungusic as well as an extensive bibliography on Altaic languages and links to the online dictionaries of the Altaic languages. Website: [altaica.narod.ru](http://altaica.narod.ru)

### **Instructor in Buddhist Studies and Tibetan Language**

The newly established Centre for Buddhist Studies at Rangjung Yeshe Institute, Kathmandu University invites applications and nominations for the full-time teaching position in Buddhist Studies with Himalayan Language. The appointment will run from September 2002 to May 2003 (9 months) with the possibility of extension.

The instructor will teach undergraduate and other courses introducing Buddhist history and philosophy, classical Tibetan grammar and literature. Specific areas of responsibility are: Introductory courses in Buddhist history and philosophy; Classical Tibetan language; and classes on Tibetan Buddhist terminology and literary form in the fields of phenomenology, psychology and reasoning. The candidate will also be expected to contribute to the development of the Centre for Buddhist Studies.

Candidates should preferably hold a relevant Ph.D. but applicants holding Master degrees will be considered. Fluency in both classical and modern Tibetan is essential and a working knowledge of Sanskrit or another classical Buddhist language is preferred. Candidates should also have teaching experience as well as practical experience with Buddhist meditation. Some familiarity with contemporary Tibetan cultural areas is also desirable.

Round-trip transportation from Europe or North America, Nepali visa, accommodation allowance and a modest stipend will be provided. Interested persons should email their letter of application, a current CV and contact details of three referees, two of whom should be from recognized academic institutions, to Carrie Sengleman at the address given below. The review of applications will begin on 15 February 2002 and continue until the position is filled. Forward applications to: Carrie Sengleman, Kathmandu University - Centre for Buddhist Studies at Rangjung Yeshe Institute, PO Box 1200, Kathmandu, Nepal. Website: [www.cbs.edu.np](http://www.cbs.edu.np) e-mail: [administration@cbs.edu.np](mailto:administration@cbs.edu.np)

### **Tibetan-English Translator**

The newly established Centre for Buddhist Studies at Rangjung Yeshe Institute, Kathmandu University invites applications and nominations for the full-time position of translator. The appointment will run from September 2002 to May 2003 (9 months) with the possibility of extension.

The translator's principal role will be to render oral philosophical teachings from Tibetan into English as part of both a BA course in Buddhist Studies with Himalayan Language and other less formal courses. The responsibilities fall within three main areas: Translator for oral Tibetan philosophical teachings by Tibetan instructors on selected topics and texts within the traditional Tibetan monastic curriculum with the translator rendering these teachings orally into English and translating discussions with students; and as Translator for Centre projects. Also, the candidate will also be expected to contribute to the development of the Centre for Buddhist Studies.

Applicants holding appropriate graduate degrees or their equivalent will be considered. Candidates must have considerable experience with the translation of Buddhist philosophy, as well as experience of Buddhist meditation and familiarity with contemporary Tibetan culture. Fluency in both classical and modern Tibetan is essential and a working knowledge of Sanskrit or another classical Buddhist language is preferred.

Round-trip transportation from Europe or North America, a Nepali visa, accommodation allowance and a modest stipend will be provided.

Interested persons should email their letter of application, a current CV and contact details of three referees, two of whom should be from recognized academic institutions, to Carrie Sengleman at the address given below. The review of applications will begin on 15 February 2002 and continue until the position is filled. Forward applications to: Carrie Sengleman, Kathmandu University - Centre for Buddhist Studies at Rangjung Yeshe Institute, PO Box 1200, Kathmandu, Nepal. Website: [www.cbs.edu.np](http://www.cbs.edu.np); e-mail: [administration@cbs.edu.np](mailto:administration@cbs.edu.np)

#### **Technical Research Assistant for Tibetan texts**

The Tibetan Buddhist Resource Centre (TBRC) has an opening for a Technical Research Assistant to oversee the cataloguing and digitisation of its collection of Tibetan texts. TBRC is a non-profit corporation that has been chartered to digitally capture, classify and archive Tibetan texts from its own collection (E. Gene Smith's collection of some 12,000 volumes) and others from around the world. The text archive is made available on the internet through its website at : [www.tbrc.org](http://www.tbrc.org) and via CD-ROM.

The applicant must be able to read titles; read Tibetan systems of numbering; type and search using Wylie; have experience using Windows operating systems with some Linux and digital imaging technology; understand digital scanning and digital photography concepts; experience with CD-ROM production and publishing on the web. For further information contact: Jeff Wallman, 117 Rindge Avenue, Cambridge MA 02140, U.S.A. Tel: +1 617 876 1918; e-mail: [jwallman@tbrc.org](mailto:jwallman@tbrc.org)

#### **Summer Central Asian Language Study, Indiana University**

Indiana University's Summer Workshop in Slavic, East European and Central Asian Languages (SWSEEL) is proud to offer 1st and 2nd year language courses in Azeri, Kazakh, Turkmen and Uzbek during summer 2002. Indiana University, Bloomington has one of the top Central Asian programmes in the nation, and SWSEEL is the only summer programme in America to offer intermediate levels of all these Turkic languages.

The first and second year language classes will meet four hours a day, five days a week for two months. There will be equal emphasis on studying the four skills of language: reading, writing, listening and speaking. The majority of Indiana University

language instructors are native speakers of the language they teach and use interactive methods of teaching. In addition to studying language, students will also learn about the culture, literature and other important aspects of life in Central Asia and in their specific countries. The Summer Workshop also offers numerous extracurricular activities, including lectures, films, outdoor activities, concerts and cooking demonstrations pertaining to the cultures of the target languages. The 2002 Summer Workshop will be held from 14 June to 9 August. Each Central Asian class is worth 6 graduate or 8 undergraduate credits for first year students and 6 credits to both graduates and undergraduates for second year students. Tuition is US\$180.40 per credit hour for all participants, (except for Indiana resident undergraduates who pay US\$130.95 per credit hour) plus fees. Every year, the university offers a number of scholarships to both graduate and undergraduate students. For further information visit the website: [www.indiana.edu/~iuslavic/swseel.shtml](http://www.indiana.edu/~iuslavic/swseel.shtml)

#### New Director appointed at the Freer and Sackler Galleries

Julian Raby, distinguished member of the Faculty of Oriental Studies at the University of Oxford, U.K. has been named Director of the Smithsonian's Freer Gallery of Art and Arthur M. Sackler Gallery from mid May 2002.

Julian Raby has a broad background of research, study and teaching in Asian art and culture and is particularly well-known in the field of Islamic art, although his interests span from Byzantium to China covering periods from late Antiquity to the Renaissance. The museum has expressed its delight that in a period of heightened awareness of Asia they will be able to exploit the vast scholarly interests of their new Director to "fully display the vast treasures of the Freer and Sackler for an even wider audience".

Dr. Raby's publications include *Iznik: the Pottery of Ottoman Turkey*, London, 1989 and *Qajar Portraits*, London, 1999. He has also curated several important exhibitions including "Iznik: the Pottery of Ottoman Turkey", Turkish and Islamic Arts Museum, Istanbul, Turkey (1989), "Empire of the Sultans: Ottoman Art from the Khalili Collection" (1995) and "Royal Persian Painting: the Qajar Epoch", Brunei Gallery, School of Oriental and African Studies, University of London, U.K. (1999).

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## EXHIBITIONS

### "Return of the Buddha: The Qingzhou Discoveries" The Royal Academy of Arts, London, U.K.

35 Chinese Buddhist sculptures are on show at The Royal Academy in London, (see *CIAA, NL 14, December 2001 [2002]*, p. 35) providing us with the opportunity in the UK to appreciate these fine examples of a long lost school of art. The sculptures on exhibit were all created within a fifty-year period between 529-577 A.D. in China's Shandong province. Stylistically, they can be divided into two groups: the Wei, comprising the Northern Wei (386-534) and the Eastern Wei (534-550) in Gallery 1, and the Northern Qi (550-577) in Gallery 2 and 3. These Buddhist sculptures were discovered at the site of the ancient Longxing temple in the Shandong province. This temple had long disappeared and the site is now home to the Shefan Primary School. In 1996, hundreds of fragments of Buddhist stone sculptures were discovered lying in a pit two metres deep and covering an area of sixty square metres. All were broken at the time of their interment in the twelfth century. It is likely probably under the Northern Zhou emperor Wudi in 574-577, though not that anti-Buddhist persecution that was responsible for the final burial of the sculptures. The method in which they were layered in a carefully constructed pit suggests that they were interred deliberately, perhaps as a pious deed. Coins dated between 1102-1107 A.D. found in the same hoard indicates the time of the burial.

All experts who saw the Qingzhou figures at their first public presentation in Beijing in 1999 were surprised and overwhelmed by their vivid pigmentation which included gold and red, green, and blue colours. The excellent preservation of some of the paint and gilding serves as a forceful reminder that originally all temple figures in China were polychrome, much like those of Greek antiquity and the ones in medieval cathedrals. Scholars were also surprised that large numbers of sixth century sculptures were found not only in Qingzhou, but also in its neighbourhood, indicating that in the past, Shandong province must have been an extremely active centre of Buddhism. The size and abundance of the discovery indicates the importance of the Longxing temple and other monasteries in and around Qingzhou, a supposition supported by the fact that the eminent Japanese monk Ennin (794-864) visited it in A.D. 840.

The sculptures of the Northern Qi dynasty (550-577) can be clearly differentiated stylistically from the earlier ones that had been carved during the late Northern Wei and the Eastern Wei dynasties (386-550). The change of style occurred in c. 550, partly due to political reasons. The Northern Wei, originally a nomadic people that conquered China in 386, assimilated rapidly and adopted Chinese customs with great zeal. On the contrary, the Northern Qi, another non-native dynasty, began to re-introduce non-Chinese values into official life with repercussions on Buddhist art. The Wei figures are characterised by decorative robes with sashes and mantles which were inspired by Chinese Confucian attire. Among them were exquisite examples of triads, in which a Buddha flanked by two Bodhisattvas stands against a magnificent almond-shaped *mandorla*. The style, characterised by slightly closed eyes, strongly delineated curving eyelids, elegant smiles and slim figures, is very much comparable to the Wei sculptures in Dunhuang, Maijishan and Binglingsi caves in northwest China. However, some very uniquely Chinese features are noticeable such as elaborately carved dragons which flank the Buddha's lotus base.

In contrast, the Northern Qi figures are clad in thin robes which cling to the body, as in the Gupta period sculptures of India from sites such as Mathura and Sarnath. While the Wei sculptures are static and flat, still connected to their mandorlas like relief

figures, the Northern Qi ones stand free and sometimes even in slight movement, with increasing emphasis on the body. Most of the Northern Qi figures measure about a metre in height, and they have a slightly bulging *ushnisha* (protuberance on the head), and their eyes are almost closed, expressing deep contemplation. They raise their right hands in the *abhaya mudra* ("fear not" gesture) and lower the left one in the *varada mudra* ("your wish is granted").

We hope that this presentation of the Qingzhou sculptures in Europe will stimulate further research into the Buddhist art of Shandong. Detailed inventories and art historical analysis of all known material would undoubtedly reveal the immense significance of the region for Chinese Buddhist art as a whole. Increased knowledge would also help to save future finds from illegal excavation and theft.

The exhibition runs from 26 April to 14 July 2002, open daily 10am - 6pm, Fridays until 10pm. Ticket prices: £7.50 full price, including sound guide. Address: Burlington House, Piccadilly, London W1J 0BD, U.K. Evening lectures accompanying the exhibition were held on 10, 17, and 24 May at The Royal Academy by Ms. Sun Shuyun, Prof. Timothy H. Barratt, and Mr. Lukas Nickel respectively. For further information, please tel: +44 (0) 20 7300 5615.

A catalogue entitled *Return of The Buddha* accompanies this exhibition; this is based on the catalogue produced at the Museum Rietberg, Zürich, Switzerland. Edited by Lukas Nickel, the catalogue entries are by him, Angelika Borchert, Claudia Wenzel, Nicole Tsuda, Petra Rösch and Simone Griessmayer; copious illustrations, introductory essays and maps. Priced at £21.95 it is published by The Royal Academy of Arts.

(MM)

**"Forbidden City, Treasures of an Emperor"**  
**The Royal Museum, Edinburgh, Scotland, U.K.**

This landmark exhibition takes place between 6 July and 15 September 2002. Priceless treasures from the Forbidden City in Beijing, China, will be shown in Edinburgh which is the sole venue worldwide for this exhibition. Two thirds of these magnificent objects have never before been seen outside China. These great art works are brought to Scotland exclusively from the Palace Museum, Beijing, formerly known as the Forbidden City. The hidden treasures are drawn from the collections of the Qianlong Emperor who ruled China from 1736 - 1795, when China was at her artistic and political peak in pre-modern history. Objects on display include a sacred gold cup decorated with rubies, sapphires and pearls, an ornate ceremonial suit of armour and a magnificent coronation portrait of the Chinese emperor by the Italian artist Castiglione.

The exhibition has been made possible by the generous financial support of Ballantyne Cashmere and The Dunard Fund. For further information, please contact: The Royal Museum, Chambers Street, Edinburgh EH1 1JF. Tel: +44 (0) 131 225 7534; fax: +44 (0) 131 220 4819; website: [www.nms.ac.uk](http://www.nms.ac.uk)

**"Discovering Ancient Afghanistan: The Masson Collection"**  
**The British Museum, London, U.K.**

This forthcoming exhibition on the Masson collection will run from 12 September, 2002 to 9 January, 2003. Benefiting from research undertaken for the Masson Project, the exhibitions will bring together Charles Masson's finds with his archaeological

records and illustrations of the sites, for the first time since he sent the collections to the East India Company in the 1830s. (See p.29f. of this newsletter.)

For further information contact: The British Museum, Dept. of Coins and Medals, Gt. Russell St., London WC1B 3DG, U.K. E-mail: EErrington@thebritishmuseum.ac.uk

**"Afghanistan, une histoire millénaire"**

**Musée des Arts Asiatiques-Guimet, Paris, France**

The exhibition celebrated the exceptional richness of the Afghan heritage through an overview of pre-Islamic and Islamic cultures. It sought to put a special accent on Bamiyan in the aftermath of the destruction of the Buddhas at that site. The material was previously seen in Barcelona at the "La Caixa" Foundation (see CIAA, NL 14, December 2001 [2002], p. 34).

Although the majority of the works was drawn from the collections of the Musée Guimet, there were also important works from other museum and private collections and, significantly, a group of artefacts from the Kabul Museum in Afghanistan, currently held at the Guimet, including a plaster emblem of Selene and Endymion and an ivory Bull's Head, both from the Kushan period. In addition a number of works, ex-catalogue, was shown at the Paris exhibition alone, including works from the collection of George Ortiz, Geneva, Switzerland, such as a bronze Anahita from north of Heart of the 3rd-2nd century B.C. and a seated bronze Buddha from Dargai from the 3rd to the 4th century A.D.

The exhibition, curated by Pierre Cambon, Chief Curator at the Musée Guimet, ran from 1 March to 27 May 2002, at the Musée Guimet, 6, place d'Iéna, 75116 Paris, France. Open Tuesday-Sunday 10.00-18.00, admission Eur. 5.5. A catalogue, *Afghanistan, une histoire millénaire*, is published by RMN, 208 pp., 250 colour illus., and priced at Eur. 39.50. In addition to the catalogue entries, there are essays on Afghanistan's archaeology by Jean-François Jarrige and on Afghanistan at the Crossroads of Asia by Pierre Cambon as well as contributions by such well-known scholars as Marianne Yaldiz of the Museum für Indische Kunst in Berlin, Germany and Boris Marshak of the Hermitage Museum in St. Petersburg, Russia. There is also a shorter publication available: *Petit Journal*, 16 pp., 30 colour illus., price Eur. 3. Website: [www.rmn.fr/afghanistan](http://www.rmn.fr/afghanistan)

(HAS)

**"Foreign Art of the Silk Road"**

**MAK, Vienna, Austria**

This exhibition, entitled "Fremde Kunst der Seidenstrasse" was on display at the Austrian Museum for Applied and Contemporary Arts in Vienna from 24 October 2001 until 26 May 2002 (see CIAA NL 14, December 2001 [2002], p. 34f.) It consisted of an exhibition of a handful of objects on loan from the Turfan collection of the Museum für Indische Kunst, in Berlin (Germany). These objects, which included paintings and stucco sculpture, were simply grouped together and displayed in the centre of a gallery showing Chinese and East Asian Art. They were shown together with a couple of Gandharan sculptures of a seated Buddha with Maitreya on the pedestal and a Bodhisattva Maitreya image, on loan from the Museum für Volkerkunde in Wien. The objects on loan from Berlin consisted of painted stucco *devata* images, a painting of the Sun god seated on a chariot from Kumtura near Kucha (cave 23), some stucco torsos and heads and architectural fragments, and painting fragments showing an Uyghur couple from Bezeklik, and another fragment from Shorchuk.

This very small exhibition of Silk Road objects was completely lost in the midst of a gallery whose walls were crowded with East Asian art, in a very old fashioned display which contrasted starkly with the rest of MAK which was beautifully and refreshingly laid out. What was really nice, however, was that the objects were accessible by being exhibited without glass and at eye level. It certainly seemed to be serving its purpose of familiarising the Viennese with the art of the Silk Road. Add: MAK, Stubenring 5, A - 1010 Wien, Austria. Tel: +43 1 711 36 0; fax: +43 1 713 10 26; e-mail: office@MAK.at

(MG)

**"Treasures from a Lost Civilization: Ancient Chinese Art from Sichuan"**  
**The Metropolitan Museum of Art, New York, U.S.A.**

The 128 works of art uncovered by archaeology of the last 15 years in Sichuan, in the remote southwest of China, are on exhibition from 6 March to 16 June 2002. They include monumental bronze images of deities, lively human figures, fantastic ritual vessels, exquisite jades, and spirited ceramic sculptures dating from the late phase of Sanxingdui Culture (13th-11th centuries B.C.) to the Han dynasty (3rd century B.C.-3rd century A.D.). Most of them are being shown for the first time in the U.S.A. This exhibition provides rare access to a previously unknown artistic and cultural tradition as well as an opportunity to re-examine the early phase of Chinese civilization. For more information contact: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198, U.S.A. Tel: +1 212 535 7710; website: [www.met.org](http://www.met.org)

**"Nomadic Art from the Eastern Eurasian Steppes: The Eugene V. Thaw and Other New York Collections"**  
**The Metropolitan Museum of Art, New York, U.S.A.**

This exhibition, on show from 1 October 2002 to 5 January 2003, will present the extraordinary art of the nomads who roamed the Eastern Eurasian steppes and influenced Chinese art in the first millennium B.C.

It is drawn largely from the collection of Eugene V. Thaw, which is a recent gift to the museum. The exhibition also includes selections from other private collections and the Metropolitan's own holdings. More than 200 works are displayed in bronze, gold, and silver, including horse harnesses and chariot fittings, belt ornaments, garment plaques, weapons, and vessels which are all characterised by dynamic designs and skilled craftsmanship. For more information contact: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198, U.S.A. Tel: +1 212 535 7710; website: [www.met.org](http://www.met.org)

**"The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256-1353"**  
**The Metropolitan Museum of Art, New York, U.S.A.**

This exhibition will be on show from 5 November 2002 to 16 February 2003. It will focus on the period of Ilkhanid rule in the Iranian region (c. 1256-1353). A semi-independent branch of the Mongols, the Ilkhans caused a transformation of the locally established artistic language through contacts with Far Eastern art of the Yuan period. This period witnessed a number of remarkable achievements within the sphere of art and culture; but the most significant impact was on the arts of the book, which became a means to further the Mongol dynasty's political agenda and legitimise the

ruling elite. The exhibition will include some 200 objects equally divided between illustrated manuscripts, the decorative arts, and architectural decoration.

For further information contact: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198, U.S.A. Tel: +1 212 535 7710; website: [www.met.org](http://www.met.org)

**"From Castles and Tents: Tibetan Carpets"**  
The Newark Museum, Newark, New Jersey, U.S.A.

The Newark Museum is holding an exhibition of Tibetan rugs until 30 June 2002. Rich in color, Tibetan carpets have been woven for centuries; and selections from a large collection of antique Tibetan rugs will be on view. In addition, special pieces woven as horse trappings, saddle blankets, trunk covers and window hangings will be included.

For further information, please contact: The Newark Museum, 49 Washington Street, P.O. Box 540, Newark, NJ 07101-0540 U.S.A. Tel: +1 973 596 6550.

**"Year of the Horse: Chinese Horse Paintings"**  
Freer Gallery of Art and Arthur M. Sackler Gallery, Washington D.C., U.S.A.

To celebrate the Chinese Year of the Horse, this exhibition is on view from 10 February until 2 September 2002. 19 works of horse paintings and calligraphy, dating from the 11th to the 20th century, depict several major themes, such as hunting, grooms and horses, and Central Asian nomads and horses. Address: Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., 20560-0707, U.S.A. Tel: +1 202 357 2700.

***The Silk Road: Art and History***

A new publication by Jonathan Tucker

A celebration of the cultural heritage of the countries along the Silk Road, this book is a detailed, lavishly illustrated exploration of the ancient trade routes between Europe and Asia. The author provides a comprehensive history of the Silk Road and examines many of the most celebrated works of art discovered in each country, setting them in their historical and geographical context. Drawing freely on anecdotes, and literary and historical sources, the author examines the lives of the merchants and other travellers who used the ancient routes and the ways in which their activities related to the works of art that were created. Vignettes and poems from the heyday of the great trading route punctuate a lively and colourful book, which also benefits from Antonia Tozer's exceptionally evocative photographs of landscapes, monuments and peoples.

320 pages, 420 illustrations of which 300 are reproduced in full colour, clothbound, 314 x 270 mm. Price per copy: £45 (plus postage and packing, UK £3.50 / overseas £5.00).

To order a copy of the book, please contact: PHILIP WILSON PUBLISHERS LIMITED, 7 Deane House, 27 Greenwood Pl, London NW5 1LB, Tel +44 (0)20 7284 3088; Fax +44 (0)20 7284 3099; e-mail [pwilson@philip-wilson.co.uk](mailto:pwilson@philip-wilson.co.uk)

## CONFERENCES

### Conference Reports

#### **"Zoroastrian Rituals in Context"** Heidelberg University, Heidelberg, Germany

The symposium took place over three days (10-13 April) in the Internationales Wissenschaftsforum, University of Heidelberg and was convened by Dr. Michael Stausberg as part of the programme of research undertaken by his group on the history of religion and ritual.

One of the most stimulating aspects of the conference was that it brought together eminent scholars and students from different disciplines together with practitioners. The conference opened with three papers on "Theoretical Approaches to Zoroastrian Ritual" presented by Michael Stausberg and two of his colleagues, Jens Kreinath and Jan Snock, both from Heidelberg. "Terminology and Change" was the subject of the second session and included papers by Philip Kreyenbroek on terms for ritual and rituals in the *Nerangestan*, and Antonio Panaino on the interiorisation of the sacrifice in the Zoroastrian ritual dimension. Iranists Almut Hintze, Jean Kellens and Shaul Shaked presented papers on ritual texts and rituals in texts with reference to the *Yasna* Haptanghaiti, the Younger Avesta and the Pahlavi literature respectively. The first day was brought to a close with a session presented by Ervad Ramiyar Karanjia who discussed the *baj-dharna* ceremony and whether it was an 'inner' or an 'outer' ritual. Later the same evening, Dastur Feroze Kotwal took questions in a lively open meeting – a rare opportunity for participants to gain insight into the working life of a ritual specialist.

The following two days included discussions of ongoing projects including an interesting talk, with slides, on pilgrim centres in Iran given by Robert Langer. Social anthropologist Dorothea Lüdeckens talked about Zoroastrian death rituals with respect to her recent work in Bombay. A second anthropological presentation was given by Sabine Kalinock on *sofreh* rituals among Muslims and Zoroastrians. James Boyd and Ron Williams also adopted a comparativist approach in their discussion on Zoroastrian and Shinto rituals. The subject of "Ritual Spaces" was dealt with in different ways: from a historical perspective by Albert de Jong, who gave a paper on Sasanian court rituals, and Jamsheed Choksy who took a theoretical approach to Zoroastrian notions of sacred space. The final papers of the conference dealt with Parsi experiences.

*Dr. Sarah Stewart, Head of Programmes, Centre of Near and Middle Eastern Studies,  
SOAS, University of London, U.K.*

#### **"Bamiyan: Challenge to World Heritage"** Himalayan Research & Cultural Foundation, New Delhi, India

An international seminar, exhibition of photographs, paintings, lithographs and a special discussion was organised at the India International Centre by the Himalayan

Research and Cultural Foundation on the loss inflicted by the Taliban to the Bamiyan Buddhas.

#### **Exhibition**

A six-day exhibition of unique photographs in collaboration with the Archeological Survey of India at the India International Centre Art Gallery (Annexe) was on display from 15 to 20 September 2001. The exhibition was inaugurated by Mr. Gopalaswami, the Secretary, Dept. of Culture, Government of India and in the presence of numerous representatives of Buddhist organisations such as Ladakh Buddhist Association, Leh; Ladakh Bodh Vihara, Delhi; Tibet House, Delhi; and Indo-Japanese Cultural Society, and several Lamas from Ladakh and Delhi. Other prominent participants included the Director General of the Archaeological Survey of India, Director of the India International Centre, senior representatives of the Culture Department and Archaeological Survey of India, academics and media personalities. This seminar and exhibition on Bamiyan was a sequel to the previous one on *Afghanistan Crisis: Problems and Prospects of peace* organised by the Himalayan Research and Cultural Foundation in November 2000, when serious concern was expressed about the plundering and destruction of the ancient heritage by the Taliban.

#### **International seminar**

The Himalayan Research and Cultural Foundation (HRCF) in collaboration with the Ladakh Buddhist Association (LBA), Leh, organised this two-day International Seminar at the India International Centre, New Delhi from 17 to 18 September, 2001. Participants included Dr. D. S. Uchida, President Indian Cultural Study Association, Tokyo Japan, and his seven Japanese colleagues; Prof. M. Darrol Bryant, Dean, Renison College, University of Waterloo, Waterloo, Canada; Dr. Richard Mac Phail, Saint Paul University, Ottawa, Canada; Christian Manhart, UNESCO, Paris, France; Paul Bucherer Dietschi, Director, Afghanistan Institute, Basel, Switzerland; Buddhi Raj Bajracharya, Mayor, Lalitpur Sub-Metropolitan City, Lalitpur, Nepal; Dr. Valentina Goryacheva, Kyrgyz-Russian Slavic University, Bishkek, Kyrgyzstan; Prof. Khin Maung Nyunt, former Director General, Department of Archeology, Myanmar and member of the Myanmar Historical Commission, Yangon Myanmar; Rev. Dr. Sumana Siri, Director, Buddhist Realist Vihara, London U.K.; Juliette Van Krieken-Pieters, Oegstgeest, Netherlands; Dr. Kapila Vatsyayan, President, India International Centre, New Delhi; N. N. Vohra, Director, India International Centre, New Delhi; Profs. K. Warikoo, D. Kaushik, Prof. K. Bahadur and V. S. Mani from JNU, New Delhi; Dr. Lokesh Chandra, Director, International Academy of Indian Culture, New Delhi; Lt. Gen. (Rtd.) Hridaya Kaul; S.K. Singh, former Foreign Secretary of India; Prof. Mahavir Singh, Director, Maulana Azad Institute of Asian Studies, Calcutta; Prof. S.B. Verma; Dr. S. Aryan, Gurgaon; Dr. O. C. Handa, Simla; Dr. L. Gupta, Academy of Fine Arts, Jammu; Dr. S. S. Toshkhani, New Delhi; Lama K. Phandey, Dr. Nawang Tsering, Dr. Lobzang Tsewang and Mr. Tsering Tsamphel, all from Institute of Buddhist Studies, Leh, Ladakh; Dr. S. Pattanaik, IDSA, New Delhi; Mr. Suman Gupta, Jammu; Mr. Ravinder Kaul, Secretary, Jammu Chapter of the Himalayan Foundation; Dr. S. Soni; and several journalists among others.

The seminar was spread over an inaugural session and four technical sessions. Several recommendations were mooted by the participants such as: appealing to the international community, national governments, and the United Nations and its specialised agencies to strengthen the UNESCO Convention against cultural crimes through appropriate punishments and sanctions against those responsible for the destruction of world heritage sites; that artefacts should be digitally archived and duplicates at various scales be produced and made available to supplement the

educational programmes; that virtual museums be made available to the public at large via the internet.

*Prof. K. Warikoo, Chair, Centre for South & Central Asian Studies, School of International Studies, Jawaharlal Nehru University, New Delhi, India*

**"Ernst Herzfeld and the Development of Near Eastern Studies, 1900-1950"**  
Smithsonian Institution, Washington D.C., U.S.A.

The Freer Gallery of Art and the Arthur M. Sackler Gallery, the national museum of Asian art at the Smithsonian Institution, hosted a three-day symposium from 3-5 May 2002, where specialists in history, archaeology, art history, and philology evaluated the development of different disciplines concerned with the ancient and Islamic Near East. Special attention was devoted to the impact of German scholar Ernst Herzfeld (1879-1948) as an individual scholar and pioneer with respect to various disciplines under the umbrella of Near Eastern studies, drawing in part on new research on the Ernst Herzfeld Papers, a collection of journals, notebooks, drawings, photographs, and other materials housed in the Freer Gallery of Art and Arthur M. Sackler Gallery Archives. The symposium also situated Herzfeld's contributions within the broader intellectual, institutional, and political frameworks of his era.

Papers were read by the following: Jens Kröger, Museum of Islamic Art, Berlin ("Ernst Herzfeld and Friedrich Sarre"); David Stronach, University of California at Berkeley ("Herzfeld and Pasargadae: The Resurrection of the Achaemenid Capital"); Elspeth R. M. Dusinberre, University of Colorado at Boulder ("Herzfeld in Persepolis"); Trudy S. Kawami, The Arthur M. Sackler Foundation ("Herzfeld, Kuh-i-Khwaja, and the Understanding of Parthian Art"); Margaret Cool Root, University of Michigan ("Prismatic Prehistory: Herzfeld on the Stamp Seals of Early Iran"); Pierre Briant, Collège de France ("Herzfeld and the Study of Achaemenid History"); Josef Wiesehöfer, Christian-Albrechts University, Kiel ("Herzfeld und die Sasaniden in der Forschung bis zur Mitte des 20. Jahrhunderts"); P. Oktor Skjærø, Harvard University ("Herzfeld and Sasanian Epigraphy"); Shahrokh Razmjou, National Museum of Iran ("Herzfeld and the Study of Graffiti at Persepolis"); Gabriele Mietke, Collection of Sculptures and Museum of Byzantine Art, Berlin ("Herzfeld and Samuel Guyer in Cilicia: Survey and Excavation of Early Byzantine Architecture"); Thomas Leisten, Princeton University ("The Mschatta Problem: Herzfeld and the Beginnings of Islamic Art History"); Alistair Northedge, University of Paris I, Sorbonne ("Samarra: Research in the Abbasid Capital"); Robert Hillenbrand, University of Edinburgh ("Herzfeld and Medieval Islamic Architecture in Iran"); Rémy Boucharlat, Maison de l'Orient Méditerranéen and University of Lyon 2 ("Herzfeld and French Approaches to Iranian Archaeology"); Ali Mousavi, University of California at Berkeley ("Herzfeld, Politics, and Antiquities Legislation in Iran: 1925-1940"); Stefan Hauser, Columbia University and Free University, Berlin ("Eduard Meyer and Ernst Herzfeld: Remarks on the Problem of Universal History and Orientalism"); Johannes Renger, Free University, Berlin ("Geschichte der Altorientalistik vom Kaiserreich zum 'Dritten Reich'"); Rüdiger vom Bruch, Humboldt University, Berlin ("Kulturhistorische Wissenschaften an der Berliner Universität während der Weimarer Republik"); Peter Machinist, Harvard University ("German Immigrants and the Study of the Near East in the United States").

The symposium was organized in association with the Iran Heritage Foundation and is made possible by a generous grant from Marietta Lutze Sackler, M.D., and support from the Fritz Thyssen Stiftung.

### Forthcoming Conferences

#### **Fourteenth Annual Nicholas Poppe Symposium on Inner and Central Asian Studies, University of Washington, Seattle, U.S.A., 1 June 2002**

The fourteenth annual Nicholas Poppe Symposium on Inner and Central Asian Studies will take place on 1 June 2002 in the Department of Near Eastern Languages and Civilization in the University of Washington, Seattle. The symposium is organised by UW Central Asian Studies Group. Papers from students and faculty pertaining to Inner or Central Asia are being invited. Graduate students from all disciplines are encouraged to participate. Abstracts to be submitted by 10 May 2002 (250 words maximum).

For further information, please contact Ilse D. Cirtautas, Department of Near Eastern Languages and Civilization, Denny Hall, Box 353120, Seattle, University of Washington, U.S.A. Tel: + 001 206 543 9963; fax: +001 206 686 7936; e-mail: [icirt@u.washington.edu](mailto:icirt@u.washington.edu)

#### **"The Heritage of Sasanian Iran: Dinars, Drahms and Coppers of the Late Sasanian and early Muslim Periods"** Columbia University, New York, U.S.A., 8-9 June 2002

The American Numismatic Society announces this conference which is co-sponsored with the Centre for Iranian Studies and the Middle East Institute at Columbia University and Middle East Medievalists.

Late Sasanian coins and their subsequent Muslim, Dabuyid and Hunnic imitations formed an important part of the monetary systems of late Classical and early medieval Iran. Late Sasanian coins became the pre-eminent silver coinage in the Near East during this period. The early Muslims in Iran and dynasts of northern and eastern Iran later copied the main outlines of these coins while creating distinct provincial and regional coinages. The coins today represent documents of social, political and economic life at a time of great cultural efflorescence as well as social and political change.

The conference invites papers treating any aspect of the Late Sasanian and early Muslim coins of Iran as artefacts of civilization and culture. The topics of papers may be numismatic, historical or art historical. They may examine problems in the reading and interpretation of the Pahlavi and Arabic legends or the iconography, the representation of sovereignty, Zoroastrianism and Islam, or the production, use and regulation of these coinages.

The conference will also feature a workshop in reading the Pahlavi legends on these coins and a roundtable for the discussion of issues of common interest and coins if anyone wishes to bring them in. For further information and registration contact Dr. Stuart D. Sears at email: [sears@augegypt.edu](mailto:sears@augegypt.edu) or Dr. Michael L. Bates at e-mail: [bates@amnumsoc.org](mailto:bates@amnumsoc.org)

#### **"Traditional Arts of South Asia"** De Montfort University, Leicester, U.K., 25-26 June 2002

This 2-day international conference aims to assess the role of the traditional arts of South Asia—especially architecture, sculpture and textiles—in both the understanding

of the past and in current practice. The 11 speakers from India, Pakistan, the U.S.A. and Britain come from a variety of disciplines to reflect the different aims and approach currently pursued toward South Asian traditional arts.

For further information, please contact PRASADA, Faculty of Art & Design, DeMontfort University, Leicester LE1 9BH, U.K. E-mail: [cbranfoot@dmu.ac.uk](mailto:cbranfoot@dmu.ac.uk); website: [www.lsa.dmu.ac.uk/Research/Prasada/prasada.htm](http://www.lsa.dmu.ac.uk/Research/Prasada/prasada.htm)

**"Chinese Traditional Civilization and the Contemporary World"**  
**Institute of Far Eastern Studies, Moscow, Russian Federation, 26-28 August 2002**

The XIV EACS conference at the Institute of Far Eastern Studies of the Russian Academy of Sciences will cover the following topics in the History of Fine Arts and Archaeology: Art of Central Asia (5th-14th centuries) and Chinese Traditional Painting, Chinese Decorative Art, and History of the Collections.

The EACS Board wishes to encourage members to submit proposals for specialist panels in this and future conferences. Proposals should include a brief abstract of the panel topic, with a provisional list of speakers and paper titles. These proposals should be sent to the Organizing Committee, who will forward them to an appropriate convener for review. A list of the currently accepted panels will appear on the Conference website and in future conference communications. Please contact Dr. Kira Samosyuk. Fax +7 812 1109 736; e-mail: [east\\_department@hermitage.ru](mailto:east_department@hermitage.ru). Conference website: [www.moskva14eacs.ifes-ras.ru](http://www.moskva14eacs.ifes-ras.ru); e-mail: [ifes@ifes-ras.ru](mailto:ifes@ifes-ras.ru)

**Third Annual Conference Central Eurasian Studies Society**  
**University of Wisconsin, Madison, Wisconsin, U.S.A., 17 - 20 October 2002**

The third annual conference of the Central Eurasian Studies Society will take place on 17-20 October 2002 at the University of Wisconsin, Madison, WI, 53706 USA. The Central Eurasian Studies Society would like to request submission of proposals for papers concerning Central Eurasian studies. Topics include: history, languages, cultures, and modern states and societies of the Turkic, Mongolian, Iranian, Caucasian, Tibetan and other peoples of the Black Sea region, the Crimea, the Caucasus, the Middle Volga region, Central and Inner Asia and Siberia, and teaching and research about these subjects and areas. Participants wishing to present a paper are asked to submit an abstract of 150 words maximum, and conference registration by 1 April 2002 using the response form available through the website below. Confirmation of paper or panel acceptance will be available by 1 June 2002. On-line registration is available through website: [www.wisc.edu/creeca/](http://www.wisc.edu/creeca/); e-mail [creeca@intl-institute.wisc.edu](mailto:creeca@intl-institute.wisc.edu)

**"Visions of Enlightenment: New Perspectives on Tibetan Art"**  
**SOAS, University of London, U.K., 9 November 2002**

This conference aims to provide a forum of discussion for new approaches and perspectives in research of Tibetan art. It is organised by the Circle of Tibetan and Himalayan Studies (SOAS) and constitutes a sequel to last year's symposium devoted to conservation issues in Tibetan art.

The speakers, who include some of the best-known scholars in the field, will introduce new findings on a variety of topics pertaining to the Tibetan artistic heritage.

For tickets and further information e-mail: [cths@soas.ac.uk](mailto:cths@soas.ac.uk)

**"Afghanistan: Meeting Point Between East and West"**  
**Archaeological Museum of Lattes, Montpelier, France, April 2003**

The Archaeological Museum of Lattes (Montpelier, France) jointly with the Indian Society for Greek and Roman Studies is to hold a three-day international symposium at the end of April 2003. The aim is to bring together leading scholars covering the epigraphy, numismatics, art history, archaeology and historical disciplines connected with ancient Afghanistan.

For further information or with proposals for papers in the two official languages, French and English, contact Prof. Osmund Bopearachchi, President, Indian Society for Greek and Roman Studies, Director of Research C.N.R.S., Paris, France. Tel: +33 1 44 32 37 82; fax: +33 1 44 32 30 60; e-mail: [bopearac@canoe.ens.fr](mailto:bopearac@canoe.ens.fr); website: [www.archeo.ens.fr](http://www.archeo.ens.fr)

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## **Tenth Seminar: The International Association for Tibetan Studies**



I am very happy to announce the details of the Tenth Seminar of the International Association for Tibetan Studies. This will be held at St Hugh's College, Oxford, from Saturday 6th to Friday 12th September 2003. The conference fee, set at £150, includes the conference itself and a daily buffet lunch. Accommodation at the College is available.

The IATS, presently the largest gathering of Tibetologists in the world, was formally created in Oxford in 1979 when Michael Aris convened a group of some seventy scholars at St John's College. It is just one measure of the development of Tibetan Studies that the Seminar has outgrown St John's, and will be moving to St. Hugh's, just ten minutes' walk from the city centre, in order to cater for 250 people – nearly four times the original number.

For further information, please contact the organisers at:

**The Aris Trust Centre,  
Wolfson College  
Oxford, OX2 6UD**

or visit our web-site at:  
[www.wolfson.ox.ac.uk/iats](http://www.wolfson.ox.ac.uk/iats)  
(which includes a down-loadable application form).

Charles Ramble

*Convenor – Tenth IATS, Lecturer in Tibetan and Himalayan Studies,  
University of Oxford*

## NEW PUBLICATIONS

### Recent journals

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

No. 20, London: Spring 2002, pp. 12 + 4, 13 b&w ills. For a free copy contact: Kate Hampson, The International Dunhuang Project, The British Library, 96 Euston Road, London, NW1 2DB, U.K. Tel: +44 20 7412 7319; Fax: +44 20 7412 7641; e-mail: kate.hampson@bl.uk; Web-page: <http://idp.bl.uk>

This is a special 12 page edition to celebrate the 20<sup>th</sup> issue of *IDP News*. From this issue, the lead article will be given in English and Chinese. A four-page pull-out Chinese news sheet is also included. This will be produced thrice yearly by the IDP Office at the National Library of China in Beijing. It will be mailed to all those who receive *IDP News* in China and to others by special request. The lead article is on forgeries by Susan Whitfield: a condensation of her introduction to the new volume on this topic (S. Whitfield (ed.): *Dunhuang Manuscript Forgeries*, The British Library, 2002). Also included are an article by Ursula Sims-Williams "Islam Akhun's Forgeries" and shorter items on "Two 'New' Islam Akhun Forgeries", "Forgeries Today", "More Stein News" including "Stein's Grave" and "The UK-Hungarian Stein Project", in addition to announcements of Conferences, New Publications and Project News. The next issue of *IDP News* will be devoted to the Swedish expeditions to Central Asia led by Sven Hedin, in preparation for the 5<sup>th</sup> conference to be held in Stockholm.

#### *International Institute for Asian Studies Newsletter*

No. 27, Leiden: IIAS (March 2002), 64 pp. Website: [www.iias.nl](http://www.iias.nl)

This issue's theme is on "Afghanistan: Picking up the Pieces" where specialists and writers assess Afghan heritage and its loss, recovery and revival. The articles are: E. Errington, "Ancient Afghanistan through the eyes of Charles Masson (1800-1853): The Masson Project at the British Museum" [v. also p. 20f.]; J. van Belle, "Travelogue of an Ethnomusicologist: Living Musical Traditions of the Ismailis in Afghan Badakhshan"; J. Baily, "Ethnomusicological Research in Afghanistan: Past, Present and Future"; N. Sims-Williams, "New Documents in Ancient Bactrian Reveal Afghanistan's Past"; O. Bopearachchi, "The Destruction of Afghanistan's Cultural Heritage"; V. Sarianidi, "It is Time to Pick up Stones"; S. López, "Afghanistan: Iconoclastic Fury Unleashed Again"; and J. van Krieken, "The Buddhas of Bamyan: A Turn-Around for Afghanistan's Cultural Heritage?".

#### *Donskaya Arkheologiya*

This journal is committed to reflecting the ancient history and archaeology of the Don River region, North Caucasus and adjacent territories in southern Russia, in both a scientific and popular-scientific genre. The ancient Don region was a crossroads of civilizations and migrations and thus its history can be understood solely within the context of the histories of neighbouring and distant regions.

The journal is published three to four times per year. To date eleven issues in eight volumes have been published. Each volume contains between 112-174 pages with a minimum of four pages of color illustrations. The chronological and cultural range covers the time periods from the Paleolithic to the Medieval. It is published in Russian with English summaries.

Past volumes beginning with Vol. 1, 1998 are available at The Centre for the Study of Eurasian Nomads and Zinat Press, Berkeley, CA, U.S.A. Website: [csen.org/Pubs\\_Sales\\_Reviews/Zinat.Publications.html](http://csen.org/Pubs_Sales_Reviews/Zinat.Publications.html)

## General Publications

### **The Book of Silk**

by Philippa Scott. London: Thames and Hudson, 2001. Pp. 256, 274 ills., 180 in colour, bibliography, index. £24.95.

Philippa Scott's book traces the origins and history of silk, from its initial production in ancient China (c. 3000 B.C.) to its use in the fashion industry in present day Europe. Despite the book's large geographical and historical scale, the author has managed to write clearly, although briefly, about the main events in the history and function of silks in different countries and eras. The story begins in China, and the author discusses the development of sericulture and the function of silk from the earliest times (the Shang Dynasty (1766-1401 B.C.) to the Revolution in 1911. Over the millennia, silk always played an important role in China's commerce and politics. During different dynasties, the use and significance of motifs on Chinese silk textiles varied, and different weaving techniques were invented.

Aspects of Central Asian (e.g. Sasanian) silk textiles and the role of the Silk Road in distributing the silks are also discussed, although the emphasis is given to the costume and textiles of the 19th century (e.g. *ikat*). From Central Asia the story moves on to India, where actual extant silks date from the Mughal period onwards. However, the author has drawn many references for the antiquity of Indian silk production from ancient literature and paintings (e.g. the Ajanta murals). Both the Byzantine Empire and the rule of Islam saw flourishing textile centres and production of silk, and especially under Islam, silk textiles spread far to the east and to the west. Here it is interesting to note the introduction of new patterns on silk as well as the modified "Sasanian" roundel, to be found all over the vast Islamic empire.

This book has enough historical and recently found material to make it a useful reference book. Many famous silks, which are normally found illustrated in separate publications, have been reproduced here in excellent quality and it is rewarding to have so many historically important silks in one volume. The illustrations alone make this a book worth acquiring, and the main facts in the history of silk weaving are adequately covered in the text. This reviewer particularly enjoyed reading about silk weaving before the twelfth century A.D. and the importance attached to this precious material in the Orient and in the West, regardless of religion and other cultural differences. A list of museums and collections that hold silk textiles in addition to a compendium of information which includes terms and techniques, and care and conservation of silk textiles is found at the end of the book.

(MA)

## New publications on Iran

### A Zoroastrian Tapestry: Art Religion and Culture

edited by Pheroza Godrej and Firoza Punthakey Mistree. Ahmedabad: Mapin Publishing and Cliffedgeway, NJ: Grantha Corp, 2002. Pp. 762, 1100 colour and 150 b.&w. photos, bibliography, glossary, map. £175 + £35 for shipping.

*A Zoroastrian Tapestry* contains over 35 chapters, each written by world-renowned specialists, covering various aspects of Zoroastrianism. This is one of the most lavishly produced works on ancient Iranian religion and history weighing 7 kgs and printed on special art paper. Each chapter opens with a 10" x 13" photograph depicting the theme of the chapter. Only 5,000 copies are available for worldwide distribution.

Contributions are by the following: Introduction (Mary Boyce); "The Life and Times of Zarathustra" (James Russell); "Zoroastrianism in Ancient Imperial Times" (Mary Boyce); "Zoroastrianism and the Greeks" (Albert de Jong); "Zoroastrianism in Central Asia" (Richard Frye); "Zoroastrian Themes on Early Medieval Sogdian Ossuaries" (Frantz Grenet); "The Parthians: Defenders of the Land and Faith (Mary Boyce); The Contribution of the Sasanians to Zoroastrian Iran" (F. Nariman); "Zoroastrian Art in Iran under the Parthians and the Sasanians" (Boris Marshak); "The Theme of Truth in Zoroastrian Mythology" (Jamsheed Choksy); "Literary Treasures of the Zoroastrian Priests" (H. K. Mirza); "Zoroastrianism and Hinduism: The Rig Veda and the Avesta" (S. Dange); "Parsi and Hindu Sacraments at a Glance" (A. P. Jamkhedkar); "Zoroastrianism and Judaism" (Shaul Shaked); "Zoroastrianism and Christianity" (Alan Williams); "Zoroastrianism in Iran after the Arab Conquest" (Mary Boyce); "Mazdean Echoes in Shi'ite Iran" (A. Sh. Shahbazi); "Modern Sects with Ancient Roots—The Yezidi and Ahl-e Haqq of Kurdistan" (Philip Kreyenbroek); "Zoroastrians in Twentieth Century Iran" (F. Mehr); "Preservation of a Faith, Zoroastrian Religious Structures" (F. Dastur and F. Punthakey Mistree); "Evolution of the Towers of Silence and their significance" (A. Wadia); "Protecting the Physical World" (F. M. Kotwal and K. P. Mistree); "The Court of the Lord of Rituals" (F. M. Kotwal and K. P. Mistree); "Observances of the Faithful" (S. Munshi and S. Stewart); "Parsi Heritage—A General Account of Iranian Studies" (K. M. JamaspAsa); "Parsi Arrival and Early Settlements" (K. P. Mistree); "Parsi Entrepreneurship and the China Trade" (Nivedita Mehta); "Bombay Parsis and the Diaspora in the 18th and 19th centuries" (John Hinnells); "Parsis and the Spirit of Indian Nationalism" (A. Doctor); "Entertaining the Zoroastrian Way" (Shirin Simmons); "Jamva Chalo: Eating Habits of the Parsis" (Shalini Devi Holkar and Sharada Dwivedi); "Parsi Cuisine in the Villages of Gujarat" (K. Dalal); "Costumes and Styles: Dress of the Imperial Court (Vesta Sarkhosh Curtis); "Hues of Madder, Pomegranate, and Saffron—Traditional Zoroastrian Styles and Costumes of Yazd" (F. Punthakey Mistree); "The Tanchoi and Garo—Parsi Textiles and Embroidery" (K. Desai); "Style and Elegance: Parsi Costumes in the 18th and 19th Centuries" (F. Punthakey Mistree and P. Godrej); "Glimpses of Parsi Portraiture—1750-1900" (P. Godrej); "Photographic Panorama of Zoroastrian Iran" (F. Punthakey Mistree); "Panorama of Parsis of Western India" (P. Godrej); "Early Parsi Pioneers in the Press" (1822-1915); (B. K. Karanjia); "Parsi Theatre" (S. Doshi); and "Parsi Collectors of Art" (S. Doshi).

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## New publications on Central Asia

**Manichaean Art in Berlin Collections: A comprehensive catalogue of Manichaean artifacts belonging to the Berlin State Museums of the Prussian Cultural Foundation, Museum of Indian Art, and the Berlin-Brandenburg Academy of Sciences, deposited in the Berlin State Library of the Prussian Cultural Foundation.**

by Zsuzsanna Gulácsi. Turnhout: Brepols, 2001. *Corpus Fontium Manichaeorum: Series Archaeologica et Iconographica*. Pp. vii + 283, ca. 100 colour ills., bibliography, index. Eur. 145.

This long-awaited book presents for the first time the Manichaean collections in Berlin in their entirety in full colour, including several dozen previously unpublished fragments. Although persecuted elsewhere Manichaeism was the state religion of the Uyghurs from the 760s to the early eleventh century, and therefore the most important examples of Manichaean art have been found in the Turfan region of today's Xinjiang Autonomous Region in China.

The study of Manichaean art is hampered by the extreme fragility and small size of the surviving manuscript fragments and the low number of wall paintings that can be securely identified as Manichaean. There is very little in style and iconography that makes possible a secure identification as Manichaean. The greatest problem is that unlike in the case of Buddhist or Christian art, where the abundance of iconographic details that have been systematically studied make interpretation relatively straightforward, very few Manichaean art motifs have been identified up to the present. The situation is further complicated by the fact that Manichaeans consciously borrowed from other religions, such as Buddhism and Christianity, in their writings and art. No doubt this new catalogue will also trigger debate about the inclusion and exclusion of various fragments, even though Gulácsi offers a clear method to identify the characteristics of Manichaean art in Appendix V as I discuss below. Identifying new methods for selecting Manichaean pieces is so important that it might have been better discussed in the main body of the text. It is however one of the features of this catalogue that it aims to be descriptive and factual and generally avoids debating important but controversial issues.

The question of dating is also mentioned in just one paragraph, based on one carbon-dated example (pp. 9-10) in the Introduction, which also gives a history of Manichaeism (pp. 3-6) and a short description of the characteristics of Manichaean art (pp. 6-9). Presumably as the manuscript of this book was finished some years ago the opportunity to discuss these questions here in more detail could not be taken, which is a shame, as re-examination of the traditionally used dates for the Uyghur material is long overdue. In recent years Gulácsi has published important results with regards to the reconstruction and orientation of Manichaean manuscripts.<sup>1</sup> In this catalogue she simply presents her views in the short section entitled "Features of this catalogue"

<sup>1</sup> Zsuzsanna Gulácsi: "Rules of Page Arrangement on Manichaean Illuminated Book Fragments" in R. E. Emmerick, W. Sundermann and P. Zieme (ed.): *Studia Manichaica: IV Internationaler Kongress zum Manichäismus, Berlin 14-18 Juli 1997*, Berlin, Akademie Verlag, 2000.

through the complete reconstruction of a hypothetical illuminated codex (pp. 10-11 and fig. 0.3). It would also have been desirable to give a more detailed description of the technology used, especially with regards to the colours and the gilding as Gulácsi had done in her dissertation.<sup>2</sup>

The main catalogue is divided into sections according to material and format: illuminated books (codex format, scroll format, *pustaka* format), book bindings, textiles and wall paintings. The textiles section includes textile books and inscribed, painted and embroidered textiles. Perhaps it is not clear to art historians used to painting-centred terminology that "painted textiles" actually covers those paintings we usually term as "banners" due to their shape resembling military flags also known in Buddhist art. The wall paintings section describes all known murals, even those that have unfortunately been destroyed through allied bombing in the Second World War. Although each fragment is described to the tiniest detail, very little comparative material is used from outside the catalogue. All entries are very clearly written with the text organised into sub-sections entitled Orientation, Text and Discussion. All previous instances of publication are listed, a very useful feature for further research, which also shows which fragments are published here for the first time.

The Appendices also present important unpublished material. In Appendix I, Jason David BeDuhn (with the collaboration of Werner Sundermann, Christiane Reck, Larry Clark and Zsuzsanna Gulácsi and incorporating suggestions by Peter Zieme) gives full transliteration and translation of all inscriptions that appear on the Manichaean fragments and paintings in the Manichaean, Sogdian and Runic scripts commonly used in the Turfan area. Although Gulácsi and other authors have already ascertained that the texts rarely bear any connection to the illustrations on the manuscripts, this long section (pp. 209-44) will be an important source of material for art historians and will no doubt trigger further research by linguists. In Appendix II those catalogue items that now have lost parts mostly due to the war damage are shown in old photographs (pp. 245-47). Appendix III lists those fragments that have been regrouped by Gulácsi (pp. 248-56) and Appendix IV shows black-and-white photographs of those objects that were considered to be Manichaean by other scholars, but not by Gulácsi, thus making further comparative research easier (pp. 257-66).

Appendix V gives a table "assigning the elements of the Manichaean artistic corpus in Berlin through context, correlation and documentary evidence" (pp. 267-68). Some fragments, especially Gulácsi's Cat. No. 66 (MIK III 4947 & III 5d: two matched fragments of a scroll) showing a Buddha figure, will need to be discussed further, as the facial characteristics of the Buddha in this fragment are directly comparable to the Uygor Buddhist style (pp. 146-48).

The strictly descriptive approach means that this beautifully produced and systematically written catalogue will remain a definitive handbook for long years to come. As part of the important Corpus Fontium Manichaeorum project it is published by Brepols in a large format and illustrated in full colour throughout to launch their new Series Archaeologica et Iconographica. The enlarged reproductions of both sides of each fragment and painting now make Manichaean art accessible to specialists and wider audiences. Apart from a few frequently exhibited pieces, the huge volumes published in the early part of the twentieth century and now out-of-print and rarely available in libraries, were the only sources of illustrations<sup>3</sup> as most other books and articles on this topic were not illustrated in colour. This new catalogue will make it

<sup>2</sup> Zsuzsanna Gulácsi: *Mediaeval Manichaean Book Art: A Study of Design, Function, and Origin of Manichaean Book Illumination*, PhD diss., Indiana University, Bloomington, 1998.

<sup>3</sup> Albert von Le Coq: *Chotscho. Facsimile-Wiedergabe der Wichtigeren Funde der ersten Königlich Preußischen Turfan-Expedition nach Turfan in Ost-Turkistan*, Berlin, Dietrich-Reimer, 1913 and *Die Buddhistische Spätantike in Mittelasien*, vols. 1-6, Berlin, Dietrich Reimer, 1922-33.

possible to study all the colours, materials and lines in one place for the first time. The hundredth anniversary of the start of the Turfan Expeditions will be commemorated in Berlin in September 2002. This catalogue is a very fitting tribute to the importance of the Berlin material collected during the four expeditions. It can only be hoped that the non-Manichaean part of the Berlin Museum's unique and unparalleled Turfan Collection will also be published in similar lavish detail very soon.

*[A more detailed version of this review will be published in the Journal of the Royal Asiatic Society, July 2002]*

*Dr. Lilla Russell-Smith, Stein Digitisation Project, Dept of Oriental Antiquities,  
The British Museum, London, U.K.*

**Sir Aurel Stein in *The Times***

with an introduction, annotations and index by Helen Wang. London: Saffron Books, 2002. Pp. 164, 19 b.&w. ills., maps. £19.50.

This is a collection of over 100 references to Sir Aurel Stein and his expeditions as published in *The Times* newspaper between 1901-1943. According to the "Acknowledgements", "The idea for this book came while compiling the bibliography for the *Handbook to the Stein Collections in the UK* (British Museum Occasional Paper 129, 1999)" (p. 11). Helen Wang aims to "provide a unique narrative of Stein's career as perceived and understood by his contemporaries, in the context of his own time" (*ibid*).

Wang explores in the Introduction (pp. 12-25) the important role *The Times* played in Stein's Britain, and Stein's relationship with the media. She comes to the conclusion that Stein did not have to court the media and seek attention, as his contemporaries were fascinated by his extraordinary achievements. In *The Illustrated London News* in 1909, Stein was named as the most important of fifteen explorers of the moment. The others listed included Lieutenant Shackleton, Captain Roald Amundsen and Sven Hedin at no. 15. However, Stein was very much aware of the usefulness of newspaper articles in promoting his cause, and was always happy to send reports and to give interviews, and these became increasingly regular during the first and second decades of the twentieth century. Lengthy anonymous book reviews were also published about all his major books throughout Stein's long life.

The items published in this book range from one line to several pages. Included are interesting reports that make the events of the period come alive. For example the opening of the King Edward VII Galleries (now Hotung Gallery) in the British Museum in 1914 and the exhibition of Stein's spectacular finds brought back from Chinese Turkestan in the course of the first and second expeditions (1900-01 and 1906-08) were described in several articles (pp. 60-68). Although there were gaps of several years between reports at times, all Stein's major achievements and publications were mentioned in various issues of *The Times* after 1901, which makes this book a surprisingly comprehensive read about Stein's professional career.

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**Archaeology, Palaeo-ecology and Palaeo-demography of Eurasia**

Collected papers, edited by Valery Olkhovskiy. Moscow: GEOS, 2000. Pp. 342, b.& w. illus. US\$25 + US\$ 9 for shipping.

This publication includes contributions from experts in Russia, Kazakhstan, Ukraine, Italy, United States, France and South Korea. It is the result of a joint study project aiming to reconstruct the ethno-cultural history of the Eurasian steppes.

The volume is broadly divided into two sections. The first one deals with various ecological and demographic aspects of the Eurasian Steppes. Hiebert and Shishlina (pp. 21-30) in the first article considered the emergence of mobile herdsmen and environmental changes such as the aridisation that occurred across the steppe and desert regions of Eurasia between the third and second millennia B.C.; Viazkova traces the influence of natural geological factors in the shaping and economy of the Baite cult complex in Kazakhstan, whilst Nikonov and Olkhovskiy further discuss it in view of the recent archaeo-seismic evidence. Again Olkhovskiy, this time together with other archaeologists, investigates the structure of the Teren sanctuary on the Ustyurt plateau, choosing a multidisciplinary bio-archaeological approach. The anthropological remains of the Jetysar Culture (late centuries B.C.-8th century A.D.) in the eastern Aral region are carefully distinguished by Mednikova in her gender and age investigation. The last paper of this section written by Antipina and Olkhovskiy deals with the zoological remains, especially those of eagle-owls and small rodents, of Baite III complex, providing important clues to the type of sacrificial rituals that took place at the sanctuary.

The second section presents instead a compendium of archaeological sources from various sites, dating from the early Bronze Age to the medieval period. Vinogradova investigates the extent of interaction between farming and steppe cultures in southern Tajikistan during the late Bronze Age period, especially between the Andronovo tribes and the farming population belonging to the Moialy and to the Beshkent-Vakhsh Cultures. New dates are proposed instead for the chronological setting of Chinese Northern Zone by Chzhun Suk-Be, basing his study on comparative analysis of bronze typologies from various sites including Zhukaigou, Baifu, Linheyu, Chaodaogou and other sites. Kovalev, Atabiev, Gutzalov and Tairov present different aspects of stone stelae, zoomorphic and anthropomorphic, throughout Eurasia. Litvinsky argues that the Pamirs and Gilgit (Pakistan) cauldrons were made for a special cult, suggesting a connection with Scythian and ancient Indian rituals, and a possible ethno-cultural link between the two groups. Olkhovskiy and Yatsenko in their paper suggest two different versions for dating the *tamgas* discovered at the Baite III sanctuary on Ustyurt (Kazakhstan). The article by Khabdulina and Akishev describes a mound in the elite barrow cemetry of Beriktas in eastern Kazakhstan, which would belong to the Xiongnu (Hunnu) tribes migrating to the west during the 1<sup>st</sup> century B.C. The last paper discusses materials of two medieval sacral complexes near the village of Annenskoye in the Chelyabinsk region of Russia which would exhibit syncretic features, proving the process of interaction between the Turk and Ugrian tribes in the first quarter of the second millennium A.D.

The spectrum of topics proposed in this collection of papers seems vast, but this diversity in approach and themes nevertheless suggests a common underlining factor: all the authors would propose the common conception of the Eurasian steppes as a geo-cultural phenomenon and one of continuous cultural interaction between the West and the East that started during the Bronze Age and unfolded throughout the centuries until the medieval period. The excellent editorial work, by providing a large spectrum of themes investigated by different scholars of different backgrounds in different languages, does indeed deliver some recent discoveries that would not otherwise be accessible to a wider audience.

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## New publications on Tibet

### Tibetan Painting: The Jucker Collection

by Hugo E. Kreijger. Boston: Shambhala, 2001. Pp. 190, 72 colour plates, bibliography, index. US\$75.

This book discusses 72 *thangkas* from the Jucker Collection, each beautifully photographed by M. Jucker, and accompanied by explanatory text. The *thangkas* presented here range in date from the 12<sup>th</sup> century to the early 20th century. The introduction discusses Tibetan history and Buddhism, and the stylistic aspects of Tibetan painting. The collection also includes a 13<sup>th</sup> century Central Tibetan *tsakali* depicting one of the thirteen teachers of the Bon religion. *Tsakali* were small painted images on paper used during Buddhist initiation rituals and in Bon funerary rites. According to the author, the date of this image makes it one of the earliest extant Bon paintings.

Among the most unusual *thangkas* in this collection is a 15<sup>th</sup> century series of nine paintings on silk (originally twenty-one) from Guge in western Tibet depicting the Nine Taras. Each deity is shown wearing elaborate garments, and the treatment of their stomachs by the artist was clearly inspired by the (much) earlier Kashmiri models. Four Bhutanese *thangkas* are also included here, and two *thangkas* are given a mid-18<sup>th</sup> century Beijing provenance.

This book provides a nice historical overview of Tibetan *thangkas*, and gives some idea of the geographical variations in artistic depiction. The author has concentrated on explaining the iconography of each *thangka* illustrated, although stylistic aspects are also given some consideration. As much of this large collection has been previously unpublished, this book is a valuable source for those interested in Tibetan painting.

(MA)

### The Lhasa Atlas: Traditional Tibetan Architecture and Townscape

by Knud Larsen and Amund Sinding-Larsen. London: Serindia Publications, 2001. Pp. 180, approx. 230 colour and b.& w. photographs, line drawings & plans, 47 maps, bibliography, index. £40.

This work is the result of the "Lhasa Historical City Atlas" project, run by the Network for University Cooperation Tibet-Norway between 1994 and 1999. Its aims, brilliantly achieved, are stated to be "to describe the architectural and spatial features that give the old town its particular character, as well as the special topological and historical relationships that make Lhasa unique. Through text and maps, the book also presents important aspects relating to the conservation of individual buildings and townscape. In order to put our recent documentation of old Lhasa in a larger perspective, we include earlier surveys and maps, and introduce traditional methods of decoration and buildings in Tibetan architecture."

Immaculately produced and lavishly illustrated, the successive chapters cover Architecture (secular and religious), Townscape, Individual buildings, and the Conservation and Future of Lhasa. The authors admit that they neither speak nor read Tibetan, and so have wisely confined themselves to what could be directly observed or taken from reliable secondary sources. Given this approach one could hardly ask for a better treatment of the subject.

The clash between tradition and modernity is nowhere more acute than in the architecture and townscape of Lhasa, where divergent definitions of and attitudes to tradition, found the world over, are compounded by the cultural and political implications of Tibet's inclusion in China. Understandably the authors steer clear of the more contentious of these debates, but it is clear that they are not altogether optimistic for the future of Lhasa's traditional fabric, which is still diminishing. All the more important, then, to document as thoroughly as possible the past and the present – a task which they have ably undertaken.

(PD)

**Symbols of Buddhism: Sculpture and painting from India and the Himalayas**  
by Jane Casey Singer. London: Rossi and Rossi, 2002. 11 colour plates, bibliography. £25.

This catalogue was published in conjunction with the Rossi exhibition in New York of the same title. Despite the catalogue's small size (11 entries), all the examples have been carefully chosen to present aspects of the Himalayan artistic heritage, ranging from a c. 3<sup>rd</sup> century A.D. Indian *yakshi* to a 13<sup>th</sup> century Nepalese Avalokitesvara. Many of the items are from European private collections, and are previously unpublished. The catalogue has mostly sculptures, of which the 7<sup>th</sup> century Kashmiri Buddha must be historically one of the most important ones to date, as the inscription in the base has helped to establish the chronology of the Kashmiri Buddha image about a century earlier than previously thought. Another copper sculpture from the Swat Valley in Pakistan displays a similar date to the Buddha above, and it is interesting to note the differences in the depiction of the two images. Tibetan sculpture is represented by examples of a 14<sup>th</sup> century Kalacakra, a Yongle period Avalokitesvara and a particularly fierce stone image of Panjara Mahakala.

Jane Casey Singer has written informative entries for each artefact, and this reviewer was particularly interested in reading about the two Tibetan *thangkas* and a set of 14<sup>th</sup> century paintings, which illustrate a Tibetan script. From the scholarly point of view, this catalogue is important as it records material previously unpublished and therefore largely inaccessible.

(MA)

**The Dalai Lama's Secret Temple: Tantric Wall Paintings from Tibet**  
by Ian A. Baker. Photographs by Thomas Laird, with an introduction by Tenzin Gyatso, the Fourteenth Dalai Lama of Tibet. London: Thames and Hudson, 2000. 188 illustrations, 150 in colour, diagrams. £36.

This book reproduces for the first time the murals for centuries hidden away in a private retreat of the Dalai Lamas, a small temple on a lake behind the Potala Palace in Lhasa. Despite the Chinese invasion of the 1950s as a result of which most monasteries and temples were destroyed, the murals on the top floor of the Jewel in the Lake, as the Lukhang—Temple of the Serpent Spirits—is described, a hidden sanctuary, little known even to the pilgrims who converged on Lhasa on the occasions of religious festivals, survived relatively unscathed and are now accessible to the public. These murals at the Lukhang illustrate the Dzogchen, the Great Perfection. In his introduction, His Holiness, the present Dalai Lama, admits that he himself has never seen the murals, but however, he is fully aware of their potent significance and warns that they were kept secret because without proper preparation and training, the methods of Dzogchen could be easily misconstrued. His Holiness concludes with the wish for the now revealed paintings to profoundly inspire and contribute to an augmented understanding of Tibetan Buddhism.

In the first chapter, the author explores the myth of those serpent spirits, the *Nagas* or *Lu* which inhabited Tibetan folklore since pre-Buddhist times and who were revered as lords of rain and fertility. On an esoteric level the *Nagas* were considered the guardians of spiritual knowledge. The temple or rather its two lower floors, were dedicated to the *Nagas* to placate their anger at the disturbance of their natural habitat after excavations during the construction of the Potala, and to protect the topmost floor containing the unique illustration of Tibet's Tantric tradition, as the authors state, in 'an extraordinary synthesis of creativity and philosophical depth'.

The second chapter, 'The Rise of the Dalai Lamas', briefly mentions the provenance of the title - 'the Ocean of Wisdom'. The historical context concentrates on the Great Fifth Dalai Lama, the first supreme ruler of unified Tibet. The rule of the Fifth Dalai Lama in the 17th century marked a renaissance in Tibetan arts and sciences, and the establishment of trade and relations with the neighbouring countries of India, Kashmir, China and Mongolia. However, this Dalai Lama's greatest passion was the esoteric tradition of the Dzogchen conveyed to him by the Nyingma masters though he had to face opposition from his tutors advocating allegiance to the Gelug teachings. The Great Fifth wrote two treatises on the meditation techniques of the Dzogchen and passed down his views orally. It is thought that those secret visions of the Fifth Dalai Lama led ultimately to the creation of the Lukhang murals.

The third chapter dwells on the The Vision of Buddhist Art contained in the Lukhang murals and commends their inventiveness and departure from traditional canons of proportions so rigorously enforced in other known works of Tibetan art. The paintings reflect a transformed perception and heightened levels of awareness and as such are at the very heart of the Tibetan vision of art. The following three chapters deal with the detailed descriptions of the North, East and the West walls of the temple and explain the underlying philosophical and religious notions.

The surreal, collage-like murals on the Lukhang's North wall record the earliest transmission of Buddhist teachings brought to Tibet by Padmasambhava. In mystic terms they embody the central theme of the entire series of Lukhang murals—the transformation of turbulent psychic forces into energies of wisdom and compassion. They represent the foundations of the tantric path. For example, a pond in one of the murals represents the Bardo with 42 peaceful and 58 wrathful deities, which are expressions of our thoughts and emotions. Numerous scenes—which could be perceived to be purely sexual—illustrate the belief that human sexuality transcends the conceptual mind and creates new life—in other words, the body's vital energies are the vehicle of the mind. Other Buddhist concepts such as a transcendent reality are ungraspable and most often can only be alluded to by metaphors or symbols, which in the Lukhang murals are illustrated by spheres of light and apparitional deities.

The book abounds in splendid colour plates accompanied by quotations from the Fourteenth Dalai Lama who comments in accessible terms on the complex aspects of Buddhist practices reflected in the murals. In some instances even the Dalai Lama admits that words are inadequate: 'luminosity or the natural quality of the mind, (which the paintings seek to represent) is not something I can fully explain'. We also find quotations from other Dalai Lamas illuminating the context of appropriate paintings, but as a visitor to the Lukhang would obviously not have the benefit of those, he would indeed be at pains to comprehend the extremely rich visual vocabulary unfolding in front of him.

The murals of the West Wall illustrate the contemplative techniques of the Dzogchen and the authors contend that in those murals this symbolic representation of subtle truths reached the highest degree. This is an extraordinary record of the Dzogchen vision ultimately reflecting the viewer's own potential for buddhahood but only the most qualified of practitioners are believed to be capable of following those techniques and reaching the final goal. Dzogchen rejected a graduated path to

enlightenment based on scholasticism and rote morality, and was persecuted by the Gelugpas. The Dalai Lamas, although heads of the Gelug tradition, were secret practitioners of Dzogchen embarking on the fastest and most direct path to salvation.

The Eastern mural illustrating the final goal of Tantric practice and meditation celebrates the kings, revered Indian and Tibetan masters such as the eighty-four Indian *Mahasiddhas* and great teachers of the Nyingma, Kagyu and Gelug traditions offering a fine example of a non-sectarian ideal. Central to the tantric journey in the *Mahasiddhas'* lives was the encounter with the *Dakinis*. They appear as partners in sexual union in which passion and desire transmute into the radiant liberating energy of Inner Bliss or, in other words, the union of wisdom and compassion necessary for enlightenment.

Apart from the colour plates the murals on all three walls are shown in their entirety in black and white graphics offering a very helpful idea of their size and composition. The complete text of the wall inscriptions in Tibetan is reproduced and translated into English. The book can be highly recommended for the exceptional quality of its colour plates and the carefully researched text helping the reader to gain an informed glimpse of the vibrant richness and complexity of the Tantric Buddhist philosophy and practice—of which the Dzogchen was the pinnacle—and of the visual art so inextricably connected with it.

*Joanna El Nemr, M.A. London, U.K.*

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# Sir Aurel Stein in *The Times*

with an introduction, annotations and index by  
**Helen Wang**, The British Museum



A collection of over 100 references to Sir Aurel Stein and his extraordinary expeditions to Chinese Central Asia, India, Iran, Iraq and Jordan in *The Times* newspaper 1901-1943

*Sir Aurel Stein (1862-1943) is renowned for his breath-taking archaeological exploration in Chinese Central Asia, India, Iran, Iraq and Jordan, and for his pioneering work on the early civilisations on the Silk Road. This book brings together over 100 articles and news items relating to Stein and his expeditions, as printed in The Times newspaper between 1901-1943, allowing us to follow his achievements as they were first announced in the most important broadsheet of the British empire. Presented in chronological order, they provide a unique narrative of Stein's career as perceived and understood by his contemporaries. Stein had friends all over the world and useful contacts at The Times. But is there a story behind the publicity? Was Stein media hungry or publicity shy? This hidden context is explored in the introduction*

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**KINDLY NOTE THAT FROM THE NEXT ACADEMIC YEAR (2002/2003) WE WILL HOST ONLY ONE EVENT EACH TERM**

5 June 2002  
(Wednesday) 6 pm  
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"*.

13 November 2002  
(Wednesday) 6 pm  
SOAS (room to be announced)

**Jonathan Tucker** (Independent Scholar and Author, U.K. ) *"Exotic Goods from Exotic Lands: The Commerce of the Silk Road"*

To be followed by the launch of Mr Tucker's book *The Silk Road: Art and History*

**ALL ARE WELCOME**



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# From Nisa to Niya

*New Discoveries and Studies in Central and Inner Asian Art and Archaeology*

Edited by Madhuvanti Ghose, Lilla Russell-Smith and Burzine Waghmar

This is the first volume of the Saffron Books Circle of Inner Asian Art series which has grown out of the successful series of lectures hosted by the CIAA. The articles in this book cover many aspects of Central Asian art and archaeology and represent the most up-to-date research in these fields

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Dear Readers,

This newsletter contains four very interesting articles, one of which is in response to an earlier article published by the CIAA in 1999. We encourage our readers to send us papers based on research findings published by us. Our news section is extensively devoted to the recent events that have been taking place in Afghanistan with which it has been difficult to keep pace.

Our lectures during 2002 have once again been thought provoking. Our first January lecture was by Dr. Jorinde Ebert from Vienna. In a talk entitled "Pranidhis in Kizil?" she suggested that the important Uygur Buddhist iconography of the Pranidhi depictions may have originated in Kucha and that initially this was connected to the popular Maitreya cult. To illustrate this she gave a detailed description of Kizil Cave 123, known as the "Cave of the Ringbearing Doves". Our special guest for this academic year was Prof. Fred Hiebert from the University of Pennsylvania Museum of Archaeology & Anthropology, Philadelphia. In an enthralling talk, he discussed the discovery of a stamp seal from Anau in Turkmenistan (see his article in this newsletter on pp. 3-10). In February, our lecturer was Dr. Lilla Russell-Smith, a co-founder of the CIAA, who spoke about some of the conclusions from her dissertation. She concentrated on the role of women in establishing Uygur political and artistic influence in Dunhuang and demonstrated that some of the best examples of tenth-century Dunhuang paintings are closely connected to Uygur art in their style and iconography. Our March lecturer was Dr. Vesta Curtis of The British Museum discussed Sasanian propaganda as seen through their rock reliefs and coinage. Dr. Ulrich Pagel of the Dept. of the Study of Religions at SOAS presented a lecture in April based on his current research on the evidence for stupa worship in the Mahayana sutras. Dr. Gabriele Fuschnigg from the Institute of Archaeology, University College London was our lecturer in May. In an engaging lecture she looked at ceramic production at Merv during the Parthian and Sasanian periods and compared it to material from Iran.

We are now editing CIAA's first volume, *From Nisa to Niya* (see advertisement in this issue). Please contact the publisher in order to book your advance copy.

Finally, all of us at the CIAA would like to thank Prof. Roderick Whitfield, Percival David Professor of Chinese and East Asian Art for all his help and support since our inception in 1995 and wish him all the very best on his forthcoming retirement.

The CIAA Committee





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