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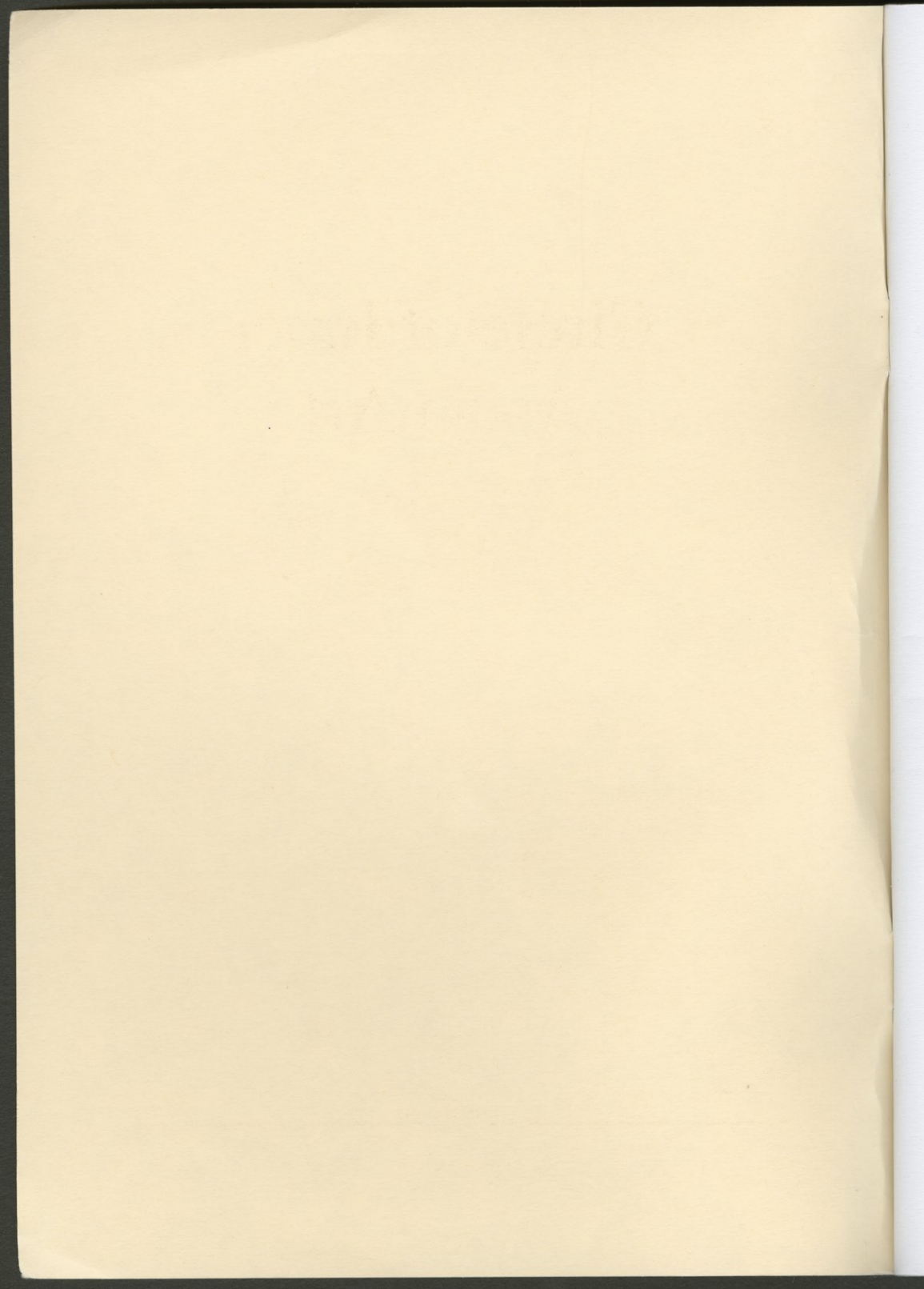
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### NEWSLETTER

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Issue 19 – June 2004  
ISSN 1364-9418

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CIRCLE OF INNER ASIAN ART

# Circle of Inner Asian Art

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## CIRCLE OF INNER ASIAN ART

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## CIRCLE OF INNER ASIAN ART

### NEWSLETTER

<b>Issue 19</b>	<b>June</b>	<b>2004</b>
<b>ARTICLES</b>		
Excavation of Jandavlattepa, Sherabad District, Northern Bactria by K. Abdullaev and M.L. Stanco		3
The Tetradrachm of Seleucos I from Sazagan, Uzbekistan by K. Abdullaev, F. Francschini, and A. Raimkulov		10
Rethinking the Origin of the Hephthalites by Yu Taishan		13
<b>NEWS BULLETIN</b>		
Foundation of The Society for the Exploration of EurAsia		18
S.T. Lee Lecture at Senate House		18
The Stein Textile Project at the Victoria & Albert Museum, London, U.K.		18
Vladimir Lukonin Lecture at the British Museum, London, U.K.		19
British Scholar Travel Grants		19
Ancient India Discussion Group Programme, University of Oxford, U.K.		19
Boden Professorship of Sanskrit, University of Oxford, U.K.		20
Chair of Sanskrit Professorship, Leiden University, The Netherlands		21
Call for research by the Ministry of Culture and Islamic Guidance, Tehran, Iran		22
On-line Bibliographic Resources on the Middle East and Central Asia		22
Rare Buddha and Manasha Statues at Orissa State Museum, India		22
Excavation of the Xiaohe site in Lob Nor, Xinjiang, P.R. China		23
The disturbed grave of the 'King of Loulan'		24
Preservation and research on the Famen Temple silk fabrics		25
Recent excavations in Xi'an		26
Recent excavations at Yinxu, Anyang, P.R. China		26

Complex Digital Documentation and Preservation of Rare Mongolian and Tibetan Manuscripts	27
Summer Language Programs, Indiana University, U.S.A.	28
Inner Asian On-line Library Catalogues	29
New Curator at the Freer Gallery of Art and the Arthur M. Sackler Gallery	29
Correction pertaining to <i>CIAA Newsletter</i> No.17	30

## EXHIBITIONS

Christian Angels on the South China Coast, London, U.K.	31
The Silk Road Trade, Travel, War and Faith, London, U.K.	32
Chinese Silk, Oxford, U.K.	33
Seeing Lhasa: British Depictions of the Tibetan Capital 1936-1947, Oxford, U.K.	34
Feasts, Rituals and Ceremonies, Barcelona, Spain	34
A Special Exhibition of Mr. Zheng Zhenduo's Donation of Pottery Figurines, Beijing, P.R. China	35
Splendors of China's Forbidden City, Chicago, U.S.A.	35
China: Dawn of a Golden Age (200-750 AD), New York, U.S.A.	36
The Demonic Divine in Himalayan Art, New York, U.S.A.	36
Iraq and China: Ceramics, Trade and Innovation, Washington D.C., U.S.A.	37

## CONFERENCES

### Conference Reports

The South Asian Legacy of Sir Aurel Stein, Leicester, U.K.	38
The Kingdom of Khotan to AD 1000: A Meeting of Cultures, London, U.K.	39
Les Sogdiens en Chine [The Sogdians in China], Beijing, P.R. China	40

### Forthcoming Conferences

After Alexander: Central Asia Before Islam, London, U.K.	42
Conservation of Ancient Sites on the Silk Road, Dunhuang, P.R. China	43
37th International Congress for Asian and North African Studies, Moscow, Russia	43
The European Association of Southeast Asian Archaeology, London, U.K.	44
German Congress of Oriental Studies and DAVO Congress, Halle, Germany	44
Congress on Turkic Civilization, Bishkek, Kyrgyzstan	45
Annual Meeting of the Mongolia Society, Bloomington, Indiana, U.S.A.	45

Text and Image: Tibetan Books and their Illuminations, London, U.K.	46
Art, Architecture & Religion on the Silk Road, Australia	46
European Association of South Asian Archaeology, London, U.K.	46

**NEW PUBLICATIONS**

<b>New Publications on Central Asia</b>	48
---	----

Lit de Pierre, sommeil barbare; Chine, L'Empire du trait: calligraphies et dessins du Ve au XIX<sup>e</sup> siècle (N. Monnet); Central Asian Temple Banners in the Turfan Collection of the Museum für Indische Kunst, Berlin (C.Bhattacharya-Haesner); Drevnie uryury VIII-IX vv (K. Kamalov); Symbols through Time: Interpreting the Rock Art of Central Asia (A. Rozwadowski), Arts of Central Asia (B.H. Moon *et al*); The Glory of the Silk Road. Art from Ancient China (Li Jian);

<b>New Publications on Tibet</b>	59
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Tibet: Treasures from the Roof of the World (P. Berger)

**CIAA LECTURES**

<b>NOTE FROM THE HONORARY SECRETARY</b>	61
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<b>NOTE FROM THE COMMITTEE</b>	62
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<b>NOTE FROM THE COMMITTEE</b>	63
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**EXCAVATION OF JANDAVLATTEPA, SHERABAD DISTRICT AND UZBEK-CZECH ARCHAEOLOGICAL RESEARCH IN THE SURKHANDARYA REGION, NORTHERN BACTRIA.**

by *K. Abdullaev* (Uzbek leader of the Uzbek-Czech Archaeological Expedition) and  
*Master L. Stanco* (Czech leader of the Uzbek-Czech Archaeological Expedition)

**Season of 2002**

In October 2002, Jandavlat Archaeological Expedition started its first field season. The team consisted of researchers from the Institute of Archaeology (Samarkand, Uzbekistan) and the Institute for Classical Archaeology of Charles University in Prague (Czech Republic). The main aim of the expedition was to investigate the site itself and its archaeological area.

The site is situated to the south of Seitabad village on the right bank of Sherabaddarya. This archaeological site was chosen for several reasons; its location and the size of the monument. Undoubtedly it is the largest archaeological area in the Sherabad oasis. Its location on the main road from Sogdia to ancient Termez and then to Balkh and so on, gave it a uniquely important and strategic position. Evidently, in antiquity the ancient city played a leading role on the Great Silk Road in the region of Sherabad Valley. The great layers of cultural accumulation testify to a long and continuous period of occupation until the late Kushan period.

Jandavlattepa, as an outstanding site on the plain, has been fixed in the Table of Archaeological Sites and on the historical map.<sup>1</sup> In the early 1970s the area of the site was investigated, including a study of some of the mounds. Later, certain of the mounds were destroyed by work on a modern irrigation system. It should be noted, for example, that Pachmaktepa is a small cultic construction of the Achaemenid period, excavated by Sh. Pidaev.<sup>2</sup>

On the site in 1993 one field season was conducted by the Uzbek-German archaeological expedition. The results were subsequently published by Huff in 1995 and by Huff, Pidaev, and Shaydullaev in 2001. A cut of the fortification wall on the southern slope of the eastern side of the ravine showed cultural accumulations of Kushano-Sassanid, Kushan period, layers of Graeco-Bactrian time, and a ceramic complex dating from the Achaemenid epoch. The trench has not yet been fully excavated. Among archaeological material from this season there are numerous ceramics that are however, characteristic for many sites of the Kushan period in northern Bactria.

Often, on the surface of the site there are Kushan and Kushano-Sassanian objects mainly in copper. Archaeological complexes have given more informative numismatic data including coins of the Graeco-Bactrians (Euthydemus), Heliclos (imitation of tetradrachm), Soter Megas, Vima Kadphises, Kanishka, Huvishka,

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<sup>1</sup> Rtveladze, Hakimov, 1973 pp14-14, figure 3.3.

<sup>2</sup> Pidaev 1973.

Vasudeva etc.<sup>3</sup> Among the terracotta figurines, a male figure in long dress (caftan); and other personages are represented with nude torso decorated on the breast with double ornaments. The latter are clearly Indian in appearance.<sup>4</sup>

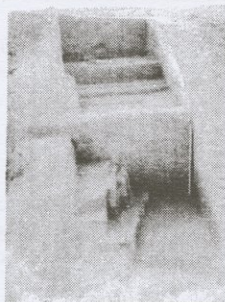


Figure 1. Archaeological trench, Jandavlattepa, area 2A

The Uzbek-Czech expedition chose to excavate the following points: area 4 is located on the southeast angle of the site and appears to be associated with the gate of the ancient city.<sup>5</sup> Area 6 is located to the southeast of the geodetic point and presented a massive relief (mound) on the top of the city wall. Area 7 is situated at the foot of the central mound, seven to eight metres south from the geodetic point. Area 8 was chosen on the relatively flat part of the site 20 metres east from area 6 and hypothetically associated with a dwelling block. At the end of our fieldwork we put together the following picture.

In area 4 (the gate), after cleaning the surface layer we discovered the contours of the city wall and some construction of the gate area. At the present time one can determine the direction of the entrance to the ancient city vis à vis the *pandus*, with a part of the road leading in a southerly direction *ie*, towards the modern main route from Samarkand to Termez. This may indicate that the gate and the ancient caravan route were oriented in the same direction.

In area 6, at a depth of 80 centimetres from the surface we discovered fragments of walls (about 70 centimetres high) from dwelling constructions. The walls were erected of mud bricks (32x32x12 centimetres). The ceramic complex revealed in this section is characteristic for the late Kushan and Kushano-Sassanid type (3rd to 4th century CE). It is possible, that for the last period the fortification wall lost its defensive function, because the dwelling constructions cover the old wall. However, this concerns the final phase of the life of the city and at the present time this opinion remains hypothetical.

Archaeological works in area 7 revealed a large wall from a monumental architectural complex. It was built of mud bricks (32x32x10-12 centimetres) on an artificial platform erected of similar bricks. At the moment it is difficult to say what the

<sup>3</sup> Huff, Pidaev, Shaydullaev 2001, p220.

<sup>4</sup> Huff1995, pp269-273, figure 1.

<sup>5</sup> The numeration is given with account to previously excavated areas.

architecture was, but one can propose that it was not an ordinary structure and it is highly possible that it was an administrative or ritual centre. Also in this section were discovered several tombs of the late medieval period. They contained no funerary objects, and the deceased were buried in a northern orientation with their heads turned to the west. The more interesting finds in area 7 were the hair-pins in ivory with varied decoration of heads and a fibula in the form of a moon crescent which has analogies in Roman archaeology. Present in the masonry of a wall was one Bactrian coin. The obverse shows the bust of a ruler facing right, wearing a helmet in the form of an elephant head. The type is close to portraits of Demetrios.

Area 8, as we suspected, was a quarter of the ordinary type. Here we have traced the dwelling construction in mud bricks of the same dimensions as have been mentioned. Two copper coins were found in the Kushan period layers, namely a Huvishka-type with a seated figure of the king with crossed legs, and a coin of Soter Megas.

Ceramics from all areas share the same characteristics, and are typical of the other archaeological complexes of northern Bactria. The wheel-made table pottery presents a high quality production of ewers and bowls, plates, basins of truncated cone profile. The majority are decorated with stamped ornamentation such as palmetto, rosette or other designs. Another popular motif is a zigzag in combination with concentric lines. Superficial layers' complex can be dated to *circa* 3rd to 4th century CE.

### Season 2003

Archaeological works of this year concentrated in areas 7 and 4. This season, a new area for excavation was also begun: area 2A. Here a stratigraphic trench at the north-eastern part of the site, placed close to the old trench of 1993 (area 2) was dug. The relief in this section presents a slope of the ravine that was formed by the washing of rain water running from the site. As distinct from the old trench the new one was widened to 5 metres. In this way we could trace the interior face of the city wall which was fixed on the old trench and observe the cultural accumulations in the inner space of the city.

The stratigraphic trench revealed a very thick accumulation of late Kushan and Kushano-Sassanid layers about 250 centimetres deep. Below them were Yuezhi and Saka layers, about 150 centimetres deep. From this point (400 centimetres from the surface of the trench) Graeco-Bactrian layers begin. Cultural accumulation of this period is about 200 centimetres deep. Below this again, were layers of early Hellenistic and late Achaemenid period (55-100 centimetres deep). At the present time excavation of the trench has not been completed and we stopped at this level because of the end of the season. During excavation of the trench we have recovered rich archaeological material. It includes the complexes from all of the above mentioned periods, ceramics (often whole vessels), coins, stone objects, terracotta figurines, arrow points, clay weights for the loom, beads, and more.

Of particular interest is a terracotta representation of a female divinity (figure 2). Unfortunately, only the upper part of the figurine is preserved, and it is difficult to see the details because of the poor quality of the clay. However, some very important elements allow us to suggest the attribution of this image to the Goddess Nana. The elongated form of the face with slanting eyes and brows, a small mouth with plump

lips relate this figurine to the widespread type of female representations in northern Bactria.<sup>6</sup> The hairstyle is of a short, straight, style. There is an object in the shape of a crescent moon on the top of the head. In the centre of the horns of the crescent is a round relief which corresponds to a solar symbol. From these symbols radiating lines disperse. An unclear relief on the breast appears to be of a similar motif, but the right hand holds an indistinguishable attribute.



Figure 2. Terracotta figure of female with headdress, Jandavlattepa area 2A.

Another fragment of a terracotta figurine (figure 3) shows a female head with some different characteristics. First, the eyes have a horizontal and large form. Second, the hairstyle is shorter, and there is no headdress. However, one can detect several common elements. For example, the straight hair cut at the level of the chin, the same oval shape of the face and small mouth. It is interesting that a crescent moon appears on the forehead in relief. This is probably a pendant or tattoo. There is no doubt that these two images belong to the same figurative circle and are images of the Goddess Nana. As for the dating, the first figurine can be dated to the second half of the 1st century BCE, while the second one has been found in the complex with coins of Vima Kadphizes and Kanishka, meaning that this terracotta head can be dated to the 1st to 2nd centuries CE.

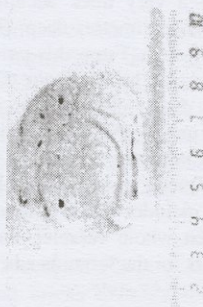


Figure 3. Terracotta figure, female, Jandavlattepa area 2A.

<sup>6</sup> Abdullaev 2003.

Of further interest was a bronze buckle (figure 4) decorated in steppe nomadic style. In the same layer, a terracotta figurine of a rider was found (figure 5), it was modelled in a primitive manner. A group of ornaments in semiprecious stones, glass and metal were gathered during excavation. Beads of glass paste in different colours, a bead in the form of a scarab in lapis lazuli, a faceted amethyst and other ornaments were also found.



Figure 4. Bronze buckle, in steppe nomadic style, Jandavlattepa area 2A.



Figure 5. Terracotta figurine of a rider, Jandavlattepa area 2A.

Numismatic material, apart from Kushan coins, consists of one square copper coin of Eucratides; on the obverse is a helmeted head in profile to the right, on the reverse is an unclear depiction of Dioscuri. Two copper imitations of tetradrachms of Heliocles were found (figure 6). On the obverse of one of the coins is a clear portrait of the king in diadem facing right, while on the reverse, a standing figure of Zeus, the inscription is in two vertical lines reading: ΒΑΣΙΛΕΟΣ ΗΛΙΟΚΛΙΟΥΣ and in a horizontal line only ...ΑΙ... is preserved. Judging from the realistic manner in rendering and the form of the 'sigma' this imitation belongs to an early type. Other coins include specimens of Kanishka, Huvishka, and Vasudeva.

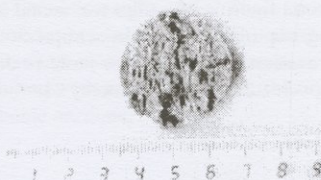


Figure 6. Reverse of an imitation Heliccles tetradrachm, Jandavlattepa area 2A.

Of the objects revealed, ceramics count among the most numerous, and they reflect all the periods of habitation of the ancient city. We uncovered a very rich collection of ceramic forms from miniature dishes to large jars; the majority of which were wheel-made. Decorations were made using several different methods, including incised concentric lines, and zigzag combinations. This ornamentation was used by potters over a long period of time and was most popular in the pre-Kushan and Kushan periods. From the late Kushan period a characteristic relief application, often in the shape of a lion's head was seen. The stamped ornamentation consists of different vegetal and geometric motifs and was very popular in Kushan and late Kushan (3rd to fourth centuries CE). For the Saka and Yuezhi periods the presence of grey and black clay pots are characteristic. This tradition comes from the late Hellenistic period. Generally, the same forms were produced in the Graeco-Bactrian and early Hellenistic periods. The production of this time is distinctive in its high quality.

Archaeological works in area 7 were continued. The area of excavation was increased to the eastern and southern sides of the old plot. After fixing the discovered tombs of the late medieval period the diggings were continued to a deeper level. Here the platform was cleaned, and was revealed to be a continuation of the platform excavated during the preceding season and was built of mud bricks (32x32x12 centimetres). Limited work was conducted in the previous sections (7A and 7B). The wall (W1) was cleaned, revealing a compact construction which had fallen in a westerly direction. The mud bricks are intact and measure 32x32x10 centimetres. In area 7B, we removed a thick layer of accumulation, revealing the floor which was made of lime wash (preserved only in some parts). Not many artefacts were found on this level. However, there were several fragments of one storage pot (*pithos*) with a small stamp (of a gem) in the shape of a deer on the rim. Curiously enough, another fragment of this *pithos* was found in the same area about one metre higher. The other piece of evidence that the layers are mixed is the coin of the Graeco-Bactrian king Demetrios which was found in this square last year in the layer of the late Kushan period. The previous year's work in area 7 revealed several hairpins which are decorated with various motifs. Judging from the fine preservation of the yellowish matte colour, the pins were made of ivory.

Our opinion about the monumental character of the constructions in this section is confirmed by the well-preserved wall (height 150-170 centimetres) and the large artificial platform which may belong to an out of the ordinary architectural structure such as an administrative or cultic centre.

Earlier work in area 4 revealed the gate area of the ancient city as mentioned above, distinguished by the relief of the surface and oriented to the south towards the modern route of Samarkand-Termez. In 2003, archaeological work concentrated on the top of the fortification wall that was associated with the relief of the gate area. Here the exterior façade of the city wall was cleaned and the contours of rectangular towers were discovered. At the present time it is too early to say anything about the details of these constructions and measures because they have not yet been fully studied archaeologically.

Archaeological investigations in 2003 therefore clearly demonstrated that it would be fruitful to further excavate Jandavlattepa, which is clearly one of the largest sites on the mid course of the Sherabaddarya.

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### THE TETRADRACHM OF SELEUCOS I FROM SAZAGAN REGION OF UZBEKISTAN

by *K. Abdullaev, F. Franceschini, A. Raimkulov* (Institute of Archaeology, Academy of Sciences of Uzbekistan, Samarkand, Uzbekistan and University of Bologna)

During archaeological researches conducted by the Uzbek-Italian joint expedition in the area of the Sazagan settlement in the Samarkand region of Uzbekistan, a silver tetradrachm of Seleucos I was discovered. This find, unusual for the region, presents a subject for further enquiry. However, before a detailed analysis of this coin is conducted, it seems very important, to provide a description of the general characteristics of the region and associated archaeological sites. Geographically, this zone is surrounded by spurs of the Zerafshan river. The settlements discussed here are located at the foot of Mount Karatepa. The populace are primarily occupied with stock breeding and to a lesser extent, agriculture. A picturesque view of the Zerafshan oasis opens out from the foot of the mountains, and extends from east to west along the flood plains of the ancient Central Asian river Zerafshan. The region of Sazagan, including the foot of the mountains, is one of the most ancient places of habitation, including the origins and development of a prehistoric culture. Thanks to archaeological research it is possible to define a distinct 'Sazagan Culture'. Specialists from Samarkand University have discovered prehistoric sites of Mesolithic and Neolithic cultures. Recently unearthed Bronze Age remains testify to the continuous importance of this region.

An important peculiarity of the geography that has influenced the cultures of this zone is its location at the extremity of an oasis which is closed in on the south by mountains, and on the west by a wide steppe extending, in antiquity, to the Karshi oasis. This extension had a few pastoral settlements, and was a border or 'contact' zone linking the flourishing oasis with the nomadic steppe people. An indication of the character of the contact is the presence of numerous tumuli (*kurgans*). They are located, in large part in the zone described above. Along with the *kurgans*, there are also settlement remains. The *kurgans* were investigated in the 1960s by OV Obel'chenko.

The 2003 Uzbek-Italian Expedition worked in the same region. Three *kurgans* located at Boysarytepa were excavated by one of the groups of archaeologists. The site Boysarytepa presents itself at the foot of the mountain, prolonged from south to north with a little deflection to the east in the shape of a small hill (350 metres long, by 150 metres wide, and about 50 metres from the village). The surface of the hill is covered with numerous *kurgans*, forty of which are located in an interior space formed by a stone 'wall'. The majority of these *kurgans* scarcely rise above the surface and they are apparently dispersed without order throughout the area. On the surface of the hill



are traces of the rest of the base of a stone 'wall'. This 'wall' which can be traced in certain sections, has a rectangular shape and extends along the hill.

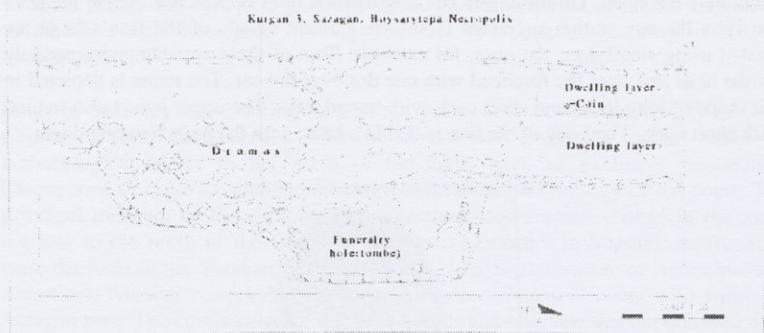


Figure 1. Section of *Kurgan* N3.

The coin was found during the excavation of *Kurgan* N3 (figure 1). The *kurgan* is circular in form with a 4.5 metre diameter and a depth of 2.8 metres. Beneath the embankment (erection) the *dromos* was cleaned, and found to lead into a catacomb. Among the inventory are the fragments of a jug of one handle and a pot. It is necessary to note that the *kurgan* cut through the cultural accumulations, which, according to the ceramics, belong to an early period. The majority of the ceramics at this layer are made of rose-coloured clay. The vessel forms of biconic and cylinder-conic profiles are executed in high quality. The coin was discovered in this layer which is between 40 and 70 centimetres thick, and extends from 3.50 to 6.70 metres deep. It has been difficult to trace any architectural remains associated with this layer. Evidently, the cultural layer, when traced within a larger area, is that of a dwelling. However, it seems unclear, due to the absence of any construction, except for the range of stones resembling a 'wall'. Theoretically, such a situation could have arisen if the dwelling were a mobile construction such as a nomadic *yurt*. In any case, it is difficult to draw any conclusions at this point. The layer includes ceramic fragments of the forms with typical profiles which are characteristic for the late Achaemenid period.



Figure 2. Obverse of tetradrachm. (diameter: 29.4 x 26.0mm, thickness: 3.01mm, weight: 16.97g); alignment of axis 180°; preservation is good.  
Coin circle has a concave-convex shape and oval form.

On the obverse (figure 2), the head of Hercules (Alexander-Hercules) wearing a lion's head is in profile to the right. The head is treated in a plastic manner, with the details accurately executed. On the lower jaw a sharpened fang is depicted. At the angle of the jaws the ear of the personage is shown. Certain details of the lion's head are treated using small dots, the nose, for example. Two of them are stamped separately on the head and over the forehead with one dot over the ear. The mane is depicted in the shape of long locks and short curls with turned ends. The upper jaw is also treated with short curls. The body of the lion is tied in a knot, with the paws hanging down.



Figure 3. Reverse of tetradrachm. (diameter: 29.4 x 26.0mm, thickness: 3.01mm, weight: 16.97g); alignment of axis 180°; preservation is good. Coin circle has a concave-convex shape and oval form.

On the reverse of the coin (figure 3), in the centre of the composition there is the seated figure of Zeus on the throne facing left. The head is in profile, the torso in three quarter view. The hair is treated in relief framing the head, with long locks hanging down the figure's back. The right hand is stretched out, holding an eagle, which is facing the personage. The figure's left hand leans on a long sceptre, created using small dots, and is capped by a trefoil. The left leg rests on a support, while the right one leans on the foot. From the right hip the end of the cloak hangs down. The throne is shown with crossed planks. On the upper part of the throne a face is depicted, and the legs of the throne are decorated. Between them there is a row of dots. Under this scene is a monogram. Below that is another line. Another monogram is placed on the left, under the hand holding the eagle. In the left field is a turned up anchor. Below that, on the left, on the level of the support, is a figure of a grazing miniature horse.

The legend occurs in two locations, one in the space between the dots and the horizontal line, 'BAΣΙΑΕΩΣ', and the other to the right vertically 'ΣΕΛΕΥΚΟΥ'.

This is the first time that a coin of this type has been discovered in an archaeological context north of the river Oxus. According to the monograms, the tetradrachm was issued in Ecbatana and is classified by the scheme of E. Newell with series III coins in a chronological frame *circa* 293-280 BCE. According to Newell's definition, a monogram in the shape of two horizontal lines and a semicircle over the upper line, with a triangle placed between them, is characteristic of the Ecbatana mint. It is traced in group A: tetradrachm, number 480, drachm number 481, hemidrachm number 483; in group B: tetradrachm with the name of Alexander number 485; in group C:

tetradrachm with the name of Alexander number 491; group D: tetradrachm with the name of Seleucos numbers 493, 496-497. The second monogram on the Sazagan coin, which is placed between the legs of the throne is relatively rare. It can be seen on the tetradrachm with the legend of king Seleucos in group C, according to Newell, number 492.

Finds of Seleucid coins, during the last ten years, have occurred relatively often in Central Asiatic numismatics. Out of occasional finds the coins found in archaeological layers to the north of the Oxus have an exclusive importance. Discoveries in exact locations raise the problem of the chronology of the coins. The principal meaning of these copper coins demonstrates a small change in the inner markets to the north of the Oxus. Unexpected discoveries in Sogdian numismatics were the finds in the Sazagan and Jam areas. In Jam, a tetradrachm of Antiochus was unearthed. Another remarkable find was a hoard of Seleucid coins, also from the Sazagan area. The composition of this hoard, unfortunately, remains unpublished. It is only known that certain tetradrachms (Antiochus) have appeared in the antiquities market in Urgut, in the Samarkand region.

## RETHINKING OF THE ORIGIN OF THE HEPHTHALITES (WHITE HUNS)

by *Prof. Yu Taishan, History Institute, Chinese Academy of Social Sciences,  
Beijing, China*

### Introduction

The origin of the Hephthalites has long been the focus of debates within the academic circle of Central Asian studies, resulting in numerous hypotheses. Throughout Chinese history there were various hypotheses, suggesting that the Hephthalites belonged to the Gaoche 高車, Cheshi 車師, the Great Yuezhi 大月氏, or Sogdian ('Kangju' 康居) groups. Western historians however have traditionally believed that the Hephthalites were descended from the Huns. Since the middle of the eighteenth century, both Asian and Western scholars have conducted considerable studies in this field, some insisting on the old hypotheses (excepting the Sogdian one), while others developed new hypotheses, including placing the Hephthalites with the Rouran 柔然 (Ruru 蠕蠕), Mongolian, Turkic, Iranian, Yueban 悅般 or other groups. Modern scholars continue to work out the genealogy and the origins of the Hephthalites. However, as I mentioned in my book *Studies on the History of the Hephthalites*, none of these hypotheses are without fault.

Basing my research on analysis and criticism of competing hypotheses, I have determined that the Hephthalites belong to the Yifu 乙弗, a branch of the Xianbei 鮮卑 nomads. This does appear to be the most convincing hypothesis of them all. However, when I published the book a couple of years ago, some problems had not yet been resolved. In particular, I did not point out the origin of the Yifu - who although associated with China and belonging to the Xianbei, were actually migrants from Koguryo 高句麗, (a Korean kingdom, in the region of present day North Korea and the Chinese province of Liaoning). In this paper I will describe additional points concerning the origin of the Hephthalites, in the hope of introducing a new approach to the study of the Hephthalites.

### Textual Evidence

#### I The Yifu clan was a branch of the Tuoba Xianbei tribes

According to the *Weishu* 魏書 (History of the Northern Wei Dynasty, 386-534), Guanshizhi 官氏志, chapter 'Yifu clan changed their surname to Yi'. The surname Yi was one of the 'core surnames' of the Tuoba 拓跋. It is therefore clear that the Yi family were the Yifu clan who were a subgroup of the Tuoba Xianbei. According to the *Weishu*, Biography of the first emperor Taizu 太祖紀, 'In the fifth month of, the first year (386) of Dengguo 登國 era, Hou Chen, the general of Hufuhou, and Daiti, the general of Yifu, absconded.' This suggests that the Yifu clan were already subordinate to the Tuoba Xianbei tribes as early as 386.

#### II The Yifu clan in the west of Nanliang 南凉

According to the *Jinshu* 晉書, Biography of Tufa Wugu 秃發烏孤, 'The king Wugu heavily defeated the Yifu and Zhejue 折掘 tribes, and then sent general Shiyigan 石亦幹 to build the garrison Lianchuanbao 廉川堡 as his capital'. Another historical book, the *Zizhitongjian* 資治通鑑, recorded that this event occurred in the seventh month of, the 20<sup>th</sup> year (395) of the Taiyuan 太元 era of Emperor Xiaowudi 孝武帝 of the Jin 晉 dynasty. It mentions that the 'Yifu and Zhejue tribes were both residing to the west of the Tuoba (Tufa) tribe', the garrison Lianchuanbao was in Huangzhong, modern Qinghai Province.

Furthermore, according to the *Jinshu*, Biography of Rutan 綽檀, 'The king Rutan planned to invade the Yifu of the west, ...so he took seven thousand soldiers to attack Yifu and conquered them greatly, thereby gaining four-hundred-thousand head of cattle.' Meanwhile, the *Zizhitongjian* records that this happened in 414, the tenth year of the Yixi 義熙 era of Emperor Andi 安帝 of the Jin dynasty.

From these documents we determine that the Yifu tribe inhabited the regions west of Nanliang.

#### III The Yifu were of the same origin as the State of Yifudi in the north of the Tuyuhun Kingdom

According to the *Weishu*, Record of Tuyuhun 吐谷渾,

'In the north of the Tuyuhun Kingdom, there is a state called Yifudi 乙弗敵, with similar customs to Tuyuhun, for instance, people know nothing about grains, but live on fish and vegetables 蘇子.'

Interestingly, in another historical book, the *Tongdian* 通典, the sixth chapter of Frontier Defence 邊防, records that the

'Yifudi State, situated in the north of the Tuyuhun Kingdom, was known by the Late Wei people. It has a huge lake called Quhai 屈海 (in present-day Qinghai Province), more than one thousand li in diameter. Along the lake are thousands of villages, where people have similar customs to the Tuyuhun, such as knowing nothing about grain, but living on fish and vegetables.'

Here we must note that geographically, the region north of the Tuyuhun Kingdom is also directly west of Nanliang.

According to the *Beishi*, Biography of Queen Yifu of the Northern Wei, 'The queen's ancestor was a general of the Tuyuhun, who lived in Qinghai and was appointed the King of Qinghai.' *Taipingyulan* 太平御覽, chapter 104 quotes both the *Houweishu* and the *Beishi*, Biography of Emperor Wendi (husband of Queen Yifu), both of which refer to the Yifu as the Yi. Therefore it is clear that the state of Yifudi was established

by the Yifu tribe, who were defeated by Tufa as described above, and that Yifu is a shortened name for the Yifudi. However, we have to be aware that the Yi family of the Tuoba Xianbei did not solely originate from the Yifudi of Qinghai.

#### IV Yifu and Qifu were of the same origin

According to the *Weishu*, Guansizhi chapter, 'The Qifu family changed their surname to Yifu'. In the same book, Biography of Erzhuorong 爾朱榮, 'The Qifu Moyu 乞伏莫於 clan rebelled against the state and killed the local official.' This shows that the Qifu clan existed among the Tuoba Xianbei of the Northern Wei, coinciding with the Yifu clan, also of that time and geographical location.

#### V Yifu as it appears in various textual sources

To further complicate the matter of the origins of the Yi, or Yifu, people, they are referred to by several different written names appearing in the various texts. Yifu was pronounced [kiet-biuet], but written in slightly different Chinese characters, such as 乙弗, 乙弗敵, 乞扶, 乞伏, 乞佛, 如弗, 泣弗利.

#### VI The migration of the Yifu clan

According to the *Beishi*, Biography of Yifu Lang, 'His ancestor was from Northeast China. The Yifu family served as clan leaders for many generations. During the Northern Wei Dynasty they followed the Xianbei people and migrated to Dai 代 (present Manchuria) and lived in Shangle 上樂.' According to this description, the original home of the Yifu can be traced to present day Liaodong 遼東.

According to the *Jinshu*, Biography of Qifu Guoren 乞伏國仁 'Qifu Guoren (CE ?-388) was ethnically Xianbei, coming from Longxi 隴西 (present western Gansu Province).

'Long, long ago, there were three tribes called Rufusi 如弗斯, Chulian 出連, and Chilü 叱盧, who migrated from the north of the Gobi desert to Yin Mountain 陰山. On the way they met a huge beast. The beast looked like a heavenly tortoise and was as big as a hill. People were frightened and offered a horse as sacrifice to the beast, praying 'if you are a good spirit, please open up the way; but if you are an evil spirit, you will strike the gate away.' ... 'The beast vanished immediately, and a baby lay there instead. At that time, a single lonely old man from the Qifu tribe sought to adopt this baby boy and the others agreed. The old man was very pleased that he had finally got a son on whom to rely, and named the baby Hegan 紇幹, which means 'reliable'. When Hegan was ten years old, he was brave and good at riding horses and shooting, and able to draw a heavy bow 250 kilograms in weight. The people admired his masculine power and voted him as their leader, giving him the title Tuoduo Mohe 吐鐸莫何, Khan of Qifu. Tuoduo means 'half god, half man'. His descendant Youling 佑鄰 was the great-great grandfather of Guoren.'

This legend also appears in other written records.

According to the *Jinshu*, the biography of Qifu Guoren, 'Youling ruled five thousand families in China at the beginning of the Taishi era (265), Saibe period.

#### Language

According to the *Weishu*, the chapter of the Western Regions, the language of the Hephthalites was very different from Gaoche Rouran and other Wu ethnic groups, so that their language must have been unique, probably a mixed language using Korean and Xianbei terms. According to the *Liangshu*, the biography of Huaguo, 'the 'Hephthalite' language can be understood after translations by a Tuyuhun.' Why could the Tuyuhun understand the Hephthalite language? Because in part, the

Tuyuhun inhabited a region neighbouring the Yifudi State, but mainly due to the supposition that the Tuyuhun themselves were originally from the eastern branch of the Xianbei, and had long established relationships with Koreans, and their language. From a linguistic point of view, the ability of the Tuyuhun to understand and translate the Yifudi language indicates that the two groups had common origins in a region contemporaneously inhabited by Koreans.

#### **Customs & Religions**

The Hephthalites used rank titles such as leader Khghan, queen Khotan, king Yehu, and general Teqing. Their burial ceremonies included cutting the face and ears, and human sacrifice, which were the common customs among other Altai tribes. This suggests that the Hephthalites and the Yifu Xianbei were ethnically of the same origin. Although the Yifu can be traced back to the region of Korea, their culture was strongly influenced by the Nomadic tribes from Northeast Asia and North Asia, particularly the Xianbei.

When the Hephthalites occupied Central Asia, Zoroastrianism was the dominant religion, and it is apparent that here too there is also a link with the Yifu. A section of the Yifu was originally from Jiewu and were fanatical Zoroastrians. During the Saibei period, this group strongly influenced the rest of the Yifu. It is plausible that during this time, given the migration of the Hephthalites, there was now a cohabitation, and therefore strong influences coming from Iran through Central Asia. This does not in any way affect my hypothesis of the probability of the eastern origins of the Hephthalites. The origins of the Hephthalites were with the Yifu Xianbei, who had their origins in north-eastern China, in the region straddling the Yalu river. This region, in the 4th and 5th centuries CE was part of the Korean Koguryo kingdom, and is today inhabited by ethnic Koreans residing in China, and to the south of the river, the People's Republic of Korea.

#### **The Archaeological Evidence**

In 1973, a Northern Wei tomb was excavated at Leizu Temple, near Guyuan county, Ningxia Province. The most remarkable item of this discovery is that the husband's wooden coffin was decorated with lacquer. Although part of the coffin had been damaged when drilling a well, most of the lacquer decoration was repaired and is now preserved. The coffin was dated to between 477 and 499, during the Taihe era of the Northern Wei.

It is notable that the tomb occupant, shown on the front of the coffin, wears a Xianbei costume and sits cross-legged on a couch, holding a wine cup in his right hand and a small circular fan in his left hand. Some scholars regard his gesture as being a Hephthalite style, since it recalls the mural paintings from Balalyk-Tepe, Termez in southern Uzbekistan, dated also from the 5th to the 6th centuries. The mural depicts a banquet of Hephthalite aristocrats, several of whom are sitting cross-legged, holding wine cups in their right hands and small circular fans in their left hands. Interestingly, both depictions show the cups elegantly clasped, with the small finger extended. This resemblance elucidates the pictorial representation, showing that the Xianbei nobleman of Northern Wei was influenced by Hephthalite customs, although some scholars argue that the finger gesture represents a Persian influence and not that of the Hephthalites.

In my opinion, although the overall style of the Guyuan coffin demonstrates a Persian influence, the unmistakable extended-finger gesture links this coffin to the murals at

Balalyk-Tepe. Furthermore, the gesture has not been found in any surviving depictions of a Persian banquet. Interestingly, this gesture can be also seen on the Sogdian banquet depictions from Panjikent mural paintings, dated from the 7th to the 8th centuries, which are supposed to show Hephthalite influence, as the Hephthalites dominated Sogdiana during the 5th and 6th centuries.

It is most likely that the owner of the Guyuan coffin was of the same origin as the figures from Balalyk-Tepe, rather than a Xianbei nobleman who had adopted Hephthalite customs. If we regard the figures from Balalyk-Tepe as Hephthalites, it is very possible that the coffin owner was a descendant of the Qifu (another name for Yifu) Xianbei. Since the Guyuan region was a lost Qifu Xianbei territory, the so-called Gaopinchuan in the *Jinshu*, Biography of Qifu Guoren, where Youling, the great-great grandfather of Guoren, defeated the Xianbei general Lujie and later reigned during the peak time in Qifu history. It is very possible that the Xianbei coffin owner was of the same origin as the Hephthalite noblemen from Balalyk-Tepe. This can be regarded as visual evidence that the origin of the Hephthalites was Yifu Xianbei, or equally Qifu Xianbei.

*(translated by Min Mao)*

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## NEWS BULLETIN

### **Foundation of *The Society for the Exploration of EurAsia***

On 16 April 2004, *The Society for the Exploration of EurAsia* was founded. The first initiative was taken by Dr Christoph Baumer, Switzerland, who acts as president, along with Dr Wang Tao, SOAS and Institute of Archaeology, University of London, and Prof. Idriss Abdouessul, Director of the Xinjiang Archaeological Institute in Urumqi, P.R. China.

The aim of the *Society for the Exploration of EurAsia* is to make a scientific contribution to the exploration of the cultures of Eurasia. It promotes the scientific exchange of ideas and experience and supports fieldwork in the fields of archaeology, history of art and history of religions. It will conduct its fieldwork in close cooperation with local scientists and institutions outside the political boundaries of the European Union. For this purpose, the Society cooperates with academics, interested parties, potential sponsors, institutions and authorities at national and international levels.

The first two projects supported by the Society are: the archaeological exploratory excavation of a presumed Buddhist building at Novopokrovka II, Kyrgyzstan; and the archaeological excavation of a presumed Christian monastery at Urgut, Uzbekistan.

Further information can be obtained at the Society's website under [www.exploration-eurasia.com](http://www.exploration-eurasia.com)

*Dr Christoph Baumer, Switzerland*

### **S.T. Lee Lecture at Senate House**

On 15 June 2004, 6pm the University of London School of Advanced Study will host a lecture on 'The Begram Ivories' given by Professor Lolita Nehru. The lecture will be in room 329-330 at Senate House, London, U.K. All are welcome and admission is free. The lecture will be followed by a reception.

### **The Stein Textile Project at the Victoria & Albert Museum, London, U.K.**

Beginning in October 2003, The Victoria & Albert Museum embarked on a cooperative project to create an international resource of materials recovered from Central Asia. These ancient and medieval artefacts from Silk Road sites are distributed widely throughout institutions in a number of countries.

The Victoria & Albert Museum is the custodian of over 700 important textile fragments of various origins which were brought back from this famous trade route region by Sir Marc Aurel Stein (1862-1943) in the early years of the 20th century. It



is these rare textiles that are the subject of a photographic and cataloguing programme. The project is funded by the Andrew W. Mellon Foundation of New York, which is also providing finance for similar work at the British Library and the British Museum.

The textiles will be made available on the International Dunhuang Project website and on the Museum's own Access to Images over the next eight months.

Members of the V&A team are: photographer Colin Maitland, cataloguing curator Sonia Solicari, handling curator Helen Persson and project director Verity Wilson. For further information on the work, please contact the team by e-mail: s.solicari@vam.ac.uk, or Tel: +44 20 7942 2256.

*Dr Verity Wilson, Victoria & Albert Museum, London, U.K.*

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

The 12th Vladimir G. Lukonin Memorial Lecture will take place at the British Museum on Tuesday 13 July 2004 at 6pm. Funded by a gift from Raymond and Beverly Sackler, this year's lecture is entitled 'Ancient Persia and the Caucasus' and will be presented by Dr Florian Knauss (University of Munich). It will be followed by an informal reception.

Tickets are available free from Claire Burton, Department of the Ancient Near East, The British Museum, London WC1B 3DG. Tel: +44 20 7323 8315. For security reasons, please include the names of all those applying for tickets. Admission is by ticket only.

#### **British Scholar Travel Grants to East Europe and Former Soviet Union**

Funds for individual visits, and in connection with collaborative projects, to partner academies in Central and Eastern Europe and the former Soviet Union are available to cover research visits by British scholars to the partner country; research visits and attendance at joint seminars; conferences or workshops in connection with joint projects.

The British Academy has agreements with thirteen academies in Central and Eastern Europe and the former Soviet Union. Funds cover travel and maintenance expenses for a period of up to three months. Closing dates: 30 September, 31 December. Applicants should allow at least six months from the closing date for applications to the proposed start of their visit. Further information: <http://www.britac.ac.uk/funding/guide/ceefsu.html>

#### **Ancient India Discussion Group Programme for Trinity Term 2004 University of Oxford, Oxford, U.K.**

Two more lectures are due for the Trinity Term. On Tuesday 8 June, Joe Cribb (The British Museum) speaks on 'Sacred spaces and sacred places: evidence of early Indian

religion in numismatic perspective'. This will be followed on Tuesday 15 June with a lecture by Dr Sanjukta Gupta, University of Oxford, 'Sashthi: vicissitudes of a goddess'.

These remaining lectures meet at 4:45pm in the Seminar Room, Institute of Archaeology, 36 Beaumont Street, Oxford OX1. For further information please contact Shailendra Bhandare (Shailendra.bhandare@ashmus.ox.ac.uk) or Julia Shaw (julia.shaw@merton.ox.ac.uk).

#### **Boden Professorship of Sanskrit, University of Oxford, U.K.**

The University is seeking to fill the Boden Professorship of Sanskrit from October 2004 or as soon as possible thereafter. The post, which is based in the Faculty of Oriental Studies, was established in 1831 and is currently held by Professor R F Gombrich, who retires on 30 September 2004. The immediate previous holder was Professor T. Burrow. As the only remaining professorship of Sanskrit in the British Isles, the Boden Professorship is of great national importance.

The University of Oxford enjoys an international reputation as a centre of excellence in research and teaching. It employs over 7,000 academic, research and support staff across a wide range of academic disciplines. Teaching in Sanskrit is under the supervision of the Board of the Faculty of Oriental Studies, a constituent unit of the Humanities Division. The faculty is constantly developing programmes of teaching and research on regions from Japan in the East to Muslim Spain in the West, and from late prehistory to the present day. Approaches and disciplines range widely, including language, literature, history, social sciences, archaeology and art history, among others. The sub-faculty of South and Inner Asian Studies covers teaching and research in Pali; Sanskrit; Tibetan and Himalayan Studies. It is hoped also to maintain the availability of Hindi at undergraduate and graduate level to complement the core studies of some students, though the subject is not currently available as part of a taught degree course because there is currently no permanent post in the language.

It is expected that the Professor of Sanskrit will have an outstanding research record in any area or areas of specialisation in Sanskrit and Indology, broadly conceived, and will provide academic leadership in promoting and sustaining research within the faculty. He or she will play a major role in the supervision, guidance and examination of graduate students in the sub-faculty of South and Inner Asian Studies. He or she will be expected to create and maintain contacts with colleagues in other departments in Oxford and with relevant departments in other universities in the UK and overseas, and to contribute broadly to undergraduate and graduate teaching, through lectures, seminars and graduate supervision; to examining; and to faculty-wide administration. A major part of the teaching both of undergraduates and of graduates is done by the professor; it is important to bear in mind that the person appointed will be responsible for instruction in the subject at all levels, from undergraduate tutorial teaching to advising on post-doctoral research. The faculty is committed to the view that all disciplines must be studied on the basis of mastery of the original languages. The holder will play a crucial role within the faculty and University in three ways. First, the professor will supervise research students in Sanskrit; the University is able to attract a relatively large number of these. Second, if the appointee's interests are

appropriate, he or she will provide the Theology Faculty with the teaching necessary for one track in the BA in Theology and for the M.St. in the Study of Religion. Third, the professor will provide leadership for the on-going development of Indian Studies, in collaboration with the Professor of Indian History and Culture. The Humanities Division attaches considerable importance to the holder's capacity for leadership. The professor will be a Fellow of Balliol College.

The successful candidate will have a solid linguistic knowledge of Sanskrit, both Vedic and classical, and proficiency in at least some areas of Middle Indo-Aryan; will possess an outstanding research record in any area or areas of specialisation in Sanskrit and Indology, and will have the ability and willingness to maintain it; will demonstrate the ability and willingness to provide academic leadership over a wide range of relevant subjects; play a major part in sustaining and promoting research; lecture and give instruction in Sanskrit Language and Literature at both undergraduate and graduate levels, if required; play a leading part in the guidance, supervision, encouragement and examination of graduate students; play a full and active role in the development and delivery of the faculty's aims and objectives; share in the general administration of the Faculty of Oriental Studies and to perform administrative duties reliably and efficiently; build and maintain links with colleagues in other disciplines within Oxford, and in relevant departments both nationally and internationally.

Further information on University divisions and academic, research and relevant matters is available on a strictly confidential basis, from: Professor S Subrahmanyam, Professor of Indian History and Culture, Tel: +44 (0)1865 288212, e-mail: sanjay.subrahmanyam@orinst.ox.ac.uk; or from Professor A. Morpurgo-Davies, Professor of Comparative Philology, Tel: +44 (0)1865 280402, e-mail: anna.davies@somerville.oxford.ac.uk; or from Professor J. Griffin, Professor of Classical Literature, Tel: +44 (0)1865 277782, e-mail: jasper.griffin@classics.ox.ac.uk

#### **Chair of Sanskrit Professorship, Leiden University, The Netherlands**

This professorship covers the entire breadth of the field of Sanskrit. The candidate's area of specialisation must fall within this field, and he or she must have a research record that reflects a broad cultural-historical approach and an international orientation. This chair is pivotal within the Department of Indology. The appointment involves teaching in the field of Sanskrit in all of its varieties; conducting research in the field of the chair; initiating, stimulating and supervising doctorate research; sharing in the administration of the Department of Indology, the School of Asian, African and Amerindian Studies CNWS, the Faculty of Arts, as well as other organisations relevant to the field of the chair and to the department, carrying the responsibility for the Department of Indology as long as other chairs within the department are vacant; promoting the interests of the field of the professorship and the department, in the Netherlands as well as abroad.

Applicants, as well as those who wish to bring candidates to the attention of the appointments committee, should apply in writing to the Dean of the Faculty of Arts at the following address: Professor T. van Haften, c/o Faculty of Arts, P.O. Box 9515,

2300 RA Leiden, The Netherlands. The application should contain a curriculum vitae, a list of publications and a plan for future research. Potential candidates can obtain further information on this position from the Faculty of Arts Office Tel: (+31 (0)71 - 527 23 18; e-mail: m.l.p.remmerswaal@let.leidenuniv.nl This information can also be accessed at [www.leidenuniv.nl/let/faculteit/index.html](http://www.leidenuniv.nl/let/faculteit/index.html), under the heading Hoogleraarsvacatures. The University of Leiden wishes to employ more women, and therefore particularly encourages women to apply.

#### **Call for research by the Ministry of Culture and Islamic Guidance, Tehran, Iran**

In honouring the academic efforts of the researchers, professors and university students who have done research and academic work on Iran, the committee for selection of outstanding academic works on Iran plans to select the outstanding works and introduce them at a ceremony which will be held by the Ministry of Culture and Islamic Guidance sometime in the middle of December 2004 in Tehran, Iran.

Work from Iranian and non-Iranian academics is encouraged, and the scope of entries should fall into the following categories: Socio-cultural issues, mass media history and geography of Iran, literature, religion, folklore, art, sociology, ethnology and anthropology.

Applicants' original work must be received not later than 5 August 2004. Please send enquiries to: Ms. Salehi, Cultural Research Institute on Culture, Art and Communication, No. 11, Dameshgh St., Near Vali-Asr Square, P.O.Box 14167, Tehran. Tel: +0098 21 8905374, Fax: +0098 21 8893076, or by e-mail to [researchyear2004@yahoo.com](mailto:researchyear2004@yahoo.com) or [research-year@ric.ir](mailto:research-year@ric.ir) or see the website [www.ric.ir](http://www.ric.ir)

#### **On-line Bibliographic Resources on the Middle East and Central Asia**

Middle Eastern & Central Asian Studies (MECAS), a new Database with over 341,000 records is available for scholars and research associates at (the site login page) <http://biblioline.nisc.com/scripts/login.dll?login&name=ISS&pwd=MECAS>

MECAS is a systematic, and non-evaluative bibliographic index of research, policy, and scholarly discourse on the countries and peoples of the Middle East, Central Asia and North Africa. Over 12,000 records of recently published & 'grey' literature are added annually. Coverage includes political affairs and law, international relations, economics, cultural heritage and the arts, society and welfare, ethnic diversity and anthropology and significant religious events and movements, and modern history, and archaeology.

For additional details visit the product factsheet: <http://www.nisc.com/factsheets/qmcs.asp>

#### **Rare Buddha and Manasha Statues displayed in Orissa State Museum, India**

Dr C.B. Patel, Superintendent of Museums, Orissa, has announced the exhibition of two rare sculptural works. The Orissa State Museum recently chanced upon two rare

and exquisite sculptural master-pieces of Buddha and Manasha, one in the medium of metal and the other one in stone.

The Buddha image (figure 1), made of bronze, weighs 4.3 kilograms and is 16.5 centimeters high. It was recovered by the Orissa Police and handed over to the Orissa State Museum while being smuggled out of Medinapur, West Bengal. Dr S.K. Chakravarty, Director, Indian Museum, Calcutta and Dr C.B. Patel, Superintendent of Orissa State Museum, Bhubaneswar examined the statue and found it to be very unusual and interesting. The statue, made of copper, zinc and nickel, is found in a sitting posture in *dhyanamudra* on a double-lotus pedestal. An ornamental necklace and *uttariya* adorn the image, and a scorpion mark is prominently situated in the back. The statue is dated to *circa* 10th to 11th century CE on iconographical grounds and is believed to have been associated with Tantric Buddhism.



Figure 1. Bronze Buddha image, Orissa State Museum, Orissa, India.

The Manasha figure is made of fine grained granite. It was acquired from the Malkhana of General Railway Police, Cuttack. It is 86 centimetres high and 44 centimetres wide. The deity is found seated on a low cushion with her right foot resting on a lotus. A five-hooded snake adorns the figure as a canopy. In her upper hands, she holds a *dambaru* and *trisula* while in the lower hands she carries a drinking vessel and a bracelet.

The deity, embellished with exuberant ornamentation and dated to the 10th century CE has been identified as Manasha the daughter of Siva and Goddess of snakes. Both statues, now displayed in Orissa State Museum, are the centre of attraction for visitors and connoisseurs.

*Dr C.B. Patel,*  
*Superintendent of Museum, Orissa State Museum, Bhubaneswar, India*

#### **Excavation of the Xiaohe (Little River) site in Lob Nor, Xinjiang, P.R. China.**

Located in Lob Nor, on the route from Loulan to Niya and Yinpan, Xiaohe (Little River) was a garrison on the Silk Route from Han (206 BC to CE 220 ) times, but was

abandoned during the Jin Dynasty. The Xiaohe was a small branch of the low course of the Peacock River, which ran through the Taklamakhan Desert. The river, 20 metres in width, provided abundant fish, which supported the local communities and allowed for transport. Tragically, the Peacock River has completely dried out in the past forty years, leaving the region in severe drought.

In 1934 when Sven Hedin and his expedition team visited the Lob Nor region, guided by a local hunter - Orderk, the Swedish archaeologist F. Bergman discovered the Xiaohe site, or 'the site of a thousand coffins' as it was called by Orderk (it was he who led Sven Hedin to discover the lost ancient cities of Loulan in 1900 and 1901). Bergman travelled along the Little River and therefore named the site 'Xiaohe'. Bergman published the discovery of Xiaohe in his book entitled *Archaeological Researches in Sinkiang* Stockholm, 1939.

In December 2000 a Xinjiang expedition team led by Prof. Wang Binghua followed the map drawn by Bergman and rediscovered the Xiaohe site. It was only some 100 kilometers away from the well-known Loulan sites, and four kilometers to the west of it there stands a Han Dynasty garrison. In December 2002 and January 2003 a Xinjiang archaeological team led by Professor Idriss visited the site.

In January 2004 the official excavation of Xiaohe was carried out by the Xinjiang Institute of Cultural Relics and Archaeology, led by Prof. Idriss. The excavation season was chosen in winter to avoid the stormy spring season of Lob Nor. The working conditions were extremely difficult. With temperatures dropping below 24 degrees, drinking water froze and bread became too hard to chew. Transportation consisted mainly of desert jeeps and camels.

The site is on a large, high platform, six or seven metres high, and comprises about 2,400 square metres. There are hundreds of wood pillars, three or four metres high, 25 centimetres in diameter, standing around the grave-yard, some painted in scarlet pigment with patterns of snakes and lizards. Some 140 boat-shaped wooden coffins, some beautifully painted, were found near the wood pillars. Several life-size male and female wood statues with exaggerated sex organs were excavated. Some desiccated corpses, including women and children were identified as Europoid. The coffins were unique in style, made by two arched wooden boards, with an entire cow skin wrapped around, holding the boards together. There is some evidence that Xiaohe had been an important settlement in Lob Nor from the Neolithic period, and extending into the Chinese Han Dynasty.

*Professor Idriss, Xinjiang, P.R. China.  
(translation by MM)*

#### **The disturbed grave of the 'King of Loulan'**

In February 2003 it was reported in China that the remote graveyard of the 'King of Loulan' had been disturbed and treasures from the tomb had been looted. Within a week the Bureau of the Cultural Relics of Xinjiang organized an archaeological team, and accompanied by local police and journalists from *Wenwu* (Journal of Cultural Relics), visited the site.

The necropolis of the 'King of Loulan' is situated in the Peacock River Delta, northwest of Lob Nor. The ancient Silk Road passed through here going east towards Dunhuang, north to Turfan, west to Korla, south to Qiemo, Niya and Khotan. Along the dried river bank, in the vicinity of the ancient city of Loulan, the so-called 'Square City' (fangcheng), is the best-preserved city and probably the earliest one among all old Loulan cities. Here, on the top of hundreds of high earth platforms (yadan) there are a large number of graves, mainly dated to the Han and Jin Dynasties, although occasionally neolithic burials are also found. Through the ages local people chose these platforms to bury their family members, and painted wooden coffins were shipped here by boat or carried by donkey carts.

The tomb contains a long sloping corridor, front room and main chamber, along with a central pillar and wall paintings. On the main wall are depicted three aristocratic men sitting on a carpet drinking, the central figure is mustached and bearded, holds a tall wine cup, and wears a belted red robe; the figure on the right wears a belted brown robe, with a shallow bowl in his right hand; and the figure on the left wears a short-sleeved blue jacket with an open chest and a red knot and streamers in front; he too holds a shallow bowl. The heads of the right and the left figures are much damaged and cannot be distinguished. Other wall paintings depict two camels biting each other, one in red and one in white, a black unicorn, a horse and chariot, a cow and groom and several other scenes of daily life in this Silk Road town. Unfortunately, these wall paintings were partially destroyed in recent tomb robbery. Some materials were salvaged, including a textile fragment with a magnificent pattern in red, blue and white.

*Professor Idriss, Xinjiang, P.R. China.  
(translation by Min Mao)*

### **Preservation and research on the Famen Temple silk fabrics**

For more than ten years, since the opening of the Famen Temple vault, the Römisch-Germanisches Zentralmuseum has been running a textile conservation laboratory in Xi'an, P.R. China. In cooperation with their Chinese counterparts from the Shaanxi Archaeological Institute, they have been able to expand the conservation of valuable textiles, metal artefacts, and ceramics. Through their efforts, degraded textiles and other objects have been properly stored and are currently being restored. German textile specialists from Mainz are working with, and training Chinese specialists on the preservation of the Famen silk fabrics.

The poor preservation of the silks has inhibited any handling for research or exhibition, but the hopes of the conservationists are to preserve the pieces, and thereby make them available for research on weaving and dyeing techniques as well as the characteristic motifs of Tang dynasty art.

In one particular case, a bundle of strongly degraded and amorphous looking silk was successfully treated by the German specialists. By controlling the relative humidity in a climate chamber, a certain point was reached where the extremely fine and fragile fabric layers adhering to one another could be separated. Several hundreds of layers

were unfolded to yield six dresses with gold embroidery and painted flower designs. Chinese archaeologists say that this means a major breakthrough for the study of ancient costumes.

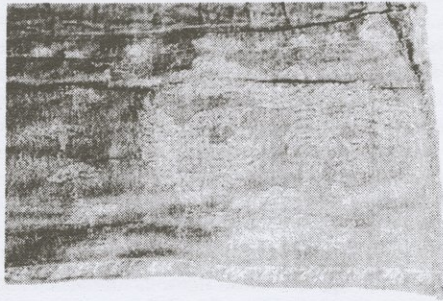


Image of a silk fragment after restoration in the laboratory in Xi'an.

*Dr Susanne Greiff, Head of the German-Chinese cooperation.*

#### **Recent Excavations in Xi'an**

During excavations this past winter, in the graveyard of China's first emperor Qinshihuangdi, a great cache of bronze sculptures were revealed. The site (in the vicinity of Xi'an) burial pit No. 7, revealed twenty-seven bronze water birds, including ten swans, sixteen wild geese and one crane.

The pairs of swans were standing on rectangular bronze pedestals, on either side of the ground platform of the burial pit, their necks stretched upwards and they appear to be singing, some of the sculptures show their necks twisting backwards. The bronze crane has a lowered head and appears to be catching a small insect.

Interestingly, during previous excavations, thirteen other life-sized bronze water birds had already been found from this exact pit, among those, five of them were cranes. The discovery of a large amount of bronze water birds has drawn the attention of Chinese archaeologists, in particular the bronze swan, a bird which is rarely found in China. Archaeologists strongly suggest that these bronze water birds indicate that a 'water environment' was deliberately created in this burial pit, although the purpose is not yet clear.

*Diancang 2004.4, Taiwan  
(translated by MinMao)*

#### **Recent Excavations at Yinxu, Anyang, P.R. China**

During excavations this past spring, the village of Yinxu, Anyang City, Henan Province, P.R. China, remains of a large bronze foundry were revealed. Archaeologists excavated the ruins which are located at the western edge of the site.



This new Bronze Age discovery is regarded as a representative monument of Shang Dynasty civilization.

The foundry ruins are as large as 30,000 square metres, excavation trenches revealed various areas involved in the processing and refuse of foundry materials, architectural remains of a large-sized bronze mould workshop, a sale platform, an abandoned workshop, remains from the kiln and other items. This discovery will provide crucial information about the bronze industry and pottery making of China's Shang Dynasty.

*Diancang 2004.4, Taiwan*

*(translated by MinMao)*

### **Complex Digital Documentation and Preservation of Rare Mongolian and Tibetan Manuscripts and Xylographs**

This is a pilot project of the Research Group for Altaic Studies of the Hungarian Academy of Sciences supported by the Participation Programme of UNESCO.

Mongolia is in fact a treasure-trove of Tibetan and Mongolian manuscripts and woodblock-printed books (xylographs) containing extremely important but partly unknown and unpublished material about a wide range of questions concerning literature, traditional culture, religion (Buddhism and Shamanism), history and many other branches of learning, such as medical and other natural sciences.

Translation, compilation, copying, and later, woodblock printing of scriptures started in the 12th century, and was practised all around Inner Asia until the first part of the 20th century. Buddhist monasteries in Mongolia and the Republic of Buryatia, (as in China and Tibet) produced and preserved enormous numbers of xylographs and manuscripts in the Tibetan and Mongolian languages. During the stamping out of monasteries and monastic libraries in the 1930s and 1940s (and later, in Tibet during the Chinese 'cultural revolution') immense treasures were lost but, through the people's love of books and their traditional religions, much was hidden away and therefore spared from destruction. In those years the Library of the Mongolian Academy (today's Central State Library of Mongolia) was able to rescue many important materials. In recent times, re-established monasteries and some private collectors have put together rich and important collections of these 'hidden' treasures. However, a very small part of this cultural heritage is kept safely, or has been made available for research.

The old, brittle, darkening paper, poor (sometimes pale red) ink, the use of detrimental materials for repair, the change of climate, appearance of dangerous chemical pollutants in the air, lack of resources for maintenance, and various other unfavourable circumstances have created a dangerous situation for the survival of these irreplaceable scriptures. Until now, a comprehensive inventory of all these materials could not be carried out. Unreliable financial situations of either national or cultural institutions also contribute to the loss of manuscripts and xylographs. Despite great efforts of Mongolian scholars and librarians, the unclear documentation of the stocks and improper preservation, caused by insufficient resources, are also

preventing the proper conservation of these texts, which form a unique part of the cultural legacy of all humankind.

The present pilot project aims to work out the framework and methodology of a more long range project, the vast task of preservation of all the endangered materials in Mongolia, and to start to produce on CDs and in books these rare manuscripts accompanied by proper scholarly documentation.

In the initial stage of the project, in 2003, the team of the Research Group for Altaic Studies of the Hungarian Academy of Sciences signed agreements of cooperation with the Institute of Literature and Languages of the Mongolian Academy and the State Central Library of Mongolia, Ulan Bator, and were able to identify some monasteries and individuals possessing important materials, and therefore started the digital photography of some selected works. As planned, by the end of 2004 the first CDs and books with reprinted manuscripts (introduced by experts) will be published in a new series entitled 'Treasures of Mongolian Culture and Tibeto-Mongolian Buddhism' with the creation of a web page for the project. The working out of methodology and organisation of the sophisticated process of identification and description of the materials will have begun, and the necessary equipment for successful work will be identified.

From the Hungarian side, the work is organised by the team of the Research Group of Altaic Studies of the Hungarian Academy of Sciences, which has been running a successful project with the Institute of Language and Literature of the Mongolian Academy for the past 12 years in the form of common expeditions to document traditional rites and cults. About 30 years ago, the Hungarian Academy provided the same Institute with photographic and sound-recording instruments for a laboratory of documentation. The Hungarian Academy of Sciences supports the project by providing airfare and other amenities to the Hungarian participants.

The long-range aim of the project is the preservation of the full stock of ancient and rare Mongolian and Tibetan manuscripts and xylographs by digitalisation. The development of digital technology has created a media database from which these treasures can be saved for future generations and made available for research, by putting them on CD, on the Net, or publishing them in printed books. This work will last decades, and needs more financial resources, and can be completed only in collaboration with additional institutions and scholars.

*Mr. Geza Bethlenfalvy, Research Group for Altaic Studies,  
Hungarian Academy of Sciences.*

#### **Summer Language Programs, Indiana University of Advanced Learning, U.S.A.**

Advanced Intensive Summer Language Programs in Central Asia offer eight-week intensive advanced language courses and cultural activities in Samarkand, Uzbekistan and Almaty, Kazakhstan. The course dates for 2004 are June 19 to August 13.

For further information on the tuition costs and program details, contact Ed Lazzerini e-mail: [elazzeri@indiana.edu](mailto:elazzeri@indiana.edu) or the Indiana University Office of Overseas Study website (<http://www.indiana.edu/~overseas/>).

Workshops are also offered in Slavic, East European and Central Asian Languages (Azeri, Uzbek, Turkmen, Uyghur, Tajik and Pashto, among others). For applications and more information, contact: Chantel Larson-Kowalski, SWSEEL, Ballantine Hall, Indiana University, Bloomington, IN 47405, U.S.A. Tel: +001 812 855-2608, Fax: +001 812 855-2107, e-mail: [swseel@indiana.edu](mailto:swseel@indiana.edu) or website: <http://www.indiana.edu/~iuslavic/swseel.shtml>

### **Inner Asian On-line Library Catalogues**

The Research Institute for Inner Asian Studies (RIFIAS), in cooperation with the Department of Central Eurasian Studies and the federally-funded Inner Asian and Uralic National Resource Center (IAUNRC), has posted its electronic library catalogues on the World Wide Web. Consisting of a general collection and several special collections, the RIFIAS Library is one of North America's premier resources for research in the history, languages, literatures, geography, religions, and cultures of Inner Asia. The general collections comprise about 8,000 volumes. Special collections include microfilms and photocopies of out-of-print Russian publications and microfilms of Persian, Turkic, and Arabic manuscripts containing historical, biographical, and geographical information on Islamic Central Asia.

The catalogues are fully searchable, and are accessible to the international scholarly community at the following URL: <http://www.indiana.edu/~rifias/>.

### **New Curator at the Freer Gallery of Art and the Arthur M. Sackler Gallery**

Dr James T. Ulak, head of Collections and Research, and chief curator at the Freer Gallery of Art and the Arthur M. Sackler Gallery, has been named the galleries' new deputy director. The Freer and Sackler galleries form the national museum of Asian art.

Born in Springfield, Illinois, Dr Ulak joined the galleries in 1995 after working as an independent consultant for private and institutional collectors of Japanese art. Most recently, he was instrumental in securing the bequest of an outstanding collection of mid-19th to mid-20th century Japanese prints from the estate of Robert O. Muller. Dr Ulak holds a doctorate in Japanese art history from Case Western Reserve University and The Cleveland Museum of Art, a master's of divinity from Maryknoll School of Theology (State University of New York) and a bachelor's in the history of philosophy from Maryknoll College in Glen Ellyn, Ill. Also, he has received numerous grants and fellowships.

Dr Ulak has organized a number of major exhibitions at the Freer and Sackler galleries. These include 'A Well-Watched War: Images from the Russo-Japanese Front 1904-5' (2000); 'Twelve Centuries of Japanese Art from the Imperial Collections' (1997) – the largest and most important selection of works from the

imperial collections of Japan ever shown to the public: 'Telling Tales in Japanese Art' (1996) and 'Paintings by Masami Teraoka' (1996). He has also participated in the organization of exhibitions at the Art Institute of Chicago, the National Gallery of Art, Washington D.C., Yale University Art Gallery and The Cleveland Museum of Art. He has authored and co-authored numerous articles and books and frequently lectures on subjects relating to aesthetics, Japanese culture and art.

**Correction pertaining to CIAA Newsletter No.17**

Zoroastrian Art in China around the 6th Century CE  
By Prof. Shi Anchang, Palace Museum, Beijing, P.R. China

We apologize for a mistake made during translation of an article appearing on page 13 of CIAA Newsletter, No.17. In paragraph 3.1, it is stated that a Zoroastrian priest stands beside a fire altar, holding a hemp juice or pomegranate in his hand. The term 'hemp' is incorrect and should appear as 'haoma' or 'soma' (Latin *Sarcosterna acidum*) which is originally recorded in the Avesta as a holy plant used in Zoroastrian rituals.

**Reference**

Shi Anchang 2001, 'Study on Plants used in Zoroastrian Rituals' (*Xiao jiao li yi yong zhi wu kao*), *Palace Museum Journal*, Beijing, March 2001.

(MM)

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## EXHIBITIONS

### **'Christian Angels on the South China Coast'** **School for Oriental and African Studies, London, U.K.**

The Circle of Inner Asian art was pleased to present an exhibition from 7 May to 27 May 2004, of photographs focusing on Nestorian Christian tombstones from Quanzhou, Fujian, P.R. China. The black-and-white images were taken during recent research conducted by Dr Ken Parry (Senior Researcher, Department of Ancient History, Macquarie University) and associates. The exhibition is part of a three-year research project under the direction of Prof. Sam Lieu of Macquarie University who is investigating the extensive collection of Nestorian tombstones from the city of Quanzhou. The tombstones themselves are from the Mongol period (13th to 14th century CE) and have inscriptions in Syro-Turkish, Phags-pa, and Chinese. The evidence from the inscriptions shows that some members of the Nestorian community came from Central Asia. The tombstones depict a unique combination of Christian and Buddhist iconography, such as a cross beneath an umbrella, or resting in a lotus flower. On several tombstones, a central cross is flanked by winged 'angels' (*apsarasas*), which show connections with Chinese Buddhism and angels in Seljuk and Mongol art (see K. Parry, 'Angels and Apsaras: Christian Tombstones from Quanzhou', *TAASA Review [The Journal of the Asian Arts Society of Australia]* 12/1, 2003). Their flowing robes are characteristic of those observed on earlier wall murals from Dunhuang and other Silk Road cities. The initial findings of the project are to be published in 2004 in the *Silk Road Studies Series* by Brepols, Turnhout.

In conjunction with the exhibition a seminar on the history and motifs of Nestorian Christianity in south China was held where Dr Parry spoke on 'The Iconography of the Nestorian Tombstones in Quanzhou'; Prof. Sam Lieu (Ancient History, Macquarie University) spoke on 'The Nestorian and Manichaean Remains in Quanzhou, South China'; these examinations were followed by a discussion of 'The Hindu Remains in Quanzhou: A Tamil Legacy in South China' given by Dr John Guy (Victoria & Albert Museum, London, U.K.) which examined the transmission of material such as Buddhist sutras, large-scale Buddhist images, and localized Indian cult images to South China through the agency of pilgrims and merchants travelling from India via the Malay Peninsula.

The exhibition and ongoing research are both valuable contributions not only to Chinese history but also to that of the Silk Road which enabled the ideas to travel. The CIAA is grateful to Dr Parry for bringing the exhibition to SOAS, and to Prof. Sam Lieu and Dr John Guy for dedicating their time and energy to the seminar.

For further information on this travelling exhibition, contact: Dr Ken Parry, Department of Ancient History, Macquarie University, NSW 2109, Australia, e-mail: [kendee@bigpond.com](mailto:kendee@bigpond.com)

**'The Silk Road. Trade, Travel, War and Faith'**  
**The British Library, London, U.K.**

This important and beautifully displayed exhibition opened after very short preparation for such a major show. Organised by Dr Susan Whitfield, Director of the International Dunhuang Project (IDP) at the British Library, it brings together an impressive collection of objects from a huge area of Central Asia. The exhibition relies mainly on the collections of The British Library and The British Museum, but many important and interesting objects were borrowed from other major museums, including the Musée Guimet in Paris and the Museum of Indian Art in Berlin. The final most spectacular section of the exhibition even includes a replica cave from Dunhuang, which was brought over from China. It was planned to exhibit objects from the National Museum in New Delhi too, but unfortunately these objects could not be brought and can only be reproduced in the catalogue. Even so in a relatively small exhibition space a huge wealth of material is shown, probably for the very first time in this combination. As the exhibition is in the British Library it is fitting that an unprecedented amount of interesting textual material is shown: manuscripts on wood, paper and silk in all major languages from all the areas studied are on display with detailed explanations about their content. Dunhuang paintings have not been exhibited in such numbers since 1991, and the clever display allows us to study them from very close in many cases.

The study of Silk Road history is notoriously complex, and it is difficult to find a clearly chronological approach that works well. Dr Whitfield found an excellent compromise between moving in space and time as we view the exhibition. Probably prompted by the success of her book, *Life Along the Silk Road*, Whitfield chose to arrange the material in clearly divided colour coded topics. The different corners look attractive and make the material much more clear as we enter the 'maze' representing Chinese Turkestan. Five important regions were chosen to represent five different topics dominating that region, but also typical of the Silk Road. These are Samarkand: Trade and Diplomacy (orange), Khotan: A Meeting of Cultures (green), Kroraina: Everyday Oasis Life (blue), Miran: Warring Empires (yellow), Dunhuang: Official Life and Faith (pink) and Astana (Gaochang): Death and Afterlife (purple). At first sight it might be confusing to a newcomer faced with the 3D map of the region and the colour-coded displays to appreciate the huge differences in chronology represented by the different sections (700 years between Kroraina and Gaochang). However, any other system would present difficulties with such diverse material.

On entering the exhibition the visitor is confronted with the amazing couch from the Miho Museum, which thus becomes the centrepiece of the exhibition. This represents the importance of Sogdians in China. Emphasis is on cross-cultural links that illustrate the existence of Zoroastrianism in Dunhuang. This is shown together with Uyghur Manichaean fragments to demonstrate the influence of Sogdians. For the general viewer it is difficult to appreciate the provenance of some of the items as they are shown under the six main area headings, even though the overwhelming majority come from either Khotan or Dunhuang. A clear reference to where the objects were actually made would not in my opinion diminish their potential for illustrating the extraordinary wealth of cross-cultural influences on the Silk Road.

Above the exhibits, huge blown-up photographs illustrate the beauty of the regions, with information and names shown on posters resembling colourful temple banners. The latest research is incorporated into the short captions in the thematic displays, for example Valerie Hansen's work on the position of women in society and their everyday life. This is also a rare opportunity to see Islam Akhun's forgeries. Dunhuang paintings illustrate many interesting aspects. For example Stein painting 31 is exhibited together with a star chart and Stein painting 170: the Talisman of the Pole Star to represent belief in astrology. There is also a computer generated map for the skies in 652, illustrating the acute observations in preparing the star chart. There is a section devoted to women's lives, including fashion, and children. The exhibition fittingly finishes with images of the afterlife, including the Sutra of the Ten Kings from the British Library. At the end of the exhibition there is also a video that illustrates the painstaking processes that were used to restore these manuscripts. Two computer displays allow the visitor to browse the IDP website.

Throughout the exhibition, small sections of a dark almost black colour are devoted to different aspects of Sir Aurel Stein's work – the man behind the discovery of these extraordinarily rich collections. These smaller displays show his diaries, letters, official papers, all bearing witness to his extreme meticulousness and organising skills. The very last display of the exhibition then grows into a sort of dark corner that illustrates the importance of Stein's photographs in documenting all these regions and their artefacts. Stein's leather-bound little photographic notebooks were always filled in with precise details about the way each of his photographs were taken.

The exhibition will be accompanied by a scholarly catalogue edited by Dr Susan Whitfield (forthcoming June 2004). She has also produced an accompanying booklet and a new book: *Aurel Stein and the Silk Road*, British Museum Press, 2004.

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#### **'Chinese Silk'**

**Ashmolean Museum, Oxford University, Oxford, U.K.**

This stunning exhibition (runs through 27 June) shows nearly two thousand years of Chinese silks. Some of the earliest large temple pieces are more than a thousand years old and have never been displayed in public, while the domestic hangings include lavish gold tapestries and embroideries. Particularly rare loans from the British Museum are hung alongside those from a private collection in Hong Kong. The exhibition is not large, but richly rewarding.

Despite being a luxury product, silk weaving was popular with rural and aristocratic populations alike. By the 16th century it had expanded into one of China's major industries. The exhibition represents the diversity of silk techniques as well as its functions. A Buddhist processional banner of the Tang dynasty (618 - 906) is hung alongside tapestry weave and gold brocade from the 11th century, followed by scrolls and book wrappers from the Qing dynasty (1644 - 1911) and stunning 18th century chair covers. It is a visual feast.

The exhibition also explores the relationship between pictorial silks and the arts of painting and calligraphy. Smaller items show the development of silk weaving techniques between the 1st and 10th centuries CE. A lavish book bearing the same title as the exhibition, accompanies the exhibition, written by the curator, Shelagh Vainker. (Price £29.95, also available from the Publications Dept. +44 01865 278 010).

**'Seeing Lhasa: British Depictions of the Tibetan Capital 1936-1947'**  
Pitt Rivers Museum, University of Oxford, Oxford, U.K.

This small exhibition in the foyers of the museum (the link from the Oxford University Museum of Natural History through which the visitor must pass to gain access to the Pitt Rivers Museum) is a fascinating glimpse of and link to the former riches of ritual life in Tibet before its assumption into the P.R.C. as an autonomous region. This aspect of the exhibition is emphasised by the fact that at its entrance hangs a frame of richly brocaded silk in the typical Tibetan colours of red and yellow, but with a void in the middle where the painting of a religious image, or *thangka*, might be expected. Through this 'window' the visitor looks onto a rare colour photograph (taken by Hugh Richardson) of the Potala Palace at festival time with the giant *thangkas* unfurled down its special image wall. The spiritual dimness is further enhanced by the fact that, as in many Tibetan temples, the museum's columns within the foyer are swathed in the same red silk brocade used to frame the *thangka*-like view. Many of the photographs portray foreigners posing in their strange surroundings, but many others show us the riches of local cultural and spiritual life. Nowhere is this more evident than in the loop of ciné film clips, many in colour, which enable the viewer to experience fully not only the stately movement of monks' dances and the circumambulations of the Jokhang but also the vivid colour of costumes and jewellery as worn by spiritual and lay men and women.

The exhibition continues until November 2004. Entry is free and the museum is open Monday-Saturday 12:00 - 16:30, Sunday 14:00-16:30. For further information contact: The Pitt Rivers Museum, South Parks Road, Oxford OX1 3PP, U.K.; Tel: +44 (0) 1865 270938; e-mail: [kate.white@prm.ox.ac.uk](mailto:kate.white@prm.ox.ac.uk); website: <http://www.prm.ox.ac.uk/tibet.html>

(HAS)

**'Feasts, Rituals and Ceremonies'**

**The National Art Museum of Catalonia (MNAC), Barcelona, Spain**

This exhibition of ancient bronzes from the Museum of Shanghai presents 31 objects spanning nearly 2,000 years up to the 3rd century BCE, just prior to the decline of the Warring States period (475-221 BCE). All of the artefacts on display are believed to have associations with ritual feasts of veneration of the ancestors, and among them are food containers, chalices, and vessels used in purification ablutions. Two ceramic pieces, dating from the 3rd millennium BCE and the 5th century BCE, demonstrate the interrelations between the production of bronze and ceramics at the beginning and end of the Bronze Age.



The exhibition will be on display from 22 June to 12 September 2004. For further information visit [www.mnac.es](http://www.mnac.es) or [www.barcelona2004.org](http://www.barcelona2004.org)

**A Special Exhibition of Mr. Zheng Zhenduo's Donation of Pottery Figurines  
Collected in the Palace Museum, Beijing, PR China**

A special exhibition of pottery figurines was held (May – June 2004) in the Palace Museum to commemorate the great donator Mr. Zheng Zhenduo (1898-1958), a well-known modern writer and archaeologist, who once worked as a Vice-Minister of the Cultural Ministry and the first Director-General of the State Administration of Cultural Heritage of the People's Republic of China. In 1952, Mr. Zheng Zhenduo wrote a letter to Premier Zhou Enlai wishing to donate his collection of pottery figurines, reaching over 600 pieces in total, to the Palace Museum.

On exhibit here are more than 100 figures, mainly dating from Northern Wei (386 – 543 CE) to the Tang Dynasty (618 - 906 CE), during the prosperous period of Silk Road trade. Some figurines not only demonstrate historic and artistic value but also provide precious details for the study of Silk Road trade between China and the Mediterranean. For example, normally in Tang pottery, African personages are male grooms and servants, and often half naked with bare feet, in this exhibition however, is a rare figure of an ebony skinned girl dressed in Tang court costume even down to the long tight sleeves often seen on dancers.

Popular animal figurines include camels, horses, elephants, foxes, ostrich and peacocks are shown in the exhibition. The artist often bore witness to the daily life and load of the famed silk road camel: on its left side, a heavy willow basket and a smoked animal leg, on the right a Sassanian silver ewer and monster-faced water container. Goods are always too heavy and journeys across the Gobi desert are always too long, even for a camel, no wonder another camel keels down and cries to the sky, with its two exhausting humps flabby to both sides.

Merchants are shown with thick beards and the soft pointed hat which has been identified as Iranian or Sogdian.

Mr. Zheng's collection is certainly a valuable source for the study of the pottery arts of the Northern Wei and Tang periods, and gives not only scholars but everyone who views them a rare glimpse into the precious objects preserved for us in the Palace Museum collection.

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**'Splendors of China's Forbidden City: the Glorious Reign of Emperor Qianlong'  
The Field Museum, Chicago, U.S.A.**

This important exhibition has been developed by The Field Museum in cooperation with the Palace Museum, Beijing. It features nearly 400 artefacts associated with the Qianlong emperor, who ruled from 1736 to 1795, including rare pieces in jade, cloisonné and ceramic; sculptures; important paintings produced during the Qing

dynasty; imperial robes; and armour and weapons. The objects are displayed in recreated settings, such as a throne room, a banquet room, the emperor's private study, and an imperial wife's chamber. Many of the objects featured have never been exhibited outside China.

The exhibition will be on view at The Field Museum until 12 September 2004, and will travel to the Dallas Museum of Art, where it will be on display from 21 November 2004 to 29 May 2005. The Field Museum is located at 1400 S. Lake Shore Drive, Chicago, IL, U.S.A.; website: [www.fieldmuseum.org](http://www.fieldmuseum.org)

**'China: Dawn of a Golden Age (200-750 AD)'**

**The Metropolitan Museum of Art, New York, New York, U.S.A.**

A landmark exhibition of some 300 objects from the periods of the Han (206 BCE - CE 220) and Tang (618-907) dynasties of imperial China. This exhibit focuses on cross-cultural interchange between the East and West during a formative period in the development of Chinese culture, the exhibition will be one of the largest ever to come from China and will feature gold artefacts of the nomadic peoples of Mongolia, who occupied northern China after the collapse of the Han dynasty, and luxury items made from glass and precious metals imported from Western and Central Asia during the 4th to 6th centuries, as well as a vast array of Chinese objects. Material pertaining to the early spread of Buddhism in China, including important early Chinese Buddhist sculptures, and also a wide spectrum of exquisite Tang works demonstrating the influence of cultural exchange will also form part of the exhibition.

This exhibition will be held from 12 October 2004 to 23 January 2005. The Museum is located at 1000 Fifth Avenue at 82nd Street, New York, New York, U.S.A., +1 212 535 7710, website: [www.metmuseum.org](http://www.metmuseum.org)

**'The Demonic Divine in Himalayan Art'**

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

The Rubin Museum of Art in New York opens to the public on the 2nd of October 2004. The exhibition, 'Demonic Divine' will be on show from 2 October 2004 until 9 January 2005.

The exhibition focuses on the 'wrathful' deity in Himalayan art, and has three sections: dangerous Protectors, Enlightened protectors and wrathful Buddhas, although 'Demonic divine' in other cultures (Asia, Africa, Europe and central America) will also be exhibited. Sixty-six works, ranging from circa 13th century Tibet to 20th century Mexico will be on display, although a strong emphasis will be on Himalayan sculpture and *thangka* paintings from the RMA collection. Serindia Publications Inc. will publish a catalogue in conjunction with the exhibition. The catalogue is written by exhibition curator Rob Linrothe, and Marilyn Rhie. Address: Rubin Museum of Art, 150 West 17th street, New York. email: [info@himalayanart.org](mailto:info@himalayanart.org)

[Carly Busta, RMA]

**'Iraq and China: Ceramics, Trade and Innovation'**

**Arthur M. Sackler Gallery, Smithsonian Institute, Washington DC, U.S.A.**

This exhibition focuses on major changes that occurred in Iraqi ceramics during the 9th century A.D. as the result of the impact of Chinese luxury goods imported by Arab and Persian merchants. It traces the development of Islamic ceramic production and new technologies in Iraq, and the transmission of new techniques to Egypt, Iran and Europe after the 10th century, resulting in the Majolica tradition in medieval Spain and Renaissance Italy.

The exhibition will be on view from 30 October 2004 to 24 April 2005 at 1050 Independence Avenue SW, Smithsonian Institute, Washington DC, U.S.A.; Tel. +1 202 633 4880; website: [www.asia.si.edu/exhibitions](http://www.asia.si.edu/exhibitions)

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## CONFERENCES

### CONFERENCE REPORTS

#### **'The South Asian Legacy of Sir Aurel Stein'**

**Circle of Inner Asian Art and PRASADA, De Montfort University, Leicester, U.K.**

This five-panel conference, which took place on 6-7 March, was organized by the Practice Research and Advancement in South Asian Design and Architecture (PRASADA), Faculty of Art and Design, De Montfort University, Leicester, U.K., with sponsorship from the British Academy and the CIAA. The event was designed to take a new approach to Stein's work by exploring his impact on South Asian research.

The conference began with opening remarks made by Dr Helen Wang of The British Museum on 'Sir Aurel Stein and his work'. Panel one, 'Stein Collections and South Asia' (Chair: Dr Helen Wang) began with a paper by Dr Madhuvanti Ghose (Dept. of Eastern Art, Ashmolean Museum, Oxford) entitled 'The Stein Collection at the Ashmolean Museum, Oxford', which considered antiquities collected by Stein in ancient Gandhara. Following were Dr Shailendra Bhandare (Assistant Keeper, Heberden Coin Room, Ashmolean Museum, Oxford) with a paper on 'Coins from Kashmir: Sir Aurel Stein's Collection in the Heberden Coin Room, Ashmolean Museum, Oxford' and Dr Cecilia Braghin (Dept. of Asia, The British Museum, London), who presented a paper on 'Precious Stone and Glass Artefacts from the Stein Collection in the British Museum'.

The speakers participating in panel two, 'Stein and South Asian Texts' (Chair: Prof. Alexis Sanderson), with Prof. Ashvini Agrawal (Chair, Dept. of Ancient Indian History, Culture and Archaeology, Panjab University, Chandigarh, India) with a paper entitled 'Kashmir-Kanyakubja Struggle: The Rajataragini and beyond - A Tribute to Aurel Stein'; Mr Csaba Dezsö (Assistant Lecturer, Dept. of Indo-European Studies, Eötvös Loránd University, Budapest), who discussed 'Religion and Politics in Kashmir at the turn of the 10th Century' on the basis of the Kalhana's Rajataragini (translated and annotated by Stein) and Bhatta Jayanta's Agamadambara; and Dr Somdev Vasudeva (Wolfson College, University of Oxford), with a paper entitled 'The Kashmirian Sarada Manuscripts of the Abhijñanasakuntala in the Stein Collection'.

Panel three, 'Stein and South Asian Art' (Chair: Dr Madhuvanti Ghose) was comprised of two speakers, Prof. Roderick Whitfield (Prof. Emeritus, School of Oriental and African Studies, University of London), who presented a paper entitled 'Indian Connections in the Art of Dunhuang: The Silk Painting of Famous Images in the Stein Collection, London and New Delhi', which addressed the significance of a late 7th-early 8th century silk painting from Dunhuang, and Dr Chhaya Bhattacharya-

Haesner (Independent scholar, Berlin, Germany), who delivered a paper entitled 'Indo-Tibetan Influences in Banners from Dunhuang, Central Asia: A Tribute to Stein'.

The first speaker in panel four, 'Stein and South Asian Archaeology' (Chair: Prof. David Bivar), was Prof. Mohammad Rafique Mughal (Prof. of Asian Archaeology, Dept. of Archaeology, Boston University, Boston, Massachusetts), who discussed 'Sir Aurel Stein's Survey of the Thar Desert in 1940-42 and Its Impact on Indus Archaeology'. He was followed by Dr B.R. Mani (Director, Institute of Archaeology, New Delhi), with a paper entitled 'Stein's Discovery of Kanishkapur Unveiled in the Centennial Excavations in 1998-99 in Kashmir'; Prof. Abdur Rehman (Dept. of History and Archaeology, Punjab University, Lahore), who discussed 'Alexander's Route and Stein: From Messaga to Orga'; and Dr M. Salim (Associate Prof., Taxila Institute of Asian Civilizations, Quaid-e Azam University, Islamabad), whose paper considered 'Alexander's Crossing of the River Jhelum with Reference to Stein'.

The fifth and final panel 'Stein, Hungary and South Asia' (Chair: Prof. Roderick Whitfield) featured Ms Agnes Kelecsényi (Oriental Collection, Hungarian Academy of Sciences, Budapest), who discussed 'Aurel Stein and Hungarian Scholarship'; Dr Lilla Russell-Smith (CIAA, School of Oriental and African Studies, University of London) with a paper on 'Sir Aurel Stein's Photographs in the Collection of the Hungarian Academy of Sciences in Budapest', which described a collection of approximately 6,500 images, including 2,000 recently discovered photographs; Mr Géza Bethlenfalvy (Research Fellow, Hungarian Academy of Sciences and Dept. of Inner Asian Studies, Eötvös Loránd University, Budapest), who presented a paper on 'Aurel Stein's Correspondence with the Hungarian Indologist Ervin Baktay'; and Mr Surinder Nath Pandita (Independent scholar, New Delhi) with a paper entitled 'Remembering Sir Aurel Stein: From Unmapped Accounts of His Kashmir Labours', which considered Stein's role as a Sanskritist and included images of a collection of rare documents and letters from his private collection. The conference came to a close with a short recording of Stein himself, speaking in Hungarian.

The concluding remarks of the conference were presented by Prof. Roderick Whitfield. The conference proceedings will be published by the Circle of Inner Asian Art. For further details please contact Dr Lilla Russell-Smith at [ciaa@soas.ac.uk](mailto:ciaa@soas.ac.uk).

(LZ)

**The Kingdom of Khotan to AD 1000: A Meeting of Cultures**  
**The British Library, London, U.K.**

The symposium was held in conjunction with the exhibition *The Silk Road: Trade, Travel, War and Faith* at The British Library on 10-11 May, 2004. It started with a fascinating talk given by Prof. P.O. Skjærvø (Harvard University): 'Khotan between Iran and China - Legends on the Silk Road.' In this he gave a detailed comparison of texts explaining the legendary origin of Khotan. J. Cribb (The British Museum), 'The Sino-Kharosthi coins from Yotkan' discussed the composite nature of the numismatic finds from the region. Dr C. Baumer (Switzerland) introduced his 1998 expedition to Dandan Uiliq, with slides showing the present state of preservation of the temple originally documented by Stein and of the wooden plaques newly found by Baumer's

expedition. Dr M. Ghose (Ashmolean, Oxford) gave 'a reappraisal of the iconography of the murals at Dandan-Uiliq' partly triggered by Baumer's new finds. Dr Ghose concentrated on the presence of Indian and Sogdian deities in the region with comparative material from as far as Dunhuang and Yungang.

The two papers read in the afternoon were Dr K. Wille (Akademie der Wissenschaften zu Göttingen): 'Buddhist Sanskrit sources from the Southern Silk Road'; Prof. R. Salomon (University of Washington): 'Buddhist and secular documents in Kharosthi script from Niya, Khotan and other Tarim Basin sites'. In the evening a public lecture organised by the Committee for Central and Inner Asia was given by Prof. F. Grenet (École Pratique des Hautes Études, Paris) to a packed auditorium. Entitled 'Samarkand to Xi'an: the Sogdian self-image', Professor Grenet described the wall paintings at Panjikent as well as more recent Sogdian tombs found in China, and pointed out the difference between the legends shown in art where the Sogdians appeared sophisticated enjoying their wealth and their real life linked to trade. At present only one tomb is known where a caravan is actually shown taking the merchant's wealth into the afterlife; otherwise the images emphasised the riches and sophistication of their owners.

The second day of the conference was opened by M. Padwa (Harvard University) with a paper entitled 'The Geography of the Niya Oasis: a comparison of textual and archaeological evidence'. He gave a very detailed and well-illustrated study of the way the households in the Niya oasis may have been arranged, attempting to calculate their number in different periods using archaeological data as well as textual research. Dr H. Wang (The British Museum) talked about 'Money in Khotan: archaeological and documentary evidence' drawing attention to the many different terms used in different languages to describe money, and judging their actual value. Prof. H. Kumamoto (Tokyo University) talked about 'The St. Petersburg Bilingual documents and problems of chronology' assigning an entirely new chronology to late 8th century Khotanese history. Prof. T. Takeuchi (Kobe University) talked about 'Early and Late Tibetan Texts regarding Khotan'. With his second paper Prof. P.O. Skjærvø (Harvard University) concluded this most interesting gathering of scholars. In 'Perils of princes and ambassadors in 9th and 10th century Khotan' he gave a fascinating account of the dangers Khotanese embassies faced when going via Shazhou (Dunhuang) to Ganzhou where a period of unrest broke out, and summarised the textual research of several decades by several scholars. Each paper was followed by a long and good-humoured scholarly discussion. This was a very worthwhile conference organised when many new ideas are emerging with regards to the study of Khotan. It was especially interesting to go to the exhibition in the breaks and discuss the exhibited objects with the participants. It is planned to publish the proceedings in a conference volume.

(LRS)

**'Les Sogdiens en Chine [The Sogdians in China]: New Research in History, Archaeology and Philology'**  
National Library of China, Beijing, P.R. China

The conference, held 23<sup>rd</sup> to 25<sup>th</sup> April 2004 was co-organized by the École Française d'Extrême-Orient, the Centre National de la Recherche Scientifique, the National

Library of China, Department of Rare Books and Special Collections, and the Center for Studies of Ancient Chinese History of Peking University.

This was the first cooperative conference between Chinese and French institutions in the historical and archaeological field. The idea was first mooted when the French group led by Professor Frantz Grenet met Professor Rong Xinjiang at Peking University in November 2002, when this writer was also present. In 1999, China came into the limelight of Sogdian studies and Zoroastrian art because of some important excavations of Sogdian tombs discovered in north China. Meanwhile, French scholars had spent twenty years on excavations and Sogdian researches in the region of Sogdiana, with help from Russian and Uzbek colleagues. Chinese and French scholars together decided to make something happen in terms of 'reviving research in Sogdian culture', which was the purpose of this conference.

Around 150 Chinese scholars and students, twenty scholars from France, fifty scholars from Europe and the U.S.A., and ten scholars from Japan attended the conference. Specialists included archaeologists (excavators of sites such as Afrasiab in Samarkand, Yu Hong's tomb in Taiyuan, An Jia's tomb in Xi'an, and most recently, Shi Jun's tomb in Xi'an), and linguistic experts (Prof. Sims-Williams, Prof. Yoshida Yutaka in Sogdian inscriptions, and Prof. Geng Shimin in Turkic languages, Prof. Duan Qing in Tokharian languages), along with art historians and geographic researchers, thus stimulating questions and debates from various aspects and assuring a high standard of discussion.

For the auditors, it was an exciting although extremely lengthy caravan journey in the footsteps of the Sogdians, both geographically and chronologically, from the western end of the Silk Road Palmyra (Prof. Albert Dien) to its eastern end in Chang'an (Yang Junkai) and Taiyuan (Prof. Eric Trombert), from Alexander's age to the early Islamic period (Dr Pavel Lur'e). Through their studies, we learned that the Sogdians were influential and fabulous people along the Silk Road, who acted as merchants (Prof. Rong Xinjiang, Dr Arakawa Masaharu), diplomats and administrators (Prof. Frantz Grenet), Zoroastrian priests (Dr Penelope Riboud, Dr Wang Ding), generals and warriors (Dr Etienne de la Vaissière, Moribe Yutaka), dancers and musicians (Prof. Zhang Qingjie), craftsmen (Prof. Qi Dongfang on metalwork, Dr Etsuko Kageyama on pottery), vintners (Prof. Jiang Boqin, Prof. Eric Trombert), as well as multi-lingual and cross-cultural migrants. Historians started to pay more attention to economic and demographic studies (Prof. Valerie Hansen, Prof. Eric Trombert, Jonathan Skaff). On the linguistic side, thanks to Prof. Yoshida who deciphered the Sogdian inscription of the Shi Jun couch, and to Prof. Sims-Williams who addressed the new edition of the Sogdian ancient letters, we now have a better understanding of the family relationships of Sogdians who had migrated to China.

The working languages of the conference were Chinese, English and French. It was hard for everyone to digest a great many Sogdian terms, especially the complicated names of kingdoms (Shi Guo = Shahri-sabuz, Shi Guo kesh = Chachi = Tashkent, He Guo = Kushanya = Peishambe); rivers (Gui shui = Amu Darya = Oxus, Nami shui = Zarafshan); deities (Siva = Mahesvara = Weshparkar, Xian = Hu Tian = Zoroastrianism; Helios in Greek = Mithra in Persian = Surya in India; Goddess Fortuna = Tyche = Ardoxsho). The terms could be in old Persian, Sanskrit, classical Chinese, Tokharian, Arabic, Turkic, Russian *etc.* Everyone experienced getting lost in translation, including speakers, audience and translators. The more language barriers

we crossed, the more we felt desperate to communicate with others, as Prof. Rui Chuangming pointed out, East with the West, Buddhist and Hindu, Manichaean with Zoroastrian, Ancient Sogdian and modern scholars, and archaeologists, linguists, or historians with artists.

At the beginning of the conference, the archaeological report of Shi Jun's tomb (excavated in August 2003 in Xi'an) given by the excavator Mr. Yang Junkai, had drawn the attention of the audience. The stone carving on the outer coffin of the Sogdian official Shi Jun, demonstrates visually and most precisely the detailed progress of the soul of a Zoroastrian believer passing over the bridge of death to be welcomed by the Wind God Weshparkar and the goddess Nana, eventually approaching Heaven. After the report Prof. Grenet pointed out that the stone carving of Shi Jun is the most fruitful visual evidence of Zoroastrian art work among the nine Sogdian couches presently known from China (the other eight being Yu Hong's, An Jia's, Kang Ye's, Tianshui, Miho, the stones from Anyang in the Musée Guimet and in the Museum of Fine Arts, Boston, and the double shrine of Anyang). Shi Jun's tomb can be regarded as 'the biggest contribution of China to the world Zoroastrian studies', since in Sogdiana itself, because of the Zoroastrian burial tradition, only ossuaries remain, and little by way of visual imagery, so that the iconography of the afterlife of Sogdian Zoroastrians was virtually unknown until it was revealed in the tomb of Shi Jun.

One distinctive point is that now scholars try hard to separate the influences of Iranian and Indian cultures on Sogdian culture: such as the different origins of the Chinese-Sogdian words 'Sabao' (Iranian: Magus-Sabao) and 'Sabō' (Indian: Maha-Sabō); the Iranian and Indian concepts of the Chinese word '*jindou*' (turning). The papers presented by Prof. Rong Xinjiang and Prof. Duan Qing (both from Peking University), and by Dr Penelope Riboud from the Musée Guimet, respectively, identified the divinities from Iranian and Indian iconography shown on the Chinese-Sogdian couch from a private collection, recently exhibited in the Musée Guimet. The latter is one of two newly-discovered or exhibited Sogdian couches, the other being the stone panels from Kang Ye's tomb, excavated in February 2004. These brought fresh information of Sogdian images and emphasised their surprisingly Indian background, which has long been ignored, rather than an Iranian one.

The social role of Sogdian Sabao, has been variously interpreted: originally as caravan leader, later as administrator and Zoroastrian priest, and even as military commander. At the conference, the scope of this charismatic term was still further enlarged as the chairperson of each section was called Sabao.

(MM)

### **Forthcoming Conferences**

#### **'After Alexander: Central Asia Before Islam**

**Themes in the history and Archaeology of Western Central Asia'**

**The British Academy, 10 Carlton House Terrace, London SW1, 23-25 June 2004**

The conference, jointly organized by The British Museum and hosted by the British Academy will deal with the developments in Central Asia following the conquests of



Alexander the Great. The conference brings together scholars from Russia, Central Asia, and Iran, with researchers from the U.S.A. and Europe. Panels will be conducted from 23 to 25 June, 2004.

The conference will be opened by Georgina Herrmann and will feature sessions on the 'Steppe and the City' with presentations by John Boardman, Claude Rapin, and Paul Bernard: 'Money and Exchange', with speakers Joe Cribb, Natasha Smirnova, Michael Alram, E. Rtveladze, and Helen Wang 'Invasion and Defence' discussed by Svend Helms, G Koshelenko, Vladimir Zavyalov, Oliver Lecomte, Kasim Abdullaev, and Osmund Boparachchi: 'Urban Development and Life' with papers delivered by Guy Lecuyot, Antonio Invernizzi, G. Semyenov, Pierre Leriche, Charlotte Baretin, Vasily Gaibov, Maurizio Tosi, Barbara Cerasetti, Simone Mantellini and Bernardo Rondelli; and the final session on the 25<sup>th</sup> focusing on 'The Movement of Ideas' with papers presented by Katsume Tanabe, Vesta Curtis, Alison Betts, Mehdi Rahbar, and Tigran Mkrtcheyev. Concluding remarks will be given by Franz Grenet.

For a complete list of the paper titles and abstracts, visit the conference website at <http://www.britac.ac.uk/events/programmes/2004/040623asia.html>

**'Conservation of Ancient Sites on the Silk Road'**  
**Dunhuang, Gansu Province, PR China, 28 June – 3 July 2004**

Organized by the Getty Conservation Institute and the Dunhuang Academy, the conference is scheduled to go ahead from 28 June to 3 July 2004, a postponement of the original Summer 2003 dates which were cancelled due to the SARS epidemic.

The purpose of this conference is to bring together specialists in relevant aspects of cultural preservation for the exchange of ideas on the conservation and management of cave temple sites along the Silk Road. Because of limited facilities, the number of delegates is restricted to 200. Conference languages are English and Chinese.

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

The full conference announcement is posted in the Conservation section of the Getty Web site, [www.getty.edu/conservation/](http://www.getty.edu/conservation/). For more information, contact: Kathleen Louw, Getty Conservation Institute, 1200 Getty Center Drive, Suite 700, Los Angeles, CA 90049, U.S.A., Tel: +1 310 440 6216; Fax: +1 310 440 7709; e-mail: [klouw@getty.edu](mailto:klouw@getty.edu)

**'37<sup>th</sup> International Congress for Asian and North African Studies'**  
**Moscow, Russia, 16-21 August 2004**

Sponsored jointly by the International Union of Oriental and Asian Studies, the Society of Russian Orientalists of the Russian Academy of Sciences, and the Institute of Oriental Studies of the Russian Academy of Sciences, this conference will include

plenary sessions, panels and regional symposia (eg Sinology, Indology, Arab studies, and Altaic studies), round table discussion, classes, exhibitions and cultural excursions. The conference will take place 16 -21 August, 2004.

Registration and further information on the programme is available at <http://www.orientalistica.ru/icanas> and appears in either Russian or English. Information may also be obtained through the Organizing Committee of ICANAS XXXVII at 12 Rozhdestvenka St., Moscow 103753, Russia, Tel: +7(095)928 57 64, Fax: +7(095)925 77 88 and can be reached by e-mail: [orgcom@orc.ru](mailto:orgcom@orc.ru); [secretar@orc.ru](mailto:secretar@orc.ru).

**'European Association of Southeast Asian Archaeology'  
The British Museum, London, U.K., 14-17 September 2004**

The 10<sup>th</sup> International EurASEAA Conference will be held at The British Museum, Great Russell Street, London, WC1B 3DG in association with the Department of Asia, the Department of Education and the Institute of Archaeology, University College London. The conference will run from 14 to 17 September with the following weekend left for optional visits and excursions which will be announced in due course.

Because of limitations of space, attendance at the conference will be restricted to a maximum of 150 persons. For further information, contact Dr Robert Hardy, e-mail: [saa@ucl.ac.uk](mailto:saa@ucl.ac.uk); website: [www.thebritishmuseum.ac.uk/aisa/EASAA.doc](http://www.thebritishmuseum.ac.uk/aisa/EASAA.doc)

**'German Congress of Oriental Studies and DAVO Congress'  
Halle, Germany, 20-24 September 2004**

This 29<sup>th</sup> German Congress is combined with the 11<sup>th</sup> Congress of the German Middle East Studies Association (DAVO) and will be held in Halle/Saale 20-24 September 2004. The Deutsche Orientalistentag (German Congress of Oriental Studies) is organized by the Deutsche Morgenlaendische Gesellschaft (German Society of Oriental Studies). The current event is hosted by the Martin-Luther-University Halle-Wittenberg, one of the places where the Deutsche Morgenlaendische Gesellschaft was founded more than 150 years ago.

The Deutsche Orientalistentag traditionally brings together scholars from the following fields: Ancient Egypt Studies, African Studies, Studies in the Ancient Orient, Arab Studies, Studies in the Languages and Literatures of the Christian Orient, Indo-European Linguistics, India Studies (classical Sanskrit as well as modern Subcontinent Studies), Iranian Studies, Islamic Studies, Japan Studies, Jewish Studies, Art and Archaeology of the Orient, Geography, Semitic Studies, Sinology, Southeast Asian Studies, Turcology and Ottoman Studies, Central Asian Studies. Sections (Sektionen) are organized to accommodate papers and panels in these fields. In addition to these fields of study, forum will be conducted in Literature, Religions, Law, Anthropology and Politics/Contemporary History.

To find out more information on the conference and to register: Chairman: Professor Dr Juergen Paul, Seminar fuer Arabistik, Islamwissenschaft und Semitistik, Martin-Luther-Universitaet Halle-Wittenberg, Muehlweg 15 06114 Halle(Saale/Germany) Fax: +49 345 55 271 23; e-mail: info@dot2004.de; website: www.dot2004.de

**'Congress on Turkic Civilization'**

**Kyrgyz-Turkish Manas University, Manas University, Bishkek, Kyrgyzstan,  
3-6 October 2004**

The Second International Congress on Turkic civilization will take place from 3 to 6 October 2004 at Kyrgyz-Turkish Manas University. The First Congress under the title 'Turkic civilization on the threshold of the third millennium (past, present, future)' took place in 2000. The Second International Congress will focus on 'The role and place of the Turkic civilization among the world civilizations'. The main aim of the Congress is to gather the scientists who study in this field, to evaluate the studies made before and to determine the goals in the future. The participants' expenses in Kyrgyzstan including accommodation, excursions and meals will be met by the Organization Committee. During the congress, guided visits to the historical places in Kyrgyzstan will be organized.

This congress will focus on methodology of the basic components of civilization, and diversity within patterns of world development, the culture of the Scythians and Huns as sources of Turkic civilization, and the development of Turkic civilization during the Islamic period, and finally the renaissance of Turkic civilization in the modern period. Within these broad studies, numerous aspects and specializations will be discussed. Additionally, several historic sites in Kyrgyzstan may be visited.

For further information please contact The Organization Committee, Kyrgyz-Turkish Manas University, Center for Turkish Civilization Studies, Prospect Mira 56, Bishkek, Kyrgyzstan, Tel: +996 312 54 19 42 (6 lines), Fax: +996 312 54 19 35; 54 39 65; e-mail: turkuygar@manas.kg

**'Annual Meeting of the Mongolia Society'**

**Indiana University, Bloomington, Indiana, U.S.A., 14-17 October 2004**

The 2004 Annual Meeting of The Mongolia Society will be held in conjunction with the Central Eurasian Studies Society (CESS) at Indiana University, in Bloomington, Indiana, 14 to 17 October, 2004.

A call for panel participants and papers went out earlier this year, with the deadline for abstract submission no later than 30 July 2004. In order to participate, you must be a member of The Mongolia Society. If you are interested in submitting a paper, please submit your abstract to Susie Drost, The Mongolia Society, 322 Goodbody Hall, IU, 1011 E. 3rd St., Bloomington, IN 47405-7005; Tel: +1 812 855 4078; Fax: +1 812 855 7500; e-mail: monsoc@indiana.edu Information on the Mongolia Society along with details of the programme and conference registration can be found on their website: www.indiana.edu/~mongsoc

**'Text and Image: Tibetan Books and their Illuminations'**  
Circle of Himalayan and Tibetan Studies, SOAS, University of London, U.K.

The Circle of Himalayan and Tibetan Studies has announced a conference day on Saturday 6 November 2004 to be held in the Khalili Lecture Theatre at SOAS. For further information please visit the website: [www.soas.ac.uk/Religions/seminars.htm](http://www.soas.ac.uk/Religions/seminars.htm)

**'Art, Architecture & Religion on the Silk Road and Across Inner-Asian History',  
Australasian Society for Inner Asian Studies Conference, Macquarie University,  
Australia, 27 – 28 November 2004**

Silk Road and Inner-Asian Studies continue to attract world wide attention. The focus of the forthcoming conference on material culture as well as the history and the development of religions across the region is intended to encourage further interdisciplinary approaches. Previous conferences have barely touched upon the areas of art, architecture and religion and the significant relations and interaction between them. This year's gathering expects to provide a unique opportunity for historians and the wider community to exchange ideas on these themes.

Sponsored by the Ancient History Documentary Research Centre and the Department of Ancient History, the conference will take place at Macquarie University Saturday 27 and Sunday 28 November 2004. 2004 marks the 10<sup>th</sup> anniversary of gatherings and provides an ideal opportunity to celebrate a decade of Australasian scholarly research in these diverse fields.

For further information, please contact either Co-ordinator: Beth Lewis, Tel: +61 2 9850 7560; Fax: +61 2 9850 9001; e-mail: [blewis@hmn.mq.edu.au](mailto:blewis@hmn.mq.edu.au) or the Convenor Dr Ken Parry, Tel: +61 2 6294 1021; e-mail: [kendee@bigpond.com](mailto:kendee@bigpond.com)

**'European Association of South Asian Archaeology'**  
British Museum, London, U.K., 4-8 July 2005

The next meeting of the EASAA will be held in London, 4-8 July, 2005. Following established traditions, the conference will provide a venue for the presentation of recent fieldwork, excavation and new research. All papers will be clustered into thematic sessions. With this announcement, the London Organising Committee invites colleagues to propose themes for these sessions. A call for individual papers will be made at a later stage.

Each session will be organised around a specific theme. Mornings will be spent on reports on recent fieldwork, excavation and new research. Afternoon sessions will involve convenors presenting papers reflecting on the state of research, the direction of scholarship and the various problems facing the subject area addressed by the session. Convenors will then lead a question-and-answer session and/or a round-table discussion involving both participants and the audience.

The Organising Committee includes: Mr Joe Cribb (British Museum); Dr D. Fuller (Institute of Archaeology, UCL); Dr John Guy (V&A); Robert Harding (Institute of

Archaeology, UCL); Justin Morris (British Museum); Dr Giles Tillotson (SOAS); Professor Michael Willis (De Montfort University; chair of the committee).

For any inquiries as to the convenors or papers please contact the Committee Secretary, Dr Robert Harding (e-mail: robert.harding@ucl.ac.uk), saa@ucl.ac.uk

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## NEW PUBLICATIONS

### New publications on Central Asia

**Lit de pierre, sommeil barbare: présentation, après restauration et remontage, d'une banquette funéraire ayant appartenu à un aristocrate d'Asie centrale venu s'établir en Chine au VI<sup>e</sup> siècle.** Pp48, Paris: Musée national des arts asiatiques Guimet, 2004. €18.

This well-illustrated booklet was produced in connexion with a small display in a lower gallery at the Musée Guimet, held from 13 April to 20 May 2004. The occasion was the loan, following conservation, from the Vahid Kooros collection, Houston, of an unusually complete Sogdian funerary couch of the sixth century from Anyang in Henan province, similar to the one presently exhibited at the British Library from the Miho Museum, and to those excavated in recent years in Xi'an and Taiyuan. This couch is complete with ten panels of uniform height (90 cm high, and five to six centimetres thick, but of varying widths), carved on the inner faces only, the original stone dais (comprised of ten slabs 30 cm high and 9 cm thick, mitred at the corners and lacking only, except for two small fragments, the three flat slabs forming the actual bed) and four sculptures in the round, two of guards and two of lions. The ten kunmen or simulated openings of the base, three wider openings at the front and back and two narrower ones at the sides, are all carved in low relief (unlike the couch in the Tianshui Museum, which also has separate sculpted figures, in this case of musicians, but where the panels at the back are left plain — see *Monks and Merchants* pp304-311).

It is especially appropriate that this new example of Sogdian funerary art should be displayed for the first time at the Musée Guimet, which has long shown a panel carved with three frames from a similar couch, part of a set of eight stones discovered in 1922, also near Anyang (the others are kept in the Museum für Ostasiatische Kunst, Köln, the Museum of Fine Arts, Boston, and the Freer Gallery, Washington, D.C.) Due mention is given to Gustina Scaglia who first recognized the significance of these reliefs in an article in *Artibus Asiae* (volume XXI, 1958, pp2-28); recent years have witnessed new finds and a mass of new research by scholars such as Boris Marshak, Étienne de la Vaissière, and Frantz Grenet, as well as Jiang Boqin and Rong Xinjiang in China. In the present publication, introduced by Jean-François Jarrige, President of the Musée Guimet, and Jean-Paul Desroches, Conservateur général, Boris Marshak contributes a short introduction, summarizing previous scholarship, and pointing out that 'this funerary couch belongs to this group of monuments which have in common numerous motifs which, however, are never repeated. In fact, none of the scenes that are depicted is identical with another. Compared to Buddhist art, the iconographic and stylistic traditions of this Sino-Sogdian art are much less strong. Thus in this period, there is no longer a uniform style, and artists who are almost exact contemporaries rival in invention through variation of common themes in a personal style, to an extent even, in which the character of the deceased is sometimes to the fore.' The

scenes themselves, however, are presented in a similar manner, carved on panels of similar stone, once brightly painted and gilded as the An Jia funerary couch of 580 discovered in Xi'an has shown. Desroches likens the iconography of these panels to individual theatrical scenes, 'a series of colourful snapshots from a civilization that is awakened from its long silence by the mastery of art alone.' It is evident though that Marshak's intuition concerning the character of the occupant of the tomb must be on the right lines, and that the scenes depicted around each funerary couch must be related to each other and to the life of the deceased, as also suggested by de la Vaissière in relation to the Miho couch.

Catherine Delacour, Curator at the Musée Guimet, provides an introduction to the Sogdians and the funerary monuments of the leading members of the Sogdian community in China in the sixth century, with representative illustrations and references to the various monuments so far known in this category. Her short essay is followed by her colleague Pénélope Riboud's detailed description of the funerary couch shown at the Guimet, with full-page colour photographs of each of the ten main panels as well as of the ten carvings in the openings around the base, all accompanied by outline drawings. This exemplary presentation is followed by an account of the conservation work already carried out on the couch, by Daniel Ibled. The most important work, after the broken panels had been repaired and those with cracks reinforced, was the removal of the fine clay dust that had settled and solidified in the pigment layer, before the pigments could be fixed. Most of the panels had been washed soon after excavation, with resultant loss and weakening of most of the pigments. Only two panels, those which were badly broken, had not been treated in this way; 'these two panels were gently soaked in fresh water, then the resulting fine mud was aspirated with nasal probes 2 mm in diameter, mounted on a syringe. This lengthy but extremely precise method allowed the removal of the clay while keeping the pigments and gilding intact. The water was then slowly removed from the tanks. Once the treated panels had dried completely, nothing was left on the surface apart from a very thin film of clay which is even less evident after the pigments have been fixed.' The same procedure was used for the other panels, except that as the pigment layer had already been greatly weakened, it was necessary to fix the exposed pigments and gilding before soaking.

Two further essays complete this publication: in the first (pp37-42), Catherine Delacour makes a preliminary study of the music and dance motifs seen on the blocks forming the base, and in the main panels; in the second (pp43-47), Pénélope Riboud has made a similar study of the religious iconography.

This beautiful couch was further enhanced, in the choice display at the Musée Guimet, by related pieces being shown alongside. The latter included, besides the Guimet's own three-panel slab from Anyang mentioned above, a small wooden carving of a slender dancer playing the *pipa*, found by Pelliot at Kucha, and two of the diamond-shaped tiles from the Xiudingsi pagoda near Anyang, one being of a male dancer. Other exhibits included a pottery flask and *sancai* ewer, similar to motifs seen on the main panels of the couch, and also decorated with dancers, and an actual *pipa* of Tang type, with four strings and crooked neck.

RW

**Chine, l'Empire du trait: calligraphies et dessins du Ve au XIXesiècle**

by Nathalie Monnet. Pp. 256, Paris: Bibliothèque nationale de France, 2004. €45.

A substantial catalogue accompanies the exhibition of the same title held at the Bibliothèque nationale de France in the François Mitterrand site, from 16 March to 20 June 2004. For anyone receiving and reading this in the few days that remain before the exhibition closes, the display amply repays the hardship of gaining the entrance across acres of windswept teak decking, and is of particular interest for the opportunity to see under optimum conditions a large number of the amazing manuscripts collected from the Library cave at the Mogao caves, Dunhuang, by Paul Pelliot. These include not only Buddhist and Daoist manuscripts dating from the early fifth century onwards, but a good number of the rough sketches and ink drawings that relate directly, whether as preparatory cartoons or as copies of mural paintings and paintings on silk from the same site. Among them, the illustrated handscrolls of the contest between Sariputra and the Heretics, and two versions of Ksitigarbha and the Ten Kings of Hell, are shown unrolled to their fullest extent; so too is the Ruiyingtu or picture of auspicious manifestations, and a considerable portion of an illustrated Guanyin sutra, incomplete but still over six metres long. This is in addition to a large number of printed and illustrated books from later centuries, which are also admirably and informatively presented and studied in the exhibition and catalogue by Dr Nathalie Monnet, Chief Curator at the Bibliothèque nationale.

Of greatest interest to readers of this Newsletter, however, will be the documents acquired by Paul Pelliot in Dunhuang, which continue to amaze by their sheer quality and beauty. Many of the manuscripts are intimately linked with Dunhuang, not only by their provenance from the Library cave, but also by having been created either at or specifically for this most important Buddhist centre. Not only Buddhist manuscripts, but Chinese literary, historical and classical documents are included. Pride of place is given to some of the earliest scrolls, written on silk, rather than paper.

The catalogue is very well illustrated, with colour illustrations where appropriate throughout, and a number of full-page details. There is a very good bibliography and index, but Chinese readers should be warned that there are a few errors in the Chinese headings at the top of each catalogue entry, the result of typing in the pinyin without checking that the computer has provided the correct choice of character. The exhibition forms part of a general focus on China in Paris this year, complementing the exhibition Montagnes Célestes at the Grand Palais (which also features three large paintings from Dunhuang) and an exhibition on Kangxi at the Palace of Versailles. As such, it is intended for the general public, with informative discussions of the role of calligraphy, the making of ink and paper, among others, and close-up brush-tip video displays of calligraphy in action.

RW



**Central Asian Temple Banners in the Turfan Collection of the Museum für Indische Kunst, Berlin (Painted Textiles from the Northern Silk Route)**

by Chhaya Bhattacharya-Haesner, Berlin: Dietrich Reimer Verlag, 2003. Hb. pp. 496, 4 maps, 16 colour plates, 864 b.&w. illus., 53 drawings, bibliography, index, €289.00.

This long-awaited catalogue fills a very big gap in the publications of important collections of Central Asian painting. For almost one hundred years research had to rely on the publications of Albert Grünwedel and Albert von Le Coq presenting the material brought back by the four Turfan expeditions (1902-1914). Apart from these, only the catalogues of occasional exhibitions of this important material were available, always leaving the specialist to wonder what else lay hidden in the storerooms.

Turfan is an oasis town on the Northern Silk Road and is still thriving. Some time in the 9th century, Uygur groups occupied this region moving down from their original homeland in today's Mongolia, where they had ruled an all powerful Kaghanate, which was destroyed by the Kyrgyz in 841. The ruling class of the Uygurs had been converted to Manichaeism and employed Sogdian and Chinese artisans and workmen to build their towns. They adopted writing systems based on the Sogdian and thereby developed a distinct cultural identity, unlike other nomadic groups which were easily swept away by Chinese cultural superiority. Once they moved to the Turfan region the Uygurs continued to develop their art in a distinct fashion, and at the same time absorbing the sophisticated culture of the local Chinese and Tocharian groups. Tang China had controlled this region in the 8th century, and the finds from the Astana tombs, dating to the rule of the Chinese, attest to the high level of literacy, and the awareness of Chinese fashions and art.

The four Turfan expeditions found fragments of Uygur Manichaean and Buddhist painting fragments and murals as well as stucco sculptures and paintings from earlier periods from the neighbouring cultural centres. In this book Bhattacharya-Haesner publishes for the first time almost the entire collection of silk fragments and other painted textiles. Her method for selection was based on shape. In Essay 5 entitled 'Banners from Turfan' (pp38-50) she gives a very detailed study of all the banner shapes included in this catalogue and their origins. The term 'banner' is traditionally used to indicate religious paintings which were originally hung like temple flags and are very typical of the art of the Turfan region as well as Dunhuang. As Bhattacharya-Haesner judged some silk fragments to come from silk paintings not shaped as banners she excluded those, but the majority of the collection is available for further study for the first time.

No doubt to keep the book's price down, except for 16 colour plates, the rest of the illustrations are in black and white. As the art of the Uygurs is very colourful and extensive gold decoration was used this is in a way a shame, but means that a wider audience will have access to this catalogue. Together with the available catalogues showing the best known pieces this is going to be a very important handbook.<sup>1</sup> It is immediately apparent for example that the largest pieces have already been widely

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<sup>1</sup> Most recently Marianne Yaldiz with Raffael Dedo Gadebusch *et al*: *Magische Götterwelten. Werke aus dem Museum für Indische Kunst Berlin*, Berlin: Staatliche Museen Preußischer Kulturbesitz, 2000.

reproduced, and there are few surprises for the general reader. The majority of the collection consists of very small fragments due to the way the material was found. Unlike in Dunhuang where Cave 17 protected the carefully stored and rolled up paintings from the weather behind a secret wall, these fragments were found among the ruins of buildings covered by sand. Many were also destroyed by local people who did not value them at the time. Zsuzsanna Gulácsi has published all Manichaean paintings in 2001 (*Manichaean Art in Berlin Collections*, Turnhout: Brepols, 2001 reviewed in *CIAA Newsletter*, Issue 15 June 2002, pp57-59), so for the first time the majority of the collection of the portable paintings is available for study; only the Buddhist paper fragments still await cataloguing. The few Manichaean banners are included in both catalogues.

Bhattacharya-Haesner had been a curator at the National Museum in New Delhi and knows the Dunhuang material intimately. Her long-standing interest has been the study of the links: especially of Indian iconography spreading to the oasis towns of Dunhuang and Turfan. In this volume after the 'Introduction' she included five essays to summarise the results of her own research. Essays 1 and 2 entitled 'Terminology of textiles, origin and types of silk, loom and weaving appliances' and 'Techniques of tie-and-dye (*bandhni*) and *ikat*' are introductions to the various techniques used in preparation of the silk of these paintings and temple flags. Essay 3 is the result of Bhattacharya-Haesner's long research of the Indian origins of Dunhuang painting and its comparison to Turfan: 'Paradise scenes in Central Asian art: its sources'. Although it is interesting to read, as unfortunately very few Pure Land fragments have survived from the Turfan area, I feel that it is not entirely relevant in a catalogue of this importance. Essay 4 studies specific questions of 'The Buddhist iconography of Turfan'. As indicated, essay 5 introduces Bhattacharya-Haesner's painstaking and well-illustrated research on the different types of banners used. Missing is a historical introduction to the region. In the Introduction there is a very small section (number 6) entitled 'History of Turfan' (pp14-15), but this is shorter than the sections introducing the monks Faxian (pp15-16), Xuanzang (p15) and Yijing (pp16-17). Although I agree that these monks played a very important role in the spread of Buddhism in the region, as well as leaving contemporary records of Turfan, a longer introduction of the history is necessary.

There are many questions still not satisfactorily answered in the research of Uyghur art, such as the formation of Uyghur Buddhist art, the conversion of Uyghurs from Manichaeism to Buddhism and whether Manichaean art was contemporary with Buddhist art or one succeeded the other as has been originally thought. Bhattacharya-Haesner seems to believe the former, judging by the description of a group of fragments which, according to her, show Manichaean elects painted over a Buddhist painting (MIK III 4606a and other fragments catalogue number 557). However, she does not address these questions in the introductory essays except for a short section entitled 'dating' in essay 5, which dwells mostly on pre-Uyghur inscribed examples from Toyok. Z. Gulácsi has recently published an article which outlines the need for a reassessment from the Manichaean point of view.<sup>2</sup> In the appendix 'Uighur Inscriptions on the Banners from Turfan Housed in the Museum für Indische Kunst'

<sup>2</sup> Zsuzsanna Gulácsi 2002-2003, 'Dating the 'Persian' and Chinese Style Remains of Uyghur Manichaean Art: A New Radiocarbon Date and Its Implications for Central Asian Art History', *Arts Asiatique*, volume 57-58 (2002-2003), pp5-33.

by Takao Moriyasu and Peter Zieme, Moriyasu repeats his long-held view that conversion to Buddhism took place in the second half of the 10th century. He believes therefore that 'the Uighur Buddhist paintings or inscriptions found at Turfan cannot have been made before the 10th century' (p461). Bhattacharya-Haesner does not address this point, and she continues to date some of the paintings from Khocho to the 9th - 10th centuries, somewhat confusingly. The question of dating is notoriously difficult due to the lack of inscriptions, the method of cyclical Uygur dating which does not use reign dates like the Chinese and because the region was autonomous and cut off from China in the 9th - 10th centuries, and so historical records are not of much help either. Further appendices are by Rong Xinjiang: 'Chinese inscriptions on the Turfan Textiles in the Museum of Indian Art, Berlin' (pp475-476); Barbara Schröter: 'Central Asian Temple Banners: Techniques of Production, Ornamentation, and Embroidery' (pp477-490) and Kazuko Sakamoto & Mitsuo Kimura: 'Analysis of Textiles from Central Asia' (pp491-496).

The catalogue itself is spread over four hundred pages (pp51-422). After the 16 beautifully-produced colour plates (pp51-68), the descriptive catalogue starts. Each entry is illustrated with various sizes of black-and-white photographs, some very small, others occupying almost a full page. These are very well reproduced, and the details can be clearly studied. Bhattacharya-Haesner divided the fragmentary material into groups broadly based on their recognisable iconographic details. It cannot be sufficiently emphasised how fragmented this material is; and it is often incredibly difficult to recognise any details on the fragments. By arranging them into thematic groups Bhattacharya-Haesner made the future research of certain important questions, such as the depiction of *bodhisattvas* or *sutras* in the Turfan region much easier than ever before. Also important is to see the *provenance* of these paintings: through the thematic study of the fragments the importance of other regional centres such as Toyok in the 8th - 9th centuries for various subjects becomes very clear.

The drawback of Bhattacharya-Haesner's arrangement is that it relies on definite recognition of motifs, which in the case of such huge material will inevitably raise discussions in the future. She also avoided publishing the fragments belonging together as one item, unless the motifs were actually continuous. However, if she is convinced that fragments were once part of one painting she always indicates this in the respective descriptions. The iconographic groups are: 'Banners and canopies' (pp70-88) of banners not decorated with figures; 'Buddha and related themes' (pp88-161) including the Pure Land fragments for example: 'Bodhisattvas' (pp161-286), 'Buddhist deities' (pp286-335) including the *lokapālas*, Hārītī, Tantric figures, demons, *arhats*, monks *etc* and also scroll borders, lotus seats, and aureoles; 'Donors and other figures' (pp336-368); 'Manichaean figures' (pp368-386); 'Drapery and others' (pp386-422); and 'Miscellaneous' (pp422-432) mostly showing very tiny fragments with no recognisable theme. Two Concordance lists, a list of banners lost in World War II, an extensive Bibliography and an Index accompany this substantial volume which is an important addition to the library of anyone interested in Central Asian art.

LRS

**Drevnie uigury VIII-IX vv. [Ancient Uyghurs 8th-9th centuries]**

by K. Kamalov, Almaty: Nash Mir, 2001, hb, pp 216, Bibliography. In Russian. Enquiries only, Dr Kamalov at abletk@yahoo.com

Although research on the history of the Uyghurs started as soon as the important finds were discovered in the Turfan area in the first part of the twentieth century, most of the research is still scattered in articles. The best summary of the available information is in handbooks such as the *History of Civilisations in Central Asia* produced by UNESCO Publishing, but these are necessarily very short. To date no book on the history of the Uyghurs has been produced in English, although some publications are available in Chinese and Russian.

Kamalov's book concentrates on the period of the Uyghur Khaganate (744-841) and is based on the author's PhD dissertation. Kamalov is obviously in a good position to incorporate all Russian language publications, but he is also aware of research in Western languages, Chinese, Japanese and Uyghur. His book therefore becomes the most up-to-date handbook on this period's history.

Chapter One describes the history of research in this field. Chapter Two is entitled 'Historical sources about the history of the Uyghur Khaganate' and consists of two parts: 'Chinese histories' and 'Ancient Turkic, Arabic and Persian histories'. Chapters Three (pp58-125) and Four (pp126-178) contain the actual critical analysis of events and primary and secondary sources of the history of the Uyghur Khaganate. The author proceeds in chronological order, but also focuses on certain important aspects, such as the links to China during the An Lushan rebellion (755-762) (pp96-106) or the Uyghur-Tibetan wars (790-792) (pp160-178). Describing these important periods the author lists all available historical works in order to reconstruct the most likely chain of events. Chapter Five concludes with the Uyghur-Kyrgyz wars and the fall of the Uyghur Khaganate. There are two appendices: a translation of the Chinese text on the Karabalghasun inscription and a list of the Uyghur kaghans names and their dates, where available. An extensive Bibliography completes the volume with books divided into Russian, Chinese-Japanese-Uyghur and Western books. It would be desirable to translate an updated version of this book into English.

LRS

**Symbols through Time: Interpreting the Rock Art of Central Asia.**

by Andrzej Rozwadowski, Poznan: Institute of Eastern Studies, Adam Mickiewicz University, 2004, pp. 132, b.&w. illus., colour plates, bibliography.

The field of rock art research in Central Asia is highly specialised and not really known outside its small circle of scholars and researchers. The term 'rock art' refers to images carved into natural stone, petroglyphs, or painted upon its surfaces. The latter are rare in Central Asia as petroglyph images predominate. Overall, these have been recorded and studied by numerous Soviet researchers since the early 20th century but have been inaccessible due in part to language barriers. An important survey of Central Asian rock art was written in Russian by Yakov Sher (1980), but, unfortunately, has yet to be translated into English. Thus, Rozwadowski's latest volume published in English is important and timely for it provides an excellent

introduction to previous Central Asian research as well as discussing its more recent developments.

The book is an accessible summary of Rozwadowski's researches based at the Adam Mickiewicz University, Poznan, Poland covering a period of over ten years. It is richly illustrated with black and white tracings of petroglyph images and features an excellent appendix of colour photographs of rock art scenes and rock art sites.

The book is divided into four sections. The first section introduces the reader to the grand narrative of archaeological chronology in the region and reviews the history of study since the 19th century when the area was known as Turkestan. It also discusses the thorny issue of dating the oldest petroglyph images. There are many claims of Palaeolithic rock art, but without absolute dates their actual age is a matter of speculation. This connects with a later chapter where Rozwadowski provides a cautionary tale of rock paintings in Uzbekistan which were traditionally believed to be Palaeolithic. His researches, however, found some of the images were more consistent with paintings created during the festival of Navruz by Tajik individuals in the ethnographic present. The implications are profound as other claims of 'Stone Age' images across Central Asia need to be re-examined in the light of being possibly younger than originally surmised.

The second section of the book provides an English summary of Rozwadowski's doctoral thesis (published in Polish, 2003) on the symbology of Bronze Age rock art in Central Asia. He argues many of the images connect to what is known of early Indo-Iranian cosmology, in particular, the motif of the bull and how it dynamically relates to other aspects of Indo-Iranian beliefs and mythology. Another motif which Rozwadowski analyses concerns the so-called 'solar-headed gods'. These images are of anthropomorphic figures with enlarged heads that emit lines and dots which are traditionally interpreted as solar rays. These images have visionary features which could have been linked to experiences from the consumption of *soma* (*haoma*), as evocatively described in the Rig Veda by this famous passage:

'We have drunk the Soma; we have become immortal; we have gone to the light, we have found the gods.' (*Rig Veda* 8.48 – trans. O'Flaherty 1981: 134).

Part three marks a new direction in Rozwadowski's researches as he explores the rock images from the time of the Early Nomads *circa* 500 BCE up to the Early Turkic steppe expansions *circa* 500 CE. In Central Asia the Early Nomads are commonly referred to as the Saka (var. Sako-Scythians) and they hold many similarities to the greater Scytho-Siberian pan-culture. The zoomorphic imagery of this time, known as the so-called 'animal style', features motifs of maral deer, wild boar and feline-like predators. Meanwhile, the Early Turkic period is distinguished by the appearance of petroglyphs of horsemen carrying banners and images of wolves. The wolf motif was most likely used on Turkic warrior banners, while the wolf became an important symbol of the military elite.

The fourth and final chapter of the book then takes us to the ethnographic present. Here Rozwadowski examines the continuities and discontinuities of folk traditions and rock art under the influence of Islam. As previously mentioned, there are some rock paintings which have been made by Tajiks during Navruz. It is also

ethnographically recorded that decorations were painted by Tajik families upon the outer walls of their houses. Afterwards they would visit local *mazars*, sacred places, and make rock paintings. Rozwadowski then continues the theme of the sacred landscape through the examination of folk Islamic practices which incorporate particular rock sites into local holy sites.

All in all, this new volume represents an important synthesis of old and new research in Central Asia that not only provides a valuable resource for English speaking audiences, but world-wide rock art studies in general.

#### References

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#### Arts of Central Asia,

Min Byung-hoon *et al*, Exhibition (Dec. 2003 – Feb. 2004) Catalogue, National Museum of Korea, Pp. 334, 176 color figs. and 96 b.&w., Seoul: The Museum Member Society of Korea, 2004. Korean Won 33,000.

The Otani expeditions to the Tarim Basin, led by Count Otani Kōzui in the first decades of the 20th century, established the Japanese as major academic contributors to Silk Road studies. A significant amount of excavated relics from the three Otani expeditions was divided between the National Museum, Tokyo and the National Museum, Seoul. *Arts of Central Asia*, the catalogue accompanying the exhibition, showcases approximately five hundred objects drawn mainly from the Korean collection. These are organized into three categories of religion, everyday life and burial customs, and include a wide-range of materials and techniques dating from the 2nd to 19th centuries CE.

In the religion section, Buddhist paintings begin with wall fragments from Kucha cave temples with youthful, lively and tentatively-drawn *Jataka* figures in the nude (figure 1-1, p18 and figure 1-3, p9). Motifs of seated Buddhas deriving from the 'Ten Thousand Buddhas' theme (figures 5-8, pp26-8) and Uighur inscriptions (figures 9-11, pp29-30) on wall fragments, both from Turfan, give way gradually to the elaborate iconography of mature-looking Bodhisattvas on full-length Buddhist banners from Dunhuang (figures 15-17, pp34-6). Most notable, perhaps, is a small relic from Temple V, Miran, depicting with bold outlines an Indian prince from the Visvantara *Jataka* (figure 12, p31). This same temple was where the notorious Brahmi inscription of the name of an artist Tita (thought to be from the Latin Titus) was recorded, giving scholars an art historical basis for linking Miran to the Roman world, and dating the Miran site to the 3rd century CE.

Buddhist sculpture in mostly fragmented remains includes only a single Buddha head in the Gandhara spirit from an unknown provenance (figure 20, p39). More numerous are *Devatā* heads with European hairdo from Turfan (figures 21-3, pp40-2) and warrior heads with frowning expressions from Karashahr (figures 25-6, p45), with western elements succumbing to more pronounced local sculptural styles. Khotan contributes a host of palm-sized and identical-looking figurines of seated and standing Buddhas (figures 29, p48 and 35-41, pp51-54), headless torsos of *apsaras* in flying poses (figure 30, p48) and interesting reliefs of 'Miraculous Rebirth in Lotus' with miniature torsos encircled by strings of beads rising above the lotus flowers (figures 32-34, pp50-51). Amidst such a broad array of Buddhist imageries is a clay figure of the Greco-Egyptian god Serapis (figure 19, p38). Although Serapis was clearly not Buddhist, his unexpected appearance in the largely Buddhist arena is useful in establishing a relative chronology for the first entry of western culture to Khotan. True to its Alexandrian prototype, the Central Asian Serapis is seated on a large European-styled chair with a high back. He wears a bushy beard and a fertility symbol on his head and is accompanied by a Cerberus figure by his right knee. Although sculptural details in the clay work are worn, the Serapis statue, dated to the 2nd - 3rd centuries CE, serves as an invaluable example of visual documentary of the depth of western penetration in the art history of ancient Xinjiang.

Everyday objects, which make up the most extensive and varied display, consisted of a large quantity of earthenware in both complete and shard forms. Utilitarian pieces, such as jars and dishes, appear whole (figures 46-54, pp62-9). Human and animal heads and figures and appliqué decorative motifs in various stages of fragmentation offer broken vestiges of their original shapes and contexts (figures 64-81, pp76-88). Items in other materials (mostly complete) include wooden vessels (figures 86-92, pp92-100) and implements (figures 101-03, pp108-9) for the house and the farm, bronze seals (figures 124-9, pp136-141) and coins (figures 133-4, p144) with animal outlines and Chinese characters, a bronze mirror (figure 130, p142) and jug (figure 135, pp145-6), containers crafted from textile with stitched, embroidered or woven decorations (figures 111-114, pp118-125) and a shoe (figure 118, p130), a cup (figure 119, p131) and a water bag (figure 120, p132) fashioned from leather. Within the category of mundane objects is an amphora-styled clay vase (figure 45, pp60-1) from Khotan with two handles and rosette appliqués dated to the 3rd -5th centuries CE. Somewhat crude in execution and rustic in appearance, it still possesses a shapely elegance that resembles the handle-less Chinese *hu*. An impressive pattern of incisions and well-placed appliqué motifs of beaded rosettes in the Khotan vessel again reinforces the presence of westernized taste in ancient Xinjiang.

Burial customs are represented by relics from Astana and Karakhoja tombs near Gaochang, the eastern-most oasis on the northern route with the greatest signs of Chinese influence. The impact of Han funerary practice (albeit in a Tang tomb) can be vividly felt in two ramie and silk depictions of Fuxi and Nüwa, portraying a characteristic Han motif of a couple in red joined at the waists, with lower bodies entwined and evolving into an abstract form (figures 137-8, pp150-3). There are numerous examples of rough-hewn daily vessels with simple forms crafted in wood and clay (figures 144-157, pp160-9). Of particular interest are black-painted containers highlighted by large chalky drops of white dots like pearls floating on a dark pool (figures 144-50, pp160-3). According to the exhibition catalogue, the pearl drops represent Gaochang descendants of Sassanian beads, and the characteristic

painting style with pearl motifs reappears in the roof tiles of the Unified Silla, attesting to the transmission of art from the ancient Near East via Central Asia to the Korean peninsula (see p323).

As human figures in assorted clay forms also accompanied the dead in Han burial practice, such items are well featured in the burial custom category. These range from a black and white standing Tang civil official in a sympathetic attitude (figure 171, p183) to two figurines of warriors displaying the use of bright colours on their armour (figures 173-4, pp185-7) and a number of female and male clay Chinese heads attached to raw wooden columns (figures 166-9, pp179-182). Also present is a familiar Chinese tomb guardian in the form of a head in painted clay featuring a helmet and a gross facial expression (figure 140, p155). The sculpture of a Tang lady mounted on a horse is of special interest (figure 164, pp175-7). Compared to most of the other figures, it appears more substantial in size with greater refinement in craftsmanship and tasteful use of colours. Moreover, it exemplifies Chinese aesthetic approach in sculpture. Swift fine lines represent the eyes and eyebrows; a spread of smooth red pigment represents the mouth and the whole lower body; and an application of stark black paint stands for the headdress. Thus physical details and material texture in the sculptural and realistic sense are summarily glossed over in favour of definition by pure colours and lines, in the eastern style.

*Arts of Central Asia* is a sumptuously illustrated catalogue with main text in Korean and abstracts in Chinese and English. For further information, see the website of the National Museum of Korea, Seoul, at <http://www.museum.go.kr>

*[Khai Ming Rubin, MPhil student, SOAS, University of London, U.K.]*

### **The Glory of the Silk Road. Art from Ancient China**

by Li Jian (ed.), Ohio: The Dayton Art Institute, 2003, pb, pp. 251, illustrated in colour throughout, list of Chinese characters, map, index, bibliography.

This lavishly illustrated catalogue accompanied an exhibition first shown in the Dayton Art Institute, Dayton, Ohio and then at the Memphis Brooks Museum of Art, Tennessee, U.S.A. in 2003. All lenders to the exhibition were important Chinese art institutions including the Dunhuang City Museum, the Gansu Provincial Museum, the National Museum of Chinese History, the Shaanxi History Museum, the Xi'an Beilin Museum, the Xinjiang Institute of Archaeology and the Xinjiang Museum. Over 180 objects were exhibited and are illustrated and described in the catalogue, some of them seen here for the first time.

The short accompanying essays give a good background to the variety of objects on display. Li Jian wrote about 'The Ancient Sites on the Silk Road: Expeditions and Exploration from the Taklamakan to Chang'an' (pp15-23). Valerie Hansen: 'The Astonishing Finds from the Turfan Oasis. What They Reveal about the History of the Silk Road' (pp32-41) focuses on interesting documents unearthed in the region. Hansen has been working with manuscripts from the Turfan area for about two decades, and her focus has always been on the interesting details of how everyday life was reflected in these documents, never intended for posterity. The documents described here were brought to Hansen's attention in 1998 at the Third Silk Road



Conference which she organised at Yale University. One section of the article focuses on a business conflict between a Chinese and a Sogdian businessman that occurred about CE 670. Another section describes moneylender Zuo's tomb from Astana dating to the same period. Angela Sheng writes about 'Textile Finds along the Silk Road' (pp42-48). She concentrates on technical aspects of weaving and the presence of Chinese and Sogdian weavers in Turfan. Katherine R. Tsiang describes 'The Cult of Buddhist Relics and the Silk Road' (pp49-55). Wang Binghua introduces astonishing new finds under the title 'Gold and Silver Discovered in Boma, Xinjiang' (pp56-63). The cache containing these unusual gold and silver objects was found in 1997 close to the Kazakh border. After describing the artefacts he concludes that the site dates to earlier than the mid-6th century CE and belonged to the non-Turkic Yueban who at the time controlled the Ili River Valley and the area north of Kucha.

The main part of the catalogue lists the objects according to the region they were found in from Xinjiang to Xi'an. Objects exhibited from Xinjiang include a Khotanese 'skirt' from the 1st century BCE to the 1st century CE, a textile fragment with pomegranate design from the 3rd to 4th century CE also from the Khotan region, a door pillar from Niya, stucco Buddhas from Khotan, Buddhist clay statues from Shorchuk, Karashahr, tomb figurines, paintings, manuscripts and objects from Astana and an unusual *sarira* bag with woven phoenix and floral design in gold from the Turfan area (possibly dating from the 9th-10th centuries, Xinjiang Museum). Objects from Gansu include the Northern Liang (397-439) miniature stupa from the Dunhuang City Museum, painted clay statues from Dunhuang, a reliquary stupa from the Five Dynasties period (Gansu provincial Museum), tomb tiles from the Wei-Jin and Tang periods and the bronze figure of a Sogdian dancer from the Shandan County Museum. Exhibits from Shaanxi (the modern province around the ancient Chang'an) include statues from the Northern Wei to Tang periods from the collection of the Xi'an Beilin Museum, the famous gilt bronze Amitabha Buddha altar dated to 584 CE and other gilt bronze sculptures from the Xi'an Institute of Cultural Relics and Archaeology, a gilt bronze figure of a *lokapala* and figurines and other objects including gold and silver unearthed from Tang tombs from the National Museum of Chinese history. Noteworthy are the Sassanian gold necklace and bracelet from Li Jingxun's tomb (buried 608).

The catalogue has relatively short object descriptions, but is beautifully illustrated and is a good addition to any library on the art of the Silk Road.

(LRS)

### New publications on Tibet

**Tibet: Treasures from the Roof of the World,** by Patricia Berger, Robert Clark, Terese Tse Bartholomew. Santa Anna, California: The Bowers Museum of Cultural Art, 2003. Pp. 256, including 117 catalogue entries, colour illus., endnotes, bibliography. US\$49.95.

This publication is the catalogue for the monumental travelling exhibition of the same name organized by The Bowers Museum of Cultural Art in collaboration with the Bureau of Cultural Relics, Tibet Autonomous Region, and The Potala Palace, Tibet

Museum and the Norbulingka in Lhasa. The exhibition, which focuses on the Potala and objects of the Dalai Lamas of the Gelugpa order of Tibetan Buddhism, features nearly 200 exquisitely crafted pieces, including ritual objects, *thangkas*, sculptures and textiles, as well as jewellery, costumes and domestic utensils and other items produced for the Lhasa nobility.

The catalogue features six chapters, written by the guest curators of the exhibition. The three-page Introduction, by Patricia Berger, provides basic information about the Potala Palace in the context of Tibetan history. In 'Tibet: Its Land and History', Robert W. Clark, provides a brief general introduction to the natural features of the Tibetan plateau, and to the history of Tibet and Tibetan Buddhism from the 7th to the 19th century. It includes statues of King Songtsen Gampo (*circa* 618-650) and Milarepa (1040-1123), a slate carving of Padmasambhava, and a portrait of Shakyas Yeshe (1354-1435) embroidered on silk, and each catalogue entry is accompanied by biographical details. The section entitled 'Tibet: Its Religion and Ritual', also by Clark, presents a straightforward introduction to the context, function and meaning of various ritual objects, musical instruments and costume accessories, which include miniature stupas, a *mandala* offering set, bells and *vajras*, a *phurpa* set, a *damaru*, conch-shell trumpets, various offering vessels, and a *cham* dance costume. Each catalogue entry includes a description of the function and meaning of the object. 'Sacred Arts of Tibet', by Terese Tse Bartholomew, considers the production of Tibetan Buddhist *thangkas* (painted, embroidered, woven and appliquéd) and sculpture, and presents numerous pieces, including a 7th-9th-century gilt-copper statue of the Buddha Shakyamuni, which may be the oldest object in the exhibition, an 11th-century model of the Mahabodhi Temple, and a 17th-century *thangka* painting of Mahakala as Lord of the Tent. Strangely this section is broken up by another introductory section entitled 'Diplomatic Gifts', by Berger, which would have been better positioned before the section on religion and ritual. The final chapter 'Life in Lhasa, The Holy City', by Bartholomew, presents additional information about the Potala, and the Gelugpa order, and focuses on the Lhasa nobility and its jewellery, costumes and domestic utensils.

While this catalogue is designed for a non-specialist audience, it may serve as a useful tool for the student of Tibetan Buddhist art, since it includes basic data on each object. However, all of the objects featured have been previously published in other exhibition catalogues, and no new information is presented. Although the publication is copiously illustrated, the general quality of the colour reproductions is very poor, particularly in the case of enlarged details and full-page images.

(LZ)

## LIST OF LECTURES FOR 2004

KINDLY NOTE THAT WE NOW HOST ONLY ONE EVENT EACH TERM

<p>6:00 pm 11 November 2004 (Thursday) Brunei Gallery Lecture Theatre, SOAS</p>	<p><b>Emeritus Professor Roderick Whitfield</b> (School of Oriental and African Studies, University of London) <i>'Indian Connections in the Art of Dunhuang'</i> In Conjunction with <i>Asian Art in London 2004</i></p>
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## CIAA Newsletter Issue #19 CIAA Note from the Honorary Secretary

Dear Readers,

Dr Madhuvanti Ghose is leaving the Committee of the CIAA due to her many new professional commitments.

Madhu was a founding member of our Circle almost ten years ago, when in 1995 four of us decided to organise an informal scholarly group to disseminate information about Central and Inner Asia. Back then as PhD students we felt that much information about this vast and important region was scattered in specialist journals and publications, and that relatively few projects attempted to look at the complete picture. This situation is still true today, and Madhu has always been full of ideas to bring the eastern and western side of the region together in our newsletter, lecture series, special events and our forthcoming book *From Nisa to Niya: New Discoveries and Studies in Central and Inner Asian Art & Archaeology*. Madhu and I have been particularly interested in the cross-cultural links: iconographic and religious motifs that travelled from Gandhara to Dunhuang and beyond. Starting from ancient Indian art her studies took Madhu into regions in Central Asia and her current cataloguing work at the Ashmolean Museum has prompted her to study Khotanese art in far more detail.

Madhu will now move to our academic advisory committee, but her energy of running the day-to-day events at CIAA will be missed. Without her great enthusiasm the CIAA would never have grown to where it is, and as the new Honorary Secretary of the Circle I would like to thank her for all her hard work and time spent on organising the Circle's events and publications. The CIAA Committee wishes Madhu all success in her future projects.

Dr. Lilla Russell-Smith

## CIAA Newsletter Issue #19 CIAA Note from the Committee

Dear Readers,

The past six months have been momentous for the Circle of Inner Asian Art. This academic year saw the inclusion of new committee members, Kimberley Te Winkle who is completing her MA at SOAS and will be moving on, and Khau Ming who is off doing field research. We are pleased to welcome Lindsay Zamponi whose research focuses on Tibetan Buddhist ritual implements. We have bade a fond farewell to Dr. Madhuvanti Ghose and welcome Dr. Lilla Russell-Smith to the position of Honorary Secretary.

Amid these personnel transitions we were involved in the coordination of the conference 'The South Asian Legacy of Sir Aurel Stein' which for the first time, brought together more than two-dozen scholars from the various fields of linguistics, archaeology, art history, and others, all of whom are linked by the pioneering researches and life of Sir Aurel Stein. The conference, held in March at DeMontfort University in Leicester, U.K. focused on bringing together scholars who might otherwise have never met and over the two days these scholars and guests of the conference enjoyed discovering the potential for interaction among their various disciplines.

A highlight of the conference was a series of readings of Stein's personal letters, which concluded with the playing of a tape of his voice speaking to the audience in Hungarian. The proceedings of this conference on the South Asian life and influence of Sir Aurel Stein will be published by the CIAA.

The CIAA hosted two lectures during the spring, the first of which featured Professor Franz Grenet speaking on recent archaeological research in Samarkand. We were pleased to host Dr. Ken Parry, Professor Sam Lieu (both of Macquarie University) and Dr. John Guy of the Victoria & Albert Museum, all of whom gave a single evening seminar on research currently being performed on Nestorian Christians on the South China Coast. This seminar was accompanied by a photographic exhibition of tombstones of the Mongol period, from Quanzhou, Fujian, P.R. China.

After the launch of our website last fall, we have continued to update it with conference and exhibition announcements so that our readers might get the information when they need it. Please visit us at <http://www.soas.ac.uk/ciaa>

We wish all our departing committee members, new members, and our readers the best for summer and look forward to hearing from you.

The CIAA Committee



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