

Contribution of Japanese Scholars to the Study of Art and Archaeology of Afghanistan (I)

An Annotated Bibliography

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CONTENTS

- I. Introduction
- II. A History of Afghanistan before the coming of Islam with special reference to the development of art
- III. The French Archaeological Delegation in Afghanistan (Nos. 1-2)
- IV. The Kyoto University Archaeological Missions in Afghanistan (Nos. 3-4)
- V. General Works (Nos. 5-14)
- VI. North of the Hindukush Mountains (Nos. 15-20)
- VII. South of the Hindukush Mountains (Nos. 21-34)
 - 1) Kapisi-Begram (Nos. 21-22)
 - 2) Shotrak (No. 23)
 - 3) Tapa Skandar (No. 24)
 - 4) Basawal (No. 25)
 - 5) Fil Khana (No. 26)
 - 6) Lalma (No. 26)
 - 7) Jalalabad-Kabul (No. 28)
 - 8) Hadda (Nos. 29-34) [Chapters I-VII in this number]
- VIII. Middle of the Hindukush Mountains (Nos. 35-57) [in Vol. 34]
 - 9) Bamiyan (Nos. 35-53)
 - 10) Foladi (Nos. 54-55)
 - 11) Dokhtar-i-Noshirwan (Nos. 56-57)
- IX. List of Publications
 - 12) Mémoires de la Délégation archéologique française en Afghanistan
 - 13) The Kyoto University Scientific Mission to Iranian Plateau and Hindukush
- X. Authors Index [Chapters VIII-X are to be published only in the next number]

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I. Introduction

Contributions of Japanese scholars to be introduced here deal primarily with art and archaeology of the Buddhist and its related periods of Afghanistan. These articles reflect the deeply rooted interest among Japanese in looking for the source of Buddhist art, which immensely influenced Japanese art. The earliest papers were written in the 1920's when the reports of the first organized archaeological research conducted by the French scholars in Afghanistan became available. Since then, the number of papers by Japanese scholars, including reviews of the results of surveys and excavations made by the French, increased, which may indicate enthusiastic interest of the Japanese in the subject.

However, it is since 1959 when the Kyoto University Scientific Mission to the Iranian Plateau and Hidukush started explorations in Afghanistan that the art and archaeology of Afghanistan have been studied by the Japanese at first hand and that they have contributed so much to the progress of researches in this field. Up to 1968, the Kyoto University sent ten missions and their work ranges from an overall survey of site to an excavation of it. The sites thus studied covers major areas of Buddhist and related sites in Afghanistan.

The results of their campaigns induced many significant works elaborated by Japanese scholars. The articles arranged here are classified according to the archaeological sites they are dealing with and are confined to academic papers written by Japanese scholars on art and archaeology with emphasis on the Buddhist and its neighbouring periods. The following kinds of articles are excluded: (1) general travelogue and essay type articles and books, (2) academic papers which deal with arts and archaeology of Afghanistan only as a part of discussion, (3) academic papers which deal with other subjects than arts and archaeology.

II. A History of Afghanistan before the coming of Islam with Special Reference to the Development of Art

The Silk Road traversed a vast area containing China, Central Asia, Afghanistan, Iran and Syria. The Hindu Kush mountains divide Afghanistan roughly into two parts, northern and southern. In the north, the road connected Bactria with Samarkand, while in the south, it went on to Peshawar along the Kabul River.

Afghanistan was first recorded in the sixth and fifth centuries as a tributary state of Achaemenian Persia. Since the invasion of Alexander the Great of Macedonia in 326 B.D., the country had been ruled by Greeks, who controlled the Bactrian region. Their power even reached down the Kabul Valley to the Indus.

During the reign of King Asoka of the Mauryan Dynasty in the mid third century B.C., a westward penetration of Buddhism took place and reached Kandahar. Later, during the Kushan Period, Buddhism was disseminated widely in the area, but the Hellenistic influence still persisted in Afghanistan as one of the major components of the Kushan culture.

Before the Kushans, the land saw invasion of the Sakas and Parthians. Then the Ta-yüeh-chih overthrew the Greeks and Sakas in Bactria. The Ta-yüeh-chih, who originally lived in Kansu Province, northwest China, were driven toward the west by the Hsiung-nu and first settled north of the Oxus. By subjugating the Ta-hsia, south of the Oxus, they began their influence over that region. There existed five prominent princes in the valleys of Wakhan and Badakshan. The most powerful among them, the prince of Kuei-shuang, unified the five territories and around 100 B.C. brought Bactria under his rule. Around 50 B.C., he crossed the Hindukush mountains and subjugated the area along the Kabul River down to Peshawar and Charsada. These conquests initiated the establishment of the Kushan Dynasty. The Kushans maintained their political centres both at Bactria and to the north of the Hindukush as is attested by the discoveries at Surkh Kotal overlooking the plain of Baghlan. Also they had a political centre at Begram at the south of the mountain range. The magnificent treasures discovered at Begram are the evidence of the magnitude of cultural exchange between East and West. The treasures consisted of Indian ivory carvings, Chinese lacquer ware and art from the Mediterranean area, particularly from Alexandria, such as bronze figurines, vessels, glassware and plaster plaques. These finds also indicate the tremendous power and wealth the Kushans possessed.

King Kanishka, the greatest King of the Kushans, embraced Buddhism and enthusiastically patronized the development of Buddhist art. The creation of Buddha images is assumed to have begun in the first century. A.D. The earliest Buddha image unearthed in Afghanistan, however, is found in the reliquary from Bimaran Stupa No. 2, which could be dated either the second or the third century. At the side of the reliquary casket, a standing figure of Buddha is placed in one of the niches on the drum, flanked by the figures of Indra and Brahma.

This image has counterparts in the early figures in schist and limestone from Hadda. The sculpture of Hadda is more refined than that of Gandhara and retains more Hellenistic traits. It must have been due to the fact that the malleable nature of the stucco material, used in great quantity at Hadda made it possible to create animated and expressive features on the figures. Byzantine coins of 5th century discovered at Hadda could be associated with the dating of Hadda sculpture.

Shotorak and Paitava could be considered contemporary with the third period of Begram extending from the third to the fourth centuries. Counterparts of Shotorak sculpture can be found in Mathura sculpture of the second

century A.D. and also in Chinese sculpture of the fourth century. Also, the presence of Greek type costumes reflects the intermingling of various ethnic groups in this region at that time.

In 241 A.D., Shapur I of Sasanian Iran invaded the territory of the Kushans and put the Kushans under his rule. Having experienced two successive threats by the Guptas of India and Shapur II of the Sasanian dynasty, the Kushan Kingdom started the second dynasty of Little or Kidara Kushans.

The two colossal images of Buddha at Bamiyan were probably created during the Kidara Kushan Period. In spite of various opinions about the date of these images, no big difference of opinion concerning of the date of the two seems to exist among scholars. Both are characterized by a stocky frame with broad shoulders and powerful chin. These figures show some similarity to the Buddha relief figures of Shotorak and Paitava, but at the same time resemble the Buddhas of Cave XX at Yün-kang in north China. Hence the Buddha images could be assumed to be of the fourth and fifth centuries, when Bamiyan was the centre of a mingling of art forms from Gupta India and Sasanian Iran. Among the rock cut temples at Bamiyan's Buddhist establishments, a temple at Kakrak valley indicates a strong Indian character in its paintings, accentuated with primitive colours and in mandala like composition, and the dating from the fifth to sixth centuries.

Among the rock temples in Afghanistan, most of which are carved into conglomerate rock, the rock-cut temple of Takht-i-Rustam in Haibak is unique, as six caves are dug into limestone rock. Among the caves, of which each has its own characteristics, Cave I has a domed ceiling decorated with a large lotus flower in full bloom, Cave II is a row of monks' cells, Cave III has arched squinches supporting a dome and Cave VI boasts its own stupa on the summit of the hill. Besides Haibak, there are rock-cut caves as Hazar Sum and at Basawal respectively 150 and 50 in total.

In the Kunduz area, Buddhist sculptures and reliefs carved in limestone are found. Sharing a stylistic similarity of powerful shoulders with the sculpture of Shotorak and Paitava, these sculptures also can be dated to the third and fourth centuries.

In the fifth century, the Hephthalites overthrew the Little Kushans and many Buddhist temples were destroyed. At the same time, it is wrong to attribute all the destruction of Buddhist monuments to the hostile policy of the Hephthalites. The fate of Buddhism was much related to the rise of Hinduism in the fifth century. In the sixth century, the Hephthalites were overwhelmed by the Turks who invaded the region where Buddhism followed a steady course of decline.

The temple ruins of Tepe Maranjan near Kabul have yielded many sculptural figures, which can be ascribed to the fourth and fifth centuries according to the Sasanian coins discovered at the site. The clay figures discovered at Bamiyan do not convey Gandharan style but could be termed

as Oriental, closely related in expression to the sculpture of Central Asia.

discovery of a ruined monastery of Fondukistan, which was dated early seventh century by the Sasanian coins found in situ, signifies the fact that Buddhism still survived through the persecution of the Hephthalites. The clay figures uncovered at Fondukistan represent the last phase of Buddhist art in Afghanistan.

Hinduism gradually developed from the sixth century and began to replace Buddhism, arresting the development of Buddhist art in Afghanistan. The marble sculptures found at Khair Khana and other places reveals the spread of Hinduism in this region. Hsüan Chuang who visited the region in the early seventh century records the presence of a number of Hindu temples in the kingdoms south of the Hindukush, at Kapisa, Laghman, Nagarahara and Gandhara.

The Islamic religion reached the region of Bactria in the latter half of the seventh century and spread through the area south of the Hindu Kush in the second half of the ninth century. The creation of unique Islamic art had to wait until the conversion of Mahmud of the Ghaznavid Dynasty in the eleventh century.

The Buddhist art of Afghanistan was greatly influenced by Gandharan art and its Hellenistic traditions. The main source of influence came from Rome and Iran. Then Indian art forms and techniques gradually "Indianized" art in Afghanistan. With the strong undercurrent of Gandharan tradition reflected in the Buddhist art in Afghanistan, the unique characteristics indigenous to the Kushans cannot be denied. The gradual synthesis of Gandharan, Indian and Iranian art produced a new art in Central Asia. And this in turn led to a basic form of Buddhist art, which expanded along the Silk Road into China.

III. The French Archaeological Delegation to Afghanistan

The first organized research on archaeology of Afghanistan was initiated by French scholars in 1922, when A. Foucher, well known authority on Graeco-Buddhist art, signed an agreement with the Government of Afghanistan. Since then, for thirty years, until 1952, the archaeological excavation in the country had been under the monopoly of French scholars. During this period, they excavated many famous Buddhist sites, such as Hadda, Bamiyan, Begram, Fondukistan and Tepe Maranjan, and made a wide range survey throughout the country from Balkh in the north to Seistan in the south. The mission is called *La Délégation archéologique française en Afghanistan*, abbreviated here as DAFA.

DAFA's contribution made during years 1922 to 1940 can be summarized as follows:

- 1) Introduction of the general picture of the archaeological remains in

Afghanistan from the Bactrian to the Islamic period with particular emphasis on the Kushan and Buddhist periods.

2) Introduction of individual sites (Hadda, Begram and Bamiyan, for example) all of which possess individual uniqueness in the history of the Kushans or in the development of Buddhist art in Afghanistan.

(a) Stucco sculptures unearthed from Hadda became world famous for the reason that they proved that Graeco-Buddhist art, closely related to that of Gandhara, existed outside Gandhara.

(b) The evidence of the vigorous activities of trade through the Silk Road was found at the palace site of the Kushans in Begram where treasures from east and west were discovered.

(c) The research on Bamiyan made clear the fact that the main stream of tradition at Bamiyan was Iranian.

3) A very skilful and careful restoration and preservation of unearthed objects, which could have been lost for ever otherwise. This is particularly true of the excavated objects from Hadda and Fondukistan. The fragile clay figures of Fondukistan cannot be easily moved now, even after the restoration work was applied to the objects. Considering the steepness of the hill on which Fondukistan site is located and how difficult it is to climb, it seems almost miraculous to have brought them in such a good condition to Kabul. Highly skilful effort must have been paid by the French archaeologists in transporting and in resorting these statues.

The French archaeologists' role in introducing for the first time the presence of unique Buddhist art in Afghanistan to the world cannot be over-emphasized. However, at the same time, shortcomings of scientific data has been strongly felt. Their excavations during the period between 1922 and 1940 were not conducted from the truly scientific and stratigraphical point of view. In many instances, the reports of the excavation do not record in detail as to where and how individual objects were discovered. The excavations made at Hadda, however, could be considered as an exception. Also, the discussion entirely dealt with stylistic and iconographical questions. The majority of the finds are studied from artistic point of view and no comparative research on the pottery finds and architectural elements was made. In other words, the basic archaeological analysis was not attempted.

It was in 1941 that the first scientific excavation was made in Afghanistan by R. Ghirshman who excavated the new royal palace at Begram by stratigraphical method and since then this method of excavation was adopted as a general practice in Afghanistan. Besides excavation of Surkh Kotal to be introduced in the present bibliography, DAFA made excavations from 1949-1952 at Lashkari Bazaar, the winter capital of the Ghaznavids from the tenth to the eleventh centuries, at Mundigak, a proto-historic sites near Kandahar and at other minor sites. Presently, DAFA is conducting a very important excavation at Ai Khanoum easternmost Greek city in Asia, since

1963, led by D. Schlumberger in 1963-64 and by P. Bernard from 1965 to the present.

The activities of DAFA during eighteen years which started in 1922 are reviewed by I. Yoshikawa (Nos. 1 and 2).

1. Yoshikawa, Itsuji: *Art and Archaeology in Afghanistan* (in English). *Bulletin of Eastern Art*, No. 16, Tokyo 1941, April, pp. 3-19, Figures 1-36.

Contents: Introduction, DAFA, Hadda, Bamiyan, Begram.

Comments: This is the first article published in Japan to introduce in general archaeological works conducted by DAFA, between 1922 and 1939. Beginning with an introduction of land, people and culture of Afghanistan, the author elucidates each excavation, which is illustrated by abundant photographs. The writer visited the sites with Hackin who was then the head of DAFA.

Summary: Afghanistan is very rich in archaeological remains which show evidence of the numerous active periods from pre-Islamic to Islamic times. It is particularly interesting to see the development of Buddhist art under the patronages of the Kushan kings from the first to the third centuries A.D. Since 1922, DAFA has been conducting splendid work in this field, first initial by A. Foucher, world famous scholar to Graeco Buddhist art. Foucher, based his general survey on the records of Hsüan Chuang, and identified important Buddhist centres (Hadda, Begram and Bamiyan). Since then, French archaeologists have concentrated on the excavation and survey of individual sites.

Hadda, one of the most important Buddhist centres of Graeco-Buddhist art, was first excavated by Godard in 1923. At Tapa Kalan in Hadda a sanctuary, quardrangular in shape with a stupa at its centre, was excavated, and numerous Buddhist figures and architectural ornaments were found. In 1926, Barthoux continued the excavation. As the result of these excavations, it was found that the same Graeco-Buddhist school which flourished in the north-west region of India had exerted strong influence at Hadda. The predominance of stucco figures in contrast to schist ones even after the discovery of schist sculptures at Shotorak was noticed.

The stucco work discovered at Hadda, in contrast to those from Taxila, reveals much variety in subject, as well as in treatment even demonstrating a purely Hellenistic inspiration of expressive manner and individualized representation, which could be attributed to racial characteristics of the native population. The stucco sculptures from Hadda are dated from the second to the fourth centuries A.D. or a little later. Stucco sculpture seemed to have a long life in Afghanistan and even at Bamiyan and, along Central Asian routes, some figures reflect the Hadda tradition.

In order to find the source of tradition of Graeco-Buddhist art, Foucher and Hackin carried out research work at Balkh and its neighbourhood in

vain. Only a few finds from the ruins of a Buddhist foundation near Kunduz discovered by Hackin indicate that the Hadda school influenced the northern region of Afghanistan. In 1939, Hackin found some Greek pottery which dates back to the second century B.C. We can still expect further rich archaeological results from this ancient country of Bactria. [Some twenty years later, the discovery of Ai Khanoum, a Graeco-Bactrian city, was made. *H.M.*].

While Hadda represents the first phase of Buddhist art in Afghanistan, Bamiyan displays its second phase, where the strong influence of Iranian and Indian elements are overwhelming. Two colossal Buddha images and a variety of cave plans and shapes, as well as paintings, raise many architectural and art historical questions. The paintings on the niches of the 35 meter Buddha and 53 meter Buddha show, respectively, Sasanian influence, Indian and Iranian influence. The Bamiyan site is dated seventh century at the latest, but the Great Buddha images and surrounding caves must be earlier in date, probably from the fourth to the sixth centuries A.D.

The last phase of Buddhist art in Afghanistan was found at Fondukistan by Carl at a site situated in the Ghorband valley between Bamiyan and Charikar. Reddish clay statues and a panel painting reveal the very Indianized style of Bamiyan art, but one should notice the presence of Iranian costumes. The art of Fondukistan shows its close relationship to that of Central Asia, as well as to the art found in Cave V of Bamiyan, which is considered to indicate the last phase of Bamiyan art.

The most striking discovery made by DAFA so far (before 1941) took place at Begram, the summer seat of the Kushans. In 1937, in the tenth room of the second palace at the "new royal palace" treasures from the Roman Empire, India and China were found, proving that the Kushans had their capital on the crossroads of civilizations. Graeco-Roman bronzes, plaster medallions, alabaster utensils and glass are all dated from the first to the third or the beginning of the fourth centuries A.D. The Indian objects excavated consist of a large collection of ivory carvings, of which had only been known through the inscription found at Sanchi. Hackin made an exhaustive study of these Indian ivory carvings which were assumed to be the products of an Indian school closely related to Mathuran art of the first to the third centuries A.D. The fragment of lacquer decoration painted with fine touch of red colour on dark brown ground similar to typical Han lacquer were that, for example, found at the Han site in the Lo-lang region in Korea, dates from the first to the second centuries A.D.

The Begram discovery proved the existence of active trade routes connecting east and west. The Kushans are the "Carolingians" of the East and all the art of the later periods in the east have some connection with the art patronized by the Kushans.

There is no doubt that these priceless results obtained by the constant

effort of DAFA will greatly contribute to future scientific research in Eastern art.

2. Yoshikawa, Itsuji: *Afghanistan ni okeru Furansu-koku Hakendan no Hakkutsu Jigyō to sono Seika* アフガニスタンに於ける佛國派遣團の發掘事業とその成果 (*French Archaeological Delegation to Afghanistan; its excavations and achievements*), *Nichifutsu Bunka* 日佛文化, *Shin* 新, No. 10, November 19, 1944, pp. 100–141, Map 1–2, Figure 1–10.

Contents:

Introduction in memory of J. Hackin

1. Afghanistan in ancient cultural history
2. Excavation 1922–1923
 - 1) Survey conducted by Foucher and his plan of excavation in Afghanistan
 - 2) Survey of Balkh and its vicinity. Bactrian mirage
 - 3) Excavation at Hadda—Graeco-Buddhist art
 - 4) Excavation at Bamiyan Irano-Buddhist art
3. Excavation 1933–1935
 - 1) The third excavation at Bamiyan
 - 2) Excavation in Kabul at Tape Maranjan—late Graeco-Buddhist art
 - 3) Excavation at Khair Khana—Brahmanic site
4. Excavation 1936–1939
 - 1) Survey of Seistan
 - 2) Excavation at Kunduz and in north Afghanistan
 - 3) Excavation at Foundukistan and Shotorak
 - 4) Excavation at Begram

Comments: This paper presents a comprehensive introduction of the archaeological surveys and excavations conducted by DAFA from 1922 to 1939. In 1922, A. Foucher initiated the locating historical remains with the help of several capable archaeologists, including Joseph and Ria Hackin, F. Carl, J. Meunie, J. Barthoux and A. Godard. For thirty years until 1952, archaeological excavations in the country were monopolized by the French. The present paper covers the achievements of those scholars in more than the first half of this important period and introduces the existence of the unique Buddhist art of Afghanistan to the world.

The writer wrote this paper in memory of J. Hackin (1886–1944. 2. 24). As seen from the table of contents, the report is divided into three periods: 1) 1922–1932, 2) 1933–1935 and 3) 1936–1939. For each period, descriptions of individual sites, characteristics and significance of the archaeological finds and datings are given. Also an information on publication of reports of excavations is provided.

Summary: (1) *Survey and excavation 1922–1932:* The first organized

archaeological research in Afghanistan was begun in 1922 by French scholars. Mr. and Mrs. J. Hackin, J. Barthoux, J. Carl, M. J. Meunie, under the direction of A. Foucher used *Ta-t'ang Hsi-yü-chi* of Hsüan Chuang as his guide to the general survey and was able to identify many important Buddhist centres. The results of this survey became basic data for later excavation conducted at individual sites. Foucher investigated Balkh and the neighbouring areas to locate the remains of the ancient Bactra, which was not conclusive. From 1922 to 1923, Foucher and Godard made trial diggings at Hadda and from 1925 to 1928 Barthoux carried out excavations. As a result, it was proved that not only the Gandharan area but the eastern part of Afghanistan shared the development of Graeco-Buddhist art. Most of the finds were stucco sculptures executed in a realistic style, mainly influenced by the Greek art, but also displaying some Kushan elements with a dramatic effect, similar to that of Gothic art in Europe.

As to Bamiyan, Godard and Hackin made the first survey from 1923 to 1924 and, in 1930, Hackin made a second survey. The art which flourished at Bamiyan belonged to the later period of Buddhist art in Afghanistan, i.e. the fourth century, and after which was largely influenced by the Sasanian art, but also shows some influence of the Gupta art. Under these two new influences, Graeco-Buddhist art at Bamiyan was transformed into a unique one. Hackin called it *Irano Buddhist* art. The report shed light on a hitherto unknown fact that the main artistic influence at Bamiyan was Iranian.

(2) *Excavations 1932 to 1935*: The third survey at Bamiyan was made by J. and R. Hackin in 1933. They made a survey of the yet uninvestigated caves of G, J, and K groups and discovered a strong Sasanian influence in the costume and crossed leg posture of the painting of a Budhisattva.

A monastery at Tepe Maranjan, which was situated on the outskirts of Kabul was excavated. The monastery was of rectangular plan with a stupa at the centre. A seated Bodhisattva figure displayed a style later than that of Hadda and was related to the style found in Central Asia. Judging from the Sasanian coins unearthed from the site, the monastery was dated to after the beginning of the fifth century A.D.

The excavation was made by Hackin and Carl at Khair Khanah, a site north west of the outskirts of Kabul, which revealed a Saivite shrine, and demonstrated the fact that not only Buddhism but Brahmanic worship as well was present in the area. A marble figure of Surya was dated back by Hackin to the end of the fifth or beginning of the sixth century. [Kuwayama proposes a new date, see No. 34]

(3) *Excavation 1936 to 1939*: The works were made at Seistan, Kunduz, Shotorak, Fondukistan, and finally at Begram.

Hackin led the survey of Seistan, an arid zone in the south west part of the country and made an examination of many monuments from various periods buried under the desert sand. The palace at Sar-o-tar of the Islamic

period, for example, was found to be built over a building whose plan resembles to that of the palace of Ardashir, the founder of the Sasanian Dynasty. The Seistan area, which in ancient times was a developed region, was devastated by the Islamic invasion.

In January 1937, Hackin went to Kunduz on the news that a new site was spotted near the city. A monastery with a plan similar to that of Grandharan monastery was located. Also a Sasanian architectural technique to support a dome by octagonal arcade over a square plant was found. Since some of the sculptural figures resembled to early pieces of Hadda, Hackin considered that the source of Gandharan art existed in the art of Afghanistan. (However, this new theory was not accepted yet. The pieces which Hackin considered early are later pieces and artistically inferior to those from Hadda. I. Yoshikawa)

In autumn of 1937, Carl made excavation at Fondukistan, and Meunie excavated Shotorak, while Hackin continued work at Begram from spring to autumn. Fondukistan is a small monastic site situated at Sia Gerd in the middle of the Ghorband valley. The sculptures and paintings discovered at the site show the latest phase of art found in Afghanistan, which reflects reflects Sasanian and Indian (Gupta) influences. The coin found in the inside of an urn discovered under the pedestal of Niche E was identified by Hackin as of Khosrow II and therefore the date of the site was considered to be around the beginning of the seventh century. [The revised dating by Ghirshman in 657 A.D. See Kuwayama, No. 34]

Shotorak located five kilometers east of Begram was excavated by Meunie. The many schist sculptures found at the site were the first of their kind found in Afghanistan, and it was formerly believed that schist sculptures was not made in Afghanistan. The sculptures reveal the Graeco-Buddhist style of the third or fourth century. There seem to have been many interesting iconographical and stylistic points for discussion, but as the report is still under printing, a detailed study cannot be made at this point.

The excavations at Begram were initiated in autumn 1936 and it was during the spring to autumn excavations of 1937 that revealed the Begram treasures. In 1939, work was resumed with equal results. Begram is located about 60 kilometers from Kabul at the confluence of the Ghorband and Panjshir Rivers, the site of the ancient summer capital of the Kushans since Foucher identified Begram as Kapsi. There are two large sites at Begram, one is a rectangular site of 100 meter south-north and 200 meters east-west, located immediately on the cliff along the river which Foucher called the "old royal palace". The other is separated from the first site by 500 meters to the south, having a rectangular plan measuring 150 meters south-north and 450 meters east-west. The French excavations were made at this second site. It is not yet clear whether these appellations "old" and "New" are relevant. In 1936, the excavation was started at the bazaar section of the

city, but only a few objects of high quality were found. And in 1937, R. Hackin made a new excavation at the eastern part of the site and from chamber No. 10 the so-called Begram treasures including western Graeco-Roman glasses, bronze figurines, plaster medallions and Indian ivories were discovered. By the excavation which continued in the same building turned up Chinese lacquer wares along with the same type of materials found in 1937.

The bronze figurines represented many deities, such as Hercules and Harpocrates. The plaster medallions with representations of figures from Greek mythology were of a purely late Greek style. The glass wares found from Begram constitute one of the best collections of Roman glass in the world. The discovery of Indian ivory at Begram was the first of its kind. No example of Indian ivory carvings survived from the first to the third centuries A.D. The presence of ivory carving at that time was only indicated by an inscription on the south torana at Sanchi, which was carved by a member of the ivory guild of Videsa (Vaisali) near Mathura. The Begram ivory carvings show surprising similarity to the Mathuran art. The lacquer ware was found in poor condition and the wooden part of a large bowl had already disintegrated. The scanty remain of thin films of lacquer showed a similarity to the Han wares found at Lo-lang.

Hackin states that it is surprising that all these artifacts are mostly from the same period, namely the first and second centuries A.D. Judging from the prevailing peace in the world, it is possible to consider that these objects were carried from east and west to Begram, the seat of the Kushan empire.

IV. The Kyoto University Archaeological Missions to Afghanistan

The Japanese archaeological survey in Afghanistan was initiated by Kyoto University. Seiichi Mizuno, who organized the Kyoto University Scientific Mission to the Iranian Plateau and the Hindukush, already had a rich experience of archaeological survey in China. His monumental publication on Yün-kang caves in north China eloquently tells the scope and volume of his research. His interest was particularly concentrated on the evolution of the architectural elements which took place at Buddhist sites in Asia. With this invaluable experience of the past, Mizuno led the Mission to Afghanistan.

The purpose of the Mission was to carry out an archaeological survey in Afghanistan and to promote research on the cultural contacts of civilizations and the fusion of the East and the West, which took place at the ancient crossroads of trades and civilizations in Afghanistan.

From 1959 to 1967, the Mission completed seven sessions at ten different campaigns in Afghanistan:

1959	General survey	1965	Durman Tepe
1960	Haibak (Takht-i-Rustum),	"	Chaqalaq Tepe
1962	Fil Khana	"	Lalma
"	Hazar Sum	"	Basawal
1963	Bala Hisar	1967	Chaqalaq Tepe
"	Durman Tepe	"	Jalalabad and Kabul
1964	Durman Tepe		
"	Chaqalaq Tepe		

The geographical distribution of the above sites is as follows;

- 1) North of the Hindukush mountains;
 - a) near Kunduz—Bala Hissar, Chaqalaq Tepe, Durman Tepe
 - b) near Samangan—Haibak (Takht-i-Rustum) and Hazar Sum
- 2) South of the Hindukush mountains;
 - a) Kabul
 - b) in Nangahar Province—Lalma, Fil Khana and Basawal

Mizuno retired in 1967 and Takayasu Higuchi reorganized the mission under the name the Kyoto University Archaeological Mission to Central Asia. The aim of the new Mission is to make a comparative stratigraphical survey of early Afghanistan monuments. Their major works are the excavation of Tapa Skandar and the photogrammetrical survey of Bamiyan and the Borji Kafir stupa. The mission has spent three sessions in 1970, 1972 and 1974–75.

In November, 1974, the mission signed a new agreement concerning the Afghanistan-Japan Joint Archaeological Research. This agreement will remain in force for five periods of research which will be continued at Tapa Skandar and Bamiyan. A new clause has been added to enable the mission to make a general survey at Parwan District, or the greater Kapisi-Begram area, which used to be the political and religious seat of the Kushans.

The surveys and excavations hitherto conducted by the two missions of Kyoto University have been carried out with scientific archaeological method. On the basis of the information collected by this method, the team could complete a thorough scientific analysis of the architectural elements and pottery sherds, besides the examination of the sculptural remains and other decorative elements of Buddhist stupas and monasteries in Afghanistan.

The mission has published eight reports dealing with their works at the respective sites in Afghanistan. These original works, based on the newly discovered materials, enabled the comparative research and encouraged the scholars to bring out papers discussing a specific theme, such as iconographic problems, architectural elements or stamped motifs of potteries. Thus, their reports and papers, together with the basic data gathered for their works, provide precious information for the research of art and archaeology in Afghanistan.

3. Mizuno, Seiichi: *Hindúkushi Nanboku no Bukkyô Iseki* ヒンズークシ南北の佛教遺跡 (*Buddhist sites on both sides of the Hindu Kush mountains*). *Bunmei no Jûjiro* 文明の十字路, (*A Cross Road of Civilization*), Tokyo: Heibonsha 平凡社 1962, pp. 131-143.

Contents:

Outline	E. Baghlan and Kunduz
Afghanistan	(1) Baghlan
A. Nagarahara	(2) Kunduz
(1) Hadda	F. Khulm
(2) Jalalabad	(1) Haibak
B. Lagman	(2) Hazor-Sum
(1) Kabul	G. Balkh
(2) Shevaki	(1) Balkh
C. Kapisa	(2) Andhui
(1) Koh-i-Pallavan	H. Zabulistan
(2) Fondukistan	(1) Ghazni
D. Bamiyan	(2) Kandahar
(1) Bamiyan	Conclusion

Comments: This article was written on the basis of surveys conducted by the Kyoto University Scientific Mission of Iranian Plateau and Hindukush and gives a good introduction to the major Buddhist sites in Afghanistan.

4. Higuchi, Takayasu: *Kyoto University Mission's work in the Kushan Area* (in English). *Central Asia in the Kushan Period*, Proceedings of the International Conference on the History, Archaeology and Culture of Central Asia in the Kushan Period, Dushanbe, September 27-October 6, 1968, Vol. I. Moscow, 1974, pp. 117-179.

Comments: Mention is given on the excavation at Durman Tepe and Chaqalaq Tepe, conducted by the Kyoto University Scientific Mission to Iranian Plateau and Hindukush, together with their works made in Pakistan at the sites of Chanaka-dheri, Mekhasanda and Threli. The description of the site and the major finds and probable datings are given on each site.

5. Mizuno, Seiichi: *Afghanistan no Bijutsu* アフガニスタンの美術, (*The art of Afghanistan*). *Afghanistan Kodai Bijutsu* アフガニスタン古代美術 (*The ancient art of Afghanistan*), Tokyo: Nihon Keizai Shinbun, 1964, pp. 119-130, Full English Translation, pp. 193-201.

Comments: The paper was published as the first chapter of a book on ancient art of Afghanistan issued on the occasion of the exhibition of the same title held in Tokyo in 1963. It gives a general survey of history of development of art in Afghanistan on the basis of archaeological excavations and researches made up to that date by scholars, both European and Japanese. Mizuno may be the most qualified as the author of this kind of book as he

himself conducted many excavations as the head of the Kyoto University Scientific Mission to Iranian Plateau and Hindukush.

Summary: Refer to *A History of Afghanistan* at the top of this bibliography (II).

6. Higuchi, Takayasu: *Bakutoria yori Takishira made* バクトリアよりタキシラまで (*From Bactria to Taxila. Bukkyō Geijutsu* 佛教藝術, No. 15, 1952, April, pp. 84–101, Figures 1–11. (A summary and review of A. Foucher: *La vieille route de l'Inde de Bactre à Taxila*, 2 Vols., Paris, 1942–1947.)

Comments: Foucher was successful in identifying the ancient route through the use of historical accounts and the existing sites which lay on both sides of the Hindukush Mountains and along the routes to Taxila. However, his opinion that Bactria was the birth place of Gandharan art as the result of the mixture of Hellenic and Iranian influences could not be verified due to the inconclusive archaeological proof gathered at Balkh. Higuchi has taken up many archaeological and historical questions which have been tackled by many scholars after Foucher, including himself.

7. Higuchi, Takayasu: *Gandāra Bijutsu Hennen no Mondai*, ガンダーラ美術編年の問題 (*Chronology of Gandharan art, it's problem*), *Bukkyō Geijutsu* 佛教藝術, No. 17, 1952, December, pp. 94–99.

Content (Summary):

1. Introduction
2. Scientific data
3. Stylistic transition of Graeco-Buddhist art by J. E. van Lohuizen de Leeuw
4. Deydier's criticism on the theory by Lohuizen de Leeuw
5. Conclusion

Comments: This paper introduces various theories on the dating of Gandharan art, beginning with the two schools of thoughts of the nineteenth century, Vincent Smith and E. Senart and continuing up to the time of the writing of this paper in 1952. The central discussion evolves around two currents opposing theories, proposed by H. Deydier and Louhuizen de Leeuw. This paper covers all the important theories proposed by Foucher, Rowland, Konow and Ghirshman on the dates of Kanishka, whose reign coincided with the time of the development of Gandharan art. Among others, Ghirshman who conducted the first scientific excavation in Afghanistan at Begram, proposed 144–152 A.D. as the date of Kanishka. Deydier agrees with Ghirshman and opposes Lohuizen de Leeuw's date almost one century earlier, of 79 A.D. Ghirshman's dating is supported by many scholars in the field of archaeology, numismatic and linguistic or calligraphic study. Having reviewed several theories, Higuchi concludes that only the scientific excavations in future may solve the problem.

8. Higuchi, Takayasu: *Saiiki Bukkyō Bijutsu ni okeru Okusasu-ryūha*, 西域佛教美術に於けるオクサス流派 (*The Oxus School in the Central Asian Buddhist Art*), *Bukkyō Geijutsu* 佛教藝術, No. 71, 1969, pp. 42-62.

Contents:

Chapter I The source of Gandharan art

Chapter II Survey in Russian Turkistan

Chapter III A proposal; the Oxus School of art

Comments: The writer proposes to have discovered the existence of a new school of art which he calls the Oxus School, and which he claims to have existed on both side of the Oxus River, in the region called Tokharistan from the third century B.C. to the time when both Gandharan and Mathura art began to flourish.

Chapter I: Many expeditions have so far been made in search of the source of Gandharan art in Afghanistan where many objects showing Greek influence have been discovered. However, a unique sculpture of a Buddha head was excavated at Kunduz in 1964 by the Kyoto University Mission. It was carved not in usual schist of the Gandharan region but in white limestone. This means that there is a difference of stone materials between those found at the sites on the north side of the Hindukush mountains and on the south, namely limestone in the north and schist in the south which is closely located to Gandharan region.

Chapter II: The area north of the Oxus River is what are now Uzbekistan, Tajikistan and a part of the Kirgis and Turkmen areas and known inclusively as West Turkistan. In the sculpture excavated from several sites in this region, one can observe the versatility of the technique, which flourished in this region. They all share a powerful vitality created by a naive but heavy touch which seems to be the reflection of an indigenous regional tradition.

It is a well known fact that the art of Western Turkistan is closely related to Roman art. Higuchi proposes that the dissemination of Mediterranean art must have reached the Central Asian steppes through southern Russia. Western Turkistan, therefore, was not directly influenced by the West, but from art already considerably transformed by the steppe culture. The vitality as seen in the sculpture is possibly the manifestation of tradition indigenous of the steppes. It was noted that the limestone sculpture which was related to sculpture of the same material from northern Afghanistan, were found only in the region of southern Uzbekistan and Tajikistan along the Oxus.

Chapter III: The area along both sides of the Oxus River was historically the territory of the ancient Bactrian Kingdom and was called Tokharistan. A great number of limestone sculptures have been found in this region at sites where sun-dried brick buildings were excavated. This type of architecture reflects a tradition different from both the Gandhara region

where stone was used and West Asia where kiln burnt bricks were used.

Theories so far proposed concerning the art of Tokharistan are summarized as follows:

- 1) The art developed in Tokharistan region is the source of Gandharan art. (K. Fischer).
- 2) The art of Tokharistan is the product of a provincial school which came into existence after Gandharan art was disseminated into the region, and was further influenced by traditional Iranian art. (J. Hackin).

Regarding these opinions, Higuchi maintains that there is a possibility that the art of Tokharistan might be the source of Gandharan art. This does not mean, however, that all of the extant sculptures from Tokharistan predates the formation of the Gandharan school. The art of Tokharistan, he considers, was greatly influenced by the Greek colonies on the shore of the Black Sea and not directly by the art of the Roman Empire.

In the light of the characteristics and tradition of the art found in the Tokharistan region, Higuchi proposes the existence of a school of art which he calls the Oxus school. The term *Oxus* was chosen because the art which flourished along the northern and southern banks of the Oxus River shared common features. Moreover, *Oxus* is a term more widely known than *Tokharistan* and *Bactria* is misleading, since the Bactrian Kingdom has not yet been verified by excavation.

9. Kuwayama, Shôshin: *Chûso to tsubo to Hindukushi* 柱礎と壺とヒンズークシ (*Pillar bases, vases and the Hindukush*), Space Design, 1969, November, pp. 96-102, Figures 1-8.

Contents:

Introduction; 1. Pillar base; 2. Amphora type earthen ware vases.

Comments: This paper, although short, introduces a very important question concerning Gandharan art and the art of the Oxus region, which might lead to the discovery of the original source of Gandharan art.

Summary: An examination of the distribution of pillar bases and amphora-type vases in these regions was made in order to discover the differences of the tradition of art in the Kapisi and Jalalabad districts. The distribution of pillar bases throughout the region north of the Hindu Kush on both sides of the Oxus River was observed from the sites at Surkh Kotal, Ai Khanoum, Chaqalaq Tepe, Durman Tepe near Kunduz, Munchak Tepe near Dushambe and Kara Tepe north of the Oxus. It has been established that the Attic style or Persepolitan pillar bases were widely distributed between the third and second centuries B.C. to the seventh and eighth centuries A.D. in the area on both sides of the Oxus. Characteristically, only pillar bases without capitals were found. The only exception was at Ai Khamoum, where columns and capitals of limestone were unearthed, together with pillar bases. From the area along the Kabul River, few examples of pillar bases have been dis-

covered. Shotorak, near Begram and from Jandial C and Mohra Maliaran at Taxila. Those examples from Taxila were found in non-Buddhist monuments. No examples were found at Hadda, Jalalabad, or the Peshawar area.

It is possible to consider that the western tradition of stone carved column existed during the Hellenistic period in the area along the Oxus River. Gradually only the pillar bases, which are the easiest architectural elements to make retained something of the Hellenistic tradition. At Taxila, pillar bases were found in the building which were Greek in style and the only other examples found along the area of Kabul River at Shotorak. It seems that the question of whether to make pillar bases or not was not a technical one or related to the availability of material, but related to whether or not the Western tradition was present in the area.

Amphora type vases were found at Chaqalaq Tepe as well as at Durman Tepe near Kunduz. Also, from the sites north of the Oxus many examples of amphorae were found datable to the Graeco-Bactrian and Post Kushan periods, whereas in the region along the Kabul River (except for Begram and Taxila) no amphorae were unearthed. It can be said that amphorae were continuously made from the Graeco-Bactrian period into the seventh century. The amphora type was introduced to the area together with Hellenistic culture and is not indigenous to the Oxus region.

Hence the result of the distribution of amphora type vase and pillar bases is almost similar. The southern limit of distribution seems to be the Kapisi region in the upper Kabul River, indicating that Kapisi and Laghman/Jalalabad regions might possess different cultural traditions. It seems that the deeply rooted western tradition of making pillar base in the Bactrian area reached the south side of the Hindu Kush at the Kapisi region. There must have been something which prevented the further dissemination of this tradition east of the Kapisi region in the region called Laghman/Jalalabad and Gandharan region.

10. Fujita, Kunio: *Afuganistan ni okeru Kushan-chô Bukkyô bijutsu ni kansuru ni san no mondai* アフガニスタンにおけるクシャン朝佛教美術に関する2, 3の問題 (*Some problems concerning Kushan Buddhist art in Afghanistan*), *Tokyo Kokuritsu Hakubutsukan Kiyô* 東京國立博物館紀要 (Tokyo National Museum Bulletin, No. 7, 1971), pp. 59-133; English Summary pp. III-V; Plates 1-128; Figures 1-129.

Contents:

Introduction

I. Buddhist site in the north of the Hindukush Mountains

1. Archaeological survey in the northern Afghanistan
2. Limestone objects found in the north of the Hindukush

A. Afghanistan

- a. Kunduz Region

- | | |
|---|--------------------------------|
| (1) Geography and history | 1. Sham Kala Tepe |
| (2) Archaeological survey | 2. Lili Tepe |
| (a) Kunduz area | 3. Baghlan |
| 1. Ai Khanoum | 4. Chor |
| 2. Durman Tepe | 5. Qumdar |
| 3. Chaqalaq Tepe | 6. Surkh Kotal |
| 4. Shahr Darrah | 7. Balkh |
| 5. Ahanzadah Tepe (?) | (c) Kabul area |
| 6. near Kunduz | 1. Tapa Skandar |
| (b) Baghlan area, Khana-
bad Area, Pul-i-Khumri
area and Balkh area | (d) Jalalabad area
1. Hadda |

B. U.S.S.R.

- | | |
|---|-----------------|
| a. Archaeological survey in Soviet Central Asia | |
| b. Limestone objects | 6. Munchak Tepe |
| 1. Khalchyan | 7. Zar Tepe |
| 2. Old Termez | 8. Khatin Rabat |
| 3. Airtam | 9. Saksan-ohur |
| 4. Kara Tepe | 10. Pendjikent |
| 5. Darwerjin Tepe | |

3. Conclusion—Oxus School

II. Buddhist in and around Jalabad

1. Jalalabad
 - a. Geography and history
 - b. Archaeological survey
2. Lalma—excavation at the site near Hadda. Plan, Transition and Chronology
 - a. Central stupa area
 - (1) Central stupa
 - (2) Votive stupas
 - b. Objects found from Lalma
 - (1) Human and animal figures
 - (2) Architectural ornaments
3. Stupas at Afghanistan—Jalalabad, Kubul regions. Transition of form and Chronology
4. Rock cut caves in Afghanistan—Fil Khana, Basawal, Transition and Chronology
 - a. Fil Khana
 - b. Basawal

III. Conclusion

Comments: This paper discusses two points. One is the question of a unique Buddhist art of the Kushan Dynasty found in the area north of the Hindu Kush mountains along the Oxus River. The writer tries to portray the characteristics of the so-called Oxus school of art by the archaeological finds from the area in the vicinity of Kunduz. Secondly, on the basis of the result of the excavation at Lalma near Hadda, the identification was made on the finds said to have been discovered in the Hadda area. Thirdly, the

chronological determination on the rock-cut caves and other Buddhist sites was attempted.

This article was written in order to portray some of the numerous questions of the early Buddhist art in Afghanistan and Pakistan on the occasion that a large collection of Buddhist art from the above two areas was donated to the Tokyo National Museum by Mr. Hiroshi Katô.

The writer was one of the members of the Kyoto University Scientific Mission to Iranian Plateau and Hindukush led by Prof. Mizuno when the mission conducted an excavation at Durman Tepe and Lalma. The discussion mentioned above is mostly based on the surveys and excavations conducted by the Mission. The article covers this considerably substantial subject with numerous valuable information laid out clearly and succinctly. In this sense, the article is very instructive in providing information, otherwise unobtainable without reading the original reports of surveys and excavations.

The summary of this article, however, omitted, since the individual reports and papers on each subject have already been presented in the present bibliography. Harada publishes here the pictures of 51 Buddhist sculptures from Hadda, now among the Tokyo National Museum Collection, for the first time together with basic information on their measurement and material, but without a detailed study of each object. Many of these 51 sculptures are representation of seated Buddha, Buddha heads, Bodhisattva, devotees, lion, cow, and atlas.

Many photographs taken during the excavation campaigns at Durman Tepe, Chaqalaq Tepe, and Jalalabad area are also published.

The article is unique in giving rich information on the history and art of the area along the Oxus and the area around Hadda, hitherto, little known in Japan.

11. Kuwayama, Shôshin: *Gandâra to Bakutoria* ガンダーラとバクトリア (*Gandhara and Bactria*), *Jinbun* 人文, No. 9, 1973, pp. 7-9.

Summary: This is a small note in which the author urges the necessity of making a comparative study between Gandharan and Bactrian school of art, since the dating of Gandharan art can not be made by mere stylistic analysis alone. By grasping a clear difference between the two schools of art the characteristic of Gandharan art may be identified, and on this basis, the question concerning the source and inheritance of Gandharan art will be clarified.

As there is no cultural tradition which can maintain an isolated existence, it is therefore essential to investigate the natural character of the Gandharan region where Buddhist art saw its development. It is also important to compare Gandharan art with that of Bactria in order to understand the question of the origin and tradition of the Gandharan school.

The tradition of having round pillars with Corinthian or Persepolitan

capitals existed in the region along the Oxus River during the Graeco-Bactrian Period. The capital and pillar disappeared in the course of time, leaving the pillar base to be used continuously from Post Kushan times up until the Islamic invasion. This indicates that the region maintained a western cultural tradition, which was not present in the Gandharan area. Neither the architectural element of pillar and capital nor pillar base were employed in Gandhara. Instead, pillaster represented by a slab often ornaments stupas. These pillasters have square bases, which seem to be derived from the tradition, which regards a square plan important both stylistically and religiously. This tradition which did not originate in either the Gandharan or the Bactrian region, will be discussed in detail in a later article.

12. Watanabe, Hiroshi: *Saiiki no Kodai Kahei* 西域の古代貨幣, (*English Title: Coins of Ancient Time in Afghanistan*), Tokyo: Gakushū Kenkyūsha 学習研究社, 100 pp., 204 Coins illustrated, 1973.

Contents:

Preface by Prof. Namio Egami
 Coins of Greek, Seleucid and Bactrian periods
 Coins of Indo-Scythian and Indo-Parthian and Parthian periods
 Coins of the Kushan Dynasty
 Coins of India and Roman Empire
 Culture of ancient Afghanistan by Prof. Shinji Fukai
 Bibliographies

Comments: This catalogue lists 204 coins collected by Watanabe during his stay in Afghanistan as a medical doctor attached to the Japanese Embassy from 1938 to 1944. The collection is extremely varied and reflects the rich heritage of the land situated at the crossroads of civilizations. The coins are catalogued according to the following divisions: Greek, Alexander the Great, Seleucid, Bactrian, Indo-Scythian, Parthian, Macedonian, Kushan, Sasanian, India, and Roman. The catalogue further includes life size rubbings of the obverse and reverse sides of the all the coins, and representative coins are printed in colour plates. This is a catalogue of Central Asian coins published for the first time in Japan and it is unique among the catalogues of this kind so far published in the sense that the coins are either printed in colour or represented by rubbings which are very skilfully made.

13. Tanabe, Katsumi: *Budda-zō o kokuin shita Kanishka Issei no Kahei ni tsuite* 佛陀像を刻印したカニシュカー一世の貨幣について—新資料の紹介を含めて— (*Coins of Kanishka I with the Buddha Image*), *Tōyō Bunka* 東洋文化, No. 55, 1975, March, pp. 88–107, Plate 1, Figures (without numbering).

Contents:

Introduction

1. Examples already published

2. Presentation of a new example
3. Classification of various types and relative datings

Conclusion

Comments: The paper is unique in that it arranges coin types in a time sequence through stylistic analysis. Tanabe tries to establish the chronological arrangement of the Buddha images on the reverse of the Kanishka I coins on the basis of seventeen specimens of the same type plus a new specimen which has been added to the collection of his own. Detailed descriptions of each specimen are followed by studies on each of the six types, divided according to the different characteristics from A to F.

Tanabe's theory is that the die cutters who, as mere technicians employed to copy images from some original model, were free to decide the posture of the image. This article gives a new approach to numismatic studies by stressing an art-historical inspection to the development of coin types.

Summary: The image of the Buddha on the reverse of the coins of Kanishka I is the only example among the Kushan coins which represent a figure other than that of a deity.

Taking into consideration all known specimens of the coins of Kanishka I with the image of the Buddha, including one newly added to the writer's collection, the present discussion tries to give a new evaluation to these coins from an art historical view point. These eighteen coins are divided into the following categories;

I. *Standing Buddha*

1) *Standing Buddha with legend BOYD (CAKAMANO)*

Type A—stands in *tribhanga* pose in the form of a reversed S, a stylistic conversion found among standing Buddha images of Gandhara, not only for Buddhas but also frequently used in the deities such as Hercules and Siva.

Type B—Buddha is represented naturalistically like Graeco-Buddhist sculptures.

Type C—Buddha in strict rigid frontal pose which reflects ancient Indian and Iranian schools of art; often images are wearing boots, nomadic trousers and *mandane* cloak.

2) *Standing Buddha with legend BODDO*

Type D—Buddha represented in strict and rigid frontal pose with *mandorla* which appears in the later part of the reign of Kanishka I.

II. *Seated Buddha all in frontal poses; the difference is found only in the representation of crossed legs.*

Type E—legs are represented naturalistically seen from the front.

Type F—legs are presented as seen from the above. Hence the representation takes on a triangular form open in the middle. The hands seem to be in the *dharma cakra mudra*, which

is usually associated with an image which bares the right shoulder. Since this image is clad in *sanghati* which completely covers both shoulders, the *mudra* might be *jhanamudra* (meditation).

The new specimen introduced in the present discussion belongs to Type A. It is a copper coin with diameter of 2.3 cm and a weight of 16.30 gr. The obverse side: king standing, clad in coat, trousers and cloak, holding right hand over small alter and in the left hand a spear or the hilt of sword is visible. The reverse side: a Buddha in *tri-bhanga* pose with a round halo and clad in *sanghati*, its right hand raised in the *abhaya-mudra* and the left hand resting on the left hip (or holding the hem of the garment), the *usnisa* is of medium size. Legend in Greek letters: CAKAMA? BOYDO.

Among the eighteen specimens, only two are gold which belong to Type D bear the legend BODDO, meaning a god itself. The term BODDO or Buddha was originally used in all ages to mean an Enlightened man. However, the meaning changed to that of God during the Maurya Period. When the Kushans came into contact with Buddhism, the term Buddha still had a dual meaning: the enlightened man and the God the Enlightenment. The copper coins of Types A, B and C with the legend CAKAMANO BOYDO may be regarded as earlier than BODDO. CAKAMA indicates a proper name and does not mean an absolute god. The term BODDO without the qualification of CAKAMANO suggests that the deification of Buddha Sakyamuni was complete. Therefore, it may be assumed that CAKAMANO BOYDO is earlier than BODDO; in other words, Type A is earlier than Type D.

Only the two coins with standing Buddha of Type D have both halo and *mandorla*. Also these two images have more complex representation of hand and legs. The left hands of both figures are bent ninety degrees toward the left which may be the result of an intention on the part of the cutter to represent a hand seen from the side, not from the front. The splayed legs seen from a side view is a convention used to emphasize the authority of kings.

Regarding the standing pose, a relative time sequence could be established from Type A toward D in the order of A, B, C and D, which suggests an artistic transformation from the Graeco-Bactrian (Type A) to the distinct Kushan Dynastic or Graeco-Iranian representation (Type D) through the full Gandharan style. Type B and the Gandharan style influenced by ancient Iranian or/and Indian art (Type C).

In the group of seated Buddha images, Type E may be associated with Type A, while Type F is relatively close to Types B and C. One of the Type E coins has a legend BAGO BOYDO, which indicates more clearly the deification of CAKAMANO BOYDO. Hence Type A and Type B are earlier than Type E.

From a stylistic point of view, Type E is closely associated with Type B,

as both of them resemble the Gandharan representation of the Buddha. Type F has the same legend as that of Type A, B and C, but the stylistic representation is close to that of Type C and D and representation of crossed legs in Type F seem to be particularly associated with the representation of hands in Type D.

During the twenty-eight years of the reign of Kanishka I, the evolution of coin types may be summarized by the following diagram;

Type A-----Type B-----Type C-----Type D
 Type E-----Type F

The unique representation of hands, legs, feet, observed in both Type D and Type F may therefore be explained by the die cutters' efforts to represent an image as seen three dimensionally in a flat space on the reverse of the coins. Other evidence of the creativity of the die cutters may be observed in the representation of Kanishka I. For example, the swords are often detached from the body and hang independently in the air. In the new specimen of Type A, however, it is represented as hanging alongside the body of the king. The Type D reveals evidence of the die cutters' effort to express the space between the sword and the overcoat.

14. Tanabe, Katsumi: *Kanishka I's coins with the Buddha Image on the Reverse and Some References to the Art of Gandhara* (in English). *Orient*, Vol. X, Tokyo, 1974, pp. 31-56, Plates I-IV.

Contents:

Preface

I. List of documents

II. Coin-types

III. Stylistical and Iconographical analysis and chronological order of the coin-types

IV. Epigraphical investigation and chronological settings of the legends

Conclusion

Comments: This paper was written in 1974, that is to say, one year before No. 13 published in 1975. The main points of discussion regarding the arrangement of several coin types into a relative time sequence are almost the same in both papers. It may be said, however, that the 1975 paper emphasizes art historical analysis while the 1974 paper tends to stress iconographic and epigraphical examination. While the 1975 paper has coin types divided into six, the 1974 paper has nine more finely categorized sections. In general, the 1974 paper tends to be more detailed. If one reads the present (1974) paper together with the 1975 one, the former will serve as an important supplement to the latter providing much valuable information on epigraphy and bibliography.

VI. North of the Hindukush Mountains

15. Hayashi, Minao and Sahara, Makoto: *Afuganisutan Hokubu no Kôkochôsa* アフガニスタン北部の考古調査 (*Archaeological Sites in Northern Afghanistan*). *Haibaku to Kashimîru-Sumasuto, Dai Sanbu* ハイバクとカシミール-スマスト, 第三部 (*Haibak to Kashmîr-Smast, Buddhist Cave Temples in Afghanistan and Pakistan surveyed in 1960*, Part III, ed. by Seiichi Mizuno. Kyoto: Kyoto University, 1962. Japanese Text, pp. 39-78: English Text, pp. 104-107: Figures 31-180.

Contents:

Introduction

- | | |
|-----------------------|-------------------------|
| I. Haibak—Tash Qurgan | VI. Pul-i-Khumri—Kunduz |
| II. Tash Qurgan—Balkh | VII. Kunduz |
| III. Balkh | VIII. Ishkamish—Char |
| IV. Balkh—Aq Chah | IX. Barfak |
| V. Aq-Chah—Balkh | |

Comments: This is the official report of the survey of archaeological sites in northern Afghanistan, conducted from September 4th to 23rd 1960 by the Kyoto University Scientific Mission to Iranian Plateau and Hindukush led by Seiichi Mizuno. They survey covered the vast area of the downstream valleys and basins of the Kunduz, Khulm and Band-Amir rivers where investigations of 61 sites were executed.

The classification of pottery sherds found on the surfaces of respective sites shows the general date of the sites to be fixed as either pre-Islamic or Islamic.

Although the descriptions of individual site are relatively short, the abundance of figures, maps and illustrations of the finds provides a rich source of information regarding the distribution of archaeological sites in the northern part of Afghanistan, which is an area hitherto almost completely unknown or only briefly surveyed by Foucher and other scholars before 1940. On the basis of this general survey, more specific surveys and excavations were made by the same mission at Hazar Sum, Chaqalaq Tape, Durman Tape and Haibak sites in the following years under the direction of Mizuno.

Summary: The mission made journeys from Haibak to Aq-chah, Pul-i-Khumri and Khanabad in the narrow ravines of the Hindu Kush. There are many caves hewn into the cliffs and in the plains many tapes could be observed. The size of the tapes found in the downstream areas of the Band-i-Amir and the Khulm rivers tended to be large and high but relatively small and low in the downstream basins of the Kunduz river. A full description of the collection of antiquities such as pot sherds, Buddhist sculptures and coins from Mazar-i-Sharif, Baghlan and Kunduz are given in the text. Most of these remains date to the period extending from the end of the Christaian era to the middle ages. But in the Baghlan basins and Kunduz area, many

sites seems to date from the Kushan Period. In the Ishkamish area most of the sites belong to either the Kushan or the Islamic period. A list containing the classification of individual sites according to pottery types is included (p. 79) for easy reference.

Surkh Kotal Surkh Kotal, the Red Pass, is situated on the southern side of the main road from Kabul to Mazar-i-Sharif at a point thirteen kilometers from Baghlan and sixteen kilometers from Pul-i-Khumri. Prior to the accidental discovery of the site made in 1951, it was called Kafir Kala and neither historical nor survey records are available.

Since the excavations conducted by DAFA led by D. Schlumberger are described by Katsuno (No. 16), which covers the period from the beginning of the excavation in 1952 to the 1955 excavation, a few words will be given here concerning the rest of the campaign from 1957 to 1960.

A large square limestone slab was discovered at the foot of the terrace of Surkh Kotal on 6 May 1957. This slab is inscribed with a twenty-five line inscription in Greek characters in the eastern Iranian or Bactrian language. The text of the inscription, not yet completely deciphered, has proved to be a major philological work. It mentions Kanishka and about a restoration work of the sanctuary by a successor of Kanishka, and about the construction work of a well. The word Bagolaggo refers to Baghlan, the name of the modern district and town in which Surkh Kotal site is situated. This inscription is the most important historical document concerning the Kushan ever found in Afghanistan.

During the 1958 excavation, the front of the stairway was cleared and an irrigation canal, a fifth flight of stairs and a well at the bottom of the stairs were found. The walls of the staircases were filled with stone blocks, some of which bearing fragments of inscriptions. It took six years, from 1954 to 1959, to reach fifty-five meters below their starting point on the top of the hill in order to clear the five successive flights of stairs. Two campaigns were conducted for the excavation of the bottom terrace, where they found eight blocks of stone, bearing Greek letters. These letters were the ending part of the inscription of the first scattered blocks found accidentally by workmen in 1951. This inscription of one long line seems to have been placed at the front wall of the third terrace. As this inscription is considered to contain the dedication of the sanctuary, the third terrace must have formed the original façade of the sanctuary. The bottom part, therefore, can be looked upon as a later addition to the place where the large square inscription was discovered.

The history of Surkh Kotal could be divided into three periods. The first period was connected with Kanishka king, when there were only three flights of steps with three terraces. After a certain interval, the second period started when many changes were made to the temple. Restoration work and

the addition of the bottom terrace were both done by Nokonzoko, as mentioned in the inscription, on the large slab of limestone. Then by a thorough destruction wrought by fire, a revival period came with a modest reconstruction of the central room of the temple. Scattered stone blocks containing the inscription were used again as building materials for the side walls of the stairways.

Prior to the discovery of the Surkh Kotal inscriptions which were written in the Bactrian language, only the legends on coins and seals were the only Kushan documents that were available. Hence, the discovery of these inscriptions brought to light new and significant documents of the Kushans.

D. Schlumberger expounds his theory that the altars found in both Temple A and B were fire temples, but at the same time, due to a strong sense of the presence of powerful Kushans prevailing at the site, it could also have been a dynastic temples of the Kushans. He considers that Surkh Kotal was a royal Kushan fire temple and believes that the excavation of Surkh Kotal brought out a problem of Hellenism in Bactria and India, and how it survived after the fall of the Greeks in Bactria. In his opinion, the divinity enshrined at Surkh Kotal must have been the Kushan king, who adhered to a fire cult. He termed the art of Surkh Kotal as Oriental art in Greek costume. The art of Surkh Kotal which did not have Buddhist elements can be called Graeco-Iranian, because Bactria was still under the influence of Achaemenian world during the second century A.D. when the influence of the Iranian invaders, such as the Sakas, Parthians and Kushan of the steppes were materializing in this area. These Iranian cultures were mixed with the Greek art forms, had already been known from the art of Gandhara. As no Greek monuments were found on Bactrian soil, Schlumberger prior to the discovery of Ai Khonoum surmized that the art at Surkh Kotal was the Kushans dynastic art descended from Graeco-Bactrian art.

For a more detailed information about the excavations, see Daniel Schlumberger, *The Excavations at Surkh Kotal and the Problem of Hellenism in Bactria and India*, Albert Reckitt Archaeological Lecture, British Academy, published in the *Proceedings of the British Academy*, Vol. XLVII, 1961, pp. 77-95 and Plates I-XXIV. As to the bibliography of studies of these Kanishka inscriptions, see Naoshirô Tsuji 辻直四郎, *Suruhi Kotaru shutsudo Kanishika Hibun no san Genbun* スルフ・コタル出土のカニシカ碑文の三原文 (*Texts of Three Kanishkan Inscriptions discovered at Surkh Kotal*), *Tôyô Gakuhô* 東洋學報, XLVIII, 4, (1966), pp. 120-129.

16. Katsuno, Yutaka: *Suruhi Kotal no Shinden* スルフコタルの神殿 (*Temple of Surkh Kotal*). *Kodaigaku (Palaeologia)* 古代學, Vol. VIII, 1, 1959, March, pp. 54-68, Figures 1-6.

Contents:

1. Introduction
2. DAFA's activities in the past thirty years

3. The discovery of Surkh Kotal
4. Temple A
5. Temple B
6. The staircases
7. The fortress
8. Acropolis
9. The major finds
10. Problems posed by the discovery of Surkh Kotal
11. The four periods at Surkh Kotal
12. Question of religious rite
13. Comparative studies of Temples A and B
14. The image A
15. A tepe discovered near Surkh Kotal
16. Conclusion

Comments: This article introduces a Kushan site called Surkh Kotal which was discovered to the north of the Hindu Kush in 1951. The writer bases on the following preliminary reports of excavations in 1952-55 by D. Schlumberger, who conducted the digging as the head of the French Archaeological Mission to Afghanistan: *Le Temple de Surkh Kotal en Bactriane*, I-III, *Journal Asiatique*, 1952, 1954, 1955. Also, reports of the excavations published in *Archaeology*, Vols. VI and VIII, Cambridge, M., 1953-55, are to be referred to.

This article was initiated by the film taken by the Japanese team of Kyoto University in 1955 in which the site of Surkh Kotal was first introduced to Japan. Although the present paper only conveys an interim report of the excavation, its role to provide the detailed information of the digging to Japanese scholars must have been very valuable at the time of writing.

Since the most important discovery of an inscription at Surkh Kotal was made in 1957, two years after the last excavation covered by the present paper, the discussion does not touch the major theory on the site. On the basis of the Surkh Kotal findings, Schlumberger came to believe that the art of Surkh Kotal was an Iranianized form of Graeco-Bactrian art. However, the present paper is interesting as it displays various considerations made during the excavations without knowing the true nature of the site as the dynastic temple of the Kushans.

Summary: Having faithfully summarized Schlumberger's reports, Katsuno writes as follows:

Judging from the plan of the temples, it is quite apparent that both temples A and B were built in order to enclose the worshippers to protect them from the public. This fact brings the nature of worship of the site closer to that of Zoroastrianism.

So far nothing definitely Buddhist in nature was found from Surkh Kotal. On the contrary, from a hill, situated in the plain two kilometers

east of Surkh Kotal, a stone capital with the carvings of Bodhisattva's turban was found, as the evidence that this hill site was a Buddhist remain, not remote from the Gandharan prototype. Schlumberger considers that the excavation will portray the date of Buddhism disseminated to the north of the Hindu Kush mountains.

There is no doubt that the Surkh Kotal site is closely related to the Kushans, as judged from the similarity of stone sculptures from this site to that of Mathura.

Haibak:

17. Mizuno, Seiichi and Nishikawa, Kôji: *Haibaku to Kashimîru-Sumasuto, Dai-Ichi-bu*, ハイバクとカシミール・スママト, 第一部 (*Haibak and Kashmir-Smast, Buddhist Cave-Temples in Afghanistan and Pakistan surveyed in 1960*, Part 1. With a comprehensive summary in English). Kyoto: Kyoto University, 1962, Japanese Text, pp. 3-17, English Text, pp. 85-94: Plates 1-31: Plans 1-8.

Contents: Introduction; Chapt. I The Caves; Chapt. II The Stupa

Comments: This is the official report of the survey conducted for one month at Haibak in September, 1960 by the Kyoto University Scientific Mission to Iranian Plateau and Hindukush led by Seiichi Mizuno.

Haibak is a unique stupa cave site in Afghanistan, located on the north side of the Hindukush Mountains along the Khulm River. Mizuno, who is experienced in the survey of cave temples sites in China at Yün-kang and other was very interested in the sources of its tradition in Central Asia, Afghanistan, Pakistan and India, and therefore chose this unique site for the first Afghanistan survey.

The caves 1 and 3 contain niches where Buddhist images were placed for worship, although none of these have survived. Some of the caves (3 and 4) show the combination of a squinch arch and a dome. Cave 1 has a dome covered with a design of lotus flower. Cave 2 is of a long rectangular shape, with a main room, front and rear corridors, and thirteen compartments which were assumed to have served as monks' cells. The stupa, the only example of monolithic stupa in Afghanistan, is comparable in size to the Great Stupa at Sanchi and the Dharmarajika Stupa at Taxila.

The survey has made it clear that the site is essentially Buddhist and that the style indicates Roman-Sasanian influence as found in the round arch and in the dome with squinch arches. Moreover Central Asian elements appear in corbelling. Unlike the early caves and stupa sites as at Bamiyan and in India, where the stupa worship predominated, at Haibak the image worship was prevalent, which was introduced to Central Asia and China and saw its full development at Lung-mên.

The survey is very important for the reason that it has brought to light this fact of considerable significance.

Summary: Haibak, formerly called it is an oasis town located 1,000 meter above sea level along the Khulm valley. It was not mentioned by Hsüan Chuang although it is possible that he may have stopped there on the way from Puli Khumri to Tash-Qurgân. At Haibak, there is the cave temple of Takht-i-Rustum, situated 2 km from the south-west corner of the town. A group of five caves are dug into the limestone cliff with one stupa cave on the spur.

The first reports of this site were made in 1886 and 1888 by Captain M. G. Talbot and Major C. E. Yate of the British Boundary Commission. The first exploration, made in 1923 by A. Foucher, was published in his preliminary report along with sketches of the caves (*Note sur les antiquités bouddhiques de Haibak, Journal Asiatique, CCV, Paris 1924*).

The Kyoto University Mission made their first visit to the site August 1959 and noticed that 1) the caves were dug in limestone and not in conglomerate, 2) a large lotus flower was carved on the ceiling of Cave 1 and 3) a large stupa was hewn out of the natural rock in Cave 6. In September 1960, a one-month survey was conducted but no excavations were made during this session.

The five caves are well sheltered in an isolated hill. The main room of Cave 1 is domed and has a round plan (10.50 m in diameter, and 10.80 m in height). The upper part of the ceiling is carved with a design of lotus flower, arranged in four horizontal rows. At the top of the ceiling is carved a single large lotus flower in full bloom. Cave 2 is of a rectangular shape with a main room and two side rooms. The main room is divided into front and rear chambers by a long wall running north for 41 meters. At the centre along the north wall, there is a long bench through which thirteen holes lead into the rear corridor, producing thirteen compartments, which could have been used as monks' cells. Cave 3 is square (6.50 m × 13.50 m) and contains nothing but a niche on the east end, which might have been used as platform for images. The ceiling is semi-domed and has squinch arches at each corner. The main room has a large niche on each side, and a fine, round arch supported by slender pilasters. The niche on the back wall has a notched motif between the lines cut for decorative purposes inside the arches.

The niche on the side wall has a squinch arche at each corner. The dome rests on these squinch arches at the corners and on short pilasters at the tops of the round niches. Cave 4 has four small rooms. One of them has a water tank and conduit while the other has a connected bench running along three sides. There may be some truth to the villagers' claim that this cave was a bath. Also Cave 5, because of its peculiar irregular plan and conduit system, may have been either a lavatory or a steam bath. Cave 6, the stupa cave, occupies the summit of a spur 240 meters from and 38 meters higher than the rest. There are three openings at the west side, of which only the southernmost one leads into the cave forming an entrance tunnel

of 17 meter in length. Inside, the stupa stands in the open air. A narrow path, 2 meters wide, enables one to circumambulate the stupa. The dome of the stupa which is almost spherical is 28 meters in diameter and 6 meters in height. There is a square harmika (8 meters square) which contains an arched entrance which opens into a round, domed reliquary room. It is very rare to see a stupa exposed to the open, whose summit is visible from the outside. The stupa fundamentally retains the significance of the chaitya hall of India but differs from the latter in style and in the fact that it is not apsidal.

There are several monks' cells excavated along the side of this cave. Although Foucher maintained that side room to the monks' cells was unfinished, it seems that the room was completed according to the original plan.

As for the dating, it is difficult to decide which part is earlier. The stupa cave (Cave 6) may have been the original center. Among the other five caves, Cave 3 may be the earliest because it is centrally located and faces the stupa.

The Haibak cave group is composed of two image caves, one stupa cave and a vihara cave, and includes both bath and lavatory caves, representing a well equipped temple unit.

Hazar-sum :

18. Mizuno, Seiichi: *Hazâru Sumu* ハザールスム (*Hazar-sum*). *Hazâru Sumu to Firuhâna* ハザールスムとフィルハーナ (*Hazar-sum and Fil Khana, Cave Sites in Afghanistan surveyed in 1962*), Ed. by Seiichi Mizuno, Kyoto: Kyoto University, 1967, Japanese Text, pp. 3-27; English Text, pp. 59-67; Plates, 1-24; Plates, 1-6.

Contents: Preface; Chapt. I Group A caves; Chapt. II Group B caves; Chapt. III Group C caves; Conclusion

Summary: Hazar-sum is a great complex of 200 odd caves, located about 16 km north west of Haibak. In Persian, Hazar-sum means literally "thousand caves". The caves are situated at a bend of river, which flows through a valley situated at about 10 meters in height. The caves are in three groups: Group A (36 caves), Group B (122 caves) and Group C (49 caves). All the caves were measured and photographed by the mission during the 1962 survey.

The cliff was first carved vertically and then the caves were dug into the rock. Many caves had verandahs in front. There are difference in the number of rooms in each cave from one to usually three arranged longitudinally. The only exception is Cave A-15 which has four rooms. A two-room arrangement is most common: these have one or two partition walls and a wider verandah. In nearly 10 caves, benches were found along the three walls of the main room similar to those found in Buddhist cave in Foladi, Bamiyan. This seems to suggest that the benches were used for the display of images for worship. The caves, which are of rectangular shape, retain fairly well the original design. The niches are either rounded arches or oblong and are ornamented with crescent and floral designs. This latter closely resembles

those found on stone and stucco walls in late Sasanian and early Islamic architecture and those found in early Islamic ceramics. The caves are, therefore, to be dated between the 7th and 10th centuries.

Hazar-sum is considered to be a Buddhist site, but neither a stupa nor Buddhist figures was found to verify this consideration. The device of the low benches along the three walls suggests a similarity to the Foladi example which is definitely Buddhist. Islamic characteristics are also lacking.

The scantiness of religious elements and the lack of water sources in the vicinity of the caves may suggest that the site was a political or military settlement. They may possibly be an ordinary village or bazaar remains which could have been developed from the caves originally opened for Buddhist use.

Durman Tepe:

19. Mizuno, Seiichi and Odani, Nakao: *Doruman Tepe* ドゥルマン・テペ (*Durman Tepe*). *Doruman tepe to Raruma* ドラルマン・テペとラルマ (*Durman Tepe and Lalma. Buddhist sites in Afghanistan surveyed in 1963 and 1965*). Part I, Kyoto University, 1968, Japanese text, pp. 1-57; English text, pp. 93-108; Plates, 1-14; Plans, 1-3; Fig. 1-37.

Contents:

Introduction—Survey of archaeological sites of northern Afghanistan

<i>Chapt. I</i> The excavation of Durman Tepe	1. Classification
1. Discovery of Durman Tepe	2. Stratigraphy and pottery
2. Location of Durman Tepe	3. Chronology of goblets
3. The excavation	<i>Chapt. IV</i> Finds (2) Miscellanea
<i>Chapt. II</i> Architecture and Stratification	1. Terracotta objects
1. Walls	Stucco sculpture
2. Rooms and entrance	2. Bone objects
3. Stratigraphy and Datings	Iron objects
<i>Chapt. III</i> Finds (1) Pottery	3. Stone objects
	4. Pillar Bases
	5. Coins and Clay sealing

Conclusion—Historical background of Durman Tepe

Comments: This is the official report of the excavations conducted at Durman Tepe, a Buddhist site in the Kunduz plain, from 1963 to 1965 by the Kyoto University Scientific Mission to Iranian Plateau and Hindukush led by Mizuno. The site, 55 meters north to south, and 45 meters east to west with a height of three meters, is a relatively small tepe and the outcome of the excavations was far below expectations. They excavated thirteen rooms and discovered four different floor levels. By identification and classification of the coins excavated at different levels, the first floor level is likely to be dated ca. 50-150 A.D. and the fourth floor level ca. 350-400 A.D., both contemporary to Kushano-Sasanian period. The potteries unearthed are classified into two categories: 1) fine, reddish, wheel made potteries and 2) coarse, grey

hand made potteries. Also, the transition of the shapes of goblets are similar to those found in Taxila, Shar-i-Banu and Begram. Four different goblet shapes, rhyton, carinated, cylindrical and open-mouthed, were discussed. This open-mouthed example was discovered from the fourth floor level of Durman Tepe and, judging from the stratigraphy of the site, it should be assigned to the late fourth century A.D. The patterns on stamped pottery, characterized by a foliate motif, are also considered to be 250–350 A.D. Coins, and terracotta, stucco, bone, and stone objects are explained with plates, figures and lists. Among them, three stucco heads suggest the Buddhist nature of the site as these are identified as those of a male and female worshippers and a monk. Eight limestone bases for pillars are discovered and these are very similar to and, therefore, considered contemporary with, those found at Surkh Kotal.

These results of the excavation have raised many questions which remain to be solved and demonstrate the need for further analysis of history and art of the region, north of the Hindu Kush. The question, for instance, of whether or not the Hellenistic or Roman art influenced Gandharan and Kushan art.

Summary: The site was discovered accidentally by villagers digging an irrigation ditch. Initial soundings were made on September 22, 1963, and the excavation work started immediately.

The site is located 12 km west of Kunduz on the way to Tash Kurghan. The excavation lasted for three sessions: Sept.–Oct. 1963; Aug.–Oct. 1964; and Sept.–Nov. 1965. At the first session, three Hellenistic style pillar bases, and mud brick walls were discovered. During the second session, the excavators found three different floor levels, small pots containing two coin hoards, six pillar bases, and one stucco head. At the third and final session two stucco heads were found at the last floor level. In all, a total of thirteen rooms were excavated. The walls of the buildings are made of two different kinds of materials. One is mud-brick and the other mud-block. Stones and fired bricks are not used.

The unearthed coins at the four floor levels indicates the approximate date of each floor: Floor I—A.D. (50)–150, Floor II—A.D. 150–250, Floor III—A.D. 250–350 and Floor IV—A.D. 350–400.

The pottery unearthed is divided into two general groups, fine reddish pottery and a coarse grey pottery. The reddish pottery is made on wheel with fine clay and covered with a thin slip, while the grey hand made pottery is made from a coarser clay mixed with sand and grit, built up by the coil method. On Floor I coarse grey pottery was almost absent, while on Floor IV a lot of coarse grey pottery was found.

Four types of goblets arranged chronologically provide a criteria for dating: 1) Goblets of a rhyton shape were found at Sirakap-IV Taxila, and at Shahr-i-Banu, 2) Goblets of a carinated shape were found in the upper stratum at Sirkap, 3) Goblets of a cylindrical shape were found in Begram II

and also at Durman Tepe, 4) Goblets of an open mouthed shape were found at Balkh and in the uppermost level namely Floor IV at Durman Tepe, which dates back to the late fourth century.

The patterns on stamped pottery found at Durman tepe are very rare in the north of the Hindu Kush, although in the southern side, they are very common. While the stamped patterns found south of the Hindu Kush are a motif of plants and animals arranged symmetrically within a medallion like Sasanian decoration, those from Durman Tepe, which is on the north side, display only foliate patterns reminiscent of a Western palmette. Judging from the stratigraphy of the site, these foliate patterns were considered to be dated ca. A.D. 350. In defining the stamp pattern, a method of distinguishing the Kushan patterns from those which reveal Sasanian influence seems to have found.

Although there is a tendency to attribute Bactrian Greek influence to the patterns of the Kushan period, the Kyoto Mission is inclined to believe that the foliate patterns show the influence of Roman art. As only three stucco heads of Buddhist nature were found at the site, it would be rather difficult to identify the site with a Buddhist one. However, it seems that stucco figures were made in the region north of the Hindu Kush, judging from the fact that a mould was discovered at the nearby Chaqalaq Tepe. The thirty-two coins ranging from Kanishka copper coins to Kushano Sasanian gold coins were very carefully studied and classified in the report.

Chaqalaq Tepe:

20. Higuchi, Takayasu and Kuwayama, Shôshin: *Chakaraku Tepe* チャカラクテペ (*Chaqalaq Tepe. Fortified village in north Afghanistan excavated in 1964-1967*), Edited by Mizuno, Seiichi, Kyoto: Kyoto University, 1970, Text pp. 1-123; English summar, pp. 1-27; Plates, 1-67.

Contents:

Introduction 1. Geography and history of Qunduz

The archaeology of Qunduz prior to our excavation

- | | |
|---------------------------------------|---------------------------------|
| I. Seasonal results | |
| 1. Location of Chaqalaq Tepe | 2. Excavations of three seasons |
| II. Summary of excavations | |
| 1. Constructions of the Upper Period | 4. Enclosure walls |
| | 5. Eastern gate |
| 2. Constructions of the Middle Period | 6. Buildings on the terrace |
| | 7. Islamic cemetery |
| 3. Remains of the Lower Period | |
| III. Pottery | |

- | | |
|-----------------------------|---|
| 1. Vases | 6. Small shallow bowl with central knob |
| 2. Jugs | 7. Legs of vessels or stands for vases |
| 3. Bowls | 8. Miscellany |
| 4. Storage jars | 9. Impressed and incised marks |
| 5. Miniature pots and lamps | |
- IV. Other finds
- | | |
|---------------------------------|-------------------|
| 1. Iron objects | 10. Earrings |
| 2. Bronze objects | 11. Armlets |
| 3. Pillar bases | 12. Beads |
| 4. Fragments of stone mouldings | 13. Hair pins |
| 5. Stone sculpture | 14. Pins and Rods |
| 6. Terracotta figures | 15. Glass ware |
| 7. Coins | 16. Disks |
| Clay sealings | 17. Stone vessels |
| 9. Fingerrings | 18. Cowrie shells |
| | 19. Querns |

Conclusion

Bibliography

Comments: This is the official report of the excavations conducted during three sessions in the years 1964, 1965 and 1967 at Chaqalaq Tepe, 11 km south of Kunduz by the Kyoto University Scientific Mission to Iranian Plateau and Hindukush led by Mizuno.

As a result of the excavation, Chaqalaq Tepe is considered to be the first fortified village found in the northern region of Afghanistan used by the Little Kushan in the Post Kushan Periods. The termination date of the site is placed before the beginning of the ninth century, on the evidence that not a single Islamic glazed potsherd was found.

The authors tried to analyze the historical trends of the following four different periods and proposes the existence of a school called the Oxus School. The four periods are: The Bactrian period (III-I centuries B.C.), the Great Kushan (I-III centuries A.D.), the Later or Little Kushan Period (IV-V centuries A.D.) and the Post Kushan Period (VII-VIII centuries A.D.). As the style of each period differs, it is considered that the art of Bactria was the source of Gandharan art. However, it is still to be decided whether the early Kushan art had influenced the Gandharan art or the early Kushan art was a provincial development of the Gandharan art.

Chaqalaq Tepe was probably in use during the Little Kushan or Post Kushan Period when Buddhist art was spread through Central Asia to the Far East, and at the time when the art of Oxus School in the Tokharistan area was influenced by the Indian tradition. Chaqalaq Tepe is the first example of a fortified village found in Afghanistan in this period.

Summary: The excavation conducted at Chaqalaq Tepe revealed the upper part of the one eighth of the area of the whole Tepe. The site was

found to be a fortified village surrounded by two enclosure walls. Three levels of different periods were found. At the Lower stratum, Buddhist lime stone sculptures and fragments of a stupa were unearthed although the original place of stupa could not be located. Probably, stupa remain is still uncovered at the lower level not yet excavated, or could have been located at different place, outside of Chaqalaq Tepe. From the Middle Period, several rooms arranged next to each other were found in good condition. In the Upper Level, the buildings were not well preserved and only the floors and some lower parts of the walls were irregularly placed. The various small size finds from this level do not suggest a uniform dating of the site. The small copper coins unearthed from the Lower Period are a pseudo-Sasanian type from the late fourth to early fifth centuries. From the Middle Period, a Sasanian silver coin of Bahram IV (388–399) was found. From the Upper level, one Chinese style coin with a square hole was uncovered, but a thick patina makes identification difficult. Also a Sasanian silver coin of Khusrau II (591–628 A.D.) and an Arab Sasanian coin of the latter half of the seventh century were found.

Besides coins, a gold ring was found similar to the ones which were found in Pyanjikent and dated seventh or eighth century.

Three Buddhist sculptures carved from lime-stone were discovered. These are a Buddha head, a small seated Buddha and the relief of a Bodhisattva and a devotee carved on the shaft of a corner pillar. The pillar bases were also made of the same limestone material which was used for the Buddhist monuments in the Amu-darya (Oxus) valleys. After the first discovery of limestone sculptures at Airtum, from Kara Tepe, Dalverzin Tepe and Old Termez in Russian Turkestan many limestone sculptures were found. Also, in northern Afghanistan, examples of the same materials have been found at Surkh Kotal, Chamkala Tepe and in the collection of Sarwar Nasher Khan in Kunduz. Fifteen pillar bases found at Chaqalaq Tepe were also made of limestone. The main distribution area of limestone objects extends from the Hindukush Range in the south to the north Zeravshan range where architectural materials are either mud-brick or mud-block. The limestone sculptures from Chaqalaq Tepe date from the first, that is to say, the great Kushan Period, to the third centuries A.D. The rest of the sculptures, a Buddha head and a seated Buddha belong stylistically to the later period. In spite of the time difference between these sculptures, there are common elements, which may have derived from the same tradition. This is true of all the limestone sculpture and pillar bases found in the area of ancient Bactria and the north west corner of the Kushan Kingdom, i.e. the region called Tokharistan. This tradition may be called the "Oxus school" of art although it contains Graeco-Iranian elements; it seems to reflect Kushan art influenced by Iranian and Graeco-Bastrian art, or it may also be called local Bactrian art of the Late Kushan Period.

A suggested chronology for the Oxus school is as follows:

I. *Bactrian Period* (III–I centuries B.C.) Examples of clay figurines from the Khalchayan palace as characterized by a round face, large almond-shaped eyes, and small mouth, engraved with clear lines in a baroque style which is full of vitality, and unique to Central Asia.

II. *The Great Kushan Period* (I–III centuries A.D.) The examples are found in the Airtam frieze, a relief representing the life of the Buddha; in Kunduz, Surkh sculptures and the Bodhisattva from Chaqalaq Tepe.

III. *The Later or Little Kushan Period* (IV–V centuries A.D.). The example is the Old Termez relief of the Buddha, a scene of life characterized by soft outlines, and influenced by Indian art.

IV. *The Post Kushan Period* (VII–VIII centuries A.D.). Limestone sculptures become fewer while clay figures and wall paintings are commonly found at Adhina Tepe and Kuva, or Afrasiab, Pendjikent and Varakhsha in Sogdiana.

The first period could be called pure Bactrian, indicating that the influence came directly from Greek colonies via the steppe route. The second is contemporary with the Gandharan Period, when both schools influenced each other. The third coincides with the time when Buddhist art was disseminated to East Asia through Central Asia.

The discussion leads to the conclusion that Chaqalaq Tepe seems to have been a fortified village of the Little Kushan occupied throughout the Post Kushan period and it was abandoned before the Islamic period or before the ninth century.

V. South of the Hindukush Mountains

Kapisi-Begram:

Begram is located sixty-two kilometers north of Kabul in the middle of the fertile Kohdaman basin on the confluence of the Painjshîr and Ghorband rivers. It was already mentioned as *Kâpiša-kâniš* (*-kâniš*=village, city) in the inscriptions of the Achaemenid Period found at Bisutan. Since then, Alexander the Great and Graeco-Bactrian kings ruled the area bringing it under the influence of the Greek tradition. However, with the invasion of Scytho-Parthians, the Greek tradition saw decline. It was after the turn of the Christian era that the Kushans, led by Kujula-Kadphises, extended their power from the north of the Hindukush mountains to the Kapisi Region and established their political seat under the name Kapisa at Begram. Having their seat midway along the east-west trade route, and acting as intermediary in trade, the Kushans quickly gained power and accumulated wealth. Under Kushan patronage, many Buddhist centres were founded in the region and a remarkable development of Buddhist art took place. However, in the mid-third century A.D., the Kushan's reign came to an end and,

they were reduced to mere local vassals by the invasion of the Sassanian Persians. In the late fifth century, the Ephthalites invaded and ruled Begram, and one hundred years later the Ephthalites in turn fell under Sasanian and Turki Shahis power. When Hsüan Chuang visited Kapisi-Begram in the first half of the seventh century, it was ruled by a King of Kṣatriya caste 王刹種也, and he observed Buddhism actively practised. However, at the end of the seventh century, the area came to be ruled for a short interval by the Arabs. Soon the Turki Shahi recovered their power in the eighth century to the point that they could exchange ambassadors with the Chinese court of the T'ang dynasty. The decline of Kapisi-Begram started when the Moslem power threatened the Turki Shahi who moved out to Kabul from Kapisi-Begram. Although the Hindu Shahi maintained their power for a while at Kapisi-Begram, Ya'qûb b.-Laith (253/867-265/879) of the Saffâr Dynasty drove them out and Kapisi-Begram came under the rule of the Moslems.

During the nineteenth century many explorers visited the site and noticed its historical importance. Charles Masson collected a great number of Indo-Scythian and Kushan coins. The first organized survey was made by A. Foucher who identified the site as the ruins of the ancient capital of Kapisa as was recorded by Hsuan Chuang. There were two remains recognized at Begram: 1) a rectangular site along the river bank, two hundred meters in length from east to west and one hundred meters north to south, and 2) another large rectangular site five hundred meters south of the first site, measuring four hundred fifty meters from east to west and one hundred fifty meters from north to south. A sort of trepezoid-shaped site was also found to the north of this rectangular one. For the sake of convenience, the number one site was called the Old Royal Town and number two, the New Royal Town.

The first methodical excavation was made in 1936 in the middle of the rectangular site of the New Royal Town by J. Carl. He excavated many remains of shops, but the finds were of little value. The famous Begram treasures were discovered during the second excavation campaign in 1937 conducted by J. Hackin at the northern trepezoid section of the New Royal Palace. J. Hackin excavated a series of chambers surrounded by thick walls which they called Chantier II, and from a chamber numbered 10, a rare collection of treasures was discovered. Some of these treasures had been brought from the Roman Empire, others from India, and a few from China. Some are now preserved at the Kabul Museum and others are in the Musée Guimet in Paris. The excavation was continued in 1938 at the fortress buildings of Chantier II and Chantier III. In 1939, the excavation started at chamber number 13 of Chantier II. These excavations unearthed splendid treasures which confirmed the presence of active trade in ancient times. However, it did not provide much information as to the history of Kapisi-Begram itself.

The first stratigraphical excavation of the site was conducted by R. Ghirshman during 1941 and 1942. He discovered three stratigraphical layers which could be dated as follows: 1) Indo-Greek to the First Kushan Dynasty (the second century B.C. to A.D. 143); 2) The Second Kushan Dynasty (A.D. 144-241); 3) The Third Kushan and the Fourth Kushan (Kidara) Dynasties.

Between the second and the third period there was evidence of the remains of fire, and from the layer of the second period were unearthed the coins of Vasudeva I. Ghirshman maintained that this fact indicated that the Second Kushan Dynasty fell during the time of Vasudeva I. Using Armenian, Iranian and Chinese records, Ghirshman tried to establish a theory that the Second Dynasty of the Kushans was invaded by Shâpur I (242-245 A.D.) of the Sasanian Empire. He also considered that the Third Kushan Dynasty was established soon after the invasion of Shâpur I, dividing their domains into two territories; in the north of the Hindu Kush mountains, Vasudeva II ruled, while the south was ruled by Kanishka III. The following list shows the excavations of DAFA carried out at the New Royal Town off Kapisibegram:

- 1) 1936: *Excavation of Chantier I, Market*: J. Carl: *Le Bazar de Begram, MDFAFA*, Tome VIII, Paris, 1959, pp. 85-102, Figure Nos. 224-240.
- 2) 1937: *Excavation of Chantier II, Chamber 10*: J. Hackin: *Les Fouilles de Begram, MDFAFA*, Tome IX, Paris, 1939, 2 vols.
- 3) 1939: *Excavation of the fortress of Chantier II*: J. Meunie: *Begram, Le gala du Chantier II, MDFAFA*, Tome VIII, Paris, 1959, pp. 103-104.
- 4) 1938: *Excavation of Chantier III*: J. Meunie: *Begram Chantier III, Hors-les-murs, MDFAFA*, Tome VIII, Paris, 1959, pp. 105-106, Figure Nos. 241-252.
- 5) 1939-40: *Excavation of Chantier II, Chamber 13*: J. Hackin: *Nouvelles recherches archéologiques à Begram 1939-40, MDFAFA*, Tome XI, Paris, 1954, 2 Vols. Text Vol. I, Plates Vol. II.
- 6) *Excavation of the western part of the palace*: R. Ghirshman: *Begram, Recherches archéologique et historique sur les Kouchans, MDFAFA*, Tome XII, Le Caire, 1946.
- 7) 1946: *Excavation of an entrance of the palace*: J. Meunie: *Une entrée de la ville de Begram, MDFAFA*, Tome VIII, Paris, 1956, 1959, pp. 107-114, Figure Nos. 253-259.

The following articles of Ghirshman may be suggested for further reference:

- 1) *Fouilles de la délégation archéologique française de Bégram (Afghanistan)*, *Kratkie Soobshcheniya AN. SSSR.*, Vol. XIII, 1946.
- 2) "Fouilles de Bégram", *Journal Asiatique*, 1947, pp. 59-71.
- 3) *Les Chionites-Hephtalites. Recherches sur l'histoire des Hephtalites*

et déchiffrement de l'écriture tokharienne. MDFAA, XIII, Le Caire, 1948.

- 4) Also refer to the statements concerning Begram and Kapisi in *Encyclopaedia of World Art* (cf. Vol. XV: *General Index*).

The relations between the neighbouring Buddhist sites and the so-called New and Old Royal Towns are not yet known since the dates of the coins excavated from these Buddhist sites are not distinguishable and no stratigraphical excavation of these sites has been conducted. The question of dating and the significance of the sites themselves are still to be solved in future on the basis of purely archaeological research.

21. Tanabe, Katsumi: *Kapisi-koku shutsudo no Bukkyô chôkoku no seisaku nendai ni tsuite* 迦畢試國出土の佛教彫刻の製作年代について (*On the Date of the Buddhist sculptures excavated at Kapisa, Afghanistan*), *Oriente* オリエント (*Orient*), Vol. XV, No. 2, 1973, March, pp. 87-121.

Contents:

Outline

Preface

- I. History of the Kapisi Kingdom
- II. Archaeological excavation in the Kapisi Kingdom
- III. Characteristics of Buddhist sculpture excavated from Kapisa
- IV. Relationship between the Kapisi school and the Mathura school
- V. Influence of West Asian art on the art of the Kapisi school

Comments: The purpose of this paper is to give a new evaluation and dating to the sculptures from the Kapisi Region. These objects represent an ethnical and regional trend, which developed independent of the Graeco-Buddhist art of Gandhara, and are closely related to the Kushans.

Summary: There has been a general tendency among scholars interested in the Graeco-Buddhist art of Gandhara to consider that the Buddhist sculpture unearthed from the Kapisa region represents the last and decadant phase of development of the Gandharan school. According to this, the sculptures from the Kapisi region are to be dated from the third to the fourth centuries A.D. This is mainly due to the fact that the objects from this region show a remote similarity to the refined classical beauty associated with the Gandharan school. A close examination of the Buddhist sculptures from Kapisa will disclose the deliberate efforts of the sculptors to establish the ethnic identity of the Kushans, independent from the classical ideal of beauty.

The Kushans possessed an aesthetic sense and tradition of their own which was quite different from the one prevailing among the people of the Gandharan region, and which appears in both style and iconography. Two stages of development may be observed in the sculptures from Kapisi. The first stage is represented by efforts to assimilate the art of Gandhara which

was largely influenced by the Classical tradition of the West. In iconography and composition there are close relationships to Gandharan art. However, the treatment of drapery, which is hard, flat and linear, indicates the presence of an indigenous Kushan tradition. There are several elements which are uniquely Kushan in portrature, as well as in the treatments of the hair of the Buddha or in the shape and the designs of the halos. The second stage coincided with the transformation of the Gandharan style into a more ethnically oriented Kushan art. In this latter stage, classical ideals of beauty were completely ignored. The Kushans were successful in establishing an ideal portrait by emphasizing their own aesthetic taste. The natural poses such as contraposto, disappeared, and all the poses began to be rigid and frontal. A stiffness can also be seen in the movements of drapery. The representation of garments is conventionalized and the folds look like ropes clinging to the clothes. A new hand gesture, the Dharma-cakra mudra, and a new sitting posture, European in style with crossed legs, were introduced. The mandorla starts to appear along with a halo behind the Buddha images, and the fringes of both the mandorlas and halos were ornamented in a flame design. Many Buddha images were represented with flames over the shoulders which reflects the tradition of fire worship observed among the Kushans. Hence it can be said that the Kushans contributed greatly to the development of a Buddhist art which is unique in the Kapisi region.

So far there is no general consensus of opinion on the dating of the sculptures. J. Hackin proposed the 3rd to the 4th centuries A.D. and B. Rowland came to agree with Hackin after having initially maintained the 4th to the 5th centuries. Both Hackin and Rowland were of the same opinion that the Kapisi sculptures reflect Gandharan art in its last deteriorated form. When one compares the Kapisi sculptures with those from Mathura and Parthia, one can easily recognize a similarity between these three, and conclude that all three were contemporary. The Kapisi school developed from the first to the third century A.D. and reached its height during the reign of Kanishka from the second to the third centuries A.D., a period when the Kapisi school flourished together with the Gandharan school.

22. Kuwayama, Shôshin: *Kapisi Begram III: Renewing its dating* (in English), *Orient*, Vol. X, Tokyo, 1974, pp. 57-78, Figures 1-7.

Contents:

Divided in seven parts without titles which correspond to the following:

- I. Introduction
- II. Round bastions and pottery stamp decorated in the medallion type
- III. Distribution of round bastions
- IV. Distribution of square bastions
- V. Kohna Masjid Site. Dating of Chaqalaq Tepe III

VI. Kohna Masjid and Begram III

VII. Conclusion

Comments: This paper tries to date Begram III to the second quarter of the seventh century. The writer, who is a member of the *Kyoto University Archaeological Mission to Central Asia*, presently engaged in the excavation of Tape Skander, criticizes Ghirshman who proposes to date Begram III from the third to the fourth centuries.

Summary: The capital of Kapisi, described by Hsüan Chuang, was located by Foucher at what is now Begram, 60 km north of Kabul. Ghirshman, however, proposed a new theory, based on his excavation at Begram, that the dating of Begram III should be from the third to the fourth centuries A.D. and its end came with the Chionites who replaced the Kidarites, the Kushan IV Dynasty. Chirshman then identified a fiat mound called Gounde Peica, about 5 km south-east of Begram, as the new capital of Kapisa. However, the description of Hsüan Chuang shows that the capital of Kapisi was situated at the site of present Begram.

Since Kushan coins were in circulation long after the end of the Kushan rule, the numismatic approach may not be able to establish an absolute chronology, which might be determined by the examination of stratigraphical data as originally proposed by Ghirshman. The writer chose two criteria: round bastion and stamp-decorated pottery. Bastioned buildings have been discovered at such sites as Shotorak, Tepe Skander, the fortress at Khair Khane, Tepe Maranjan, and the Saka fort, in the Kapisi Kabul region south of the Hindukush ranges. All bastions, except for those of Begram II, which were square, are either circular or semi-circular in plan. On the other hand, square bastions are prevalent at Ai Khanum, Surkh Kotal, Balkh Dalberjin and Kohna Masjid, north of the Hindukush. The latest possible date of the square bastion unearthed from Ai Khanum is 50 B.C. according to the stratigraphical evidence provided by pottery cleared in a house in the south quarter. Kohna Masjid is situated just south-east of Surkh Kotal which is regarded as a citadel contemporary with the Sasanian Dynasty (c. 224-651). From Period III of this site, not only square bastions but round bastions were discovered. These round bastions are the only examples found north of the Hindukush, where square bastions had been repeatedly used from the periods of Greek rule (c. 250 B.C.-c. 141/128) to the Sassanian hegemony. In addition to round bastions, medallion-type stamp decorations were discovered simultaneously. Stamped decorations on pottery were used widely in India and Iran. In the northern region of the Hindu Kush, small oval palmettes or its degenerated form, together with other minor motifs, were discovered. From the southern region of the Hindu Kush, the medallion type stamp decoration with motifs of animals, birds, and rosettes were found.

In the northern region, stamped decorations of a native tradition, small oval palmettes, ceased to be used after a gradual degeneration which could be observed among the remains at Durman III, Durman IV and Chaqalaq II. This period is called the intermediate period. The medallion-type impressions which came from south of the Hindukush, suddenly appeared after the end of the intermediate stage. The pottery from Kohna Masjid is quite identical to that of the Kunduz region, and may be assigned to the period between Chaqalaq II and Chaqalaq III, but possibly closer to the latter phase.

The dating of Chaqalaq III can be determined by four finds: bronze coins of Chinese style, an Arab Sasanian silver coin of the Xusrau II type, a three-winged eddy-like mark impressed on a fragment of buff ware, and medallion-type impression on pottery. These finds will indicate that Chaqalaq III dates to the seventh century, and consequently Kohna Masjid may be either late sixth or seventh century.

The stamped medallion-type decoration was also found at Begram III by Ghirshman. Also all remains from the Saka fort, Tape Maranjan and Tepe Skander, could be classified under similar categories. In other words, all motifs from the sites south of the Hindukush belong to the same cultural tradition. The interrelations among these motifs from various sites reveal some contradiction in the dating of individual sites hitherto believed to be valid. The fact that the round bastion and stamped decorations existed simultaneously on both sides of the Hindukush mountains, as is proved by the above statement, leads to the conclusion that the tendency which prevailed in the south had its counterpart in the north at Kohna Masjid. In other words, Kohna Masjid, which is dated late sixth to seventh century, was almost contemporary to Begram III.

The dating of Begram III may be considered from different points of view. In the *Ta-t'ang Hsi-yü-chi*, Hsüan Chuang describes a city called *Hsi-pi-to-fa-la-tz'ü* 霽蔽多伐刺祠 about forty *li* from the capital. *Hsi-pi-to-fa-la* was named after *Śvetasvâtara*, a personage who originated his own Saivite school and worshipped Mahesvara, following the old form of the *pâšupata*. (On *Śvetasvâtara*, see Tapa Skandar.) *Sâšupata* was first recorded in the first chapter on the Kapisi section in Hsüan Chuang's record. He records that there were scores of Deva temples with more than one thousand professed sectarians, some of whom were naked or rubbed their bodies with ashes [*pâšupata*], wearing wreaths of skulls as head ornaments 天祠數十所, 異道千餘人, 或露形, 或塗灰, 連絡羈體以爲冠鬘. Hence, it may be possible to consider that among the *pâšupata* in Kapisi, there were devotees who belonged to a sect established by *Śvetavâtaras*. If *Hsi-pi-to-fa-la* can be identified with *Śvetavâtaras*, this city can be located at Tape Skandar, where a marble sculpture of Umamahesvara was discovered. Hsüan Chuang calculated the distance to *Hsi-pi-to-fa-la* as forty *li* from the capital, and if this city was situated at Tape Skander, the capital referred to by Hsüan Chuang must have been

Begram. Since Hsüan Chuang visited the Kapisi region in the second quarter of the seventh century, Begram must have been in its third phase, namely Begram III. The dating of Begram III therefore is not from the third to the fourth centuries as Ghirshman proposed but the second quarter of the seventh century.

Shotorak:

23. Yoshikawa, Itsujji: *Shotoraku no Hakkutsu* ショトラクの發掘 (*Excavation at Shotorak*), *Bukkyo Geijutsu* 佛教藝術, No. 5, 19449, Nov., pp. 68-788.

Comments: This article describes the newly excavated site of Shotorak near Begram on the basis of *Shotorak (Mémoire de la Délégation archéologique française en Afghanistan, Tome X, Paris: Les Editions d'Art et d'Histoire, 1949)* by Jacques Meunié.

After studying the site on the basis of the account of Hsüan Chuang, and making a stylistic analysis of the sculptures, Yoshikawa concludes that the nature of the art found at Shotorak represents a unique trend, which can not be defined as a provincial or decadant offshoot of the Gandharan school.

Tapa Skandar:

Tapa Skandar is located thirty one kilometers north of Kabul. It is a large mound with a length of 440 meters and a width of 2880 meters at the longest points. Having completed three archaeological sessions at the site in 1970, 1972 and 1974-75, the Kyoto University Archaeological Mission to Central Asia found, from the highest point of the mound, two levels of settlements apparently belonging to different periods; the upper period seemed to be the remains of the seventeenth century. From the lower levels they found part of the foundations of imposing buildings which were named Sanctuaries A and B. Among the debris of unbaked bricks used to make part of the walls of the building, the mission unearthed a half-broken marble Hindu sculpture, the rest of which was also recovered from the site. The sculpture was identified as Umamahesvara by a Sanskrit inscription in Brahmi script on the pedestal. The sculpture represents Mahesvara, the Hindu God Siva seated on his Nandi bull, with his consort Uma. A figure of Skanda reclines at the side of Uma. The sculpture is executed in very minute detail and shows various interesting characteristics which have already been noted among other Hindu marble statues and clay figures found in the south-eastern part of the country, as well as in the north-western part of the Indian sub-continent. Through careful comparative studies made by Shoshin Kuwayama, a member of the mission, it has been concluded that the date of the statue is either late seventh or early eighth century A.D. This was also ascertained by the inscription deciphered by Meiji Yamada, another member of the mission. The acutely angled Brahmi letters used in the inscription were written in a combination of the old type of Kushan Brahmi and a later type of Nagali which was in use around the above period.

The remains of Tapa Skandar was identified with *Hsi-po-to fa-la-tz'ü* of Hsüan Chuang. On this, see No. 22.

The excavation of Tapa Skandar, although not yet completed, has proved to be very significant. It has brought forth many hitherto unknown aspect of history between the Buddhist and Islamic periods, a time when Hinduism had penetrated the area.

The *Kyoto University Archaeological Mission to Central Asia* has published the following publications on the excavation of Tapa Skandar. All these papers are *ad interim* reports of the different stages of excavations conducted at the site.

- 1) *Kyoto Daigaku Chûô Ajia Gakujutsu Chôsatai 1970 nendo no chôsa*
京都大學中央アジア學術調査隊 1970 年度の調査 (*The Report of the Kyoto University Archaeological Mission to Central Asia for the year 1970*) by Higuchi Takayasu, Kuwayama Shôshin and Yamada Meiji, *Shirin*, Vol. 54, No. 3, May 1971, pp. 139-174, Plates 1-7, Figures 1-15.
- 2) *Archaeological Survey of Kyoto University in Afghanistan (in English)*, 1970, *The Committee of Kyoto University Archaeological Mission to Central Asia*, 1972, pp. 3-24, Plates 1-25, Figures 226-35.
- 3) *Kyoto University Archaeological Survey in Afghanistan (in English)*, 1972, *The Committee of the Kyoto University Scientific Mission to Central Asia*, 1974, pp. 3-13, Plates 1-30, Figures 31.
- 4) Higuchi, Takayasu: *Afghanistan ni okeru Kôkogakuteki Chôsa* アフガニスタンにおける考古學的調査 (*Archaeological Survey in Afghanistan*), *Gakujutsu Geppô* 學術月報, Vol. 27, No. 1, pp. 49-53, Plates 1-3.

24. Kuwayama Shôshin: *Dairiseki Hindû-zô wa Hindu Ôchô no monoka*
大理石ヒンドラー像はヒンドウ王朝のものか (*Brahmanical Marble Sculptures of Turki Shahis*), *Tôhô Gakuhô* 東方學報, Kyoto, No. 43, 1972, March, pp. 1-54, Plates 1-11, Figures 1-14.

Contents:

Sculptural examples

Discussion on various theories

Discussion of details

Treatment of ribbons

Dating of the Hindu Shahi Dynasty

Sculptures of Hindu dieties during the Turki Period

Comments: This paper presents a comprehensive study of the marble figure of Umamahesvara, excavated in 1970 at Tapa Skandar by the Kyoto University Archaeological Mission to Central Asia. As a member of the mission, the writer endeavoured to make a historical study of the sculpture through comparative research on all the marble sculptures hitherto excavated from the land of Afghanistan and a related examples from Pakistan. The total comes to twenty-three.

Summary: Since the image of Sûrya was found at Khair-Khane near Kabul, more than twenty examples of white marble sculptures had been found by December 1971 when the article was written. Each example is here fully described along with the information about its discovery and the site. These examples are as follows: Sûrya image and two more sculptural fragments from Khair Khanah; Ganesa figures from Gardiz and Sakar Dhar, and two Durga Mahisasuramardini, provenance unknown; a head of Durgâ from Tagao; a Brahma from Ghazni; a pedestal and a statue of Umamahešvara from Tapa Skandar; two Siva sculptures, not yet published, and a lingam from Tagao; an Ekamukhalinga from Hund in Pakistan; three Vishnu sculptures; and, lastly, a Vishnu Trimurti from Attock on the Indus. In addition, there are two pedestals and a halo which cannot be clearly defined as Hindu sculptures.

After the description of each individual sculpture, various theories as to their datings are presented. Hackin dated the Sûrya to the end of the fourth century A.D. and the plan of the chapels to the fifth century because a similarity he recognized between Sûrya's costume and hairdress and those of Shapur III of the Sassanian period. However, Kuwayama is of the opinion that there is no similarity of costume between Sûrya and the Sasanian kings. Also the diadem of the Sasanian crown, which was also used as a criterion for dating, is not particular to the fourth century, but is used consistently up to the seventh century.

As for Hackin's dating of the Khair Khana Sûrya, Schulumberger stressed the importance of two coins of Napki as another basis for dating. Hackin regarded these coins as Kushano-Sasanian of the fifth or sixth centuries, accepting V. A. Smith's theory, while Schlumberger, taking them as seventh century according to R. Ghirshman, concluded that the Khair Khana Sûrya is of the seventh century. Kuwayama considers that Schlumberger's dating to "not earlier than the Hephthalite period" is correct.

Goetz considered that the marble pieces belonged to the Saivism popular in this area after the Kidara Kushan Period and, through detailed iconographic studies of Indian Hindu sculpture, he concluded that the Kanuj School of sculpture in Kashmir, which is a provincial copy of Gupta art and not purely Indian, gave an immediate impetus to the creation of white marble statues in Afghanistan. However, this theory is not very convincing since not enough marble examples from Kashmir are known.

Barret did not attempt to make a chronological study of the Sûrya from Khair Khana.

Tucci tried to date the piece by deciphering two lines on the marble sculpture of Ganesa from Gardez, to from the late fifth to early sixth centuries, but did not give concrete reasons for this date. The earliest known acute-angle Brâhmi inscription is dated to the late sixth century and closely resembles that of Umamahešvara. Hence Tucci's comment is not convincing.

Fischer published the Durga head from Qala Amir Mohammad of Laghman. He made an iconographic interpretation and decided that the white marble sculptures created in Afghanistan showed a combination of styles of Hindu art from the Turki Shâhi to the Hindu Shâhi periods.

Taddei, in his article on the Ekamukhalinga, dated the white marble sculptures, including the lingum, to the eighth century, when, except for the Kashmir Kingdom, the Turki Shâhi were ruling in Kabul and the Hindu Shâhi in Udabhandu, but he gave no further details.

In short, as to the chronology of the marble pieces, Hackin and Tucci propose the fifth or sixth century theory, while Schlumberger, Goetz and Taddei the eighth or ninth century. The writer, who cannot agree with Hackin and Tucci, does not accept the theory presented by Goetz and other scholars. Many have assumed that the marble pieces are of the Shâhi Period, but they did not differentiate the Turki Shâhi from the Hindu Shâhi within the Shâhiya period.

A detailed study of each of the commonly noticed elements of the sculptures, such as the pedestal, trident crown and ribbons of the crown, and the observation of the relationships between the examples, make it clear that all of them belong to a common tradition and can be dated to the same period. The most important is the ribbons of the crowns. Since the chronology of the Sasanian dynasty is well established, ribbons of the crowns can provide the basis for relative dating.

There are three classifications of the types of Sasanian ribbons on silver plates and on coins. In Type A, the end of the ribbon, after the knot, is decorated with nail-shaped horizontal incisions. In Type B, the end of ribbon, after the knot, is divided into two sections; and, in Type C, the ribbons have no linear designs. Type B is most common, while the Type A and Type C are very rare. Among the Sasanian coins, Type A is most common. Also in the cliff relief, Type A was used during the early Sasanian period. During the Shapur I reign, Type B, already used on coins, was introduced, and in the fourth century, it completely dominated the representation of kings on coins, silver plates and cliff reliefs. It remained in a conventionalized form until the middle of the seventh century.

At Bamiyan, Type B and C are used in the representation of worshippers, monks and noblemen, at the side of the niche of the 35 meter Buddha, and again at Kakrak. Also, in an octagonal cave with a dome ceiling, the central Bodhisattva of the one thousand Buddhas wears a crown with a Type B ribbon.

At Fondukistan, two types of ribbon are used, one in the sumptuous crown of the sculptured Bodhisattva and the other that of the painted Bodhisattva holding a blue lotus. In a jar in Niche E two silver coins and some copper coins were found. R. Ghirshman's examination of these silver coins resulted in a dating to 657 A.D., thus dating the site of Fondukistan to not earlier than 657 A.D. The ribbons are of Type B and of a vertical-line type.

At Ushkar in Kashmir, an example of the floating ribbon was found on a terracotta head. It is recorded in the *Rājatarangini* that King Lalitaditiya Muktapida established at Ushkar a Vishnu temple and a large vihara with a stupa. The king's dates are considered to be 730–766. Also, in the *Shin-t'ang-shu*, Bk. 221, there is a passage which states that after the death of T'ien-mu, Lalitaditiya Muktapida became king, which confirms the above date. It can be considered that this representation of ribbons must have continued until 766 or, at least, until the middle of the eighth century and suggests the date of the marble sculptures.

Al-Biruni states in the *Tārikh-al-Hindu* that the "Turki Shāhi Dynasty at Kabuul ruled over the Hindus for sixty generations and it was overrun by a premier called Kallar, a Brāhman, and the Hindu Shāhi Dynasty was established and many kings included Kamalu (*i.e.* Kamalavarman) succeeded as rulers until 1021 A.D."

The only historical source which gives a clue to the date of Kallar is the *Rājatarangini*. In a chapter on the Kashmir king Samkaravarman (883–902 A.D.), a remarkable king called Lalliya Shāhi built a strong fortress at Udabhandā Gopalavarman. Samkaravarman's successor gave the antagonistic Shah kingdom to Lalliya's son Toramāna, and named him Kamaluka, a figure who could be the Kamalu who is mentioned in the Al-Biruni's account as the third ruler of the Hindu Shāhi. Hence, Lalliya Shāhi may have been Kallar, the founder of Hindu Shāh, who was at Edabhandā in 883. According to the *Tārikh-i-Sīstān*, the Hindu Shāhi recaptured Kabul in 879, which had been under Moslem rule since 870. Hence the Hindu Shāhi existed in Kabul before 870 and it could be assumed that the Hindu Shāhi Dynasty was established during the second half of the ninth century.

There is a great inconsistency between this date and the dating of the marble pieces to 730–766 according to stylistic elements. It is not, therefore, possible to attribute these pieces to the Hindu Shāhi Dynasty. They must be attributed to the Turki Shāhi, which existed prior to the Hindu Shāhi Period.

The *Rājatarangini* states that during the reign of Lalitaditiya, king of Kashmir in the middle of the eighth century, one of his high officials was a shāh. Judging from the date, it is quite certain that this shāh is not of the Hindu Shāhi but of the Turki Shāhi, who were ruling the Kabul region.

Wu-k'ung 悟空 who arrived at Gandhara in 753 A.D. and then entered Kashmir in 756 where he stayed until 760, saw the Buddhist temples erected by the Turkic royalty. According to Hui-ch'ao 慧超, who is believed to have stayed in the Kabul and Gandhara area during the first half of the eighth century, the kings of Gandharan and Chi-pin 罽賓 were all Turkic, and those under the Turkic rule were the Hu 胡 who seemed to be Brahman. This coincides with Al-Birūni's observation about the rule of the Turki Dynasty over the Hindi population. This account gives a clear indication of the existence of Brahman among those under Turkic rule. According to Hsüan Chuang

the followers of Hinduism were found in Kapisa. In the chapter on Ts'ao-kiu-ch'a 漕矩吒, the region of modern Ghazni, he records that many worshipped Hinduism, but does not state whether the rulers themselves also worshipped the same religion.

It seems that at Ghazni, Hinduism was becoming more popular, albeit side by side with Buddhism.

It may be assumed that Hinduism was followed by the Hindus who were under the rule of Turkic kings and therefore these marble pieces, particularly those related to the Saivism belong to these Hindus and could be dated from between the late seventh to the middle of the eighth centuries.

Basawal:

25. Mizuno Seiichi, Nishikawa Kôji and Odani Nakao: *Basâwaru Sek-kutsu* バサーワル石窟 (*Cave-Temples at Basawal*), *Basâwaru to Jerârâbâdo-Kâburu* バサーワルとジェラーラーバード-カーブル (*Basawal and Jelalabad-Kabul, Buddhist Cave-Temples and Topes in South-East Afghanistan surveyed mainly in 1965*), ed. by Seiichi Mizuno, Kyoto University, 1971, pp. 3-35 (Japanese Text), Plates 1-23, pp. 101-111 (English Summary), Plans 1-17.

Contents:

Introduction. General Description of the Survey.

Chapter I *Caves*, Areas A-H, Type of Caves Square, Oblong, Pillard.

Chapter II *Excavation at Area C*, 1) Buildings: Room and Shrines 1-5; 2)

Finds: Pottery, Potsherds with Kharoshthi Inscriptions, Sculptures, Stucco figures, Clay figures, Terracotta figures, Iron object.

Conclusion

Comments This is the report of the survey made by the *Kyoto University Scientific Mission to the Iranian Plateau and Hindukush* in 1965 at Basawal, 50 km east of Jalalabad on the way to the Khyber pass. Basawal consists of about 150 caves carved along the hill on the north bank of the Kabul River. A noteworthy find was a vihâra-type cave which was not purely Indian in form yet far closer to the Indian tradition than any other found so far at Bamiyan.

Summary: The exploration was made without first clearing the caves which have been used for living or storing. These caves, which were carved into hard schist rock, must have been coated with plaster and painted, and decorated with stucco figures, although the coating has long since disappeared.

The square type caves seem to have been decorated because of their function as prayer halls, although it is impossible to decide whether image or stupa worship was practised. There were neither traces of supas in the centre of the caves nor those of statues. The only exception is the trace of a painting of a seated Buddha in Cave 130. Cave 88, with a large niche on each of three side walls and not the front has a domed ceiling. Caves 1, 3, and 55-57 have vaulted ceilings. The oblong-type caves are the largest

in number at Basawal and seem to have been designed as monks' cells. They are less decorated than the square caves, and are often found to have side rooms and niches.

The pillared or circumambulatory-type caves are the smallest in number, but all are of large dimensions and occupy the prominent position in each group. Their origin and function are difficult to define. An example, somewhat similar, was found at Fil Khana near Jalalabad. This has small cells on three sides of the hall, which suggests the *vihâra vace* tradition of India, although there is a large uncut rock in the centre of the hall.

The Basawal caves no longer have cells cut inside them; monks cells are excavated separately and flank the pillared caves. The Basawal type pillared cave may have been influenced by the Fil Khana type, which was in turn derived from the pure Indian *vihâra* type caves. These pillared caves could have functioned as congregational halls or *samgha* used for assembly, meditation and the circumambulatory religious rites of monks. The pillar at the center might simply be a structural device to maintain the soundness of the caves which are carved in rather unstable schist. Further, the absence of monks' cells inside the caves would account for the number of oblong caves used by the monks at the Basawal site.

Area C was chosen for a trial excavation since remains of stone buildings were scattered in the area between cave 98 and 102 and 103. The aim of the trial excavation was to learn the significance of the stone building and their relationship to the caves. One room which could have been an assembly hall and five chapels were excavated. From Room 1, (6 m × 8 m) a good number of potsherds and a few iron nails were found. One of the potsherds bore an inscription in Kharoshthi letters which read "*Donation to the samgha of the four quarters*", which suggests the existence of a Buddhist monastery at the site. Among the five shrines, the second shrine yielded a considerable number of interesting objects, such as a stucco Buddha head, a musician with a *vina* (lute), a worshipper, some fragments of draperies and a hand. A fallen clay statue was also unearthed. The life-sized head, perhaps of a donor which flanked the main statue, represents that of an elderly man with a moustache and a knitted brow. A pair of large bare feet (48 cm), which possibly belonged to a standing Buddha statue, was found beneath the fallen clay figure. Another pair of small feet (17 cm) wearing boot was also found. These feet possibly belonged to a statue in Iranian costume. It seems that four clay statues once stood in this shrine as indicated by a low platform which ran along the walls. From the fourth shrine, a large clay head of a Buddha, a clay head of a worshipper, a stucco head of a Bodhisattva and a small stucco head of a worshipper were found. These sculptures were found both in the shrine and along the corridor on the front side of the cave. They are contemporary with the late Gandharan sculptures, created during the fourth and fifth centuries A.D., found at Hadda, Taxila and Peshawar. In addition, a

headless terracotta figurine and a life-size ear-lobe were found.

The dating of the Basawal site is a difficult task due to the lack of definite proof such as inscriptions or coins. However, judging from the general features of the stucco and clay sculptures which are closely related to the late school of Gandharan art, characterized by the treatment of hair in a wavy style divided by vertical lines, a late date is indicated. The clay figures are similar to those found at Tepe Maranjan and Bamiyan, and are also more or less related to those from Fondukistan. The caves are close in type to the traditional Indian ones, and different from those at Bamiyan which are more influenced by Sasanian styles. These points seem to indicate a date toward the late fourth or early fifth century A.D.

Fîl-Khâna:

26. Mizuno, Seiichi and Nishikawa, Kôji: *Fîru-Hâna Sekkutsu* フィールハーナ石窟 (*Fîl-Khâna Caves*), in *Hazârû-sumu to Fîru-Hâna* ハザール・スムとフィール・ハーナ (*Hâzâr-Sum and Fîl-Khâna, Cave-sites in Afghanistan surveyed in 1962*), ed. by Seiichi Mizuno, Kyoto University, 1962, pp. 31-52 (Japanese Text), pp. 68-77 (Summary in English), Plates, 25-54, Plans, 7-11.

Comments: This is the official report of the survey conducted in 1962 at Fil Khana near Jalalabad. The site, on the Kabul River, consists of 32 caves and two stupas. Cave no. 6 was found to be a type, closely related to the Indian vihâra, which reveals a transitional stage between the purely Indian vihâra-type cave and the considerably transformed Basawal type which was found near the Khyber Pass. Apparently, stupa worship was still observed, but the beginnings of image worship were present as indicated by a large niche in Cave 32, which must have contained a large Buddha image. The report elucidated how the Fil Khana site could be classified as one of the earliest Buddhist cave sites in Afghanistan, contemporary with the Great Kushan Period.

Summary: The Fil Khana site is located about 5 km north-east of Jalalabad on the northern bank of the Kabuul River. It consists of two stupas on the summit of the hill and 32 caves dug into the slope of the hillsides which stand along the river. The site was surveyed in 1962 and was re-surveyed briefly in 1966 by the Mission. During the 19th century, C. Masson excavated the main stupas and some of the caves. In the late 19th century, W. Simpson made a survey of the stupa ruins and most of the caves.

The Mission came to the conclusion that this cave site was unique in Afghanistan, maintaining the tradition of cave temples developed in India. They found a vihâra-type cave (cave 6) with ten monastic cells carved along the three walls. The only divergence from a pure Indian type was a square block, like a large pillar, in the center of the cave; however, it is the only example found in Afghanistan of a vihâra with monks' cells.

Another unique feature is that some of the assembly halls were connected with each other by long passages. A large niche in cave 32, which was inaccessible to the survey team, suggests that there was once a large seated Buddha image placed in it. There are two stupas on the summit of the hill. The one on the south side shows only a mound which has lost its original form. The northern stupa, although badly damaged, was still surveyable. It has a round pedestal measuring 16.7 m in diameter at the drum part. According to C. Masson, the decoration at the niche zone resembles that of the Bimaran stupa 2 and 3, Koptur 1 and Nandara 1. It seems that stupa worship was still maintained at Fil Khana, judging from the location of the stupas which was centrally situated, while at Bamiyan the centre of worship was the colossal Buddha images. It is interesting to note the presence of niches (Cave 32) which must have contained images for worship. This indicates that the site was established before the worship of the Buddha in an anthropomorphic form came to its height. (The Golden casket from Bimaran stupa No. 2, which is considered to be of the same period as the Fil Khana stupa, is dated by Benjamin Rowland to about 200 A.D. The round pedestal of the stupa, which is an old form, further suggests an early date within the Great Kushan Period). The discovery of illegible Kharoshthi inscriptions in Cave 28, together with the above facts, suggest that the date of the site was contemporary with the Great Kushan Period.

Accordingly, it could be concluded that the Fil Khana is one of the earliest Buddhist cave sites in Afghanistan, established in the early part of the Great Kushan Period.

Lalma:

27. Mizuno, Seiichi and Fujita, Kunio: *Raruma Jiinshi* ラルマ寺院址 (*Lalma Temple Site*), in *Duruman Tepe to Raruma* ドゥルマン・テペとラルマ (*Durman Tepe and Lalma. Buddhist Sites in Afghanistan Surveyed in 1963-1965*), ed. by Mizuno, Seiichi, Kyoto University, 1968, pp. 61-86 (Japanese Text), pp. 109-112 (English Summary), Plates 15-46, Plans 4-7.

Comments: This is the official report of the excavations conducted from December 13, 1965 to January 9, 1966 at the Lalma Temple site near Hadda by the Kyoto University Scientific Mission to Iranian Plateau and Hindu Kush led by Mizuno.

Summary: The Lalma site is located in the south-west end of the Hadda sites, and was not surveyed by the French Mission.

The ruins, both mounds and caves, are scattered on the middle of two of four spurs running roughly parallel to each other from south-west to north-east and called A, B, C and D. The mounds on the south-east sides of the spurs revealed stupas without shrines or vihâras. Altogether 44 caves dug into the conglomerate layer of the cliffs along the spur were excavated. These caves were originally plastered with mud and lime, but very few caves

still preserve some traces of these layers. Generally, the caves have an oblong plan and lie at right angles to the outside wall, with barrel vaulted ceilings. Most of the caves are single-roomed with a few exceptions of double rooms. A unique plan was found in Cave 17 where the doorway opens upward toward a flight of steps which leads into a room carved vertically to the spur.

The main stupa at the upper plinth measured about 8.10 *m* square and along the south and east sides of the lower plinth seventeen votive stupas were found which were apparently constructed at different periods, as these stupas were found in the three different layers of Floor I.

Two kinds of construction materials for stupas were noticed. As seen in the main stupa and Stupa 4, mud and boulders filled the inside while the outside was covered with slate with lime plaster. Others were covered with ashlar masonry, although the inside material is the same as the first example.

Stucco figures and architectural stones were found in large quantity during the excavation. The stucco figures were partly moulded with plaster and partly shaped with lime. In general, the stucco figures represent the Buddha, and rarely Bodhisattvas, monks and worshippers.

A Buddha-triad in relief decorates some of the seven panels divided by eight pillasters on each side of the upper plinth walls of the main stupa. These Buddha statues are all standing in a round, on what appears to be lotus pedestals. There are some panels without stucco figures, but in one of these traces of paint were detected. Thus, it is considered that paintings, together with sculptural relief, once decorated the panels of the main stupa.

The stucco Buddha heads are mostly executed in a Hellenistic style closely related to those found at Taxila and Gandhara. Three types of hair style could be identified; 1) realistic representation with wavy hair, 2) decorative execution of wavy hair and 3) wavy hair represented by dotted holes. The realistic representation of hair was found mainly in the lower layer, and the stylized representations exclusively in the upper layer of the main stupa.

Some of the seated Buddha figures are shown the dhyana or cakravarti mudra and these are generally found in the niches of the votive stupas.

Among the Buddha figures, fragments of two Bodhisattvas were found. One is a beautifully executed head with an urna (whorl of hair on the brow), and the other is a headless seated body with the right hand holding an object against the chest. The reason for the scarcity of Bodhisattva figures can be attributed to the fact that there was no representations of Bodhisattvas equivalent to the Thousand Buddhas.

Also found are representations of monks, devotees, wrestlers, lions, cows, and sheep, all in stucco.

In addition, many examples of stucco decorations, such as pointed arch, trefoil arch, trebeated arch, bracket and pilaster with acanthus capital were found.

Limestone was also used as an architectural material. For example,

there were limestone blocks for the dome, as well as flat limestone pieces with a round or straight edge or with moulding, for the plinth, all smoothed on one side for surfacing.

The centre of worship at the Lalma site was the main stupa, which was decorated with numerous stucco figures. Chapels, where a Buddha image was placed in the centre as seen at Hadda, were not found so far at Lalma. It is possible, however, that the unexcavated places in the Cave 3 area such as chapels, might be found in the future. It may be considered from the number of caves used for monastic cells (over forty), that the number of monks residing at Lalma must have been nearly one hundred. The Lalma site should be regarded as a part of Hadda, or, in other words, occupying the southern tip of the Hadda region. The nature of the site, as well as its chronology, should be considered in the light of the information derived from the studies at Hadda.

As for the dating of the site, it should be considered contemporary with the Middle Kushan Period (A.D. 250–350) when the main stupa, Stupas 2, 3, 4 were constructed. But, as the Kushans gradually lost power, the site began to decline. However, reconstruction began again with the start of the “Little Kushan” Period (A.D. 350–450), during which time the stupa was restored. One bronze coin of the later Kushan and another of the Kushano-Sasanian period are among the finds. The former was found at Floor I near Stupa 11, and the latter below or above Floor II. The date of Floor I is placed about 300 to 440 A.D. and that of Floor II 400 A.D. or later. This evidence also supports the above dating of the site.

Jelâlâbâd-Kâbul:

28. Mizuno Seiichi, Nishikawa Kôji, and Odani Nakao: *Jerârâbâdo to Kâburu shûhen no Bukkyô Iseki* ジェラーラーバードとカーブル周辺の佛教遺跡 (*Buddhist Sites around Jelalabad and Kabul*), in *Basâwaru to Jerârâbâdo-Kâburu* バサーワルとジェラーラーバード-カーブル (*Basawal and Jelalabad-Kabul. Buddhist Cave-Temples and Topes in South-East Afghanistan surveyed mainly in 1965*), Kyoto University, 1971, pp. 57–94 (Japanese Text), pp. 112–127 (English Summary), Plates 24–50, Plans 18–20.

Comments: This contains all the information systematically gathered during the survey of Buddhist remains, mostly stupas, in 1965 of Jelalabad, Kabul and Charikar. The present conditions of each remain were carefully compared with the sketches drawn by Charles Masson in the first half of the 19th century. The finds which were initially excavated by Masson are all described in detail in the report. A classification into four groups of stupas was made according to both the architectural form and the decoration of niche zone. The four groups are Sia Kho, Chahar Bagh, Kabul and Gul Darrah ranging from the first to the fourth centuries A.D.

*Contents:**Introduction*Chapter I *Buddhist stupas in Jelalabad*

- 1) Stupa sites along the Siah-koh range 2) Stupa site in Chahar Bagh
 3) Sultanpur, Gudara and Barabad Stupas Conclusion

Chapter II *Buddhist caves in Jelalabad*

- Kajitutu Caves Siah-koh Caves A, Caves B, Caves C Allahnazar Caves

Chapter III *Buddhist sites around Kabul*

- Shevaki Stupas Chakri-munar Gul-Darrah Stupa Top-Darrah Stupa
 Begram Stupa Chakri-munar Nur Stupa

Concluding Remarks

*Buddhist sites around Jelalabad and Kabul**Introduction*1. *Nagarahara*

Location

Hsüan Chuang's account

Stupa containing Buddha's tooth-relic

Shadow cave

2. *Kapisa*

Location Hsüan Chuang's account Begram

3. *Surveyes of predecessors*

C. Masson, H. Honigberger, W. Simpson

Scientific survey

1923 A. Foucher visited Jalalabad

1926-28 Hadda

1966 S. Mustagandi Tapa-i-Shotor

4. *Archaeological surveyes of Kyoto University*

1959 Started survey in Afghanistan

1962 Fil-khana

1965 Lalma. Basawal. Exploration of the stupa ruins around Jelalabad excavated earlier by C. Masson

1962-67 Stupa and other sites around Kabul and Charikar

*Summary:**Buddhist stupas in Jelalabad*

1. *Stupa sites along the Siah-koh Range:* Along the foot of the Siah-koh mountain range, about 11 km north-west of Jelalabad, more than 20 stupas were found in various conditions. The survey was made at stupas and tumuli, numbered 1-28 in the report, by comparing each stupa with the sketch made by C. Masson 130 years ago. These stupas include four stupas at Nandara, 2 at Deh Rahman, 5 at Bimaran, 11 at Passani, 3 at Koptur and 3 at Surkh Tope. A close examination of the method of construction and the condition of the stupas, and such finds as coins, reliquaries, and jewelry, are given for each stupa.

2. *Stupa site Chahar Bagh:* Twenty five mounds were surveyed at

Chahar Bagh which is located south of the midway point between Jalalabad and Sultanpur. Masson counted 6 topes and 12 tumuli and a few smaller tumuli, but the present mission found only 25 mounds which are numbered in the report as Stupas 29 to 53.

3. *Sultanpur, Gudara and Barabad Stupas*: A survey of some isolated stupas was made at Sultanpur, Gudara and Barabad in the vicinity of Jalalabad. There is a large mound in the village of Sultanpur which measured 10 m in height and 30 m across, but it is not certain whether this was the mound described by Masson or Simpson. The Gudara Stupa stands on a hill near the Fil Khana caves on the left bank of the Kabul River near Jalalabad. The remains of the stupa measures 13 m in height and 16 m in diameter. Here, Masson found gold and silver reliquaries in one of the six chambers which are arranged in vertical layers. The Barabad stupa is located on the left bank of the river and it can be seen from Jalalabad. It was noted that the loose masonry work suggests an early period.

Conclusion: Due to the difficulty of dating, the stupas were grouped according to coin finds: Stupa Nos. 6, 7, 8, 9, 13, 19, 24 revealed coins which dated from the first century A.D. The coins discovered in Stupas 34 and 49 were from the second century A.D. In other words, it is considered that the Siah Koh group is earlier than the Charhar Bagh group. Also the peculiar style of masonry and the niches found on the stupas on the left bank of the Kabul River seem to indicate an earlier date than the Chahar Bagh group.

Buddhist caves in Jalalabad: Several groups of caves were found in the vicinity of Jalalabad, one each at Kajitutu and Allahnazar respectively, and three groups at Siah-koh. All seem to have been part of a Buddhist monastery. Each group had its own stupa near the caves. The caves must have been monastic cells and were used for circumambulation. The Siah-koh groups were carved in schist rock and seem to be earlier than the other groups which were dug into conglomerate.

Buddhist sites around Kabul: The plains south of the Hindu Kush Mountains, which encompass Kabul and the Charikar region, are dotted with numerous Buddhist sites and establishments, in numbers second to the Jalalabad plain. In Hsüan-Chuang's time the centre of the Kapisi Kingdom seems to have been near Charikar. But, at present, more stupas have been found near Kabul. There are four at Shivaki, two at Gul-darrah near Kabul, and several in the vicinity of Kabul. Near Charikar, there are Top-Darrah, Begram and Nur.

1. *Shevaki Stupas*:

The Shevaki stupa 1 is the largest and the best preserved among the four. It retains the niche zone and a fine dome almost completely covered with lime plaster. A tall, tri-lobe arch on the east side, which once contained the main stupa, still remains.

Shevaki Stupa 2, although this stupa has half-fallen down, the niche part, which is similar to that of Stupa 1, is still partly preserved. Stupas 3 and 4, which stand in the ravine, share the style of the niche zone with Stupas 1 and 2.

Chakri Munar is situated on the saddle of the mountain near the path which leads down to the Gul-darrah stupa. There is a small site of a ruined monastery near the Munar. Chakri Munar is a round upright pillar of about 35 meter over which is a double dome and a bowl-like object. On the top there must have originally been triratna, on which was placed a lion figure, or a Buddhist symbol.

2. *Gul-darrah Stupas*: Gul-darrah Stupa is situated 24 km south of Kabul on the rocky mountainside. It is the most well preserved stupa in Afghanistan. The square pedestal has deep niche at three of the four quarters except for the front. The middle of three bands of decoration around the round stupa is decorated with trabeated and pointed arches in an alternate pattern. A late date would be suggested by the peculiar style of the pedestal and the alternate pattern of the niches. Behind the stupa is a monastery and to the northeast another small stupa. The monastery which was excavated by the French Archaeological Mission in 1962 revealed a Sasanian coin and a terracotta rhyton.

3. *Charikar Stupas*: Top-darrah is situated 5 km south west of Charikar and measures 20 m high and 30 m across, the biggest in the Kabul Charikar area. The drum and the dome are in good condition, while the pedestal part had completely collapsed. A large tri-lobed arch which was placed above the line of the fallen cornice, still retains clear traces of the halo of the main image. Foucher suggested the stupa was the Kanishka Stupa as recorded by Hsüan Chuang. Two more stupas in the areas at Begram and Nur, were also examined. The dating of the stupas of the region posed problems, but stylistically they seem to belong to a period not earlier than the Siah khoh group. The Top-darrah stupa may be earlier than the Shevaki and Gul-darrah stupas.

Conclusion: The primary form of stupa, as exemplified by the Great Stupa of Sanchi, is composed of a semi-spherical and low circular pedestal derived from a grave mound. The Dharmarajiki and Manikyala Stupas at Taxila have this form. In the first evolutionary stage, a tall square pedestal was added to the original form. Therefore, the dome gradually grew taller creating a form seen among the stupas in the Swat Area.

In the second evolutionary stage, the niche zone emerged. First the zone was ornamented with niches with pointed arches in which to place Buddha images, but later, trebeated arch forms appeared and these were placed alternately with pointed arches.

According to the above analysis, the dating of the stupas, so far examined in Afghanistan, can be placed as follows:

Siah Khoh group	(earliest) 1 C A.D.	Beginning of Kushan Period
Chahar Bagh		
Kabul	2-3 C A.D.	Height of Kushan Period
Gul-darrah	3-4 C A.D.	Latest

Hadda:

Hadda was famous for a stupa which contained the skull of the Buddha. Both Fa-hsien and Hsüan Chuang remarked on the splendid monastery and miracle-working relics of Hadda.

Hadda was made known to the Western world by early nineteenth-century travellers who noted the site. The first explorer of Hadda was Charles Masson, who stayed at the site for several weeks in 1834 and attempted the excavation of fourteen stupas without realizing that the ruins of Hadda were actually of Buddhist origin. In 1879, W. Simpson made a survey of the Tapa Kalan and Chakhil-i-Gundi stupas.

The first systematic survey was made in March of 1923 by A. Foucher and A. Godard, who found a sancturay of quadrangular shape at Tapa Kalan with a large stupa at its centre. Concerning the stucco figures discovered at Tapa Kalan, Foucher pointed out the similarity of the style of these stuccos to that of the Graeco-Buddhist art of the Gandharan region.

From 1926 to 1928, J. Barthoux made excavations first at Tapa Kalan and then at six other sites: Tapa-i-Kafariha, Bagh-Gai, Prates, Chakhil-i-Gundi, Deh-Ghundi and Gar Nao. These sites are stupa complexes where votive stupas surround the main stupa located at the centre. Many monasteries have niches around the stupa court which were decorated with stucco figures. The most prominent example was Tapa-i-Kacariha. The largest complex of stupas was Tapa Kalan, from where 420 to 130 votive stupas and many sanctuaries containing Buddha images were found. Among the above sites, Gar Nao is one of the few monastic sites found during the excavations. The result of the excavations were published in two volumes: J. Barthoux: 1) *Les Fouilles de Hadda, Les Stupas, MDFAA*, Tome IV, Paris 1933, 1 Vol., and 2) *Les Fouilles de Hadda, Les Figures et les figurines, MDFAA*, Tome II, Paris, 1930, 1 Vol.

These publications were not aimed at giving a detailed report on the actual excavations, but contain research made on the basis of materials collected at the sites. Even the topographical maps of the site are not given. The lack of archaeological data was largely due to the physical threat posed by iconoclastic villagers who tried to hold the French excavations by force. This situation did not allow scientific methods to be employed during the excavations. Since these stupa sites were completely demolished by the fanatic villagers, the results of the excavation should be seen as successful in saving numerous stucco figures and stone architectural fragments from destruction.

The publication of these reports was the first introduction of the Hadda stuccos. The articles caught world wide attention because of the superb

style of the stuccos, some revealing strong Greek influence, and others demonstrating purely Hellenistic inspiration. These Hadda stucco figures convey a unique combination of pathos and spiritual expressiveness in the naturalistic manner of the Graeco-Roman style, and are often considered as the forerunner of Gothic sculptures.

Barthoux's excavations are significant in introducing the very unique collection of stucco figures now housed in the Kabul Museum and at Musée Guimet in Paris. The art style as observed at Hadda saw much development.

Systematic archaeological information on Hadda is made available at Tapa-i-Shotor which has been excavated by the Afghan Archaeological Institute every winter to date since 1966.

The publications concerning the Tapa-i-Shotor excavations are as follows:

1) Mariella et Shaibai Mousamindi: *Nouvelles fouilles à Hadda (1966-67) par l'Institute afghan d'archéologie, Arts Asiatiques*, Tome XIX, 1969, pp. 15-36

2) Chaibai Moustamindy: *La fouille de Hadda, Académie des Inscriptions et Belles-Lettres, Comptes Rendus des séances de l'année 1969, janvier-mars*, 1969, pp. 119-128

3) Shahibye Mustamandi: *The Fish Porch, Afghanistan, Historical and Cultural Quarterly*, Vol. XXI, No. 2 pp. 68-80

4) Shahibye Mustamandi: *A preliminary report on the excavation of Tapa-i-Shotor in Hadda, Afghanistan; Historical and Cultural Quarterly*, Vol. XXII, No. 2, pp. 58-69

5) Shahibye Mustamandi: *Preliminary Report of Hadda's Fifth Excavation Period; Kushan, Culture and History*, Kabul; Historical and Literary Society of Afghanistan Academy and Direction générale de l'archéologie et de la conservation des monuments historique, 1971, pp. 43-50

The stupa court is well protected and is open to the public, except for the part of the site where the excavations are still continued. This will enable anyone interested to make a close examination of the results of the excavation, which had not been possible when the French archaeologists left the site some forty years ago.

29. Hamada, Seiryô: *Afuganisutan no Buttô アフガニスタンの佛頭 (Two Buddha heads from Afghanistan)*, *Bukkyo Bijutsu 佛教美術*, No. 14, Kyoto, 1929, pp. 83-90, Plates 1-5, Map 1.

Comments: This article, which is a brief description of the excavation carried out by DAFA, was published in 1912 when two Buddha heads in the Musée Guimet excavated by Barthoux at Hadda were given to the Kyoto Imperial University by J. Hackin and J. Barthoux. Three Buddha heads were also sent to the Governor-General of Korea.

Short as it is, the article is important because it introduced Hadda

stucco figures for the first time to Japanese readers.

Summary: Recently two Buddha heads were presented to the Kyoto Imperial University by J. Hackin, the Director of Musée Guimet in Paris. These two objects give us the opportunity, to examine for the first time the stucco sculpture unearthed at Hadda.

These two heads are about ten to fifteen centimeter in height. The white stucco face is realized in high relief and is smoothly surfaced. Some traces of pigments originally covering the complete head are still discernible. The naive expression on the faces have a divine effect, different from the Buddhas found in the Far East. In general, these heads are closely related to Graeco-Indian art which flourished in the Gandharan region. Actually, the Hadda and Gandharan regions were originally under the same cultural tradition, as Foucher maintained.

Hadda was already mentioned by Hsüan Chuang as a large Buddhist centre. During the nineteenth century, many European travellers visited the site and some even tried rudimentary diggings. But the first organized survey at Hadda started only in 1922 by A. Foucher and an excavation in 1926 by Barthoux. This excavation was continued until 1928 and resulted in the finding of a large collection of stucco figures. These finds indicate the influence of the Greek tradition and could be considered as contemporary to Taxila sculptures from the third to the fourth centuries. However, some traditions of the northern barbarians can be detected among the finds, although these Hadda sculptures are much more finely executed than those found on the Central Asian routes. It may be considered that Buddhist art, which was disseminated to the Far East, took the same route through Central Asia as Hsüan Chuang travelled. The new finds at Hadda suggest that the source of Buddhist art introduced to the Far East might have originated in this region including Hadda.

30. Okamoto, Kan'ei: *Afuganisutan no Bukkyô Geijutsu* アフガニスタンの佛教藝術 (*Buddhist art in Afghanistan*)—*Hadda ni okeru Girisha Geijitsu ni tsuite* ハツダに於ける希臘藝術に就て (*On the influence of the Greek art at Hadda*)—*Rekishî Kôron* 歴史公論, Vol. 4, No. 11, 1935, pp. 62-69, Figures 1-12.

Contents:

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|-----------------------------|----------------------------|
| 1. History of excavation | 4. Statues of local people |
| 2. Geographical importance | 5. Images of demons |
| 3. Buddha and other statues | 6. Conclusion |

Comments: This article discusses the art of Hadda as the forerunner of Gothic art which developed prior to the turn of the Christian era. The writers suggested the date of Hadda to be before Christ because of the similarity of Hadda art to that of Greek art of the fifth and fourth centuries B.C. The writer maintains that Hadda is a crosspoint of Greek art brought

by the Bactrians and the Indo-Greeks from the third to the first centuries B.C. and the Buddhist art of India. He continues that the Greek rule in Hadda continued even after 65 B.C. and then Gondophares preserved the Greek tradition under the Kushan rule. Ambiguity derives from the absence of a discussion of the dating of the creation of the Buddha image which is closely related to the Graeco-Buddhist art developed in the area. The article reveals the first reaction to the news of the discovery of the Graeco-Buddhist site at Hadda without providing substantial supporting materials.

31. Fujita Kunio: *Hadda shutsudo no joshin-zô* ハツタ出土の女神像 (*A goddess figure from Hadda*), *Kobijutsu* 古美術 (*Quarterly Review of the Fine Arts*), 13, March, 1966, pp. 95-97, Plates 1-2, Figures 1-8.

Summary: Stucco sculptures unearthed from Hadda reveal the strongest influence of the Classical tradition in Oriental art. In realistic expression, the art of Hadda represents the idealized unity of tension, pathos and ecstasy enhanced by religious feelings. Indian Gupta and Iranian influences were added to bring the art of Hadda to its highest quality. One can find all the above characteristics in a statue of a fertility goddess introduced here.

Hadda is a Buddhist site situated about 15 kilometers south of Jalalabad, and is a hilly field stretching three to four meters from east to west. When Fa-hsien visited in the early fifth century he found Hadda a flourishing Buddhist centre, while Hsüan Chuang in the first half of the seventh century saw Hadda in decline.

The site was first noted by Westerners in the early nineteenth century, but an organized survey was first made by Foucher and Barthoux who made excavations from 1926 to 1928. Barthoux unearthed seven stupas including Tapa Kalan, a large stupa site with about 130 votive stupas surrounding the main stupa.

The Kyoto University Scientific Mission to Iranian Plateau and Hindu-kush made an excavation at Lalma three kilometers south of Hadda from the end of 1965 to January, 1966.

Stucco figures have many varieties such as Buddhas, Bodhisattvas, asparas, monks, royal figures, demons and animals, which originally adorned the stupas built as the centre of worship. However, since the worship of the Buddha image was gradually becoming more popular than stupa worship, it is common to find the Buddha images proportioned relatively larger than those which were made as mere decorations.

There stucco figures were originally painted, and some of them were even covered with gold leaf. The faces were at first moulded and then the final touch was given with a spatula. The date of the stupa sites may be from the early third to the seventh centuries, based on the coins excavated from Lalma and the Bimaran reliquary now in the collection of the British Museum.

According to B. Rowland, the stucco technique was developed at

Alexandria in Egypt during the late Hellenistic and Roman periods as a cheap replacement for marble. As Rowland purported, Hadda sculptures reveal a provincialized Late-Roman school which express a newly the inspired religious ideal of Buddhism.

32. Fujita, Kunio: *Hadda no Iseki* ハツダの遺跡 (*The Hadda Site*), *Geijutsu Shinchō* 藝術新潮, No. 197, May, 1966, pp. 134-141, Figures 1-11.

Contents:

- 1) Illegal excavation and a guide to Lalma
- 2) Nagarahara, visited by Fa-hsien and Hsüan Chuang
- 3) World famous Hadda stucco figures first introduced by DAFA
- 4) Unwelcomed excavation of Kyoto University Mission at Lalma
- 5) Crisis of destruction of Buddhist sites

Summary: The *Kyoto University Scientific Mission to Iranian Plateau and Hindukush* has just completed its sixth session of surveys. Last year when the Indo-Pakistan War made exploration in Pakistan impossible, the Mission diverted its original plan to surveys at Basawal and Lalma, and in the Jalalabad area.

Last year on 3 December, the writer accidentally came across the site of Lalma three kilometer south of Hadda, guided by a young boy.

Many Buddhist sites may be recognized near the present Jalalabad city. To the west of Jalalabad in Dasht-i-Begram, Charles Masson made numerous excavations in the early nineteenth century. One of his finest finds was the so-called Bimeran reliquary which has the representation of the Buddha, dated by B. Rowland to the third century A.D.

Hadda was famous for the stupa which contained the Buddha's skull bones. The first organized survey at Hadda was conducted by A. Foucher, and Barthoux made excavations from 1926 to 1928.

The excavation conducted by Barthoux was published in 1933 in which the digging of seven stupas was reported. But it is impossible to ascertain the location of these stupas due to the lack of maps in the report.

Nagârahara district is equally famous as Gandhara because of Hadda stucco figures. Among numerous varieties, the number of Buddha heads is the largest. These figures originally adorned the side of the stupas. These stucco figures, which reveal the most refined beauty, were first moulded and then finished with a spatula.

These stucco figures reveal the most refined beauty inspired by the Graeco-Roman tradition. It is interesting to note that the stucco technique which was developed at Alexandria, Egypt to replace marble, was disseminated through Kunduz to the Central Asian steppes and then to China. Stylistically, the art of stucco at Hadda of the third and the fourth centuries reflects early Roman or Hellenistic styles and may be identified as provincialized late Roman art. The Buddhist art that flourished at Afghanistan is based on the

Hellenistic tradition and received Indian and Iranian influences, which makes it different from that of Gandharan, as can be seen in the finds from Shotorak, Foundukistan, Mamiyan and Kunduz. The naive and stocky proportions reveal the Kushan tradition which later became the source of art disseminated to East Asia.

Lalma is a Buddhist site, which can be divided into four heights, where stupas, shrines and caves were found. The central stupa has a large pedestal eight meter square. The sides of the pedestal, which is plastered with lime, are decorated with seated stucco Buddha images. These stucco figures show the most refined taste among stuccos found in the area, including Hadda.

The main stupa was built in two different periods. The part of the stupa built during the second period was constructed over many votive stupas belonging to the first period. Consequently, the side of the pedestal became relatively tall, which in turn provided a large space to place a bigger Buddha image. This indicates the transition of worship of stupas to Buddha images.

The dating of the Lalma site could be made from a Vasudeva-type coin of the Great Kushan Period, and some coins from the Little Kushan Period, as third to the fifth centuries A.D.

Buddhism in Afghanistan seems to have survived through the Hephthalite invasion up to the seventh century A.D., but gradually declined due to the emergence of the Hindu religion.

Buddhist sites in Afghanistan are facing a grave crisis at present due to illegal excavations wrought by the villagers around the Hadda sites.

We are now endeavoring to complete the report on the excavation at Lalma (the writer was a member of the Mission).

Upon the completion of the report of the excavation conducted at Lalma by the Kyoto University Mission, most of the finds unearthed from the site will become the property of the Japanese Government according to the bilateral agreement signed between the Japanese and Afghan Governments.

33. Sadakata, Akira: *Nagarahâra oyobi Hadda no Bukkyô* ナガラハーラ及びハツダの佛教 (*Buddhism at Nagarahara and Hadda*), *Tôkai Daigaku Kiyô* (*Bungakubu*) 東海大學紀要(文學部), No. 15, 1971, pp. 131-147

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|------------------------|----------------------------|
| 1. Pre-Buddhist Period | i) Literary sources |
| 2. Buddhist Period | ii) Archaeological sources |

Comments: The article deals with Greek and Roman influence not only on the style of art in Nagarahâra and in Hadda, but also on the Buddhism which existed there. The article starts with a reminiscence of Greek myths about Hercules or Dionysos which can be associated with Siva and Krishna. On the basis of records of Chinese pilgrims such as Fa-hsien, Hsüan-Chuang, Hui-ch'ao and Wu-k'ung, the writer tries to relate the Buddhist story of Dipankara to that of Dionysos. The rise and fall of Buddhism at Nagarahâra

and Hadda is described, basing on the above records and the writers concludes that Buddhism was still flourishing in the fifth century when Fa-hsien visited the place and that it was already declining when Hsüan Chuang went there in the seventh century. No comment is made on Hadda by Hui-ch'ao and Wu-k'ung who passed the neighbouring regions in the eighth century.

As for archaeology, Sadakata writes a history of surveys with particular reference to the excavations conducted by Barthoux in 1926 and 1928. The style of the sculptures is regarded as strongly influenced by Roman art, which is characterized by realism and pathos. He considers that the deep sense of pathos in these stucco sculptures is based on Mahâyâna Buddhism. In other words, it seems that, in the course of the development, Mahâyâna Buddhism was influenced by the Western thought entertained by the Roman.

34. Kuwayama, Shôshin: *Hadda Saikin no Hakkutsu ni kansuru Mondai* ハツダ最近の發掘に關する問題 (*Problems on the Recent Excavations at Hadda*), *Tôhô Gakuhô Kyoto*, 東方學報, 京都, No. 44, 1973 September, pp. 335-357, Plates 1-11.

Contents:

Tapa-i-Shotor, Stupa court, Niches, Conversion of Apalala Naga King, Classification of stupas, Structure of the main stupa, Mouldings, Pedestals, Chronology of the stupas.

Comments: The excavation of Tapa-i-Shotor at Hadda by the Archeological Institute of Afghanistan headed by Chaibai Moustamandy began in September, 1966. They completed the excavation of the stupa court by 1947 and the excavations continued from 1967 to 1972 on the other parts of the monastery. The present paper intends to introduce the excavation of the stupa court, as well as some of the writer's own observations. He raises various questions about the examination and the dating of the finds.

Summary: The report of the excavation conducted at Hadda by French archaeologists in 1920's published only the research work based on the collected materials from the excavation and does not offer a precise record of the excavation itself. Under the circumstances, the excavation at Tapa-i-Shotor is significant because the site is available for close examination to anybody who is interested in it.

The stupa court has an irregular square plan with the main stupa at the centre, surrounded by more than thirty votive stupas. Between these stupas and the outer walls there is a path which allow circumambulation. There are eight niches along the outer walls facing the stupa court, but two of them are yet to be excavated. All the stupas are made of stone and decorated with stucco images, while the niches and other monastic cells were made of sun-dried bricks or pisé. At Taxila, Gandhara, Basawal, Shotorak, Kham Zargar's Koh-i-Mori and Gul Darrah, both stupas and monasteries

were constructed of stone, while those at Tape Maranjan in Kabul, Fondukistan in Ghorband valley, Tapa Sardar at Ghazni, are similar to those in Tape-i-Shotor in that only the stupas were constructed in stone. It seems that the tradition of using stone for the stupa prevailed in the later period in the history of the construction of monastic buildings in the region south of the Hindukush.

There are three niches A, B and C on the outside wall of the stupa court, while niches D-K were excavated along the inside of the outer wall of the court. The details of sculptural modelling (C), the pedestal made of coiled snakes (B), architectural elements such as the Corinthian capital, and round fluted pillars supporting a pointed arch (E) are all worth noting. Niches J and K on the west wall must have had barrel vault, which was common in the area west of Jalalabad (Fondukistan, Tapa Sardar, Tapa Skandar), but in the Gandharan region, no example is known. The Niche F is the most interesting. The excavator called it the "Fish Porch", in which eight of the original fourteen images were found. The floor and side walls of a square (2.4×2.9 m) room are decorated with reliefs representing a scene of aquatic life, of fish, lotus leaves and swirls of water. The main image has disappeared, leaving only several holes on the back wall which used to support it. In addition to a kneeling Bodhisattva in adoration in the left corner of the niche, there is, along the left wall, a figure of which remains only the part up to the waist and which could be identified as the Vajrapāni from its active movement and short tunic. In front of the Vajrapāni, there is another headless figure which is about to kneel. This is the most important figure for interpreting the scene represented in the niche. The figure executed in sculptural form is emerging from the pond as seen from the draperies of the lower part clinging to the body. One snake is climbing up the back of the figure between the legs. Hence, this figure could be identified as Nāga. The figures represented in the niche are Buddha, Bodhisattva, Vajrapāni and Naga. It should be noted that Nāga is placed independently from the other figures. There are two passages in *Ta-T'ang Hsi-yü-chi* of Hsüan-Chuang, which describe stories about the Nāga kings. In the Chapter of Nagārahāra, the story of Nāga Gopala is described, while in the Chapter of Udayāna, the story of Nāga Apalala is recorded. Vajrapāni only appears in the latter story which took place in the Swat valley. In spite of this geographical distance, the scene in the niche may be identified as the scene of the conversion of Apalala Nāga, because of the presence of Vajrapāni.

Thirty-one votive stupas in total surround the main stupa. Moustamandy classified these stupas into two groups, according to the differences of structural details. Two criteria are used by Moustamandy for this groupings: 1) the style of acanthus leaves representing the veins of each leaf, which is thought to be early as this style, was excavated at Ai Khamoum and 2) a

linear decorative motif on the side of pillars similar to the Surkh Kotal example and thus dated later.

Even though Ai Khomoum is much earlier than Surkh Kotal in date, it is out of the question to use these criteria for the dating of Tapa-i-Shotor. It is impossible to date the site by the results of the excavation of a single site alone. Only a comparative study of the results of excavation of the neighbouring sites makes it possible to fix the historical position of the site. Thus, the information collected during the Lalma excavation, not so far from Tapa-i-Shotor, by the Kyoto University team in 1965 could serve as important data to be compared with that of Tapa-i-Shotor.

The main stupa of Tapa-i-Shotor is covered with a coarse stucco which was also used to restore the main stupa of Lalma which was originally covered with a fine stucco material. The structural materials and method of building stupas are similar in both sites. The core is made of conglomerate while the details of pillars, mouldings and niches are formed of schist of various sizes, and covered with stucco. The form of the mouldings of the stupas have certain influences. The combination of torus and skotios are generally the same, but the Tapa-i-Shotor examples seem flat, as if they were pressed down. In comparison with the mouldings of Tapa Kalan, the Tapa-i-Shotor examples show the last phase, while the Lalma examples may be placed between the two. The main stupa at Lalma has two pedestals constructed at different periods. The pedestal of the main stupa of Tapa-i-Shotor resembles that of later period of the Lalma stupa. There is a slight difference in the height of the floor level around the pedestal of the main stupa at Tapa-i-Shotor which is not mentioned in the report by the excavator. This clearly indicates that the present floor level represents the second phase. In other words, as at Lalma, Tapa-i-Shotor was constructed twice and the second building was raised over the first. The dating of this site proposed by Moustamandy is based on one Menandros copper coin and ten copper coins of Shapur III unearthed there. Hence the first group was dated from the first to the second centuries A.D., while the second group to the end of the fourth century. In order to date the site, it is very necessary to make a careful stratigraphical examination of pottery, both at the monastery and at the village or city in the vicinity. Since pottery is closely related to human life, the transition of pottery shapes and style will make a more minute comparison of different sites possible. Without a comparative examination of these basic archaeological finds, the historical significance of the site will never be scientifically revealed.

(To be continued)