

Hadda Room

The site of Hadda lies on a flat plain five miles south of Jallalabad, in Ningrahar Province. One of the most sacred spots in the Buddhist world during the 2nd to the 7th Century A.D., it attracted countless pilgrims from far off lands to worship at its holy shrines, maintained by thousands of monks living in large monastic complexes. The Jallalabad Valley is strewn with hundreds of Buddhist ruins and those at Hadda have acquired great fame.

The art of Hadda belongs to the great Gandhara school and exhibits a mingling of Bactrian, Graeco-Roman and Indian concepts. The western element includes classic profiles, pseudo-Corinthian capitals, vine scrolls and Roman drapery. Many similarities with Gothic Christian art indicate that a reverse cultural borrowing also took place. The Gandhara school, centered in the Jallalabad-Peshawar area, produced for the first time a representation of the Buddha in human form. In older Indian bas reliefs the Buddha was portrayed only through symbols, such as an empty throne, a turban, an umbrella, a riderless horse, a foot, a begging bowl, a casket of ashes, etc. The creation of a Buddha in human form followed a great council held in Kashmir at which it was decided that if Buddhism was to improve its image and gain in popularity over militant Brahmanism, it must humanize the concept of the Buddha figure. Mahayana Buddhism, a new school stressing the miraculous life and personality of the Buddha and teaching compassion and universal salvation, was officially sanctioned at this council and led directly to the

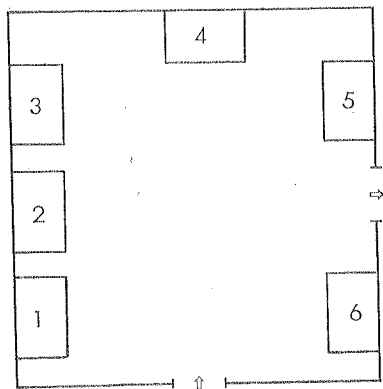
desire for a representative image of the Buddha as an object of worship more personal and accessible than the symbols heretofore employed. Some scholars attribute the first Buddha image to Greek influence, others to influences from Rome, via Alexandria and the Red Sea, and recent dramatic archaeological discoveries of Graeco-Bactrian clay sculptures in a Kushan palace in Uzbekistan could be seen as direct antecedents of the many Hellenistic elements in the Hadda stuccoes.

Hadda is primarily famous for its art fashioned from stucco, a decorative medium used as a substitute for stone which was invented in Alexandria and came to India via the trade routes during the 1st Century A.D. The stucco technique was highly developed at Hadda. The bodies of the figures were molded out of mud and covered with decorated gypsum plaster, the heads were formed separately using a rough core of lime plaster mixed with straw and pebbles and then covered with a shell of stucco (lime, marble dust and sand), from which the extraordinarily expressive features were fashioned. In later periods more mask-like features were made from actual molds and attached to the rough core. Finally the figures were painted in bright colors, the features pink and outlined in ochre, the hair blue. A relatively small number of limestone and schist bas reliefs were also uncovered at Hadda. The museum collection contains an astounding variety of life-like portraits of the diverse peoples that visited Hadda, as pilgrims, artists, or merchants. Ethnic facial characteristics, costume, jewelry and weaponry are all portrayed in fascinating detail.

The figures adorned the chapels in the monasteries and the stupas, hemispherical domes topped with a series of umbrellas, containing burial relics. (See Entrance Hall, Number 15, for discussion on stupas.) Over one thousand stupas both large and small have been identified at Hadda. Worshippers circumambulated the large stupas as part of the ritual and much of the inspirational decoration and friezes depicted

miraculous events in the life of the Buddha. The scenes also contained portraits of the faithful who commissioned decorative panels in order to gain merit in the next life. (The large pictorial reliefs in the Shotorak Room give an idea of the extensive compositions in which these figures appeared.) The Assault of Mara (Evil) whose army of anguished half-human, half-animal demons attempted to prevent the Buddha from attaining Enlightenment (release from Evil) was undoubtedly a favorite theme, and accounts for the many demon heads in the collection. The Hadda objects date from two main periods: 2nd-3rd Century and 5th Century.

The museum as of 1973 possesses no less than 1,300 objects from Hadda. Another fine collection is in the Musée Guimet in Paris. Excavations were initiated in 1923 by DAFA and expanded in 1926 and 1928 by J. Barthoux. Since 1965 the Afghan Institute of Archaeology (S. Mustamundi to 1973; Z. Tarzi, current director) has uncovered new wonders at the Tepe-yi-Shotor site.



CASE NUMBER 1—Heads, bas reliefs

Upper, left and right: Small heads of demons, exhibiting turmoil and fury. They are often compared to gargoyles of French

Gothic sculpture. Stucco. (*Ill. 31*)

Upper, center: Small heads of Buddhist monks. Stucco.

Middle, left: Small male heads. Note the realistic and expressive modelling of the head at the left. (*Ill. 30*) Fragment of a foot. Stucco.

Middle, right: Small heads of four Bodhisattvas with elaborate turbans and diadems. Stucco.

Lower, left: Bas relief with two Buddhas in the attitude of reassurance, each with two attendants. Note the pseudo-Corinthian columns dividing the two panels. Limestone.

Center: A large head of Buddha. Stucco. (*Ill. 36*)

Lower, right: Bas relief of a Bacchanalian scene, with nude and semi-nude figures, male and female, drinking from bowls and goblets. Strong classical characteristics. Limestone.

CASE NUMBER 2—Heads, figures

Upper, left: Small heads. Large male worshipper wearing a Gallic-type metal collar. Fine modelling. Stucco. (*Ill. 29*)

Center: Small male heads. Note the variety of expressions. Stucco.

Right: Small male heads. Bust of a warrior with a shield. Stucco.

Lower, right: Standing warrior, with traces of polychromy. Note the mailed apron and broad sword. Stucco.

Center: Torso of the Buddha in the attitude of bestowing charity. Stucco.

Right: Bust of a bearded Scythian (?). Very fine modelling. Stucco. (*Ill. 32*)

CASE NUMBER 3—Bas reliefs, figures

Upper, left: Torso of the Buddha in the attitude of teaching. Stucco.

Center: Female deity holding the Triratna, three stylized lotus blossoms symbolizing the Three Jewels of Buddhism: the Buddha, the Law and the Order. Stucco. (*Ill. 34*)

Right: Seated headless Buddha in the attitude of teaching. Stucco.

Middle, left: Fragments: a hand holding a bowl, a hand emerging from a draped robe (see lower left). Stucco.

Right: Torso of a warrior holding a large sword in his right hand, a shield in his left. Bas relief fragment of two monks and a mustachioed, curly-haired man. One of the most sensitive pieces in the collection. Stucco.

Lower, left: Bas relief fragment of haloed Buddha seated in a niche, traces of polychromy. Stucco.

Center: Torso of meditating Buddha. Stucco.

Right: Buddha head and torso seated in a niche. Stucco.

CASE NUMBER 4—*Sculpture*

The Buddha seated on a lotus blossom throne in the attitude of teaching. The lotus symbolizes purity, and in a complex metaphysical interpretation, represents the substance of existence. He, therefore, who sits on (understands) the lotus, "lives." Stucco.

CASE NUMBER 5—*Schist bas reliefs*

Upper, left: Figures standing in three superimposed niches. Schist.

Center: Two monks standing beside a tree. To the right are two cupids in superimposed niches. Schist.

Right: Two monks standing in front of Vajrapani, the Buddha's bodyguard, identified by his attribute, the thunderbolt, held in his left hand. A corner fragment with turbaned woman. Schist.

Lower, left: Two superimposed scenes of Buddha, seated in the attitude of reassurance. The unique border panel depicts four male figures astride each other's shoulders. Schist.

Center: Inhabited vine scroll, one of the most classical fragments from Hadda. Similar examples with foxes and cupids entwined in grape vines may be found in Roman reliefs of the 3rd Century A.D. Schist.

Right: Birth and First Steps of the Buddha, depicted as a small child. Note the nude torso, probably Brahma, twisting to the rear. Schist.

CASE NUMBER 6—*Heads, capitals, figures*

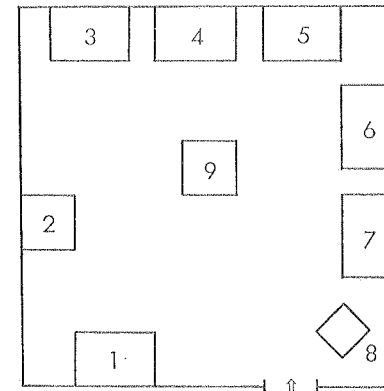
Upper, left: Small heads of monks and donors. Traces of polychromy. Stucco.

Center: Small heads. Nude atlantes. Stucco.

Right: Small heads of lions, elephant and zebu (humped bull). The delightful lion head in the back row is 9.5 cm. high. Stucco.

Lower, left and right: Capitals with back-to-back zebu, the lion in the center with his paws on the back of the zebu. Seated Buddha below. Back-to-back animal capitals are related to Persepolis of Achaemenid Iran (5th Century B.C.) and Ashoka's famous columns in India (3rd Century B.C.). The animal-in-combat motif, popular in Central Asia during the 6th Century B.C. and also in Persepolis, is only subtly hinted at here, however, as the concept of combat is alien to Buddhism. Limestone.

Center: Torso of the meditating Buddha. Stucco.



CASE NUMBER 1—*Bas reliefs, heads, column*

Upper left: Bas relief, triangular panel with figure of winged triton. Limestone.

Center: Head of the Buddha. Stucco.

Right: Bas relief representing the city goddess of Hadda, holding a cornucopia, an attribute of wealth and prosperity. She is flanked by a cavalryman and an infantryman. At her feet are two tritons, symbolizing the confluence of rivers. Limestone.

Lower, left: Bas relief of a warrior with a spear. Limestone.

Center: Bas relief of an unidentified scene from the life of

Buddha. Note the resemblance between these figures and the stucco portraits. Limestone.

Right: Column from the corner of a balustrade, with a meditating Buddha and Bodhisattva. Limestone.

CASE NUMBER 2—*Sculpture*

Large standing Buddha wearing a *pallium*, or classical robe. Stucco.

CASE NUMBER 3—*Heads, figures*

Upper, left: Female torso holding offering which resembles the filigree glass vases on display in the Begram Room. Note the details of costume and jewelry. Bust of female wearing heavy earrings. Stucco.

Center: Small figure wearing fur coat (*pusteen?*). Standing nude male figure from a bas relief. Torso with an offering. Stucco.

Right: Meditating Buddha. Torso of Vajrapani, holding the thunderbolt. Stucco.

Lower: Two heads of the Buddha. Seated meditating Buddha. Stucco.

CASE NUMBER 4—*Heads, figures*

Upper, left: Head in profile showing strong classical influence. Kneeling male worshipper. Stucco.

Center: Seated meditating Buddha. Stucco.

Right: Kneeling female worshipper. Female head, traces of polychromy. Stucco.

Lower, left: Standing headless Buddha with heavy traces of gilt and polychromy, wearing *pallium*, or classical robe. Stucco.

Center: Head of the Buddha. Stucco.

Right: Standing headless Buddha. Stucco.

CASE NUMBER 5—*Heads, bas relief*

Upper, left: Small heads of mustachioed and bearded men. Note the expressive features and various hat and hair styles. Stucco.

Center: Small head of a crowned deity. Fragment of a standing headless Buddha. Small head of a turbaned woman. Stucco.

Right: Small heads of female deities. Stucco. (*Ill. 33*)

Lower, left: Head of Bodhisattva with hair ornament. Stucco.

Center: Bas relief, three Buddhas in the attitude of reassurance, standing under arches which end in heavy bunches of grapes. Limestone.

Right: Head of the Buddha. Stucco.

CASE NUMBER 6—*Heads, figures*

Upper, left and right: Small heads of zebus and lions. Stucco.

Center: An atlante and a centaur. Stucco.

Lower, left and right: Robed torsos. Stucco.

Center: Head of Bodhisattva wearing a diadem. Stucco.

CASE NUMBER 7—*Heads*

Upper shelf: Small heads of monks, demons and animals. Stucco.

Lower, left and right: Heads of Bodhisattvas. The Gandhara school of art produced the earliest representations of the Bodhisattva. Their hair style is always elaborate and princely. Note the different treatment of the hair of the Buddha in the center. Traces of polychromy. Stucco.

Center: Head of the Buddha, with conventional mask-like features made from a mold. Stucco. (*Ill. 35*)

NUMBER 8—*Lion head*

Large head of a lion. (For symbolism, see Shotorak Room, Number 7, Lion Throne.) Stucco.

NUMBER 9, center of room—*Capital*

Capital sculptured on four sides. Each scene is framed by pilasters with Corinthian capitals. Limestone.

- a) An infant offers a handful of earth to the Buddha who predicts that the child will be reborn as the Emperor Ashoka, an ardent patron of Buddhism.
- b) The Buddha in the attitude of reassurance standing beside the Bodhi Tree (symbol of Supreme Wisdom) under which he obtained Enlightenment.
- c) Submission of Dhanapala, the Mad Elephant. Devadata, the Buddha's cousin and one-time arch rival, intoxicated an elephant and set it loose in the Buddha's path, hoping that the infuriated beast would trample him to death. The Buddha,

filled with benevolence for animals as well as mankind, reached out and touched the elephant on the forehead and the animal immediately knelt down in adoration.

- d) The meditating Buddha, flanked by the Hindu gods Brahma and Indra, symbolizing the submission of orthodox Hinduism to Buddhism.

Bamiyan Room

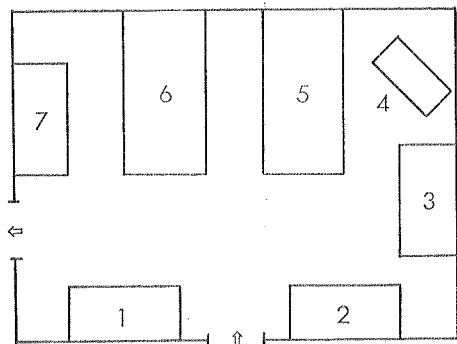
The Valley of Bamiyan lies at the heart of the Hindu Kush Mountains about 150 miles north-west of Kabul. During the early centuries of the Christian era endless caravans of luxury-laden camels plodded along the Silk Route between Rome, China and India, passing through this valley where bustling caravansarais gave haven to weary travellers. Later, after Buddhism experienced an extensive revival in India, missionaries and pilgrims joined these caravans and a great religious center burgeoned in Bamiyan.

The mural art which may be seen in the rock caves of Bamiyan incorporates both the stolid Sasanian art form from Iran and the graceful, sensuous style of India's Gupta Dynasty. The final phase of this Buddhist art in Bamiyan, however, foretells the evolution of the mystical diagrams so essential to Esoteric Buddhism as it is practiced in Tibet and Nepal. Examples of these early circular diagrams recovered from the side valley of Kakrak and now on display in the National Museum may date as late as the 8th Century A.D.

About 400 A.D. the pilgrim Fa Hsien came to Bamiyan from China and described a sumptuous assembly attended by such large numbers of priests that they came, it seemed, "as if in clouds." Two hundred years later the other great Chinese pilgrim, Hsuan-Tsang, reported more than ten monasteries with over a thousand priests, and there was still an "abundance" of priests in the 8th Century. By the 9th, however, Buddhism had faded from the valley, to be replaced by Islam.

DAFA (A. Foucher, A. Godard, J. Hackin, J. Carl) carried out the first scientific studies of Bamiyan from 1922–33. Since 1969 the Indian Archaeological Delegation (R. Sengupta) and the Afghan Institute of Archaeology have undertaken a program of preservation and cleaning at the cliff of the colossal Buddha.

The great wonders at Bamiyan are the two monumental standing Buddhas carved into the face of the sandstone cliff. Around and between them a maze of cells and sanctuaries were painstakingly cut out and those around the statues were interconnected to allow worshippers to perform the rite of circumambulation. The ceilings and walls were smoothed over with a mud and straw plaster and then painted with inspirational scenes. In addition, some of the decoration was sculptured in high relief from this same mixture of mud and straw. The colossal Buddhas were probably executed during the 3rd-4th Century; the wall murals mainly during the late 7th. The Kakrak specimens probably date from the 8th Century, although controversy rages regarding all dating at Bamiyan.



CASE NUMBER 1—*Heads, mask*

1. Sculptured grotesque mask of Kirti-mukha. This demon is a manifestation of the terrible aspects of god commonly encountered in Shiva temples. Its function was to ward away the impious and protect the devout. Found throughout the caves of Bamiyan, usually on top of columns serving as ornamental junctions between trilobed arches sheltering seated Buddhas. Clay, from Cave 1 at the foot of the Large Buddha.
2. Head of a monk. Although it is reminiscent of the stucco heads of Hadda, the formalization, plus the fact that the features are indicated by paint rather than by modelling, places it in the 7th Century. Modelled heads were found in a cave at the foot of the Small Buddha where groups of sculptured figures were set against elaborately painted walls to produce an illusionistic effect, also found in the 7th-century decoration of Fondukistan. Painted clay, from Cave G.
3. Head of a Yaksha. A minor deity, present when the Buddha entered Nirvana, exhibiting signs of great anguish. Painted clay, from Cave G.
4. Sculptured bearded face with conical Parthian-style hat. Clay, from the ceiling of Cave II at the foot of the Large Buddha.
5. Head of a mustachioed soldier. Clay, from Cave G.
6. Fragment of wavy hair. Clay, from the Large Buddha.

CASE NUMBER 2—*Frescoes, sculpture*

1. Sculptured foliated scroll. Classical design much employed at Bamiyan. A sketch shows the original position of these fragments in the decoration of the cave ceilings. Clay/straw, from Cave V at the foot of the Large Buddha.
2. Hand of the Buddha. Fragment of painting on clay, from Kakrak.
3. Sculptured winged leogryph, breathing fire. Clay/straw, from the ceiling of Cave V.
4. Sculptured flying geese. Clay, from the ceiling of Cave V.
5. Palmette in a square bordered with pearls. Fragment of painting on clay, from Kakrak.
6. Head of a monk. Possibly one of the ascetic Kasyapa

brothers. (See Shotorak Room corridor, Number 1, for identification.) The clarity of the color and the deftness of the drawing are remarkable. Fragment of painting on clay, from Cave G stupa. (*Ill. 38*)

CASE NUMBER 3—*Fresco*

A royal personage with Buddhas, sometimes called the Hunter King. The king has given up the hunt in obedience to the Buddha's decree against the killing of animals. He holds his bow as an offering, his faithful hunting dog and two arrows are to the left. To the right, under a tree, are two white ducks whose lives have been spared by the king. Pennanted stupas are to either side in the background. Ribbons floating above the shoulders, the elaborate jeweled diadem, string of pearls, flared trousers and pointed boots are all diagnostic Sasanian motifs. The throne back suggests the ivory throne fragment exhibited in the Begram Room. Two Buddhas with haloes and aureoles sit to the left of the Hunter King. One wears the traditional drapery established much earlier in Gandhara art, reminiscent of a classical style, the other wears the off-shoulder Indian fashion. All three figures are framed in the arches of an arcade, a much-repeated motif throughout Bamiyan in both mural painting and sculptured reliefs. Fragment of painting on clay, from Kakrak.

MAQUETTE 4—*Large Buddha and surrounding caves of Bamiyan*

CASE NUMBER 5—*Frescoes*

1. Seated Buddha encircled by eleven smaller Buddhas. The constellation of smaller Buddhas represents the miraculous emanations of the central Buddha figure. Repetition according to prescribed formulas in sets of 4, 8, 12, etc., became an important element in the development of mystic diagrams depicted by elaborate circular mandalas, Buddhist symbols of the universe, found in Nepal and Tibet. They recall earlier Vedic conceptions of the cosmos. These examples from Kakrak are regarded by some scholars as being the earliest known specimens of cosmic mandalas. Painted on clay, from the dome of a cell in Kakrak. (*Color Ill. 13*)

2. Seated Buddha. (See Case Number 3 for the position of this fragment in the overall decoration.) Fragment of painting on clay, from Kakrak.

CASE NUMBER 6, Side A—*Frescoes*

1. Two seated Buddhas. Accounts from the 7th Century describe Bamiyan's colossal Buddhas robed in blue and red, with gilded faces and hands. This fragment shows the gilding clearly. A large circular diagram similar to the one in Case Number 4 was probably painted below. Fragment of painting on clay, from Kakrak.
2. Head of a wild boar. A medallion or roundel in the tradition of Sasanian textile designs (see the tunic of the Hunter King, Case Number 3), with a wild boar head in the center. The boar occurs frequently as a Sasanian royal motif. Fragment of painting on clay, from Group D on the west side of the Small Buddha.
3. Two birds holding a necklace. A medallion ringed with pearls, back-to-back birds, heads facing, holding a string of pearls in their beaks. This is another classic Sasanian motif. Fragment of painting on clay, from Group D near the Small Buddha. (*Ill. 37*)
4. Seated Buddha. (See Case Number 3 for original position in the decoration.) Fragment of painting on clay, from Kakrak.
5. Two Buddhas with haloes, seated on lotus blossom thrones. Note the finely drawn shell between them, and the pearl motif below. Fragment of painting on clay, from the dome of a stupa, Cave G, near the Small Buddha.

HINDU SHAHI

Kabul, with its surrounding areas, was ruled by a Hindu Shahi dynasty which arose after the decline of the Hephthalites, or White Huns. Defeated finally by Mahmud of Ghazni, at the end of the 10th Century, the Hindu Shahi moved their seat to the Indian subcontinent, yet for many years each new king returned to the Gardez area for coronation in this their most holy and revered land. Except for pieces from

Khair Khana, outside Kabul, excavated by DAFA (J. Carl) in 1934, all the Hindu Shahi sculptures on exhibit were accidental finds. Many of them are unique in the history of Indian art.

CASE NUMBER 6, Side B—*Marble sculpture*

1. Surya, the Sun God. The Sun God sits on a throne in a chariot being pulled through the heavens by two horses driven by Dawn. Two attendants, Danda the Warrior, clean-shaven and carrying a spear, and Pingala the Scribe who records good and evil deeds, heavily bearded and holding a scroll, accompany him. All figures are Sasanian in type and dress. White marble, from Khair Khana, ca. 7th Century. (*Ill. 46*)
2. Head of Shiva. Identified by the lunar crescent in the head-dress and by the third eye in the forehead. White marble, from Gardez, Paktya Province, ca. 8th-10th Century.
3. Fragment of a pedestal. Only the well-modelled feet of the main figure remain. A worshipper wearing Sasanian dress stands in front of a column. White marble, from Khair Khana, ca. 7th Century.
4. Head of the Goddess Durga. Durga represents the warrior form of Parvati, the consort of Shiva. White marble, from Tagao, Parwan Province, ca. 8th-10th Century.
5. The Goddess Durga slaying the Buffalo Demon, or Durga Mahisamardini. This scene depicts the end of a long battle between Durga and Mahisa, the Buffalo Demon, who had escaped her time and again by virtue of his powers of self-transformation. Finally he had returned to his favorite form of a buffalo and stood shaking the universe by stamping his giant hoofs. Whereupon the many-armed goddess leapt into the air and came down on his back, driving a trident (the symbol of Shiva) into his rump. Struggling to abandon his buffalo-body, Mahisa succeeds in only half emerging from its mouth as a warrior drawing his sword before the goddess beheads him. Though the upper portion is missing the action of these final moments is dramatically portrayed. Durga's right foot is planted firmly on the buffalo's back, a large trident pierces its rump, and the bejeweled, half-

emerged warrior in the act of drawing his sword, turns towards her with grimacing, pop-eyed anguish as she thrusts her sword through his throat, while crushing his head with her left hand. His decapitated buffalo-head lies vanquished under her left foot. White marble, from Gardez, ca. 8th-9th Century.

CASE NUMBER 7—*Various objects from different sites*

1. Giant footprint of the Buddha. Ornamented with swastikas, the symbol of the Path to Supreme Wisdom. Schist, from Kama Dakka, Ningrahar Province, ca. 7th Century.
2. Rhyton, or drinking vessel. In the shape of a ram's horn, with a curly-haired male head at the top, a ram's head with long tapering horns below. Rhytons in the form of animal heads are known from the beginnings of Persian art but those with human heads are extremely rare. This is, therefore, one of the more unique exhibits in the National Museum. Baked clay, from Kona Masjid, a garrison-fort mound site near Surkh Kotal (excavated by DAFA, P. Bernard, 1963-65), ca. late 7th Century. (*Color Ill. 11*)
3. Head of the Buddha. Though reminiscent of the Hadda style, this softer, more elegant representation anticipates the late sculpture of Fondukistan. Stucco, from Kama Dakka (excavated by DAFA, R. Curiel, 1948), ca. 7th Century.
4. The Qol-i-Nader reliquary. Because relics housed in stupas were almost invariably associated with gold, silver and precious stones, they were avidly plundered for centuries. This specimen of a complete, untouched reliquary excavated in situ is, therefore, unique and of inestimable interest. The stupa where it was found was outside a monastery and the small reliquary chamber was located about 9 feet below the top of the stupa dome. The reliquary vessel is of black steatite decorated with neatly incised geometrical designs and stylized lotus buds on the exterior. The interior is divided into five compartments which originally contained four small silk bags, since disintegrated, with four hexagonal silver cases about 25 mm high, and some dried mulberries and walnuts. The silver cases contained smaller cylindrical gold cases filled with tiny aquamarines, pearls, white coral

and turquoise, some minute gold pieces and fragments of bone and ashes. From Qol-i-Nader, near Begram (excavated by DAFA, J. Meunié, 1939), ca. 2nd-5th Century.

Fondukistan Room

The monastic site of Fondukistan crowns a steep conical hill about 75 miles north-west of Kabul, almost exactly midway on the old caravan route between Kabul and Bamiyan. It is one of the most significant monuments in the history of Buddhist art in western Turkestan.

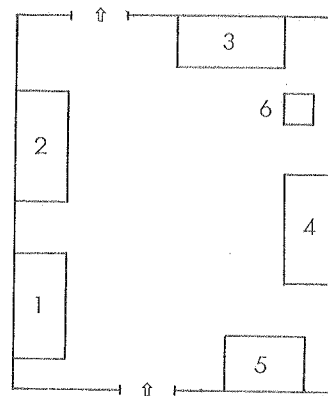
Fondukistan reveals a moment little known elsewhere in the evolution of Indian art, a strange mixture of influences which evolved in Afghanistan in the 7th Century A.D. or earlier before spreading across Central Asia and into China. The wall paintings of Fondukistan reflect both Sasanian and Indian elements. The Indian influence predominates, however, especially in such figures as the Maitreya Bodhisattva whose parallel can be found in the 5th and 6th-century murals at Ajanta. The sculptures offer striking similarities also to the Indian Gupta school of art, but in an entirely new mode of expression. The mood is one of languid serenity and inner reverie, the long, slim figures posed in graceful elegance. This last and delicate flowering of Buddhist art, unique to Fondukistan in the Afghan area, belonged to the peripheral Buddhist culture that survived in Afghanistan beyond the boundaries of India where Buddhism was slowly dying out.

The wonders of Fondukistan were accidentally revealed by some children who found a few objects washed free by heavy spring rain. These were brought to Kabul and formal excavations were initiated by DAFA (J. Carl) in 1937. The excavators found that the decorated niches had been walled up for

protection at some time in antiquity and consequently the statuary was intact and the wall paintings remarkably vivid. Considering the extreme isolation of this site in the midst of rugged mountains, the limited transportation facilities of the 1930s and the extreme delicacy of the pieces, their excellent state of preservation is nothing short of miraculous.

The excavated sanctuary of the monastic complex at Fondukistan consists of a square courtyard surrounded by twelve niches (again the mystic numbers of the cosmic diagrams, as seen in the Bamiyan mandala). In the center of the courtyard is a small stupa about six feet square at the base. The niches are also small, obviously intended only as settings for the statuary and not as monastic cells. To enhance the illusionary effect of a large celestial assembly in Paradise, the statues were set against a profusion of paintings in bright colors. The familiar architectural motifs of arcades ornamented with foliated scrolls and columns with pseudo-Corinthian capitals are as prevalent here as they are in Bamiyan. This illusionistic technique was begun at Tepe Maranjan in Kabul and spread to Bamiyan and Fondukistan and then throughout all of Central Asia.

The statuary is made from lightly baked clay, reinforced by wooden frames and horsehair, and then painted. Possibly terracotta molds were used to fashion these figures though no actual molds were found by the excavators. This technique was also used throughout Central Asia.



CASE NUMBER 1—*Sculpture, fresco*

1. Buddha seated on a lotus. Though the Buddha sits in the attitude of teaching he is removed from his audience, lost in inner reverie. Note the extremely long, almost spidery, rendition of the fingers. Painted clay, from Fondukistan.
2. Maitreya Bodhisattva. This fragment of a wall painting was found beside a sculptured column. It is a pictorial counterpart of the Bodhisattva sculpture in Case Number 2, and exhibits many strong similarities with the famous painted Bodhisattva at Ajanta in India. The bulbous vessel in his left hand is the water pot often used as an attribute of the Maitreya Buddha, or Future Buddha, who lives in the Tushita Heaven, or Heaven of Pleasures. Painting on clay, from Fondukistan.
3. Buddha seated in the position of royal ease. The companion of an identical figure, placed to the right and left of the central Buddha statue. The composition as a whole probably represented a sculptured diagram of the many realms of mystic Buddhas similar to the wall paintings in the Bamiyan Room (Case Number 4). Painted clay, from Fondukistan.

CASE NUMBER 2—*Sculpture*

1. King of the Naga, or Snake King, emerging from a pool. A figure of the queen originally balanced this sculpture. They

upheld the stalk of the lotus throne on which the Buddha sat. Painted clay, from Fondukistan. (*Ill. 42*)

2. Bodhisattva. This figure, sitting in the pose of royal ease, evokes a refined, sensuous elegance. The jewelry is intricate and sumptuous. The hair style is elaborate. All these details were attached separately and may be knocked loose with the slightest shock. The modelling of the feet and hands is particularly delicate. Painted clay, from Fondukistan.
3. Mother of Jyotiska. The ascetic Subhadra asked the Buddha about the child his wife was bearing. The Buddha prophesied that the son would bring fame to the family. Subhadra was delighted and offered generous alms to the Buddha. The monks became jealous and predicted in turn that the child would bring nothing but disaster. Subhadra tried to abort the child by giving his wife poison and she died. While she lay on the pyre the child was lifted unhurt from her womb by the Buddha by means of a miraculously Caesarean operation. An image of the child was originally placed in an opening visible in the abdomen of the recumbent figure. Note the staring eyes and open mouth of the mother, the folds of skin under her chin, the death-like rigidity of the body and the curtain of flames behind her. Painted clay, from Fondukistan. (*Ill. 41*)

CASE NUMBER 3—*Sculpture*

1. Bust of a Deva, a male deity. This statue, with its lady companion, originally formed part of a scene depicting Paradise. Note the suggestion of a filmy scarf on one arm and the ornate jeweled arm-band matching the large pendant on the chest. Painted clay, from Fondukistan.
2. Pilaster. The three-dimensional, highly stylized acanthus leaves of the pseudo-Corinthian capital were molded and assembled separately. It supported an arch of foliated scrolls decorating the outside of the niche housing the royal couple, Case Number 4. The fresco of the Maitreya Bodhisattva in Case Number 1 was originally to the left of this pilaster, a painting of the Buddha to the right. Painted clay, from Fondukistan.
3. Bust of a Devata, a female deity. The extremely elongated

proportions are typical of the Fondukistan style which is itself a mannerist outgrowth of Gupta art from India. These figures were brilliantly painted but the colors have faded and only faint traces of the red underpainting remain. Painted clay, from Fondukistan. (*Color Ill. 12*)

4. Head of a bearded man, a donor. This is more pictorial than similar examples from Hadda. Painted clay, from Fondukistan.
5. Mask of a demon. It recalls the sculptured mask decorations at Bamiyan (Case Number 1). Originally part of a scroll decoration. Painted clay, from Fondukistan.
6. Head of a boy with a conical hat. This could easily be a portrait of a Hazara shepherd boy in the Ghorband Valley today. Painted clay, from Fondukistan.

CASE NUMBER 4—*Sculpture*

The Princely Couple. A superb example of the attenuated, extremely elegant art of Fondukistan. The couple rests with their elbows on a stack of cushions. Note the graceful hand gestures. The prince wears a long coat with flaring lapels decorated with medallions which once contained designs of birds and human heads. A popular Sasanian motif, they suggest the wall decoration of Group D at Bamiyan. His high, pointed boots are also of Sasanian fashion. His consort wears a diaphanous, fitted, long-sleeved bodice and flowing scarf. Her jewelry, studded with large stones and pearls, is meticulously rendered and added separately, as is the Prince's jeweled girdle. The pink and blue tones heighten the impression of elegance. Painted clay, from Fondukistan. (*Ill. 40*)

TEPE KHAZANA

Tepe Khazana sits above the Kabul River on a spur of the Sher Darwaza mountain which divides the city of Kabul. About 50 terracotta fragments were found during the 1930s when the foundations of a building were being excavated. Though they show different stylistic trends, from Hellenistic to mature Gupta, they certainly belonged to one, fairly small, group of monuments, of which unfortunately no record has

been left. We might suggest a date between the 5th and 7th Century A.D. The small head of a child, Number 4, is probably among the earliest pieces and shows clear reminiscences of Gandhara art from the point of view of iconography and style. (Description of objects, Professor M. Taddei of IsMEO.)

CASE NUMBER 5—*Sculptured terracotta heads*

1. Female head with hair arranged in roll-like waves. The right ear has a round earring with a pointed projection in the center.
2. Head of a divinity (Buddha?), with a small *urna* in the center of the forehead and hair done in rows of flame-like curls. These were attached separately and some are missing.
3. Incomplete head of the Buddha (?).
4. Head of a child with shaven hair except for a front lock which falls onto his forehead.
5. Head of a Buddha with a prominent forehead and large ears. The hair is arranged in concentric rows of curls conventionalized in the shape of small square dentils. The globular *ushmisha*, the protuberance on the top of the head symbolizing great knowledge, has the same kind of hair arrangement.
6. Head of a Buddha with traces of gold leaf and polychromy. The hair curls are added separately. Pressed clay, from Fondukistan, 7th Century A.D. (*Ill. 39*)
7. Head of a Brahman with hair arranged in "melon" style and bound in a loop-shaped tuft at the top. Grooves on the forehead and above the nose give it a frowning, ascetic expression. (*Ill. 43*)
8. Turbaned head of a Bodhisattva with an elaborate headdress centered with a large jewel. Beaded earrings and forehead band composed of small plaques in the shape of four-petalled flowers complete this very finely modelled head. (*Ill. 44*)
9. Fragment of a head.
10. Head of a Buddha with hair shown by concentric rows of grooves, separated by deeply incised lines.
11. Head of a Buddha or Bodhisattva with wavy hair drawn towards the back depicted by straight grooves. A hole at the

top and small holes above the ears seem to indicate a previous ornament or headdress.

NUMBER 6—*Sculpture*

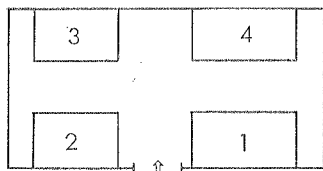
Torso of a male figure wearing a dhoti, the typical dress of India. White marble, from Tagao, Parwan Province, Hindu Shahi period, 8th-10th Century A.D. (See Bamiyan Room, Case Number 5, Side B.)

Coin Room

The National Museum of Afghanistan possesses four famous coin hoards:

1. The Chaman-i-Houzouri Hoard, from the Achaemenid Persian period, 6th-4th Century B.C.
2. The Kunduz Hoard of Bactrian coins, probably buried ca. 140-100 B.C.
3. The Tepe Maranjan Hoard, from the Kushano-Sasanian period, 4th Century A.D.
4. The Mir Zakah Hoard, with coins dating from the 4th Century B.C. to the 2nd Century A.D.

In addition the collection includes a vast number of coins representing Afghanistan's varied history from the Indo-Greek period of the 3rd Century B.C. through to the present time.



THE CHAMAN-I-HOUZOURI HOARD

This hoard of coins was found accidentally in 1930 by workmen digging foundations of an artificial lake for Kabul's exhibition grounds at the foot of Tepe Maranjan hill. The

hoard was in a clay pot and contained bits of broken jewelry as well as a fascinating variety of coins. The date of the burial of the Chaman-i-Houzouri Hoard probably should be placed before the invasion of Alexander, ca. 380 B.C., as none of the coins date after this. Therefore the Kabul treasure offers the first evidence of the spread of Greek coinage into Afghanistan before Alexander and during the Achaemenid period.

CASE NUMBER 1, left—*The Chaman-i-Houzouri Hoard*

1. The Greek coins, from Athens and various other Greek city states. Of particular importance are the 33 tetradrachmas of Athena wearing a laurel wreath, with an owl on the reverse side. The staters, drachmas and tetradrachmas represent Greek states such as Aegina and Melos (Aegean Sea); Corcyra, and Ionian island; Acanthe and Thasos (Mysia); Cnide (Carie); Aspendos and Sidon (Lycia-Pamphylia); Celendria, Soles, Tarsus, Mallos (Cicilia); Paphos and Citium (Cyprus); Salamis.
2. The Achaemenid Persian coins, showing a king supporting an arch with his left hand and holding a javelin in his right.
3. The "Bent Bar" coins, crudely punched-out types, with motifs such as geometric symbols, flowers, palmettes, back-to-back bull heads in the style of Persepolis. Some archaeologists thought them to be locally made, however Professor Schlumberger writes: "One wonders if the punched bar coins may not represent exports of the weight-ingots of the Greek monetary system just prior to the time of Alexander the Great. Previously, many believed the diffusion of Greek money in pre-Alexandrian times embraced only the confines of the Persian Achaemenid Empire. Now we have evidence to the contrary, and for the first time also we have the Persian monetary weight system appearing in Kabul before Alexander."
4. Fragmentary silver jewelry. The jewelry includes a ram's head, a fragment of a ring (?) with a raised circlet of tiny beads on the edge, a large fragment of a thin silver box or tray with a floral design, an earring and an amulet (?). All

the pieces are broken and one may almost hazard that they belonged to a silversmith who intended to melt them down.

THE TEPE MARANJAN HOARD

This hoard was excavated by DAFA (J. Carl) in 1933 from the Buddhist monatory on top of Tepe Maranjan in Kabul. The cache had been placed near a staircase leading to the roof terrace of the monastery. The treasure consists of twelve gold coins from Kushano-Sasanian times and 368 Sasanian silver drachmas, 326 in the name of Shapur II (309-379 A.D.) and the others dating from 379 to 388 A.D.

CASE NUMBER 1, right—*The Tepe Maranjan Hoard*

1. These Sasanian silver drachmas follow the same pattern as those in Case Number 4, left. The abundance of Shapur II's drachmas in this hoard attest his vigorous military efforts to restore Sasanian control in Afghanistan. The few coins of his successors are the result of normal commercial circulation.
2. Some of the gold coins are 4th-century imitations of issues of Hormizd and Bahram, Sasanian Kushanshahs (242-253 and 253-272) (see Case Number 3, right). Others are issues from Balkh of the first king of the Kidarite Hun dynasty; they date from about 375 and later. The Kidarites and their probable relatives, the Chionites, were forerunners in the Hun migration. The Kidarite coins continued to use Kushan motifs and the Bactrian language, written in cursive Greek script. The inscription, adopted from the Sasanians, reads, "Lord Kidara, Great King of Kushan." These coins illustrate cultural stability during a period of political change.

THE KUNDUZ HOARD

This hoard of Bactrian coins was found accidentally in 1946 by soldiers building a new barracks in a village 56 miles north-west of Kunduz near the Soviet border. The cache of over 600 coins had been buried in a vase and was possibly hidden by a Bactrian chief, or merchant, fleeing from the invading nomads from Central Asia. This is the finest collection of Graeco-Bactrian coins ever recovered. They are superb pieces of art and speak of a highly sophisticated culture and of men of great courage and character.

The collection contains the largest Greek coins ever discovered. Known as double decadrachmas, they each weigh 84 grams and were issued by King Amyntas, ca. 120 B.C., probably as commemorative medals after a great military victory. The bust of Amyntas adorns the obverse and on the reverse Zeus sits on his throne. On another coin Fortune also sits enthroned. Amyntas was one of the rare rulers who used more than one motif on the reverse side of his coins.

CASE NUMBER 2—*The Kunduz Hoard*

The obverses of the Graeco-Bactrian coins (*Ill. 4, 5*) depict the bust of the king. He wears a diadem alone or under a helmet or *kausia*, a flat Macedonian cap. A notable variant is the elephant headdress originated by Demetrius I, which imitates Alexander the Great's dramatic lion-headdress. The reverses of the coins bear, in addition to the king's name, one of the Greek deities. Zeus is the most popular, but Heracles, Athena, Fortune and others also appear. Afghanistan's close communication with Hellenic culture is illustrated on the coins of Plato. There the transformed Iranian god Mithras occurs, wearing a long Iranian coat and pegged trousers. His sun-ray crown is distinctive, as is the four-horse chariot of the sun which he drives on several of these types of coins.

THE MIR ZAKAH HOARD

The Mir Zakah Hoard was discovered by a remarkable fortuity. In early 1947 rumors reached Kabul that a spring in the village of Mir Zakah, 35 miles north-east of Gardez, had suddenly begun to disgorge huge quantities of coins. The village women, it was said, were complaining that the spring yielded silver, when all they wanted was water.

No one knows how many coins disappeared into the bazaars of Kabul before representatives of the National Museum (A. A. Kohzad) arrived to conduct a scientific study. Recovered were some 5,500 Indian coins from the 4th-3rd Century B.C., 2,500 Indo-Greek coins from the 2nd-1st Century B.C., 3,500 Indo-Scythian and a miscellany of Indo-Parthian and Kushan coins from the early centuries A.D. The most recent coins were those of Vasudeva, the last king of the Great Kushan dynasty. It is probable that the hoard was buried about the middle of the 3rd Century A.D., during the invasion of India by the Sasanians from Iran. Mir Zakah would have been directly on one of the routes taken by this invading army.

A tantalizing mystery shrouds the Mir Zakah collection. Some of the coins were minted, if the burial date is correct, five centuries before they were hidden. Some experts suggest that because the Kushans ceased to issue silver coinage, the silver of past centuries was stored. A more romantic theory advances the engaging possibility that the spring of Mir Zakah was revered as a sort of wishing well.

CASE NUMBER 3, left—*The Mir Zakah Hoard*

The coinage of the later Greek dynasts of Gandhara and southern Afghanistan who are termed the Indo-Greeks, shows their adaptation to Indian culture. The square coin-shape, elephant and bull motifs, and bilingual inscriptions (including Middle Indic in the Karoshti script) are employed. But conventional royal busts and images of Zeus and Victory also occur. King

Hermæus, who ruled at Kabul, made a treaty with the Kushans in 48 B.C. and so ended Greek rule in the Afghan area.

To the south, the Sakas had established a coherent kingdom. These north Iranian nomads migrated into Iran and Afghanistan in force after 140 B.C., ultimately settling from Sistan to the Indus. Their coins (about 80-10 B.C.) adopt many Indo-Greek motifs and Greek script; but an innovation is the depiction of the king on horseback and holding a lance.

The Sakas became heavily influenced in culture by Parthian Iran. A Saka-Parthian dynasty called the Pahlavas gained control of the region from Kandahar to the Indian Ocean up to Gandhara. Its most famous king was Gondolphares (ca. 5-50 A.D.), supposedly the host of the Apostle Thomas in the latter's missionary journey. The royal busts on the Pahlava coinage are strongly Parthian in style, but on the reverse Graeco-Bactrian motifs persist.

KUSHAN COINS

The extensive collection of Kushan coins collected by the National Museum is of particular interest. The nomadic tribes that entered the Afghan area from Central Asia, ca. 135 B.C., came as a loose confederation of five clans which eventually united under the banner of the Kushans. Having no traditions on which to build a settled way of life they adapted what they saw of the Bactrian culture and molded it to suit their personality. Having no written tradition, for instance, they wrote their own language in cursive Greek. They also borrowed from the coinage of the Roman empire, copying weight standards, denominations and types current in the area they had occupied.

About 100 A.D. the Kushan king, Vima Kadphises, introduced a new, uniform monetary system throughout his domain which lasted almost unchanged for the entire rule of the Great Kushan dynasty. Based on Roman prototypes, the gold dinar became the standard coin. The Kushans issued no general coinage in silver, but a large and varied copper

coinage. King Kanishka (ca. 130 A.D.), the greatest of the Great Kushans, presented an eclectic pantheon of gods and goddesses on his coins, representing deities of Greek, Persian, Central Asian and Hindu origin.

CASE NUMBER 3, right—*Kushan and Kushano-Sasanian coins*
Kushan coinage began about 60 A.D. The depiction of the king eventually became standardized. He was shown wearing a long Iranian coat and trousers and making an offering before a fire altar. On the reverse, the Indian god Shiva with his bull emerged as the dominant theme. This development reflects the powerful expansion of Indian culture across Afghanistan into Central Asia, a process aided by the unification of the Kushan empire.

The Sasanians conquered Balkh about 245 and had reached Peshawar by 260. The viceroys of the Sasanian province of Kushan in the 3rd Century were often the heirs apparant. These governors issued a rich variety of copper coinage on the local standard. But most notable are the gold coins of Hormizd I Kushanshah and his successor Bahram I. On the reverse, Shiva remains the usual motif.

CASE NUMBER 4—*Other pre-Islamic and Islamic coins*

Regular Sasanian coinage flowed into Afghanistan, due primarily to the silk trade in centers like Balkh, Marv and Herat. This commerce continued after 370, when the Huns dominated northern Afghanistan. The obverse of these coins shows each king with his distinctive crown and gives his name and title in Middle Persian. On the reverse, the king worships at a fire-altar, accompanied by his divine twin.

Turkish dynasts began to supplant the Huns in the late 6th Century. As did the Huns, these princes imitated the Sasanian drachma motifs. Their busts are shown wearing Sasanian-inspired crowns.

Notable among coins of the Islamic period are those of the Ghaznavid empire (994–1140) and those of modern Afghanistan, from the reign of Ahmad Shah Durrani (1747–73) to the present. The five-afghani note issued by King Amanullah (1919–29) is of interest as the first paper money to be issued in Afghanistan.

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The Directorate General of the Museums of Afghanistan has published the following notice regarding the export of art objects from Afghanistan.

- I. Under the definition of "Cultural Property" the following items are included: Statues, Reliefs, Manuscripts, Miniatures, Parchments, Rare Books, Frescoes, Ceramics, Glass and Metal Objects, Architectural Panels, Rock Inscriptions, Engraved Stone, Precious Stone Carvings, Coins, all Armour and Arms including Fire-Arms and Swords, Tapestries, etc. Also included are:
 - Items of artistic interest which are more than fifty years old;
 - Objects of ethnographic and historical interest;
 - Important collections of books and archives, including musical and photographic archives.
 - II. The export of "Cultural Property" is forbidden and is subject to confiscation without compensation.
 - III. Tourists and collectors, however, may export objects under the following condition:
 - That all articles be accompanied by a valid export certificate and stamp, which will be either issued or refused promptly. Articles declared at Customs lacking export certificates and stamps will be sent to the National Museum.
- To obtain an export certificate and stamp, all objects must be brought to the National Museum for evaluation by the

Museum Committee on Mondays, Wednesdays and Saturdays from 9:00–12:00 and 1:30–4:00. Two photographs are required of any new statues or figurines in wood, stone, metal, etc.

The purchase price of any item which is refused authorization for export will be obligatorily refunded by the dealer. It is recommended that authorization for export be obtained before final payment.

It is further recommended that tourists or collectors bringing items into Afghanistan, even in transit, have proper receipts and documentation of identification and origin of objects, and that all items be put into the custody of the Afghan Customs before entering the country. According to UNESCO regulations Afghan Customs has the right to confiscate any object whose origin is doubtful or undocumented.

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