
ART AND ARCHAEOLOGY OF AFGHANISTAN

HANDBOOK OF ORIENTAL STUDIES
HANDBUCH DER ORIENTALISTIK

SECTION EIGHT
CENTRAL ASIA

edited by
DENIS SINOR · NICOLA DI COSMO

VOLUME FOURTEEN
ART AND ARCHAEOLOGY OF AFGHANISTAN



ART AND ARCHAEOLOGY OF AFGHANISTAN

Its Fall and Survival

A MULTI-DISCIPLINARY APPROACH

EDITED BY

JULIETTE VAN KRIEKEN-PIETERS



BRILL
LEIDEN · BOSTON
2006

This publication has been financially supported by the Aga Khan Trust for Culture and the Rölling Foundation.

This book is printed on acid-free paper

Library of Congress Cataloging-in-Publication Data

Art and archaeology of Afghanistan : its fall and survival : a multi-disciplinary approach / edited by Juliette van Krieken-Pieters.
p. cm. — (Handbook of Oriental Studies = Handbuch der Orientalistik. Section 8, Central Asia, ISSN 0169-8524 ; 14)
Includes bibliographical references and index.
ISBN-13: 978-90-04-15182-6 (alk. paper)
ISBN-10: 90-04-15182-6 (hardback : alk. paper)
1. Cultural property—Protection—Afghanistan. 2. Archaeology and art—Afghanistan. 3. Afghanistan—Antiquities. 4. Art—Afghanistan. I. Krieken-Pieters, Juliette van. II. Handbuch der Orientalistik. Achte Abteilung, Handbook of Uralic studies ; v. 14

DS353.A78 2006
363.6'909581—dc22

2006042598

ISSN 0169-8524
ISBN-13: 978-90-04-15182-6
ISBN-10: 90-04-15182-6

© Copyright 2006 by Koninklijke Brill NV, Leiden, The Netherlands
Koninklijke Brill NV incorporates the imprints Brill Academic Publishers,
Martinus Nijhoff Publishers and VSP.

All rights reserved. No part of this publication may be reproduced, translated, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior written permission from the publisher.

*Authorization to photocopy items for internal or personal use is granted by Brill provided that the appropriate fees are paid directly to The Copyright Clearance Center, 222 Rosewood Drive, Suite 910 Danvers MA 01923, USA.
Fees are subject to change.*

PRINTED IN THE NETHERLANDS

How wonderful that people show interest in our past, it means there is hope for the future.

(quote from an Afghan refugee in Peshawar, 1994)

CONTENTS

List of Illustrations	xi
Preface	xvii
<i>Martin de la Bey</i>	
Acknowledgements	xix
Map of archaeological sites	xxi
Introduction	1
<i>Juliette van Krieken-Pieters</i>	

PART ONE

AFGHANISTAN'S CULTURAL HERITAGE PROTECTION IN GENERAL

Chapter One. The Society for the Preservation of Afghanistan's Cultural Heritage: an Overview of Activities since 1994	15
<i>Brendan Cassar and Ana Rosa Rodríguez García</i>	
Chapter Two. The Archaeology of Afghanistan: a Reassessment and Stock-Taking	39
<i>Warwick Ball</i>	
Chapter Three. UNESCO's Rehabilitation of Afghanistan's Cultural Heritage: Mandate and Recent Activities	49
<i>Christian Manhart</i>	
Chapter Four. The Kabul Museum: Its Turbulent Years	61
<i>Carla Grissmann</i>	

PART TWO

THE SITUATION IN THE FIELD

Chapter Five. Prehistoric Afghanistan: Status of Sites and Artefacts and Challenges of Preservation	79
<i>Nancy Hatch Dupree</i>	

Chapter Six. A Tsar's Necropolis in the Kara Kum Desert	95
<i>Viktor Sarianidi</i>	
Chapter Seven. 'On the Indo-Afghan border': the Gandhara Album Revisited	103
<i>Gerda Theuns-de Boer and Ellen M. Raven</i>	
Chapter Eight. The Mural Paintings of the Buddhas of Bamiyan: Description and Conservation Operations	127
<i>Kosaku Maeda</i>	
Chapter Nine. Tarzi on Tarzi: Afghanistan's Plight and the Search for the Third Buddha	145
<i>Nadia Tarzi</i>	
Chapter Ten. Recent Archaeological Investigations of Looting around the Minaret of Jam	155
<i>David Thomas and Alison Gascoigne</i>	
Chapter Eleven. Recovery and Restoration: Two Projects in Kabul	169
<i>Jolyon Leslie</i>	

PART THREE

LEGAL ASPECTS IN THE AFGHAN CONTEXT

Chapter Twelve. The Protection of Cultural Movable from Afghanistan: Developments in International Management	189
<i>Lyndel V. Prott</i>	
Chapter Thirteen. Dilemmas in the Cultural Heritage Field: The Afghan Case and the Lessons for the Future	201
<i>Juliette van Krieken-Pieters</i>	
Chapter Fourteen. Claiming Gandhara: Legitimizing Ownership of Buddhist Manuscripts in the Schøyen Collection, Norway	227
<i>Atle Omland</i>	
Chapter Fifteen. Afghan Cultural Heritage and International Law: The Case of the Buddhas of Bamiyan	265
<i>Francesco Francioni and Federico Lenzerini</i>	

PART FOUR

A GLOBAL IMPACT

Chapter Sixteen. Looting, Theft and the Smuggling of Cultural Heritage: A Worldwide Problem	295
<i>Jos van Beurden</i>	
Chapter Seventeen. 'Safe Havens' for Endangered Cultural Objects	325
<i>Kurt Siehr</i>	
Chapter Eighteen. The Threats to Cultural Heritage in the Event of Armed Conflict: a Checklist	335
<i>Fabio Maniscalco</i>	
List of Contributors	353
<i>Plates</i>	
Annex I: List of Abbreviations	363
Annex II: The Afghan Law on the Preservation of Historical and Cultural Heritage	365
Annex III: The Most Relevant International Legal Instruments	385
Bibliography	387
Index	401

LIST OF PLATES

The Plate section can be found between pages 362 and 363.

- 1a. The National Museum of Afghanistan (Kabul Museum), 1996.
© Jolyon Leslie/SPACH Photocatalogue
- 1b. The National Museum of Afghanistan (Kabul Museum),
November 2005. © Joop Teeuwen
- 2a. Opening of the National Museum, September 2004. ©
Mohammed Zia/SPACH Photocatalogue
- 2b. Exhibition of the Nuristan collection that opened in December
2004. © Mohammed Zia/SPACH Photocatalogue
- 3a. Looted artefacts confiscated in Paghman, 2003. © Ana Rodri-
guez/SPACH Photocatalogue
- 3b. Bodhisattva from Tepe Maranjan (Kabul), in the National
Museum collection, smashed by the Taliban in 2001, restored
in 2003. © SPACH Photocatalogue
4. The museum catalogue by Nancy Dupree *et al.*, 1974, show-
ing the Cybele Plague, gilded silver, from Ai Khanoum, early
third century B.C., 25 cm. © Nancy Dupree
5. Sculptured limestone pebble (Daddy's head), Upper Palaeolithic,
ca 15,000 B.C., 6 cm. © Nancy Dupree
- 6-11: Objects from Tilla Tepe (the Bactrian Gold), gold and semi-
precious stones, first century B.C.–first century A.D. © Viktor
Sarianidi
 6. Golden mountain goat
 7. Golden buckles
 - 8a. Golden clasps
 - 8b. Golden crown
 - 9a. Sword and sheath
 - 9b. Golden hilt of sword, detail
 10. Golden necklace
 11. Golden belt
12. The Bamiyan Valley with the niches of the colossal Buddhas,
June 2004. © Juliette van Krieken-Pieters
13. Small Buddha, Bamiyan Valley, early sixth century A.D., 38 m.
© Kosaku Maeda

14. Large Buddha, Bamiyan Valley, mid-sixth century A.D., 55 m. © Brigitte Neubacher
15. Empty niche of the Large Buddha of Bamiyan, June 2004. © Juliette van Krieken-Pieters
- 16a–16c: Mural paintings on the ceiling of the Small Buddha, sixth–ninth century A.D., now destroyed, 1960s. © Kosaku Maeda
 - 16a. A Wind God on the Great Composition
 - 16b. The Sun God on the Great Composition
 - 16c. The procession of the King’s family
- 17a–17b: Mural paintings on the ceiling of the Large Buddha, sixth–ninth century A.D., now destroyed, 1960s. © Kosaku Maeda
 - 17a. Bodhisattva on the west side wall
 - 17b. Flying deities on the west side wall
- 18a. Ceiling of a cave in the cliff of the colossal Buddhas. The stucco decoration is imitating traditional wooden architecture, June 2004. © Juliette van Krieken-Pieters
- 18b. A monk cell in the cliff next to the Small Buddha, June 2004. © Rina Teeuwen
- 19a. Niche of the Small Buddha showing critical cracks. © Peter Maxwell/UNESCO
- 19b. Consolidation works on the niche of the Small Buddha © Peter Maxwell/UNESCO
20. The Buddhist stupa overlooking the ancient site of Kandahar. In the 1970s, explosives used in stone-quarrying in the ridge at the foot of the stupa was threatening its stability, 1977. © Warwick Ball
21. The Buddhist stupa of Guldarra. Extensive preservation measures have been carried out twice, but without proper maintenance, this and similar monuments remain under constant environmental threat, particularly from the effects of snow and ice, 1975. © Warwick Ball
- 22a. The fifth Minaret in Herat, 15th century, emergency stabilization works, carried out by UNESCO. © Sergio Colaone/UNESCO
- 22b. The ninth century Masjid-i No Gumbad outside Balkh. This has probably the finest early Islamic stucco decoration in Central Asia. A roof has been built by SPACH to protect it against the elements. In need of further protection

- and conservation measures, 2003. © Ana Rodriguez/SPACH Photocatalogue
23. The Minaret of Jam, twelfth century, 2005. © David Thomas
 24. The north bank of the Hari Rud showing the robber holes. © David Thomas
 - 25a. The robber holes on the north bank of the Hari Rud, marked with red dots on a layer over a digital photograph image. © compiled by Danila Rosati and Martina Rugiadi.
 - 25b. The QuickBird satellite image rectified by means of GPS data. The shadow of the Minaret of Jam is shown in the middle. © Kevin White
 26. The huge remains of the Ghaznavid palaces at Lashkari Bazar, dwarfing the Baluch nomad market held in its forecourt every Friday, 1975. © Warwick Ball
 27. The 16th century Baghe Babur in Kabul. More than 1.3 kilometres of massive earth, or pakhsa, perimeter walls had to be rebuilt as a first priority. Some sections of the perimeter walls are more than eight metres in height, June 2003. © Aga Khan Trust for Culture—Geneva
 28. Baghe Babur in Kabul. Babur's grave from around 1540, with re-created enclosure, September 2004. © Aga Khan Trust for Culture—Geneva
 - 29a. The Babur gardens in Kabul in 1981, originally laid out by Emperor Babur in the 16th century. The gardens were extensively damaged in the fighting and recently largely restored by the Aga Khan Trust for Culture. © Warwick Ball
 - 29b. Baghe Babur in Kabul: white marble mosque dedicated by Shah Jahan (1638), after restoration was completed, January 2005. © Aga Khan Trust for Culture—Geneva
 - 30a. Timur Shah Mausoleum in Kabul: the complex during the early stages of restoration, with the partially collapsed upper dome clearly visible, 2003. © Aga Khan Trust for Culture—Geneva
 - 30b. Timur Shah Mausoleum in Kabul: the complex after completion of the dome and its major supporting walls, 2005. © Aga Khan Trust for Culture—Geneva.
 31. Alexander E. Caddy, low stupa with stone umbrella once crowning the top, Chakpat, Swat Valley, 1880s (Indian Museum list serial no. 1158), albumen print, 11.2 × 16.7 cm. Courtesy of Kern Institute, Leiden University.
 32. Alexander E. Caddy, assorted architectural fragments excavated

- at Loriyan Tangai, Peshawar basin, 1890s (Indian Museum list serial no. 1168), albumen print, 23.6 × 28.6 cm. Courtesy of Kern Institute, Leiden University.
33. James Craddock, narrative scenes once decorating stupas, 'Jamal Garhi', 1880 (Indian Museum list serial no. 1000), albumen print, 27.2 × 23.8 cm. Courtesy of Kern Institute, Leiden University.
34. James Craddock, arrangement of Buddha images, 'Jamal Garhi', 1880 (Indian Museum list serial no. 973), albumen print, 27.2 × 23.7 cm. Courtesy of Kern Institute, Leiden University.
35. The Great Composition on the ceiling of the Small Buddha of Bamiyan, sketch, 1960s. © Kosaku Maeda
- 36a. Overall view of the tomb nr. 3235, Gonur (Turkmenistan), third millennium B.C., Bactria-Margiana Archaeological Complex, 2004. © Viktor Sarianidi
- 36b. 'Ostensorium' from the tomb nr. 3220, Gonur (Turkmenistan), third millennium B.C., Bactria-Margiana Archaeological Complex, 2004. © Viktor Sarianidi
- 37a. Silver piece with animalistic scene Gonur (Turkmenistan), third millennium B.C., Bactria-Margiana Archaeological Complex, 2004. © Viktor Sarianidi
- 37b. Idem, sketch, 2004. © Viktor Sarianidi
- 37c. Silver object with marching camel, Gonur (Turkmenistan), third millennium B.C., Bactria-Margiana Archaeological Complex, 2004. © Viktor Sarianidi
- 38a. The Minar-i-Chakri, after preservation measures were carried out in 1976 and before its destruction in 1998. © Warwick Ball
- 38b. Adoration of the Kasyapa brothers, schist, Paitava, third–fourth century A.D., stolen from the Kabul Museum mid-1990s. © Josephine Powell
- 39a. Upper floor of the Museum, 1996. © Jolyon Leslie/SPACH Photocatalogue
- 39b. Looted coin cases, ground floor storeroom of the Museum, 1996. © Carla Grissmann
40. Upper floor offices of the Museum, 1996. © Jolyon Leslie/SPACH Photocatalogue
- 41a. Registration of objects before their transfer from the Museum to Kabul Hotel, 1996. © F.E./SPACH Photocatalogue
- 41b. Transfer of objects from the Museum to Kabul Hotel, 1996. © F.E./SPACH Photocatalogue

42. Large Buddha being used as a military depot, mid 1990s, by the Hezb-e Wahdat party. © SPACH Photocatalogue
43. Destruction of the Large Buddha, March 2001. © CNN
- 44a. The Kanishka statue, that had remained in the Museum, after its destruction by the Taliban, Spring 2001. © Ana Rodriguez/SPACH Photocatalogue
- 44b. Restoration of the Kanishka statue by an Afghan and French team (Musée Guimet). © Ana Rodriguez/SPACH Photocatalogue
45. Restored Kanishka statue, second century A.D., 2003. © Ana Rodriguez/SPACH Photocatalogue
- 46a. Splintered pieces of the mounted ancestor figure from Nuristan, after its destruction by the Taliban, Spring 2001. © SPACH Photocatalogue
- 46b. Mounted ancestor from the Nuristan collection, under repair by the museum restorers, 2003. © Mohammed Rafiq/SPACH Photocatalogue
47. Restored mounted ancestor figure, 19th century, in the Nuristan exhibition in the Museum (see also Plate 2b), 2005. © Joop Teeuwen.
- 48a–56 and 58–59 as well as 38b: Photographs of objects from the Kabul Museum by Josephine Powell, 1960s. © Josephine Powell/Documentation Center Fine Arts Library, Harvard University*
- 48a. Figurine of baked clay, Mundigak, third millennium B.C., 6 cm, Kabul Museum, 1960s. © Josephine Powell
- 48b. Bone or ivory seal, Shamshir Ghar, the so-called ‘Flying Camel’, second millennium B.C., 3 cm, *obverse*, Kabul Museum, 1960s. Being used as SPACH’s emblem. © Josephine Powell
- 49a. Silver tetradrachme, Kunduz, with bust of Archebios, after 100 B.C., *recto*, 16,87 gr., Kabul Museum, 1960s. © Josephine Powell
- 49b. *Idem, obverse.*
50. Ivory throne back, Begram, first century A.D., 56,5 cm, Kabul Museum, 1960s. © Josephine Powell
51. Glass cup, Begram, first century A.D., 9 cm, Kabul Museum, 1960s. © Josephine Powell
52. Ivory casket, Begram, first century A.D., 44 cm, Kabul Museum, 1960s. © Josephine Powell
53. Detail of Plate 52.
54. Head of a monk, Hadda, stucco, third–fourth century A.D., Kabul Museum, 1960s. © Josephine Powell

55. Head of a Buddha, Hadda, stucco, third–fourth century A.D., Kabul Museum, 1960s. © Josephine Powell
56. Buddha in *abhayamudra*, Fondukistan, painted clay, seventh century A.D., 40 cm, Kabul Museum, 1960s. © Josephine Powell
57. Bodhisattva, Fondukistan, painted clay, seventh century A.D., circa 40 cm, Musée Guimet. © Juliette van Krieken-Pieters
58. Youth holding a cup, school of Isfahan, circle of Aqa Riza and Riza-I Abbasi, around 1600, Kabul Museum, 1960s. © Josephine Powell
59. Portrait of a youth, Persian school of Qazwin or Isfahan, around 1590, Kabul Museum, 1960s. © Josephine Powell
- 60a. Buddha head, Bamiyan, third–fifth century A.D., excavated 2004. © Zemaryalai Tarzi
- 60b. Excavation at Bamiyan, monastery 2004 © Zemaryalai Tarzi
- 61a. Joint SPACH/DAFA mission to document the newly discovered Sassanid rock relief at Shamarq, Baghlan, 2004. © Brendan Cassar
- 61b. Idem, the Shamarq rock relief, 2004. © Brendan Cassar
62. The Norwegian businessman Martin Schøyen, with manuscripts of the Schøyen Collection. © Jon Hauge/SCANPIX
- 63a. Inventory process for the remaining objects, with Mr. Massoudi second from left, 2004. © Ana Rodriguez/SPACH Photocatalogue
- 63b. Conservation training in the Museum, 2005 © SPACH Photocatalogue
64. Outside the National Museum of Afghanistan (Kabul Museum), November 2005. © Joop Teeuwen

PREFACE

Martin de la Bey
The Netherlands' Ambassador to Afghanistan

... the museum is my house ...

In a 22 October 2005 article in the leading Dutch financial newspaper 'Het Financieele Dagblad', the courage of Omara Khan Massoudi, Director of the Kabul Museum was vividly depicted. The reporter, Chris Reinewald, interviewed Massoudi whilst the latter was on an official visit to the Netherlands during which he received the prestigious Prins Claus Prize for his continuous efforts in promoting and safeguarding Afghanistan's cultural heritage. Massoudi describes the recent rise of his museum as a scholar; he displays a Till Eulenspiegel-like shrewdness whilst explaining how he was able to hide the masterpieces of the Museum during the Taliban years; and he is the perfect negotiator whilst humbly begging for support for the Kabul Museum.

Massoudi is perfectly able to stress the relevance and importance of a well-functioning museum for post-conflict Afghanistan, for building a new, proud conscientiousness reminiscent of the past, and marked for the present and the future. Massoudi who can be looked upon as an indefatigable promotor of his museum and Afghan art in general, has travelled the world with his message of hope and reconstruction. Fear does not appear to be part of his vocabulary. He proudly tells story upon story of how he managed to safeguard the many treasures:

... In Afghanistan everyone lived under constant fear. There were multiple problems everywhere and on all levels. Afghans have a saying that if there is fire somewhere, everything burns down. But what should one be afraid of? Should one give priority to personal or rather to cultural interests? The museum is my house. If I would have perished, it would have been God's will. ...

Massoudi is truly happy when he recalls the reopening of his museum in September 2004 and the exposition of wooden statues from Nuristan.

Its is probably no coincidence that Massoudi names in this interview only three persons by name, three women who helped him and the museum during the civil war and continue to do so. The three are Nancy Dupree, Carla Grissmann and Juliette (Jet) van Krieken. He also pays tribute to SPACH of which the three were among the founding members:

. . . we are most grateful to them. Also during the various negotiations to bring an end to the political conflict, SPACH continued to stress the importance of our cultural heritage. Mousouris, a special envoy of the UN got us on UNESCO's agenda . . .

It is against the background of this interview that I am delighted to write the preface to a Volume that so splendidly illustrates the various dilemma's, the archeological aspects, the legal subtleties but that displays above all the utter beauty of the many artefacts that have meanwhile been unearthed, once again showing Afghanistan's special and rich history.

Mrs Juliette van Krieken-Pieters has managed to bring the state of the art and archaeology in this field together in this book. The many photographs enlighten the various contributions, but also tell a story of their own: the despair and hope, the destruction and construction, and last but not least, the sheer beauty and the positive message for the global village as a whole: Afghan's cultural heritage is worth being treasured. In this respect this Volume makes a strong case indeed.

Martin de la Bey
Kabul, Spring 2006

ACKNOWLEDGEMENTS

To edit a book is not an easy task, as I have experienced during the last year or so. Quite a few people around me have helped and encouraged me to fulfil this rewarding but sometimes tiresome process. Therefore I would like to express my sincere gratitude to the following persons.

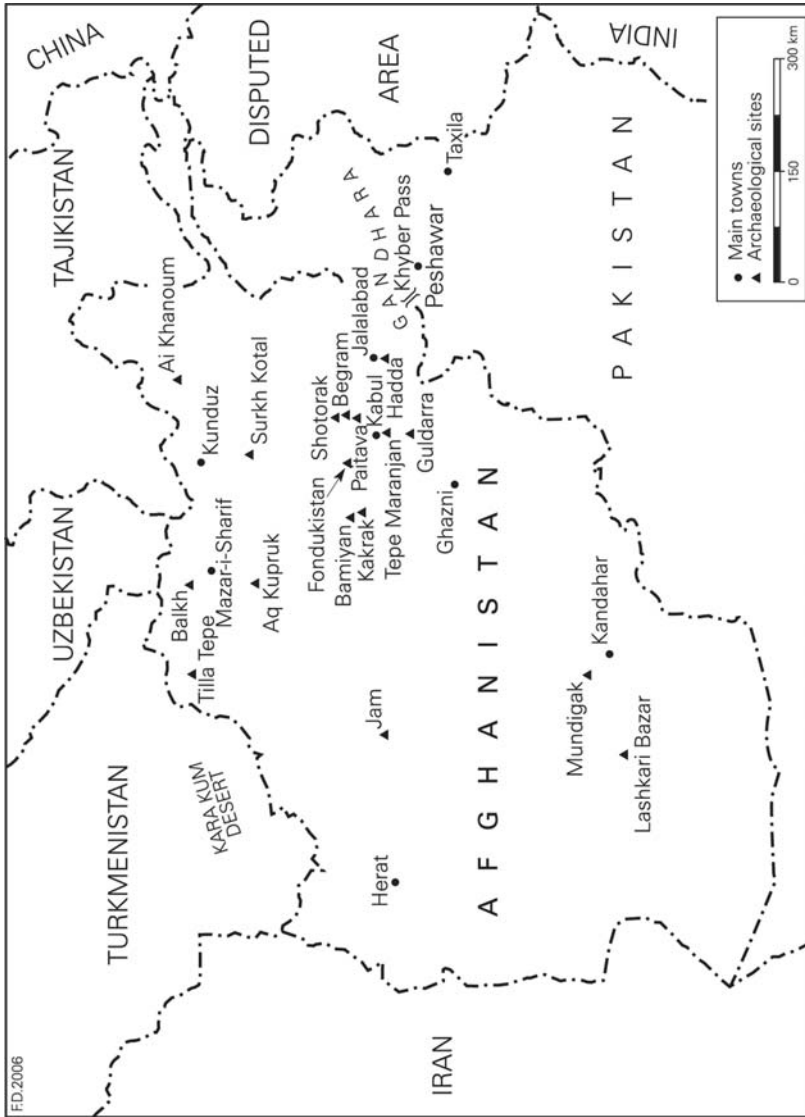
First of all, I would like to thank the contributors to this book. They all succeeded to find time to convey their many experiences, although each of them already had a heavy workload. And a special word of thanks to Nancy Dupree who is a continuous source of inspiration. Missing among the contributors, due to personal circumstances, is Brigitte Neubacher. She did an incredible job for SPACH during the difficult early years, while employed by UNOCHA. I would like to thank her for her immense efforts. In this context I would also like to thank Martin de la Bey, the Dutch Ambassador to the Islamic Republic of Afghanistan, for his foreword. Furthermore, Renee Otto, Patricia Radder and Albert Hoffstädt from Brill Academic Publishers deserve my thanks for their patience, enthusiasm and stimulating words at the right moment.

Without the funding of The Aga Khan Trust for Culture the beautiful colour photographs would not have been possible. I would like to thank Josephine Powell for the wonderful black and white photographs of the objects of the Kabul Museum from the 1960s. Also The Röling Foundation should be mentioned, *inter alia* for its generous support enabling me to embark on a study trip to Afghanistan in the summer of 2004. Several people provided me with logistical aid and accommodated me with 'Afghan' hospitality in Kabul and Bamiyan: Sima Samar, Ana Rodriguez, Jolyon Leslie, Jurjen van der Tas, Bas van Krieken and Rina and Joop Teeuwen. Pete Morris should be mentioned as the quick, incredibly helpful editor, and Neil Brodie from the McDonald Institute for Archaeological Research, Cambridge, for his undeniable efforts. Many thanks to Marloes van der Bijl, the wonderful babysitter, who was prepared to work many hours overtime in taking care of the bibliography in her precise, warm and accommodating manner. I want to mention some dear friends that have helped me by either encouraging words or silent

patience in the last difficult months. Thank you so much Pim Mol, Jennifer Goodway and Aliet Smits. Pim a special thanks for your help with the photographs at the end. For giving me the silence to work I want to thank the Brothers of the Abdij te Zundert, and Alina Esseboom, and especially my dear parents that during their sorrowful time have provided me with a hospitable ‘monk’s hide-away’ at their warm home.

Finally, I want to thank my own wonderful family with all my heart. My dear kids, Diederik, Katrien and Sebastiaan who had to take care of themselves more than they were used to and wanted to and who still gave their mother the necessary energy with their many hugs. Diederik should especially be mentioned for helping me out with all the computer problems. And last of all my dearest husband Peter, who, despite his numerous other activities, provided me with his tremendous help, knowledge and positive attitude and who gave me the strength to finalize this challenging, yet rewarding project.

Juliette van Krieken-Pieters
Oegstgeest/Vientiane, Spring 2006



INTRODUCTION

Juliette van Krieken-Pieters

This Volume is first and foremost a homage to all who have devoted time and energy, often with immense efforts under very harsh and dangerous circumstances, towards the same cause: to preserve, to the greatest extent possible, the rich cultural heritage of Afghanistan.

During the last couple of decades Afghanistan has faced exceptional challenges. Not only did it fall victim to war caused by an occupying force, but upon the occupier's departure it was also subjected to civil wars of various kinds. Moreover, its cultural heritage suffered tremendously. Monuments were damaged by attacks and looted as a result, most notably the National Museum of Afghanistan, better known as the Kabul Museum.¹ Furthermore, many monuments were neglected because of a lack of attention or funds. Besides that, illegal excavations and the looting of already excavated sites took and still takes part on a large scale.

Many were aware of what was going on and they did try to prevent the worse from taking place. However, what was really an awakening call for the world at large was the destruction of the Buddhas of Bamiyan in March 2001. Suddenly, the fate of Afghanistan's cultural heritage occupied centre stage.² The frustration which emanated from not being able to prevent the Taliban rulers from carrying out their wrongdoing was widespread and this was irrespective of cultural or religious divides. Monuments that had survived for 1500 years were destroyed in a matter of days. The utterly destructive

¹ The official name of the museum is the National Museum of Afghanistan. In this book, however, I have chosen to refer to the museum by its better known names 'the Kabul Museum' or 'the National Museum'.

² An illustration of this can be found in the way in which Washington D.C. received President Karzai, May 23, 2005. A special event was organized by the State Department, the National Endowment for the Humanities and the Smithsonian Institution's Freer and Sackler galleries. There was great interest on the part of many museum officials, who all indicated that they would be more than happy to host a travelling exhibition from the Kabul Museum.

side of the Taliban regime and the role of Osama bin Laden and al-Qaeda became apparent on September 11th, 2001, a mere six months after the destruction of the Buddhas.

Following the autumn 2001 events, Afghanistan became an oasis for journalists and others to pen their spectacular stories. The positive outcome of this development is that the knowledge of Afghanistan's history has increased enormously. But the other side of the coin is the fact that for many people it seemed as if Afghanistan, from a cultural point of view, had almost ceased to exist. Yet, many positive developments can be noted.³

It is in this context that the idea emerged to compile a Volume focusing on Afghanistan's cultural heritage and to bring together the available experiences and knowledge from various parts of the globe. Indeed, in-depth knowledge is fairly scattered among many different persons and organizations. By bringing that widespread knowledge and experience together in one Volume might benefit all those involved and will in particular give relative outsiders the unique opportunity to gain a structured insight into the matter, so as to form a somewhat more balanced opinion and to be able to extract the rights and wrongs in the field of the protection of Afghanistan's cultural heritage.

This aim seems to be somewhat easier than it actually is. Also in this field the aid world is a complex one. Many (short-term) projects have been launched, with different goals, by various states, organizations and persons with sometimes minimum and sometimes larger financial support. As a result, many projects are being commenced, but without an overall masterplan. Bridges need to be built between the many players and stakeholders involved, between the various views and opinions, between archaeologists and lawyers, and between people actually digging, on the one hand, and organizations like UNESCO on the other.

³ F.e. Afghanistan's acceptance of the 1970 Unesco Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property on September 8, 2005. It also accessed the 1995 Unidroit Convention on Stolen or Illegally Exported Cultural Objects on September 23, 2005. This Convention did enter into force for Afghanistan on March 1st 2006. Note also the discovery of a Sassanid rock relief at Shamarq, Baghlan, in 2003, see <http://spach.info/Report%20for%20dissemination.pdf> and Plates 61a and 61b.

- [Darker After Midnight \(The Midnight Breed, Book 10\) pdf, azw \(kindle\), epub](#)
- [**Everything You Always Wanted to Know about Lacan: But Were Afraid to Ask Hitchcock online**](#)
- [click Spice At Home](#)
- [download online The Mystery of the Pantomime Cat \(The Five Find-Outers, Book 7\) book](#)
- [download online Kinship Myth in Ancient Greece](#)
- [**click Blood for the Blood God \(Warhammer\) pdf, azw \(kindle\), epub**](#)

- <http://academialanguagebar.com/?ebooks/Darker-After-Midnight--The-Midnight-Breed--Book-10-.pdf>
- <http://betsy.wesleychapelcomputerrepair.com/library/Everything-You-Always-Wanted-to-Know-about-Lacan--But-Were-Afraid-to-Ask-Hitchcock.pdf>
- <http://ramazotti.ru/library/All-The-Poems--Stevie-Smith.pdf>
- <http://www.1973vision.com/?library/The-Mystery-of-the-Pantomime-Cat--The-Five-Find-Outers--Book-7-.pdf>
- <http://schroff.de/books/Kinship-Myth-in-Ancient-Greece.pdf>
- <http://nexson.arzamashev.com/library/3D-Art-Lab-for-Kids--32-Hands-on-Adventures-in-Sculpture-and-Mixed-Media---Including-fun-projects-using-clay--p>